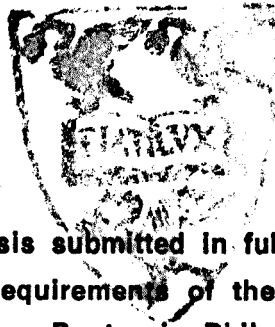


**JAMES BRADLEY: EDUCATION IN ART
AN INVESTIGATION INTO THE
THEORY AND PRACTICE
OF HIS INNOVATIVE COURSE AT SIDCOT SCHOOL**

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'Emotion cannot be rendered by an excited trembling: it can neither be added on nor imitated. It is the seed, the work is the flower. I like the rule that corrects the emotion.'

Georges Braque: *Pensées et Réflexions sur la Peintre* (December 1917)

Abstract

This thesis investigates James Bradley's philosophy and teaching methods demonstrated through his course at Sidcot School, Somerset (now Avon), especially during its optimum period of the 1960s and early 1970s. Bradley's work is significant not merely as an isolated phenomenon because its influence spread through examination syllabuses, conferences, printed and film publications. An exploration of the climate of secondary art education from the first half of the twentieth century highlights Bradley's autodidacticism and the idiosyncratic and non-traditional nature of his teaching.

A detailed analysis of his teaching methods reveals that his emphasis on the significance of non-figurative elements in relation to imagery and three-dimensional phenomena was influenced by the 'basic design' practice in certain art colleges. However, Bradley's work was not plagiaristic and it is argued that he made a unique contribution to an art education in which he endeavoured to make the 'average' child more perceptive and sentient.

The relevant literature in relation to the period has been examined, but the main method of research is centred around the tape-recorded conversations and letters from which the author has extracted information about Bradley himself, Bradley's ex-students and ex-colleagues and the views of art educationalists.

It is concluded that the essence of Bradley's teaching was contained in his control of as many pedagogic variables as possible, resulting in pupils' work of outstanding excellence within a narrow framework. Finally, Bradley's case study provides a paradigm for alternative curricula for alternative purposes in the current situation where it is perceived that art teachers have a tendency to adopt orthodoxy in their teaching methods in response to the requirements of the National Curriculum and the GCSE examinations. Bradley's approach to course design may provide an example of the possibilities for alternative approaches to secondary art education for the future.

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Introduction

In the 1950s the general situation in secondary art education was influenced, for the most part, by Marion Richardson's philosophy and teaching methods which had led to *The New Art Teaching* and was adapted by teachers with varying degrees of understanding and success. Some teachers were able to see the benefits of a child-centred approach and while carefully stimulating the child's imagination were able to give supporting instruction in techniques. Well known and influential teachers of the time, such as Veronica Zabel (née Chambers), Frank Tuckett, Audrey Martin and Nan Youngman, who employed such techniques, were able to obtain from their pupils work of great sensitivity. Other teachers interpreted 'child-centredness' as 'non-interference', lacked Marion Richardson's skill at choosing painterly subjects, were less able to focus their pupils' attention on interesting detail, and had little ability to describe nuances of colour and tone in vividly visual terms. At worst, numbers of 'average' children were forced back onto their own resources, found they had few ideas and were disheartened by their obvious lack of manual skill.

Developments in the tertiary sector of art education were fuelled by general dissatisfaction with the traditional patterns of art teaching for the National Diploma in Design (NDD), especially with regard to fine art. This dilemma was met in one instance by a new approach, first at King's College, University of Durham (at Newcastle-upon-Tyne), and later at Leeds College of Art, led by its innovators Victor Pasmore, Richard Hamilton, Harry Thubron and Tom Hudson. It was known variously as 'Basic Form', the 'Basic Course' and 'Basic Form Studies', but became widely accepted as 'Basic Design'. This approach differed from other forms of art education because students were expected to learn through their own sequential experiments with chiefly non-figurative, visual elements, and to extend and develop their own creative conclusions.

It became apparent that there were fundamental ideological differences between 'The New Art Teaching' and 'basic design' when they came together at the 1956 Conference of the Society for Education through Art (SEA), at which committed members of the SEA refused to approve 'basic design' as an acceptable approach for secondary schools.

James Bradley's appointment at Sidcot School coincided with this controversy, and his contribution to art education is worthy of study because he neither followed the pedagogic tradition that was standard at the time, nor identified wholeheartedly with either of these two factions. Instead, although he was influenced by 'basic design', he formulated a unique course which was dedicated to developing the aesthetic vision of the 'average' child. In practice, he encouraged his pupils to explore in non-figurative terms the formal elements -- colour, tone, shape, line and mass — which underlie all imagery and three-dimensional phenomena and to develop their understanding of these elements by reconstructing them in their own art work. At a later stage, most importantly, their art work was linked to the visual world and analytical drawings made of natural forms and fabricated objects which contained the particular element being explored. Comparisons were then made and the two ends of the exploration — nonfigurative and figurative — were brought together in free expression.

Bradley's intention was to encourage in his pupils a visual vocabulary, personal to each child, which would lead to a discriminating vision. He believed his methods would encourage and cultivate personal criticism and as a consequence his pupils would not be reliant on professional critics and prevailing fashion. Emphasis on non-figuration was important because he believed there are a great many overtones and associations connected with the representation of the human figure and animals and there is a natural tendency for children to copy pictures and sculptures they have seen before.

Many of the the illustrations which accompany this text are of slides taken by Bradley over a period of many years and indicate the in-depth course of study and the wide range of response from the pupils of Sidcot School. Although the pupil population at Sidcot was predominantly white with a few English-speaking Chinese and Africans, the neutral presentation of the course so far as ethnic origin was concerned ensured that everyone started on an equal footing.

Bradley's uniqueness, his autodidacticism in art, and the fact that he was an untrained art teacher resulted in an approach to secondary art education that was unlike any of his contemporaries'. His Quaker views and austerity of chosen lifestyle during the second World War contributed to his single-mindedness. His confidence to reject the traditional forms of teaching art (as they became known to him) and to construct alternative curricula for secondary school pupils signifies him as a determined innovator.

The essence of Bradley's course is that it was unorthodox. He wrote no books and left few documents to advance his theories. However, his two published filmstrips contain declarations of what he thought was fundamental to the study of art. Through these he displayed his methods of teaching illustrated with examples of his pupils' work which stemmed from it. He made no claim for the superiority of his approach, and always maintained that his ideas should not be used in a prescriptive fashion and that teachers should look to their own strengths and carry out their own practical investigations before embarking on a comparable course.

Bradley was one of the first teachers successfully to combine art teaching and the workshop crafts and contributed to numerous conferences and seminars on design education. He spoke widely about his views on art education and was in great demand by Local Education Authorities (LEAs), Her Majesty's Inspectorate (HMI) and the Department of Education and Science (DES). He served as Advisory Panel

Chairman and Chief Moderator for the Certificate in Secondary Education (CSE) Art in the south-west of England and was a member of the Advisory Panel for the Cambridge University Local Examination Syndicate for O- and A-level Art and Design. During his time at Cambridge he influenced the Syndicate to launch the first non-figurative art examination paper.

A literature review has revealed that there is little written information in connection with Bradley's work. A brief account of his course at Sidcot School appears in three books: *Draw They Must* by R. Carline (1968); *The History and Philosophy of Art Education* by S. Macdonald (1970); and *Secondary School Art* by J. Portchmouth (1971). Most of the material used in this study in order to reconstruct Bradley's career and teaching methods, and as providing insights into his philosophy and views, has been collated from taped conversations with Bradley himself, and from letters, recorded interviews with his colleagues and former students. Investigation into Bradley's personal letters and other papers, and the large collection of slides of his pupils' work, has also provided a rich source of data for critical analysis.

The following chapters will document the climate of secondary art education during the period of Bradley's work. His philosophy and aims will be examined and appraised in relation to his methods as revealed in a review of his course at Sidcot School. In order to understand Bradley's objectives a comparison between the work of his pupils and pupils' work of a more traditional nature will lead to an evaluation of his teaching. Finally, his pedagogic contribution will be examined and a speculative assessment will be made of his possible legacy to the general field of secondary education in Art.

CHAPTER 1

Prevailing Trends in Art Education

In order to explore the hypothesis that Bradley was an unusual, if not uniquely innovative, art teacher it is necessary to investigate the climate of art education in the late 1950s and early '60s and consider how it affected secondary schools. It will be argued that his work in effect was positioned between two competing factions of art education, child art expressionism and the so-called 'basic design' movement (though he was infinitely closer to the latter than the former); and discussion of these factions requires brief description of a longer perspective.

After the First World War there had been a steady move away from a prior, restrictive art education in schools which had amounted to a training almost exclusively in hand and eye coordination. This attempt to improve children's coordination was activated through drawing and handicraft. Drawing exercises had included copying in line, memory drawing, freehand drawing, drawing from the cast, object drawing in tone and perspective and colour theory. Handicraft had consisted of paper folding and cutting, cardboard modelling, besides the 'useful' crafts such as basketwork, weaving and needlework. In general, work had been centred upon standards set by adults, in which executive skill was prized and where there was little attempt to encourage truly spontaneous or creative ideas from the child.

The Education Act of 1944 saw the reorganisation of statutory public education into primary, secondary and further education sectors — a pattern which has been retained in essence until today. This major educational shift resulted in schools

developing special policies for the teaching of Art in three discrete areas, and for a particular increase in the provision for Art in the eleven to sixteen age group. David Thistlewood, for example, has stated that the National Society for Art Masters (the paramount professional association of Art principals and senior teachers before 1944) was keen to implement the essence of a statement published in a Board of Education memorandum, just prior to the Education Act, which stated that the youth of the nation should benefit from the advantages and privileges enjoyed, until then, by a minority. The Society's interpretation of this statement was that creative education should be increased generally, but more especially for the adolescent, and that it should be 'tailored specifically for the Secondary sector' [1].

The stage had been set earlier through a series of official educational reports — which had tended to give legislative support for a growing interest in the child's innate expressiveness — for initiatives to be taken to increase the importance of Art within the curriculum:

There was a new outlook in art teaching which was appreciative of the creative qualities in children's imaginative work and a realisation that the art lesson could provide a spontaneous outlet for ideas which no other lesson on the timetable allows. [2]

This 'revolutionary' outlook may be interpreted as a natural consequence of certain official reviews of education which had preceded it, particularly the *Hadow Reports* of 1926 and 1931, and the *Spens Report* of 1938.

The *Hadow Report* (1926), written in relation to the education of the adolescent, was still firmly rooted in the nineteenth century in its attitude to art education and in the way it made reference to the utilitarian aspects of 'Drawing and Applied Art'. Drawing was seen predominantly as a means of supporting other subjects in the curriculum such as woodwork and metalwork, geometry, basic science (especially nature study), biology, mechanics, geography and history. However, the *Hadow Report* valued

drawing not only as a way of developing pupils' powers of observation, but also as a means of making them more discriminate in their appreciation of diagrams, pictures, maps and plans seen in reference material used across the curriculum. In addition, the Hadow Committee, probably influenced by the already-evident success of Marion Richardson's teaching, recommended that emphasis should also be placed on the artistic aspects of drawing in schools, with painting being classified as a category of drawing and 'imaginative work' as a category of 'memory drawing'. It further stated that the art room should become a workshop, separate from other classrooms, where pupils were to be guided by teachers to produce skilled work of individual character. The Report urged that the adolescent should take up a simple craft and that class teaching should include the supervision of group work in artistic crafts [3].

The *Spens Report* (1938) brought about a tripartite system of Modern, Grammar and Technical secondary education, and made very specific recommendations about the teaching of Art. In its chapter entitled 'The Principles of the Curriculum' the Report reaffirmed a view expressed in the *Hadow Report on the Primary School* (1931) which was particularly apposite to child-centred art education in the secondary sector. It stated that the curriculum:

... should be thought of in terms of activity and experience rather than of knowledge to be acquired and facts to be stored. [4]

While the *Spens Report* acknowledged that some recognition should be given to the arts and crafts in terms of bodies of facts to be stored, it maintained that these areas of study should not be neglected because of their low factual content but ought to be thought of more appropriately as 'modes of activity to be experienced' [5]. In particular, the Report stressed that the arts should be recognised for their

... value in awakening and developing that aesthetic sensibility which is one of the most valuable of human gifts, and which, although its

possibilities vary greatly from one child to another, is wholly denied to none. [6]

It was thought also that in the past the arts (and music) had received insufficient attention, especially in boys' schools, but that by now (1938) they were to be more widely recognised. The Report reaffirmed a statement made in an earlier Board of Education document (*Differentiation of Curricula between the Sexes in Secondary Schools*, 1923), namely:

That a more prominent and established place in the ordinary curricula of schools should be assigned to aesthetic subjects, including Music, Art and other forms of aesthetic training, and that special attention should be paid to developing the capacity for artistic appreciation as distinct from executive skill. [7]

It was also indicated that this training should be as important as the training of the intellect through languages, science and mathematics and that more time in the curriculum should be dedicated to aesthetic subjects.

The Ministry of Education's Pamphlet No. 6, *Art Education* (1946), which followed on from the Education Act of 1944, gave some indication of the current (and somewhat idealistic) trend now prevalent throughout the whole of art education within the British national system. It stated, in relation to secondary schools, that:

Art has ceased to be simply a frill and holds its place as an essential element, in some form or other, in a sound general education. The art and craft subjects provide an outlet for creative ability, stimulate the imagination, develop discrimination in design and the sense of craftsmanship — a standard of finish and achievement applicable to all kinds of skilled work. [8]

The notion that Art had ceased to be thought of as a 'frill' subject in the 1940s seems optimistic now when it is considered that in many schools in the 1990s Art still has to

defend its place in the curriculum. Similarly, the idea that practical activity alone in Art and Craft would develop discrimination was also over-confident. The writers of the pamphlet suggested that the content of the Art curriculum should be left to the teacher who was advised to work from 'his [sic] own special knowledge and skill'. Recommendation was given to methods of stimulating mind pictures in children, but equally, work from observation was encouraged. Strangely, although a weakening in creative motivation was recognised at the onset of adolescence, it was stated that it should 'not be taken too seriously' [9], although the problem was to occupy art educators for most of the 1950s and beyond. However, despite such criticisms it was clear that there had been a positive move away from the old tradition which had done little to encourage the child's vision or invention.

The various educational reports from after the First World War until the 1950s had slowly created a climate in which art education had become more child-centred. By the time James Bradley was appointed at Sidcot School (1954) the impact of Marion Richardson's work had been fully absorbed into the majority of schools. From the 1930s children had gravitated from the general practice of copying pictures and filling in outlines to pictorial compositions centred on their own expressiveness, and there had been great enthusiasm for The New Art Teaching as evident in acknowledgements to its value as late as 1967 in the *Plowden Report*.

The essence of the new approach was to let children use large sheets of paper and big brushes, requiring larger movements of hand and arm ... Powder colour in plenty and free brushwork were introduced from the earliest moment and the children were allowed to paint 'what they liked'. Little attempt was made to teach them perspective or techniques, but certainly Marion Richardson and those close to her did much to arouse the children's powers of observation. [10]

The work described above was perhaps more typical of primary schools where freedom of expression had a leading role to play. Without question, Marion

Richardson's methods were often misunderstood in the secondary school and there was a tendency for self-expression to be allocated the highest priority. The notion of the child expressing his/her own vision was sometimes interpreted as requiring complete non-intervention by the teacher. This could result in uncontrolled activities:

Some people think that self-expression means just letting the children do what they like. It suggests sawing up the furniture and scribbling on the walls, From the teacher's point of view it is not so much allowing the children to do what they like, as seeing they like what they do. [11]

David Best, an expert in arts education, has suggested that there is a tendency for arts educators to assume that the arts, especially the arts in education, are concerned predominantly with irrational or non-rational feelings, and that reasoning is inhibiting or of low-level importance [12]. He has argued that there has been a reaction against the restrictive educational policy of emphasising the acquisition of knowledge for its own sake and the strict repetitive training or exercises used in teaching. Best believes that this reaction has resulted in a swing towards permissiveness, 'sometimes amounting to absurdity and incoherence' [13]. The proponents of Marion Richardson's child-centred methods (especially those who misunderstood her methods) were, in general, particularly susceptible to elevating the importance of self-expression and non-intervention in pupils' work, particularly with regard to painting. Best has suggested that a total lack of interference in the child's learning patterns may lead to what he calls, 'extreme "free expression" doctrinaire subjectivism' [14]. As a result the subjectivist, in over-valuing individuality and freedom, may fail to recognise that objective reasoning is of equal importance [15].

There are certain aspects of a subjectivist approach that can be detected from some of the contributions to the Easter Conference of the Society For Education Through Art (SEA) in 1956 [16]. From the conference report it is also possible to gauge the climate of secondary art education in Britain at that time, and it is therefore explored here in some detail. However, it should be understood that the report was not always

verbatim and some individual papers were submitted by contributors after the event.

Miss Wallis Myers speaking on 'Art and the Adolescent' presented various views on how much teacher interference should be allowed in the art education of the adolescent and came to the conclusion that it should only be sufficient 'to keep the will to create alive', and even then the teacher should only respond in an intuitive way. She favoured direct instruction in relation to crafts because craftsmanship 'leads to good work' [17]. Veronica Zabel, speaking about 'Adolescent and Post-Adolescent Art', presented a view of art teaching concerned predominately with expression; hers was a romantic, ethereal world, which had probably resulted from an overreaction to an art education policy which had been restrictive in the past. In describing some of her pupils' paintings she said:

Then there are those, perhaps the rarest and most precious of all who, like beauty itself remain mysterious and (fortunately perhaps) beyond all explaining. In the final analysis it is that fragment of the human spirit which is captured and preserved on the paper that really matters. [18]

Mr. B. C. Doy, speaking about pupils' work at his secondary modern school, put forward the similarly idealistic view that because he was a painter himself he was unable to influence his pupils' work in pottery, carving or weaving. His main function as an art teacher was to

... provide opportunity for children to express themselves in a variety of different media ... keeping an aquarium of fish happy by giving them lots of lovely things to do. [19]

Mr. Louis Jones, speaking about craftwork, mentioned that his pupils liked 'making something for mother' and provided an example of a terracotta horse sympathetically modelled' [20] but said nothing about the frustrations of others who were less gifted or who drew without conviction. The position of the major crafts in education was

highlighted in Miss Dimelo Middleton's presentation on weaving. Although she gave weight to instruction in the set procedures of the craft, there appeared to be much repetition in the stages of weaving she described and the designing aspect contained the same fears of impinging on the child's ideas as was described by others in relation to different media. Furthermore, Miss Middleton appeared to be resigned to the probability that the adolescent's designing skills would necessarily be poor, only to be improved by the natural process of maturation, and she offered no explanation as to how this state of affairs could be altered by appropriate teaching.

Designing, with which the less experienced child may only begin when the thread is ready, involves consideration not only of visual effect, but of the structure and texture of the cloth. With adolescents particularly, it is now that self-expression comes stridently uppermost. To avoid imposition, the teacher must allow lurid design and colour and bad proportioning to go through if it is what, in her immaturity, the child really wants. In time her ideas will become more subtle and sensitive. [21]

The examples quoted here from the 1956 SEA conference suggest a general agreement amongst art teachers about the purpose of secondary art education during the early 1950s. Herbert Read's book *Education Through Art* published in 1943, had been greeted with enthusiasm by the majority of art educators, and presented a psychological basis for art education which had not been proposed before. His discussion of the arts as corresponding to different mental processes [22] was, perhaps, less than constructive in establishing Art as an activity which utilises the full range of cognitive experience. However, Read contributed much to further the idea of categorising children's work into types such as 'haptic' or 'impressionist' and provided criteria for assessing children's needs and aspirations [23].

A search of the literature of this period suggests that the practical implementation of these ideas in art education presented a less progressive view. In many cases the proposed art teaching resulted in uninfluenced, personal expression and was in

accord with the majority of views expressed at the 1956 SEA conference. For example, C. D. Gaitskill in the foreword to Elizabeth Harrison's *Self-Expression through Art* (1953), suggested that the child is an 'instinctive artist. He paints as naturally as he speaks' and that the major contribution art teachers have given to classroom methods is in the way they have made use of children's emotions [24]. Harrison herself believed that skill in art teaching should be of little importance in schools:

There is very little teaching involved in the modern method, because self-expression in art cannot be taught; it can only be encouraged. Self-expression in art is a subject in which the child is the expert ... because we are not teaching art, we are fostering self-expression. [25]

E. C. Walton, fully acknowledging her debt to Marion Richardson, presented a romantic view of art teaching (and most especially of teaching painting) in describing the local environment of the secondary modern school where she taught. Although Walton would probably not have subscribed to the idea of teaching the children as if they were artists, it is clear that they needed to see as artists in her terms in order to appreciate the town as an expressive subject:

But we have discovered a new and fascinating loveliness in our apparently drab surroundings. The vapour which pours from the tall chimneys is not ugly or depressing. The great banks of smoke cloud lend the sunset a sombre brilliance as it sinks in flaming splendour; the early morning light is ethereal behind its curtain of mist. The heavy atmosphere can lend a blue enchantment to the stark outline of factories, the great buildings which pierce the sky and the long narrow streets. [26]

Not all of the literature of the period subscribed to the teacher's non-interference in what the pupil learned. Some writers, who probably were really more in tune with Marion Richardson's methods, could see that the teaching of techniques was appropriate if handled properly. They were concerned that art education should be

more than nostalgia for a past romanticism and aspiration to complete freedom of expression. A. A. Sloan argued that technique:

... should never mean working to some formula outside the experience of the pupil, and imposed by common consent upon him. What it should imply is a creative attitude ... achieved by the interplay of his own intentions and the dictates of the medium. It should involve a deliberate cultivation of a mental and physical attitude with respect to the form and colour of the picture or model. It can mean a marshalling of all the experiences of the child, intellectual, emotional, or sensational in the presence of the subject. [27]

Seonaid Robertson, a respected art educationalist and author, writing ten years later and with still an undercurrent of romanticism, argued that both pupil and teacher should understand the limitations of studying a technique for its own sake, and for best results should ensure that a knowledge of techniques is fully integrated with 'the act of creation'. However, she was prepared to allow pupils to study a technique in order to perfect their skills:

Therefore, I see the actual work to be done in the art 'lesson' as an alternation between the expression of direct spontaneous feeling ... with 'studies', more objective, deliberately undertaken exercises to explore the possibilities of the medium, to perfect some technique of representation, or to become familiar with nature in a more analytical way, for instance how bodies are articulated, how trees grow, how crystals are structured. [28]

Had James Bradley been a trained art teacher and educated in the child art traditions of his contemporaries, it is highly likely that his teaching would have been unremarkable and would have represented many of the tendencies displayed at the 1956 SEA conference. After joining Sidcot School (1954) he taught out of the mainstream of secondary school art education and continued to resist its tendencies for the rest of his career. However, although essentially an autodidact, major

influences did come to him — though not from secondary education, but from the revolution in further education called 'basic design' at King's College, Newcastle and Leeds College of Art. His early meetings and conversations with key innovators at King's and Leeds, including Maurice de Sausmarez, Victor Pasmore, Harry Thubron and Tom Hudson, helped to shape the nature of his teaching. His attendance at the Scarborough Summer Schools organised by John Wood, art, music and drama adviser to the North Riding of Yorkshire Education Authority, and the Leeds Winter Schools — each taught by the group of 'basic design' advocates, confirmed rather than directed the content of his own course.

For an indication of the sort of influence provided by this group of advocates it is necessary to consult the 1956 SEA conference once more. Harry Thubron's contribution, 'An Experiment in Basic Art Education' [29], was certainly at odds with the other papers presented at the meeting and previously referred to. No one knows exactly what he said on the morning of 6 April as his words were not recorded. His notes which appear in the official report of the conference were sent in after the event with the comment that he had not spoken from them during the presentation. However, it is apparent that what he had to say upset the audience and it is likely that he made pointed reference to what he thought were outmoded paradigms of art education presented by other speakers. The tone of Thubron's talk was 'revolutionary' in character and was illustrated by children's work from the Joseph Rowntree Secondary Modern School, New Earswick, York, besides student work from Sunderland School of Art, all executed under his direction. His main demand was that experimental work become the central core of school practice in Art. He wanted to see:

- a) a more professional attitude of students to their study of art;
- b) a return to clear thinking in relation to the artist who had been traditionally thought of as a romantic isolationist;
- c) more intellectual training for art students related to modern research developments in technology;

- d) the painter as a leader who should, along with his own work, explore other fields of art and design practice;
- e) the artist playing an important role in an increasing scientific world.

Thubron believed that for a full implementation of his ideas in the art colleges the form of secondary education would have to change. He argued that in most secondary modern schools of the day the adolescent child's visual imagination was not fully exploited because art courses were too academic and therefore suited only to a minority. More creative work was required using materials and tools and especially the kind of work which could be carried out in schools with suitable machinery if it were installed. With the aid of examples of the work of children from the Joseph Rowntree School [30] he explained how materials could be used 'as the point of departure' in an art curriculum, 'complementary to figurative forms of painting' and stimulating to most children, some of whom were limited in their response to working directly from nature or 'had outgrown the emotive and expressive forms' associated with Marion Richardson. Thubron explained further:

The emotive expressive age ends at seven or thereabouts and must be followed by a more intellectual conception. Also ... the adolescent remains creative and thrives on the problems arising out of the discipline of making and the exploratory nature of the work. One does not need to possess knowledge of the past to create new forms of the present ... So the basis of the experiment can be summed up as being a pursuit of knowledge and practice, with the resultant heightening of the intuitive.
[31]

He did not mean that knowledge was to be pursued for its own sake, nor that intuition was to be valued above intellect, but that a serious attempt had to be made to bring together all cognitive aspects of the mind in the pursuit of an understanding of visual phenomena. It had not been attempted in this way before and it was a radically new approach to art education. The notion that the expressive phase in child art ended at about seven or eight years to be replaced by a more analytical and critical period has

been supported by writers of the psychology of art education [32], but no teacher before had seen a way that this rationalism could be exploited. Another significant factor was that Thubron's attitude suggested a diminution of the traditional practice in schools of children being taught about the making of art. The protagonists of Marion Richardson's methods had, in the main, laid stress on the production of end products in children's art and particularly on producing a picture. Picture-making had become art and the process which supported the outcome lagged behind. Implicit in Thubron's argument was a plea for the type of work he supported to be what de Saumarez has called:

... primarily a form of enquiry, not a new art form [and]... emphatically not an end in itself but a means of making the individual more acutely aware of the expressive resources at his command; a fostering of an inquisitiveness about phenomena, great and small, on the paper or canvas, in the external world or the interior world of visions, personal reactions and preferences. [33]

It was, in fact, a form of visual education of a type Kurt Rowland has subsequently often discussed:

[What is] ... needed is a programme which, however vaguely, knits together the pupil's various experiences, allowing and encouraging him to develop approaches, which are at once individual and consistent, to all visual experience. The acquisition of a visual language related to his own needs must come high on the list of educational aims. [34]

In essence in his SEA conference paper, Thubron advocated the need for a visual language related to the pupil's individual requirements, and it seems probable that his written report was a combination of efforts including Tom Hudson's and Victor Pasmore's [35]. The examples which Thubron presented at the conference were essentially typical of the student work Hudson and Thubron were associated with, respectively, at Lowestoft and Sunderland schools of art at about this time. Similar

ideas were developed at the Scarborough Summer Schools, run by Pasmore, Thubron, Hudson and Wendy Pasmore between 1954 and 1957, before their ideas were extended and presented on courses in full-time education.

Art students were introduced to this new type of work under the direction of Victor Pasmore and Richard Hamilton (aided by Matt Rugg and Geoffrey Dudley) at King's College, Newcastle, and by Thubron and Hudson at Leeds College of Art (aided by Wendy Pasmore, with Alan Davie, Terry Frost and Hubert Dalwood, Gregory Fellows in Fine Art at Leeds University) in the late 1950s and early 1960s. The content of the work became commonly known as 'basic design', but in the same way that the title 'Impressionism' falls short of adequately describing the nineteenth-century movement in painting, the term 'basic design' hardly does justice to a proper definition of the visual concepts explored at Newcastle and Leeds.

The work undertaken was diverse and complex, and this fact probably explains the reason for the combined report at the SEA conference, but was mostly concerned with exploring fundamental elements which influence the way images and forms are perceived. Thistlewood, who has extensively investigated this area of art education, described the work of Pasmore, Hamilton and Hudson as being 'coherent' and he saw Thubron's work somewhat differently or 'identified with another broad association of ideas' [36]. This notion has been substantiated by Erik Forrest who believes that Thubron's work covered a wider scope, but nonetheless felt that in most basic courses:

... there existed certain 'fundamental' activities which were necessarily preliminary to more specialised study, that there could be found in the art of the twentieth century 'elements' and 'principles' to guide these activities. [37]

Pasmore, writing of his collaboration with Hamilton on the Foundation Course at King's College, believed that it was the group exhibitions that gave the work an

appearance of unity, he said:

...[we] somehow managed to muddle through and combine in collecting exhibitions of students' work. [38]

The strong link between Thubron and Hudson was confirmed by Pasmore's suggestion that Thubron was 'essentially a student of the Newcastle initiative' and had been influenced by Pasmore's basic course work whilst at Sunderland before the development of a basic course at Leeds when Thubron and Hudson moved there [39].

Roger Coleman's definition of a basic course was one that induced the student to be aware of visual information located beneath the surface of representation. With such a focus students would be involved with materials and with the essential problem of perceiving fundamental relationships between visual phenomena, which required a consideration of colour, space, form and other formal elements [40]. Implicit in this kind of study was 'the finding-out-by-doing' principle which led the student from one stage to another in resolving a visual problem. Or, according to Pasmore, it was a process where the beginning was defined but not the end and which allowed the student to conduct intuitive explorations as well as analytical research based on objective study. Pasmore stressed that, above all, the course should not be a string of repetitive abstract exercises and should lead to 'extension and development' covering work both in the abstract and 'from nature'. The nature analysed should include study from a wider compass than that based entirely on 'classical naturalism' [41].

There has been a great deal of conjecture on how much Pasmore, Hamilton, Thubron and Hudson were influenced by that great precedent of modernist design education, the prewar German Bauhaus. It would appear that they were influenced by this to some indeterminate extent, in both ethos and in the use of unconventional or

unusual materials. And it is true to say that they possessed, like a number of the Preliminary Course tutors at the Bauhaus, a knowledge and enthusiastic understanding of the theory of early twentieth-century art. There was, perhaps, an egotistic tendency for them to discount the importance and influence of the Bauhaus on their teaching, and occasionally for one or another of them to deny any knowledge of Bauhaus teaching at all. At other times, they were eager to admit to its influence. Pasmore, for example, on a number of occasions, denied any real knowledge of the Bauhaus, but then stated that he contributed to two discussions of it at the Institute of Contemporary Arts (ICA) in the early 1950s [42]. Hudson has stated that Pasmore suggested that both he and Thubron should become acquainted with what the Bauhaus had accomplished, and become familiar with the work of Johannes Itten and László Moholy-Nagy, both key teachers there. Hamilton, too, was not unaware of what had transpired at the Bauhaus, having taught at the Central School with Pasmore under the direction of William Johnstone, who was himself knowledgeable about Bauhaus philosophy [43]. In relation to Pasmore, Hamilton said:

[He] certainly isn't the sort of person who would study books and methods of the Bauhaus. But if he got an idea of what was going on there, or a kind of understanding [of] what he thought their intention was, I'm sure he would have just gone blithely from there inventing and improvising and putting forward his own interests and enthusiasms. [44]

Norbert Lynton, who was resident art historian at Leeds in Thubron's and Hudson's time, has stated that he saw nothing to convince him that Pasmore was influenced by the Bauhaus practice of the 1920s except perhaps his knowledge of the title of Wassily Kandinsky's book *Point and Line to Plane* [45]. John Wood, on the other hand, believed that Thubron 'was soaked in Bauhaus ideas' and he said adamantly:

I don't think there was anything there, in either Victor [Pasmore] or Harry [Thubron], which did not go straight back to the Bauhaus originals, and they were aware of it. [46]

It is possible to trace the influence of the early leaders of the Preliminary Course (Vorkurs) at the Bauhaus on the pedagogy of Pasmore, Hamilton, Hudson and Thubron. In 1968 H. P. Raleigh wrote:

... there is barely an art program at any level of education that does not, in greater or lesser degree, contain some remnant of the old preliminary course. Foundation art programs, separation of courses into color, two and three-dimensional design, architectonics — all these that still remain bear the imprint of the Bauhaus... [47]

Itten, the first leader of the Vorkurs, introduced visual enquiry into a range of materials and their basic properties of shape, colour and form. Itten's philosophy and teaching methods were influenced mostly by Pestalozzi and Froebel [48] and he had come to know Franz Cizek's work with children in 1913 which was similarly influenced. Cizek's method allowed the child to create spontaneously (though not according to today's definition of the term), using his/her own ideas, with a minimum of guidance and direction from the teacher. It was the transference of these ideas to the level of higher education that made Itten's course so radical [49] and also linked it to the early developments in child art. Although Itten's methods when categorised are often more expressive than rational, he was able to maintain a balance in some of his teaching. He realised, not unlike Thubron, that a good art education consists of study which combines intuition and intellect. Itten's students scoured rubbish dumps to find interesting materials for collage, in a way only experienced previously by progressive nursery children, to be put together later in the studio into an unending series of relationships. Conversely, Itten would make his students conduct a detailed, intellectual analysis of the Old Masters so that they should understand the various rhythms and relationships which exist in their compositions. What ultimately set his course apart from any other was

... the amount and quality of its theoretical teaching, the intellectual rigour

with which it examined the essentials of visual experience and artistic creativity. [50]

A Bauhaus pamphlet of 1922 stated:

... the preliminary course concerns the student's whole personality, since it seeks to liberate him, to make him stand on his own feet, and it makes it possible for him to gain knowledge of both material and form through direct experience. [51]

The general principles outlined here were common to the work of Pasmore and Hamilton at Newcastle, and Hudson and Thubron at Leeds, besides others who adopted 'basic design'. There is no doubt that much of its relevance to such teachers resided in its close relationship to the art of the early part of the twentieth century, in the way that both were concerned with what de Saussure has called 'the roots and primary elements of the creative experience' [52]. Pasmore's teaching was very closely linked to his knowledge of modern art and to the way he produced his own work as an artist. He has argued that a 'basic design' course in the art colleges would be unquestioned so long as it was confined to the study of design, but once introduced into fine art courses it caused great controversy. However, he believed that such a course became highly relevant to fine art students when a swing to abstract art was occasioned by exhibitions of American Abstract Expressionism in London in the 1950s [53]. It can be seen without doubt that Pasmore was concerned about providing students with an informed base for abstract art and called his course an Abstract Foundation Course [54].

Lawrence Alloway [55] has suggested that Pasmore's own Constructivism was developed from a study of Charles Biederman's reliefs which Biederman saw as a sequential development of Mondrian's paintings. Pasmore believed that three-dimensional construction developed logically from painting and not from sculpture [56] and his students were led from mark-making processes (drawing) through

explorations of lines and shapes (drawing and painting) to a study of planes in space (sculpture and construction). The influence of Paul Klee, and especially his *Pedagogical Sketchbook*, was strong on both Pasmore and Hamilton. In particular, Pasmore was influenced by Klee's notion of 'process', but was quick to point out that he did not adopt any of the exercises found in Klee's book [57]. Thubron too drew on ideas from modern artists, especially from the book *The Mind and Work of Paul Klee* [58], but was aware that any kind of preconceived plan in the development of a basic course would be restrictive for the student.

The influence of Moholy-Nagy can be seen in both Pasmore's and Hamilton's teaching, especially in the way they introduced a 'thinking' component into their courses. Pasmore believed that good art training 'must be firmly founded on a scientific basis of analytical research' [59], but, like Thubron, would never have underestimated the 'accidental' effects produced during creation.

The change of direction at the Bauhaus initiated by Walter Gropius's publication of his essay 'Idee und Aufbau des Staatlichen Bauhaus' (1923) produced a hardening of the preliminary course under Moholy-Nagy and his assistant Josef Albers. Moholy-Nagy's approach was analytical and technological and contrasted with the general pattern of Itten's programme in that it showed a change of emphasis from

... an intuitive grasp of the 'inner nature' of materials to an objective, physical assessment of their ascertainable properties of texture, strength, flexibility transparency, workability ... [60]

Pasmore's course was built on a similar premise and was process-dominant. He saw the student setting out on a 'voyage of discovery' using both intuitive and analytical skills and said that it was

... necessary to divide a course of studies of this kind into categories; but these categories ought not to be regarded as isolated studies. On the

contrary each category should be presented as part of a developing process. All categories, therefore, overlap and point to other categories.

[61]

Hamilton, on the other hand, encouraged his students to understand that 'artistic personality' and 'manipulative charm' were of secondary importance in their study of basic visual elements and that they should 'allow only a reasoned result' [62]. He too believed that an understanding of modern art should be assimilated into current art pedagogy as he had found that many modern artists/teachers had devised programmes of sequential exercises designed to isolate and examine separate fundamentals of art experience. Writing of the Foundation Course at King's College, Hamilton made clear his debt to such modern artists in the organisation of his own teaching programmes:

It should be possible to establish a programme of systematic study of fundamental elements which will provide a coherent grounding for any young artist who will be assimilated into the current art scene. Malevich, Klee, Moholy-Nagy, Max Bill and many other artists who have considered the problem of art pedagogy have initiated sequenced courses of exercises designed to isolate the many separate factors which contribute to a work of art. [63]

When Hamilton took over the Foundation Course from Pasmore at King's College in 1961 much of the work with students continued as before: 'point, line, shape, shape-relationship, positive and negative, area division, space filling, surface developments, and colour' were studied in two and three-dimensions. But whereas Pasmore had insisted on a completely abstract approach, Hamilton 'encouraged a balance between observation, invention and free composition' [64]. Whatever the study to be undertaken, Hamilton totally rejected the student's need for self-expression and this extreme view formed the basis of his teaching [65]. It was the view expounded by Thubron and de Sausmarez at the 1956 SEA conference taken to its limits.

In an article entitled 'First Year Studies at Newcastle', Hamilton explained how he wished to replace the traditional art school practice of 'the teaching of method' by concentrating his students' minds on the study of fundamental elements. He was not particularly concerned with how they used the information, but he was determined to focus their attention on modes of thinking that would sharpen their ability to be self-critical [66]:

He [the student] must learn to question the significance of every mark he makes. What are the meaningful differences between one succession of proportional relationships and another? What distinguishes this curved line from that curved line? Into what category of form does this shape fall? Why is the negative area less dominant than its positive?... The problem is made more demanding ... by extending the scope of consideration from two to three dimensions. [67]

Hamilton's insistence on an intellectual approach to procedures and processes in his own work and as a basis for his teaching owes much to the influence of Marcel Duchamp. Richard Yeomans has suggested that Duchamp's interest in research into the role of chance in art and his study of 'absolute forms and measurements' affected by air and wind movement provided an intellectual base for some of Hamilton's projects [68]. A knowledge of Duchamp's work had made Hamilton aware of the importance of 'intellectual rigour' that led to the rejection of the sensuous and technical in exercises executed by his students [69]. He said that in his course he tried to instil in his students a new set of values:

We try to put across the idea that an activity should be the outcome of thinking. That is one of the common preconceptions — that art is not something you think about but something you feel. What we do is to introduce problems that can be solved intellectually; the graphic quality is not so important. [70]

The terms 'grammar', 'syntax', 'visual vocabulary' and 'visual language' became words

most often used in relation to 'basic design' courses, and were largely the result of Hamilton's emphasis. His own term of 'diagrammar', chosen to define student work which was a diagram of thought processes, further illustrated the accent on visual literacy as the mainstay of Hamilton's foundation course.

Tom Hudson felt personally drawn to Cubism, Suprematism and Constructivism and considered these to be the most relevant of all twentieth century developments so far as art education was concerned. He said:

Cubism I felt instinctively to be the major development of the twentieth century, one of the most exploratory, engaging and analytical attitudes as well as providing every opportunity for powerful intuitive developments for any individual. [71]

Like Pasmore, he was interested in children's art. Although Pasmore has admitted that because of the essentially representational character of child art it did not fit into the curriculum of his basic course at Newcastle [72], he and Hudson served on the selection committee of the national annual children's art exhibition sponsored by the Daily Mirror. Hudson had strong views about Art in general education:

The more I knew about twentieth-century developments the more critical I became of what was happening in the schools and, although there was vitality and interest in children's art, I thought the lessons of Cizek and Richardson of the late 'twenties and 'thirties had become economised and abused. [73]

He argued that art education in the 1950s was too backward-looking to be in tune with modern art and thought. Art educators had taken their inspiration from the Renaissance with its 'classical conception of space', but if progress were to be made it had to be recognised that modern art was 'a development from and a reaction against' Renaissance practice [74]. In the 1950s Hudson was critical of the SEA which he believed condoned teaching methods which had central to their themes an academic

form of child expressionism [75]. Thistlewood has indicated that Hudson could not accept what was, to him, 'something ... essentially repressive' in a method of teaching which depended for its effectiveness on 'expressive tendencies alone' [76]. According to Thistlewood [77], Hudson's reading of Herbert Read's *Education Through Art* convinced him that there was more than one aspect of creativity based on Read's own categorisation:

- A The activity of *self-expression*— the individual's innate need to communicate his thoughts, feeling and emotions to other people.
- B The activity of *observation*— the individual's desire to record his sense impressions, to clarify his conceptual knowledge, to build up his memory, to construct things which aid his practical activities.
- C The activity of *appreciation*— the response of the individual to the modes of expression which other people address or have addressed to him... [78]

Thistlewood believed that Hudson's research had led the latter to think that activity B was of essential importance in the art education of children. His view was that over-emphasis on expressionism and appreciation by the teacher-followers of Marion Richardson had tended to direct school art towards a literary or anecdotal approach which had resulted in children having preconceived notions of how their art work should look, whilst at the same time stifling investigation and 'creative discovery' [79].

During his first teaching appointment at Lowestoft School of Art in 1951, working with adolescents, Hudson had encouraged constructional thinking in his pupils by adopting 'a learning-by-doing' form of constructivism employing simple materials. The concept of space was investigated by working with wood, wire, and scrap materials (a link with Itten, Moholy-Nagy and Thubron's work with school children at the Joseph Rowntree school). By working alongside his students he developed his own understanding of twentieth-century concepts of space:

I began quite pragmatically, actually. I really hadn't understood essentially

what the Constructivists had been about. But it did seem to me that one of the things they were concerned about was the development of personal constructive idioms. [80]

Not all the work done at Lowestoft was three-dimensional. For example, Hudson covered half of a white enamelled table with black paper and set students to work with cut paper — black on white and white on black to investigate contrast. Hudson carried out research into colour for his own teaching purposes late into the night. He used paper collage, starting with one colour on a single ground, and gradually progressed to more complex relationships [81].

Clearly, practical manifestations of this way of thinking are not 'art' in the accepted sense, but are concerned with the very basics of expression and the individual's reaction to visual and tactile phenomena. In this way, Hudson's curriculum was linked to Moholy-Nagy's belief that everyone is capable of responding to sensory experience and is able to become aware of colour and tone and the interactions of space and form [82]. For instance, in the secondary school, how often is colour studied as being independent of form? More often than not it is thought about (or not thought about!) in its 'local' role — grass is green, tomatoes are red. But what about colour *as colour*, the way it 'changes' as its area is diminished or extended in relation to other colours in close proximity? De Sausmarez has referred to such things as 'pure dynamic forces' which defy representational labelling [83]. Harmony, discord, complementary contrasts, hue value, saturation and tone can all be studied without the 'hindrance' of verisimilitude. In 1962 de Sausmarez wrote about the need for visual literacy to be the basis of art training in the twentieth century as he felt that in general education there ought to be

...the concept of a level of experience and analytical enquiry into fundamentals which makes it possible for each individual to gain personal knowledge of the grammar and the expressive vocabulary available to him. [84]

When James Bradley began teaching at Sidcot School what was missing in general education was a course that would enable a student to explore the formal elements underpinning and relating to all forms of expressive work in art and design, and which featured the sorts of issue discussed above, already present in certain tertiary programmes. If the student were an artist, his work would benefit from such a course of study by extending his knowledge of visual concepts, and if he were not (and the majority of children are not), he would be more likely to be helped to become a visually literate citizen by participating in such an art education. By developing his understanding of form, colour and structure he would possibly develop, what de Saussure has called, 'a sensitive constructive intelligence' [85] and in so doing, the student on attaining adulthood, would be able to take a fuller part in society and enjoy a richer and greater informed understanding of the twentieth century. Because Bradley had had some contact with Pasmore, Hudson and Thubron (as will be discussed below), he knew what his secondary level pupils were missing.

Thistlewood has maintained that Hudson opened the eyes of his child students to 'the real properties of imagery' by introducing them to a whole range of experiments with shape and colour. Most importantly, the children were encouraged to arrive at their own results without first 'receiving predigested information' as to how they should conduct their experiments [86]. Hudson's teaching strategy was not designed to elicit a representational response but to encourage visual discrimination at a fundamental level. It was from these early beginnings that he was to go on and develop his teaching methods in full [87].

Erik Forrest, from detailed research, has suggested that Thubron's teaching stemmed from his knowledge of twentieth-century artists [88]. He was, like Pasmore, Hamilton and Hudson, interested in constructing a framework within which his students were able to investigate visual fundamentals. He was concerned that:

Students don't sufficiently develop a personal centre ... The dynamic view of things has to prevail — experiment, searching ... if you come to terms with simple elements of form and colour and ideas relative to developing possibilities of space/form dynamic ... you can teach the fundamentals. [89]

As Forrest has defined it, Thubron's attitude to aspects of form and colour could be traced to Klee, and his treatment of space was related to Mondrian and the de Stijl movement. Lynton's memories of Thubron whilst the latter was Head of Fine Art at Leeds College of Art between 1955 and 1964 indicate that Thubron gave great support to Lynton's teaching of art history. Thubron's sympathetic help to build instruction in liberal studies and work beyond the fine art area benefited the students' theoretical and practical studies. Lynton wrote:

Harry, who could be dismissive of pretentious books and scholarship, had no doubt at all that students needed information and the stimulation of ideas. He and Tom [Hudson] both insisted that students should attend my lectures. [90]

Forrest's research [91] into Thubron's work indicates that Thubron differed from the other three innovators of 'basic design' in a number of ways. He was prepared to cast his net wider than art in his search for a variety of teaching sources. He brought Indian dancers and musicians into the college at Leeds, and organised lectures in related subjects, such as philosophy, history, and physical structures. Thubron could not agree with Pasmore when he talked of his course consisting of simply 'teaching the grammar of art' and could not conceive the basic course as a settled programme which was unalterable. His view was that such a course should be flexible with room for constant change and reassessment. Although much of his work was based on abstract principles, he made no qualitative distinction between abstract and figurative art. To him they were manifestations of the same pursuit and he could see possibilities for coursework in both aspects. His students drew from natural objects, the nude model and the local environment. Thubron was always conscious of the aesthetic

dimension of his students' experiments and, unlike Hamilton, did not consider the reasoned response to be the only response.

The figure was a constantly recurring theme of Thubron's teaching and it is, perhaps, in this context that his difference from the other three innovators in studio practice shows most. Thubron was able to use the conventional life class to shock students out of their preconceptions about drawing from the figure [92]. His conception of life drawing demanded a total openness to possibilities and a realisation that things would constantly change before the students' eyes [93].

His interest in children's art was demonstrated by the pupils' work from the Joseph Rowntree Secondary Modern School, which illustrated his SEA presentation. In this project Thubron had concentrated on aspects of form using a basic artistic language to see what was possible with adolescents at that level. Forrest explained that much of the Joseph Rowntree programme was based on Klee's *Pedagogical Sketchbook* [94] and was conducted with mixed ability children from sparse cultural and weak intellectual backgrounds. Forrest has quoted from a talk given by Thubron to art education students at Birmingham and it gives some insight into Thubron's methods at the Joseph Rowntree school:

It became obvious when one had the divergences of talent that exist in students between twelve and fifteen years of age ... that it was necessary to widen the reference of what could be called art ... and to make it possible for a student to learn more by himself by means of relative and scientific study ... schematically evolved. [95]

Although the Joseph Rowntree school venture was isolated it was useful in clearing Thubron's ideas and intentions and it paved the way to work done at the Scarborough Summer Schools which were to present many of the combined experiences of 'basic design' teaching to school teachers.

Organised by John Wood, the Scarborough Summer Schools were important in the professional development of James Bradley as through them he was introduced to the 'basic design' ideas of Pasmore, Hudson and Thubron. Hamilton played no part in the Summer Schools, but it is probable that many of his ideas were absorbed by Pasmore and transmitted through the work of the Schools. Forrest has suggested that Thubron did not like the fact that Pasmore was in charge because he felt that the new basic courses were influenced largely by the teaching at the Central School where Hamilton and Pasmore had previously taught (though not Thubron or Hudson) [96]. Nevertheless, the Summer Schools were important, not only as a nursery ground for concepts which were exploited first at Newcastle and Leeds and later at colleges of art around the country, but also because tutors were instrumental in introducing new ideas to school teachers which, in turn, were taken back and tried in schools.

John Wood was astute in seeing the value of the work of Pasmore, Thubron and Hudson and brought them together on a professional teaching basis for the first time. The initial Summer School was held at Scarborough in 1955 with another in 1956 [97] and others were held throughout the country until well into the 1960s [98]. Only Pasmore, Thubron, Hudson and Wendy Pasmore taught at Scarborough.

Hudson's letters [99] have provided a valuable account of the content of the courses at the Summer Schools and of the philosophy and ideals which motivated the tutors. His views are important as very little documentation of the early courses at Scarborough exists. Hudson [100] saw the educational intentions of the group of tutors involved in the Summer Schools as a move to redirect art education in England and Wales, but the move was directed firstly at higher art education. The group was generally unhappy with the Ministry of Education's Drawing Examination, which Hudson had taken in 1942 and which he regarded as 'an uncreative relic of the nineteenth century'. They felt the Intermediate Examination, designed to replace it,

was no better and realised that the time was right for a revolution in art education to take place.

Their cause was helped by the relatively even distribution of the colleges around the country and by the colleges' warm response to their publicity, lectures and exhibits. The eventual setting up of pre-diploma courses incorporating many of their ideas, initiated by the first *Coldstream Report* (1961) was a success in their eyes. It was the intention of Pasmore, Thubron and Hudson that changes would follow in general education. The first large-scale presentation of their work to teachers was at the 1956 SEA conference but, as this was largely misunderstood, progress was very slow. Although Hudson devised a number of special exhibits over several years at the National Exhibition of Children's Art, with titles such as: 'The Language of Colour', 'The Language of Structure', 'Materials' and 'Machine Forms', teachers were difficult to convince.

Conviction was not especially evident either at Scarborough because of the nature of the concepts that were presented on the courses. Students at the Summer Schools were a mixed body with varying experience in education. Some were full-time students from the Slade and the Royal Academy Schools, some were lecturers from schools and colleges of art, many were teachers in general education, mostly from secondary schools, and some were practising artists. It was mainly the teachers who were to be convinced if the 'basic design' philosophy were to be taken seriously in secondary education.

Hudson's [101] description of the courses gives a clear insight into the educational principles that he and his colleagues were trying to establish. The students were introduced to work in two- and three-dimensions, but two-dimensional work was the commonest activity because of lack of space. Sequential experiments were conducted with point, line, plane, area, space and mass. In colour-based experiments students worked directly with formal aspects as well as producing analytical colour

studies derived from natural forms.

Hudson believed there were two ways to teach the nature of form. One was on purely abstract lines and the other was to work from nature. Usually, the teacher-students found great difficulty when working from nature because they had preconceived ideas about methods they should adopt. Most of them were conditioned by their training to work only from a fixed viewpoint and had 'certain attitudes of perspective' or were hindered by 'certain aspects of balance or proportion and a dominant sense of symmetries'. The new spatial concepts were a hard lesson to learn. For example, when working with a plain surface they were asked to consider the visual result when a mark is put on that surface; what happens when a second mark is added? The teacher-students were dealing with unfamiliar concepts and Hudson described their plight as a 'petrifying inhibition' and it took a number of them a long time to adapt to a new way of working [102].

According to Hudson, he and Thubron, under the leadership of Pasmore, tried to suggest that everything they were teaching was applicable to 'anyone and everyone'. They did not want the teacher-students to believe they were engaged in 'something special and particular — like teaching modern art'. Hudson's version of what the Summer Schools represented is at variance with other versions of basic course structure at Scarborough [103]. The changes outlined in the 1956 course, in particular, suggest that with or in spite of Hudson's intentions there was a demand from the students for a course more specifically related to the production of 'modern art'. No doubt there was some tension between Pasmore, Thubron and Hudson as to the general character of these courses. Pasmore's strict adherence to a course related to the principles of abstract art meant that, as leader, he was able to get most of his own way. Nevertheless, Hudson and Pasmore agreed that what they were trying to do was to make people visually and plastically literate in terms of two- and three-dimensional phenomena. They believed it was essential education for everyone and should, therefore, be central to the work of schools.

In practice it did not become central to the work of schools, and flourished only in isolated pockets. Although 'basic design' was introduced in varying degrees to many schools during the 1960s and '70s, it was rarely studied in sequence and often became a formula for producing 'contemporary' images while the rest of the art curriculum continued as before. Hudson believed that as the control of teacher education was predominantly in the university departments of education, many art educators thought of the 'basic design' group as 'heretical interlopers'.

In the 1950s and early '60s teachers were still bound up with the work of Marion Richardson, Cizek and the concept of free expression and, as a result, could find little meaning in what Hudson and the others were doing. Hudson felt that the 'inertia of the mass' was too much for them to change, even though they did not wish to change everything. The work of children up to puberty in most schools was generally satisfactory, but there was a lack of direction at adolescence. Required at that stage was an education with 'art as language, communication and structure' properly oriented to science and technology in the twentieth century [104]. The number of secondary school art teachers who were able to introduce a coherent form of 'basic design' teaching into their schools was minimal as too few of them came to a true understanding of its concepts and could not find within its teaching a structure and philosophy for a continuum of learning for their pupils.

Hudson [105] has suggested several reasons for this. Firstly, a fortnight's course at the Summer Schools was insufficient in itself to redirect a teacher's thinking on art education methodology. Secondly, the organisation of secondary education is, and was then, very complex as a whole. Any changes undertaken would have necessitated an involved form of re-education for all concerned and massive support from education authorities and the government. Thirdly, for twenty years after the Second World War, centres of art education had clung tenaciously to a form of child art expressionism, and reorganisation to a different form of art education would have

evolved only slowly.

Over the years, art education in secondary schools has been influenced by a number of initiatives, but a DES report (1983) stated that art education makes an important addition to the curriculum because it 'emphasises the skills and understanding' which are resolved visually and tactually, employing both intellect and feeling [106]. This kind of balance has not always been the expectation of Art in general education. The fostering of individual expression has usually outweighed other considerations. However, eventually, the development of 'basic design' teaching in certain colleges of art in the 1950s and 1960s, and the subsequent development of this approach in a small, but significant sector of secondary education, with emphasis on the cognitive aspects of learning in art, began to affect changes to the secondary art curriculum.

Nevertheless, even allowing for the pioneering work of Pasmore, Hamilton, Thubron and Hudson, changes have been slow and uneven and the assimilation of 'basic design' teaching into general education has been less than total. It was never thought to be the province of the infant and early primary school; young children are not usually ready to deal with abstract thought, and some kind of expressionism is more suited to their development at that stage. Pasmore believed that the secondary phase of education was the optimum time to introduce abstract visual concepts to children. In his opinion there was little use in asking adolescents to produce representational, pictorial statements because relatively few could draw or could be taught to draw, so only a very small number would become professional artists [107]. He felt that there should be an opportunity for adolescents to study what de Saussure has called 'factors of formal coherence and discipline' if they were to gain a fundamental visual and 'expressive vocabulary' [108]. Thubron and Hudson had shown that it was possible to relate to secondary school pupils by getting them to examine and explore basic visual phenomena predominantly through an abstract or non-figurative mode.

Over the last fifteen years or so there has been comprehensive documentation of 'basic design' as it developed and waned in the art colleges in the 1950s and '60s, but relatively little research into its relevance to secondary art education. 'Basic design' teaching did not have the same initial impact on general education as it had on advance courses in the art colleges and, according to R. Morris [109] its influence was less dramatic and less extensive. Many schools produced imagery that was eclectic because they failed to see in the course the importance of linking each component to the next in order to produce an holistic study. When 'basic design' courses began to take root in secondary education it was due, in part, to the pedagogical work of Pasmore, Hamilton, Thubron and Hudson becoming better known as some of their students found employment as teachers, and as ideas about 'basic design' were fed into general education from the various Summer Schools (courses at Barry in South Wales continued until the late 1960s). Similarly, those few teachers who were able to develop basic courses in some depth allowed information to filter to other teachers, to be used by them with varying degrees of success. In schools, 'basic design' has now become unfashionable, but due to a relatively small band of teachers its influence remains parallel to the dominance of self-expression in the development of secondary art education.

There is evidence of an early basic form course which ran at two schools in the Newcastle-upon-Tyne area [110] and, although undated, obviously relates to work undertaken at King's College during the late 1950s or early '60s. Information about how the course developed is limited and the content consists of a very strict adherence to a limited 'exercise' approach developed by Pasmore and would have been restrictive for secondary school children if followed too rigorously.

Another 'basic design' course has been recorded in *Athene* [111] and was carried out as a pilot scheme at Crown Woods Comprehensive School in London in the 1960s. It was introduced to see if such a course would interest adolescent boys at a time when creative activity had lost its point for the majority. The course was found to be very

popular with many boys giving up their 'free time' to continue with the work. The boys were set problems of proportion, space division and balance to solve in both two- and three-dimensions. An architectural project was devised which employed experiments with space, texture and colour. It included a fabric printing topic and designs were evolved from a study of natural forms or from developments of abstract themes of line and shape produced earlier. Three-dimensional constructions were built in balsawood, metal and wire based on the forms of skulls and animals. Other three-dimensional projects were made after a further exploration of natural forms and one boy became interested in a furniture project in which he applied knowledge gained from previous constructional work in the development of two scale models of chairs. At the time the article was published the venture was thought to be a great success and was being extended in the same school with girls in the hope that it would be as rewarding for them.

Peter Thursby's teaching at Hele's Grammar School, Exeter, in the 1960s was concerned with a basic approach. Thursby has stressed that his art training was conventional and free from basic course or foundation course influence. He has acknowledged no formative courses and has indicated that he had no direct contact with Pasmore, Hamilton, Thubron or Hudson. He gleaned most information about their work from art periodicals and journals. He considered that his introduction to his sixth form students of the Associated Examining Board's (AEB) *Advanced Level History of Art*, especially the option 'Origins of Modern Art', sharpened his own interest in and awareness of the work of the Bauhaus teachers: Itten, Kandinsky, Klee, Moholy-Nagy and Josef Albers [112].

Thursby's philosophy was based on aims emphasised by the Bauhaus teachers and developed by Pasmore *et al.* that art education should not amount to a series of prescribed lessons and that a truly progressive course can only be adopted if the students are encouraged to understand the fundamental language of the subject. In Thursby's view, secondary art education had become too concerned with promoting

art as a craft or skill to a minority of talented individuals:

Our responsibility is to the majority, not the minority. Our aim is to provide a visual education and in the process, develop perception and sensitivity.
[113]

In an attempt to develop perception and sensitivity, Thursby appears to have organised his course around experiments with materials closely related to Bauhaus practice and perfected in various ways by the students of Itten, Moholy-Nagy and Albers. His *Foundation Course for Academic and Non-Academic Students* [114] indicates a very broad-based course consisting of analytical, abstract exercises, figurative work, drawing and painting, printmaking and three-dimensional studies. Thursby's intentions allowed his students to learn by doing, and his first and second year relaxation exercises were reminiscent of Itten's attempt to relate spiritual to physical experience [115].

The photographic evidence of a 1967 exhibition [116] of art work from Hele's Grammar School, displayed at the Royal Albert Memorial Museum and Art Gallery, Exeter, suggests that it was impressive. The exhibits, however, are open to question. It would appear that figurative work was rare although it was given an important place in the course outline. Similarly, experiments with formal elements such as line, shape, positive and negative space, contrast, mass and structure have resulted in the promotion of, what look like, works of art which have been either framed or mounted on plinths to denote their importance. If this practice was common to the majority of the work produced on Thursby's course it would seem to manifest one of the greatest fears of the 'basic design' proponents: that a course that was devised to study fundamental visual principles should result in the production of 'basic design art'.

Lewis Heath's account [117] of his approach to teaching art at Burton Grammar School, Burton-on-Trent, in the 1960s, through a series of controlled experiments

echoed 'basic design' principles. He provided art textbooks made by the students from his duplicated, typed notes which described various 'experiments'. After an illustrated talk using an overhead projector the pupils (all boys) worked through an 'experiment' described in the text book. Heath outlined his method as follows:

The instructions are in the form of a procedure of work, each stage being described as simply as possible. The boys get on with their work; they find out for themselves. [118]

Although Heath's method might appear rigid, he encouraged each boy to interpret the textbook instructions 'according to his own imagination' and the progressive 'experiments' were designed so that each pupil was presented with an opportunity 'to find out for himself', allowing an element of freedom. It was a procedure with strong literacy connotations, as the notes to each 'experiment' had first to be written out, in keeping with the rigorous academic practice of the traditional grammar school. This procedure appears very prescriptive today, but it did form a parallel with Hamilton's conviction that art education must not neglect the intellect, and was progressive in the sense that Heath had made a break from the limitations of fashionable child expressionism as described by Hudson. It also stressed the analytical, almost scientific, approach to studying art emphasised by the 'basic design' innovators. Heath described his teaching as a 'kind of laboratory of art' [119], a phrase often used by Pasmore.

It will be shown that James Bradley's philosophy of art education and his pedagogic practice were not located in the 'child art' movement associated with Cizek and developed by Richardson. The reaction of many art teachers at the 1956 SEA conference (which was a reliable measure of the climate of secondary art education at the time) revealed that they were following what they thought was an edict of Marion Richardson in having concern for the development of the child. In extreme cases this resulted in examples of an unstructured and permissive approach, defended by

saying it was done to protect the child's capacity for self-expression. Veronica Zabel, although not a representative of unbridled free-expression herself, suggested by implication that adolescents were full of expressive, visual ideas which only needed encouragement to become unleashed. In particular, she promoted the idea that many children at the onset of adolescence were able to retain a fertile romantic imagination and that this coupled with 'spirit and technique' would result in 'a clear-cut personal vision' [120]. Those children who were capable of this (examples were shown at the meeting) tended to feed the adult's fantasy about the type of art that children should produce and, inevitably, it was the type of art with which the adult felt at ease. In a similar vein, Robertson captured the intense feeling generated by her description of water to her pupils and their individual response to the theme:

We spoke about the quality of water, the way in which the sea heaves itself up into waves, or rushing rivers narrow in a gorge and throw themselves over into space, and of the way in which a whirlpool circles into a centre eddy ... They gave themselves up to this activity with extraordinary absorption. The girl who made the waterfall fiercely dashed her arm up and down almost the full length of the paper. The boy who made the great wave did this in one great sweep of his arm ... [121]

But, for every pupil who was able to fully express his/her ideas from the verbal stimulation that was given, how many more remained unfulfilled and frustrated because they viewed their expressiveness as limited or their standard of drawing did not come up to their own expectations?

Bradley's solution was to provide his pupils with an experience which would enable and encourage them to set about choosing and selecting for themselves. He believed in Roger Coleman's principle that the key to understanding relationships between visual phenomena was to explore the non-figurative or abstract elements which lay beneath the representational facade. Bradley maintained that if his pupils were to work from a non-figurative or abstract base it would provide a fundamental way

of finding and testing aesthetic standards for themselves. It is this belief and his ability to encourage constant personal assessment through experimental comparison and close analysis that sets him apart from his colleagues. His work merits exploration because he resists location within the general trend of secondary art education at that time.

The following chapters will show that there are some obvious similarities between Bradley and the 'basic design' innovators and probably the greatest similarities are between Bradley and Thubron who, although he was insistent that his students followed a process-dominant course, always valued the aesthetic outcome of the completed image, as did Bradley. The major difference between Bradley and the 'basic design' innovators is not just that they taught in further education and Bradley taught in secondary education, but that each teaching regime is essentially different. Pasmore, Hamilton, Thubron and Hudson were aware of the need to prepare a student to become an artist or designer. Thubron, for example, believed that he was teaching

...attitudes, precepts and procedures that ... were, in some sense, 'fundamental' to all work in any field of art and design. [122]

Hudson, became increasingly concerned with machines and technology and with their place in developing creative themes. Hamilton stressed an intellectual approach to the study of form and Pasmore was more clearly dedicated to developing a course to establish future abstract painters. Bradley's aim, on the other hand, was to ensure that the children whom he taught became percipient and sentient human beings. Central to this theme was that 'being good at art' did not necessarily lead to greater visual literacy and imagination and that, in theory at least, positive work could be attempted with not just those children with talent, but also with those with a narrower range of abilities. It was this philosophy of what art education should be about that became most influential in the development of Bradley's course at Sidcot School.

However, before Bradley's course can be analysed in depth it is necessary to consider how his lifestyle, education and beliefs influenced his philosophy and ultimately his teaching methods, and this question is therefore central to the following chapter.

CHAPTER 2

James Bradley: Professional Biography

James Bradley's course at Sidcot School, Somerset (now Avon), starting in the 1950s and culminating in 1983 on his retirement, has provided the most successful account of a course based on 'basic design' principles at secondary school level. Whilst ideas from Pasmore *et al.* were occasionally adapted to the needs of schoolchildren, Bradley never made a pastiche of their work. His course at Sidcot started before basic courses became known in the art colleges and ran parallel to these courses rather than feeding from them. Other contributions to this kind of work in secondary education were not conducted with the same care to sequential development or depth of study, and Bradley's collection of hundreds of slides bears witness to a course which was well structured and never allowed to become inflexible.

Sidcot was a small, independent, Quaker school with about three hundred boys and girls of mixed ability on roll between the ages of eleven and eighteen, most of whom were boarders. Bradley taught his course, beginning in 1954, for twenty-nine years, but its optimum period was in the late 1960s and early '70s when Bradley's energy was at its fullest and developments in his art department reached their peak. Her Majesty's Inspectorate (HMI) asked if he would record his course, probably stimulated by the first of two public exhibitions staged at Weston-super-Mare Art Gallery in April 1959, opened by John Skeaping [123] (then Professor of Sculpture at the Royal College of Art), and a later one at the Arnolfini Gallery, Bristol, in August 1962. Bradley refused to record anything until after a period of seven years (1955-1962) when one complete cohort had passed through the school and he was sure the course would

be seen as a continuum of his pupils' work. He then collated the material and it was published by Visual Publications in filmstrip form as a course guide in two-dimensions, for schools and colleges, entitled *Along These Lines* (1965), to be followed in 1968 by *Further Along These Lines* which showed how the course could be extended into three-dimensions.

Bradley's personal background had a tremendous influence on his work and philosophy. He was born in 1919 in Droylsden, near Manchester. On leaving Chorlton-cum-Hardy High School for Boys, he entered the drawing office of the Manchester Corporation Highways and Lighting Engineers Department and attended part-time study at the College of Technology. A student member of the Institute of Structural Engineers, he was eventually made an assistant to the Assistant Lighting Superintendent for Manchester, specialising in reinforced concrete design. In 1937 he joined Messers Bolton and Hayes, Ltd., Bolton (hollow tile floor specialists), and it was about this time that he won jointly with his brother (a student architect) a competition organised by the Merseyside Civic Trust for the design of lamp standards.

Bradley's brother led him to an interest in Walter Gropius's work and the Bauhaus and Paul Klee's ideas about the links between art and architecture. His progress as a structural engineer was terminated by the Second World War when, as a result of his Quaker beliefs, he became a conscientious objector. Under the auspices of the International Voluntary Service for Peace he worked manually for seven years on the land, first for the Forestry Commission in the Lake District and then he was moved to Worcester to work in market gardening and later to Suffolk as a farm worker. Finally, at the end of the War, he became a charge-hand labourer at Askham Bryan Agricultural College near York. Through these combined, austere experiences he learned how to become resilient and determined, and calm and resolute in the face of biased opinion about his convictions. During his future teaching career he was to rely on his strength of character to promote (and defend) his view of art education that was a challenge to

the *status quo*.

His interest in the cosmos and microcosmos fostered a desire to observe phenomena analytically, facilitated by his skill in photography. He developed a true love of nature and natural forms, particularly plants and flowers, which became a lifetime's fascination and were to be recorded on hundreds of slides and used later on many of his lecturing tours and as a basis for his filmstrips. His earliest teaching experience was in 1947 at Dunnow Hall, near Clitheroe, Lancashire, a pioneer school run by Dr. Arthur Fitch, and later at Ledston Hall, Castleford, Yorkshire, two special schools maintained by the Society of Friends, where he taught Art and Craft to maladjusted children (aged six to sixteen).

During this period he obtained the City and Guilds of London Institute Teachers' Certificate in Handicrafts and the workshop skills developed on that course were to be of utmost value to him at Sidcot. His teaching at the two special schools followed a traditional pattern of craft teaching in elementary pottery, basketwork, bookbinding, model-making, leatherwork, weaving and plastics, and he found that the children required a great amount of stimulation and encouragement. After an unsuccessful attempt to obtain a post at another Quaker school, at Ackworth, Pontefract, Bradley joined Sidcot School, replacing John Newick as art master.

Sidcot School under John Newick had followed a fairly traditional art curriculum of child expressionism loosely influenced by Marion Richardson's methods, with emphasis on lino printing in which Newick had expertise. Bradley was soon to change the pattern of art education in the school; his interest in Bauhaus principles and his eventual connection with the innovators of 'basic design' teaching helped him to crystallise his own ideas about art education. He first met Maurice de Sausmarez when he attended his 'Painting for Pleasure' course at Leeds College of Art as a relief from the stress of teaching maladjusted children.

It was at Leeds, too, that he first met Harry Thubron who taught him life drawing, introduced him to the importance of the basic, underlying structure of form and made him aware of the inadequacies of a technique based solely on technical competence. It was his contact with de Sausmarez and Thubron that led him to reconsider the role of art education in the secondary school. When de Sausmarez's course was superseded by the Scarborough Summer Schools, Bradley enrolled to study sculpture, but did not attend any of the analytical 'basic design' courses run by Pasmore and the others. It was from informal talks with Pasmore, Thubron and Hudson, during intervals and in the evenings, that he came to empathise with the general philosophy of their teaching:

A basic belief that if you are teaching children about art you are not teaching artists. When you talk about art in schools, generally, you are talking about the development of aesthetic senses and practical ways in which the individual can be involved to develop these senses ... in most cases, just to be able to 'see'. [124]

Bradley attended a further winter course at Leeds College of Art a few years later, but he took no part in the classes as by that time he was fully engrossed in his own experiments, trying out ideas on paper before presenting similar problems to his pupils. He was analysing what 'basic' meant to him and, at the same time, absorbing all that was going on around him and conversing and discussing with the tutors (Pasmore, Thubron, Hudson, Terry Frost and Hubert Dalwood). He found de Sausmarez, who attended both Scarborough and Leeds, to be very friendly and helpful, and discovered that his eloquence was valuable in making clear some of the more incoherent 'ramblings' of Pasmore and, at times, Thubron. The winter course, it seemed, was different from the Scarborough one, less influenced by Pasmore, with a greater contribution from Thubron and, therefore, less dogmatic in its insistence on point, line, plane. It was about colour [125], as Norbert Lynton remembered:

I had asked what to bring and had been told to arm myself with Windsor

red, Windsor blue and Windsor yellow plus black and white ... We worked long days ... Harry had been getting us to do extremely simple things, it seemed. Do the primaries provided in the tubes show the same clarity of hue and intensity? Are they true primaries? Try adjusting them to see if you can end up with a trio of equals. Make black by mixing them all together. Add white to see what black it was, and try again. Make secondary colours out of the primaries and arrangements of primaries and secondaries and, having understood their interrelationship, explore the 'heady' land of 'discords' ... [126]

Bradley's desire to find a new approach to art teaching had been triggered, to some extent, by his dissatisfaction with traditional art teaching methods originating from National Diploma in Design (NDD) courses in fine art, which he believed were 'performing to past standards of verisimilitude'. There was usually a strong accent on drawing (not that Bradley belittled this) with the criteria for excellence based on craftsmanship and the taught skills of picture-making. This view was confirmed during a sabbatical year spent in Italy in 1966 when Bradley, centred in Perugia, with an introduction from the British Council, went to study the curriculum of local art colleges. He found that most students were producing work to please their tutors, a practice where the objective was to copy or to make pastiches of the master's work. Significantly, there was a minimal amount of student practice which was progressive or experimental and a Professor Landi in Florence highlighted the situation when he said: 'You know, we are a little stuck with Michelangelo yet'.

Bradley thought that the sum total of what he saw resulted in rather rigid courses with little opportunity for students to record real ideas or to be involved in a system where progression of thought was valued. He believed that, in Britain, inevitably, the influence of NDD had spread to schools and that much of secondary school art education was conducted along simpler but similar lines. He therefore set about developing Sidcot School's art policy [127], which was 'to teach a language of visual expression by means of controlled experiments'. Emphasis was 'placed on arousing stimulation of visual awareness' and not 'on the teaching of specific techniques for

their own sake'.

It would appear that Bradley's beliefs founded in Quakerism were as important to the formation of his teaching methods as were his meetings and conversations with the innovators of 'basic design'. As Quakerism has no creed, and as it encourages the individual, guided by God, to find his/her own way in the search for truth, it follows that Bradley's pupils were introduced to this principle by way of personal exploration and response.

He was forthright in stating that his early work at Sidcot was concerned with imposing his philosophy on the children so that initially they produced work to please him if, not necessarily, themselves. He used basic form to simplify understanding; the complicated problem of 'seeing' essentials was separated into simple units which could be looked at in isolation and the results finally added together. He firmly believed that a child of about eleven years was capable of handling abstract, visual concepts, especially if he or she were introduced to simple problems to begin with and the experiments were conducted as a 'play' activity. Gradually, the problems would become more difficult and by a process of trial and error, the child would learn to make personal decisions.

The assumption of those not involved in such projects, especially parents, was that experiments of this nature were trivial and the children were encouraged to think that their parents knew better. As a result, the children's ideas were suppressed or they became inhibited as their only criteria had led them to perform to the adult standards imposed on them. Bradley could understand the parents' view: in general, all they knew was the 'photographic approach' as a principle of art and were not prepared to even think about the internal philosophy behind anything non-figurative. He felt the boarding school system offered an advantage in that children were spared the nightly reference to parents who exercised practically the phrase 'I know what I like' and expected their children to perform to their taste in the art lesson.

Other undesirable, second-hand influences — from TV, magazines and comics — were nullified to some extent by the special working conditions at Sidcot School. Bradley insisted on rigorous application to his course during class time, but allowed his pupils freedom of expression during the evenings when all practical areas were available for open-choice, independent study. He believed this offered children opportunities to relax from the intense sequential programme of the day, and to 'exorcise' Yogi Bear and other visual culture influences he considered commercial and sterile. Frequently children would attend the art room during these periods to continue specifically with coursework they had started in a lesson. This was encouraging to Bradley who believed that it showed the children were beginning to understand and enjoy his teaching.

Bradley never influenced children by suggesting that his own ideas were important; they were encouraged to discover things for themselves. This desire to bring out decisions from the children was aided by his 'teaching walls' (Figure 1) [128]. A whole wall would be covered with work related to, and resulting from, the enquiry the children were currently engaged in. It would be scrutinised collectively. Bradley would ask: 'Does this remind you of anything?' For example, layers of colour would relate directly to the landscape, connecting the children's visual imagination to what they normally see, and stimulating recollection of this experience on future occasions in the landscape.

At this stage Bradley was interested in the interactions within the peer group. He believed that the child learned much more from what his colleagues were doing and discussing than he/she could ever learn from the didacticism of adults. Children were much more likely to take notice of their peers and they acted as a leaven for each other. Only when experiments were completed would allusion be made to the actual world, and this was a tremendously important aspect of the work. Bradley kept his own creations away from the art room in order to forestall any tendency to imitate.

The whole purpose of Bradley's teaching was to encourage children to 'see' in a more enlightened and critical way through practical activity. In the introduction to the filmstrips *Along These Lines* he argued that:

...if children are encouraged to think for themselves then the provision of an organised programme of work designed to introduce them to as wide an experience as possible will allow sensitivity and intellect to develop together; they will begin to live more fully in a visual sense ... [129]

He went on to say that he was engaged in aesthetic education by providing experience in many media along with the techniques necessary to use them. Of particular importance was the need to develop the child's ability to discriminate through considered choice and independent thinking and 'to teach methods, not answers'. Bradley was convinced that:

The whole of this approach to art teaching is based on individual enquiry, and the course is arranged to suggest the starting points from which the student can begin to experiment and create ... The work is evolutionary in the sense that one result leads on to the next, understanding being built up through individual experience of it. [130]

It can be seen that much of Bradley's thinking echoed many of the views expressed in the catalogue of the exhibition *The Developing Process*, mounted at the Institute of Contemporary Arts, London, by Pasmore, Hamilton, Hudson and Thubron, in order to give publicity to their practices in 1959. Bradley too was concerned, like these 'basic design' innovators, with making his course relate to the twentieth century and was aware of the importance of modern artists and modern art movements in relation to the concepts he held. Modernists' abilities to analyse and synthesise matched the processes involved in his course, yet perversely he felt his course was not an extension of the Bauhaus and that it had no direct connection with it. He believed Klee's *Pedagogical Sketchbook* to be important, not because of its specific content,

but because of the method of sequential enquiry outlined within it.

In Italy Bradley had searched for a tentative connection between the early Renaissance and his basic course. He felt that with Michelangelo the Renaissance had, in this highly particular context, started to go into decline and that his basic course related more to Uccello and Piero della Francesca, who had explored space, culminating in Leonardo da Vinci, who had experimented with many visual concepts and broken new ground. He never showed art history illustrations to the children, however, as he felt that until they could establish their own criteria they were not in a position to look, except superficially [131].

Bradley insisted that his course was not specifically intended for the talented child who wanted to become an artist, but for the 'average' child who would find some benefit from it in adult life. He found that the truly gifted child who showed promise to become a professional artist gained immediately from the course, but the child who was talented through possessing advanced technical skill, and who felt that technique-based art was the best, was often at a disadvantage. Rowland has suggested that:

... apparent artistic talent ... can be described as clever rather than imaginative ... incapable of different applications ... A child who produces work like this may find real difficulty in dealing with visual problems ... and may easily be put in the shade by someone less superficially gifted but more truly aware of visual elements. [132]

Bradley found that such pupils could often cope adequately with the basic course work but sometimes had difficulty connecting it to the visual world. Although the basic course at Sidcot was designed to reach the 'average' child, Bradley learned not to expect the children to verbalise what they had absorbed immediately. If this fact could be accepted it was not necessary to think the course was failing: the process was slow

but cumulative. It was important to explain to the children that what they were learning from the course would not always fit into their immediate concerns. Bradley suggested:

If you expect the kids to love you whilst you are teaching them — go and do knitting! If they love you, they love you ten years hence, not in the actual process. Results are the same, we should not look for results immediately they [the children] end their education. [133]

The content of Bradley's course was not new. Leonardo da Vinci had drawn the art student's attention to basic elements in the fifteenth century [134] and Goethe, Chevreul, and Helmholtz, amongst others, had analysed aspects of colour. The Bauhaus Vorkurs tutors, had preempted Bradley's general strategy. Teachers such as Olive Sullivan at Manchester School of Art in the 1940s, and, even earlier, others at Camberwell, including Albert Halliwell, and at the Central School of Art and Crafts, directed by William Johnstone, had enjoyed direct contact with Bauhaus counterparts. And all, including Bauhaus ex-students such as Albers and Max Bill in America, besides the 'basic design' innovators at King's College and Leeds, had been concerned in one way or another with fundamental formal elements. Rowland wrote:

The laws of visual grammar ... have remained unchanged for hundreds of years. Tension between masses, relationship between solids and spaces, pure abstraction, the rhythm of form and line, these have been part of art theory and practice for centuries. [135]

Susanne Langer has argued that 'everything that is relevant and artistically valid in a picture must be visual' [136]. It would be true to say that, for the most part, Bradley's pupils produced *images* rather than pictures, but that everything in them was artistically valid and therefore visual. Bradley went further and stated that, in his opinion, all visual judgments should be made using non-figurative criteria. In other

words: if we are to understand the formal structure of what we see we must not become concerned with only the illustrative elements, as this could provoke a contemplation of irrelevance in the process of analysis of any given phenomenon. He said:

You don't assess the aspect of a tree, for instance, in terms of the tree.
But in terms of the visual aspect — it's spatial — that's an abstract
concept. [137]

Bradley thought there was a danger of values becoming secondhand unless the child was encouraged to look at the visual world in a personal, analytical way. It was important to introduce children to the necessity of gathering for themselves the criteria by which they could judge. Most of them, he said, could absorb what they did — though they were unable to intellectualise about it they could store it away for further use. Two conditions were essential to make their learning possible. Firstly, the children had to be exposed to sequential visual experiments, gradually becoming more complex and with no predetermined 'correct' answers, from which they would gather their visual criteria. As Bradley insisted:

You start from inside yourself, ... your findings are entirely your own and
you play about, almost like the Creator, on the things which are natural.
[138]

Secondly, it was important to relate the practical work to the visual world immediately the practical work was completed, preferably with reference to actual objects or natural forms. Throughout the description of his course, Bradley repeatedly emphasised this aspect as, without it, he believed the course would have degenerated into a series of sterile exercises. He was not unaware of the danger of his basic course becoming a means of producing 'basic design art' which looked good but was moribund as far as its contribution to the development of a discriminating vision was concerned. He said:

... let's be fair, it [the basic course] did become a fashion in its own right, the emperor did have no clothes on at certain times ... [139]

But he was conscious of providing a course comprising experiments which paralleled the growth of natural forms. Indeed, the organic development of natural forms expressed by D'Arcy Wentworth Thompson and their relevancy to the development of artistic imagery endorsed by Herbert Read related very closely to what the children at Sidcot were doing.

Bradley was conscious that, if his course were to be truly concerned with teaching children to 'see' with discrimination in relation to all aspects of the visual world, it should not be restricted to two-dimensional activities. To that end, at Sidcot School, the first two years were concerned mainly with two-dimensional experiments, the third year in addition explored some three-dimensional concepts and the fourth and fifth years looked at both aspects with particular reference to the natural and man-made world in relation to the pupils' experience. Sixth formers were expected to choose their own topics for development after absorbing the course for five or six years, although the lower sixth usually needed some guidance before beginning.

For a number of years three-dimensional work had to be restricted to simple constructions and carving which could be accommodated in an ordinary classroom, but the completion of a craft block in 1967 gave a new impetus to three-dimensional activities. Bradley was not trained as a specialist art teacher and his own work in painting and sculpture had been mainly self-taught [140]. Contrary to expectations of a non-specialist, the early two-dimensional work with children had been very successful, particularly work exploring colour. The intensity of his enthusiasm in this area came as something of a surprise to Bradley himself, but with the opening of a craft block he was at last able to plan work which would make full use of the skills of his professional training.

The craft block made possible the introduction of a new teaching structure at Sidcot School which had been designed by Bradley. The subjects of home economics (including needlework), technical subjects (woodwork and metalwork) and art were united, not only in the same building, but also under Bradley's direction as faculty head. Needlework was to be promoted in the faculty system to play a more creative part (its main application until then had been restricted to stitch samplers and calico aprons) and the limited amount of technical education was to blossom from its base in a wooden hut into woodwork, metalwork and technical drawing in a purpose-built workshop. The workshop had first-class facilities including a forge, enamelling processes and oxyacetylene welding equipment. Machinery was procured from industry soon after the opening of the craft block: lathes (wood and metal), milling machine and sander. Chris Batten was appointed in charge of technical subjects under the supervision of Bradley.

Batten had been trained at Shoreditch College (now Brunel University) and had a knowledge of a number of crafts, although he had specialised in woodwork. He found Bradley a little frightening at their first meeting because he was asked bluntly: 'What's your criticism of the course?' (at Shoreditch), but after that they got on well. Batten's view was that Bradley was an 'artistic craftsman', whilst he was not, but he felt he was well aware of what Bradley was trying to do:

... I could see his whole idea, and I could see from the way he was working that he had a very much (sic) three-dimensional interest in art, and I could see why he wanted the workshop next door [to the art room]. [141]

Although new to the school and relatively inexperienced, Batten, did not think that his subject area was in any danger of being taken over by Bradley. At first, he had only one A-level student for technical subjects (many more took art), but he had his own O-level group for woodwork and technical drawing and was given encouragement to develop specialised teaching in these subjects. From Year 1 (in today's terminology,

Year 7) to Year 5 (Year 11) Bradley taught all the art work single-handedly, but there was genuine collaboration in the fifth and sixth forms. Most of the three-dimensional work was done during this time and the projects (many of which were for O- and A-level examinations) demanded several craft skills. For example, Batten did not know how to use welding equipment but Bradley did and so the skill was shared and was valuable to both of them. Sixth formers would wander into the workshop at all times to ask Batten how to do a specific task, saying that Bradley had told them to do it in a certain manner, and were rarely refused an audience. Often Bradley's method was contradicted by Batten and the two of them would discuss amicably the differences between their views at a later time. The students soon got to know that they could go to either teacher and trust both judgments. This interaction between Bradley and Batten led to a superb working relationship which, in turn, strengthened the knowledge and expertise of their students. The collaboration was self-germinating which resulted in an easy give-and-take relationship. Batten, although inexperienced, knew that he had a lot to offer and with Bradley's disinclination to pontificate it led to a perfect understanding. The two would work steadfastly on any topic with a student, and the fact that the topic was essentially fine art or woodwork or engineering did not matter.

According to Batten, Bradley was warming to the idea of a design department structure at Sidcot School before the concept became widely accepted nationally. Bradley's pupils produced three-dimensional work to a very high standard and by 1967 senior girls had extended their gender-led crafts to produce three-dimensional art in the workshop. Bradley by this time had come to recognise the machine as a vehicle for creative work, no doubt inspired by his visits to Hudson at Cardiff College of Art. Hudson in 1966 wrote:

Although artists of the twentieth century have populated the no-man's land between painting and sculpture with a great diversity of forms, there is one direction where there has been little advance — that is in the development of machine techniques. In a technological age one would

expect, for example, to see development of machine creativity. More important still is the necessity to break down the divisions between art and technology. It is here that a beginning can be made in the schools and colleges. All too frequently an atmosphere of craft mystique surrounds machines; yet inherently they are often very simple. [142]

Bradley found that his students were able to develop their two-dimensional experiments into three-dimensional projects in exciting ways and as Hudson predicted:

With no preconceived or academic formula for the organisation of forms and structures discovered in nature [they] will be permitted a free range of manipulation. Whether a student uses natural appearances in a direct or indirect way must depend on his particular propensities. [143]

Certainly, the work produced by Bradley's students is a testimony to Hudson's beliefs (see Chapter 1) and gave them the opportunity to realise the relationship between aesthetic and functional means in the production of three-dimensional form. It was not something only applicable to the making of school art objects but was essential to an understanding of the three-dimensional world in general.

A conversation with Pauline Webb [144], a needlework/textiles teacher who worked with Bradley for many years, provided evidence to indicate that Bradley's encouragement of her work was instrumental in contributing a creative approach to this aspect of the curriculum. Her view was that the children should start making or creating — 'not playing about with calico', as had been her predecessor's choice in the production of uninspiring exemplars. She began to allow the girls to make skirts and other garments and to choose their own materials, and if they insisted on a way of working which was not practicable they were allowed some latitude to learn through their mistakes.

She was, in fact, moving towards a system of teaching fashion design, but there was

no designing to begin with and set patterns were used. The professional relationship between her and Bradley flourished because she was interested in the artistic side of her subject area and would visit the art room to see what the children were doing and he would give advice and help. She said that Bradley had problems in the beginning, like herself, from staff and parents, because of his revolutionary approach, and because some of the parents wanted him to teach their children how to produce 'pretty little pictures'. Under Bradley's influence she started to talk about colour with the children in her own lessons and found that they responded. Prior to that:

If you'd say to a child: 'What colour is a tree?' They'd say 'Green'. And you'd say 'Yes, but what sort of green?' And they'd immediately say, 'Just green'. [145]

But after a while, with the work the children did with Bradley and their continued talking about colour in the lessons and looking in the playground, they would make a more accurate attempt to describe a colour. She believed that Bradley's course opened their eyes to both colour and shape as they had never really looked in depth at anything before.

Webb was not a trained teacher and sometimes lacked confidence to pursue areas to which she responded intuitively, but she thrived on Bradley's encouragement and began to produce 'pictures' in soft materials and fabric collage as an extension of what was going on in the art room. Collaboration was achieved as the children produced their own patterns for textile work, and work done in the art lesson was used as a basis for textiles. Designs produced under Webb's direction would be taken to Bradley for advice on colour and all the printing would be done in the art area. A lot of batik was undertaken and the non-figurative elements studied in the art area combined well with border patterns and other designs painted in wax directly onto fabric in the needlework lesson.

When asked about her perception of the purpose of this collaboration, Webb suggested that Bradley liked the idea of 'a workshop of creative art' and felt that everyone within it should have an interchanging part:

There was no question of: 'There is a woodwork shop, here is the art shop, there is the needlework and there is the cookery'. [146]

It was an integrated workshop where everybody had their role. Bradley did not impose his will, provided he thought that what his staff were doing was acceptable, and he encouraged them to work from what they knew best [147]. Everyone was involved in the annual exhibitions and there was complete cooperation with Bradley organising the visual presentations in consultation with his teachers (see Figures 2 and 3).

In the same way that Batten had explained, Webb did not feel that there was any attempt by Bradley to 'take over' her subject area. This, she thought, was because she was artistically inclined and greatly admired Bradley's teaching. There was mutual respect; Bradley was pleased by the way she was developing her side of the curriculum. Boys began to take the subject, and both boys and girls were introduced to power sewing machines as early as the third year (Year 9), which had previously been unknown at Sidcot School for pupils below the senior forms. The boys too made things to wear — usually jeans or some gender-related garment — so that they were not made to feel that the subject was sexist.

Webb's opinion of Bradley's methodology was complimentary. She felt that the children had not been indoctrinated by Bradley's insistence on teaching fundamental visual concepts through non-figurative criteria and that 'he brought out the very best in them' with many going on, in the senior school, to produce beautiful figurative pictures. Moreover, by being involved in the course the children had become aware of their environment, and the rigour Bradley had maintained had been a part of his strong personality. She felt that all good teaching was 'dogmatic' to a certain extent

and believed it was rare for a reasonable teacher to restrain his or her personality completely so as not to affect the outcome. She said it was not possible for any method of teaching to offer perfect freedom, and the teacher's job was 'to make expertise out of the medium being used'. Webb maintained that any criticism of Bradley's work was unfounded because she equated it with the teaching of a foreign language. No teacher of a foreign language would expect first-time pupils to suddenly encompass all that was presented to them, and what Bradley was doing was like that. He was introducing the children to a new (if fundamental) visual language with new ways of understanding which took time to assimilate.

Both Batten and Webb were of the opinion that Richard Brayshaw [148], the headteacher during Bradley's optimum period, was important to the development of the art and design curriculum. Brayshaw was sympathetic to Bradley's cause, but only in so far as the limitations of the school system would allow. Sidcot was a private school and very dependent on parental support. Some parents were interested in the arts, but many others favoured an academic education for their children which would lead directly to a traditional university degree course. This meant that Bradley's department taught a reasonably large percentage of non-academic children in the senior school. Although a relatively large number of sixth formers went on to art college after Art A-level, a significant number of academic children would only visit the art room during 'activity' periods due to pressure from the formal timetable.

Although he was neither artist nor craftsman, Brayshaw exuded an air of 'grateful tolerance', partly because of Bradley's success and partly because of his commitment to drama (to which Brayshaw was enthusiastic) in the form of set production and the construction of scenery for plays and musicals, which he did in collaboration with Batten. The building of a craft block had come about through Bradley's enthusiasm, but it was a tribute to Brayshaw's foresight and management skills and he was very proud of it. He also realised that Bradley was at the height of his career and had the vision to give him complete support for the unhindered development of art and

design within the school.

Bradley's experience of teaching his course outside of Sidcot School began after he gave a talk about his work to a National Union of Teachers (NUT) meeting. The then Deputy Director of Education for Somerset invited Bradley to start a course for teachers at the Blue School, Wells, and it was here that he received an invitation from S. R. Crocker, Vice-Principal of Somerset College of Art, to teach at the college. At first, as a senior tutor on three annual refresher courses for art teachers, where he tried to communicate his philosophy of teaching, he realised, like Hudson, that it was difficult to impose a new way of thinking on secondary school teachers. In his view some teachers were capable of conducting such courses and others were not. For teachers to be successful he felt it was necessary for them to concentrate on teaching a fundamental language and to be resilient enough to carry their courses through from start to finish, firmly anchored to their own experiments and philosophy. From 1961, he was given leave by Brayshaw to teach pre-diploma groups for one day each week. Crocker was later to comment on Bradley's work:

Here we have no rigid insistence on method or style leading to a dead academicism but rather a series of exciting voyages of discovery, developing aesthetic appreciation and personal observation. In essence the course provides points of departure for further development. [149]

Crocker was convinced that there was value in what Bradley had introduced to the children at Sidcot School and he wanted him to infuse it into the college students' course.

Phillip Willcox [150] was a lecturer on the pre-diploma course with Bradley in the 1970s, at what was now called Somerset College of Art and Technology (SCAT), and was taught by Bradley as a student at the same college. As a student, Willcox did not respond immediately to Bradley's methods. His own work was illustrative, personal and figurative with valued final statements. Bradley's analytical, non-figurative

methods which contributed to sequential development were quite a shock - a 'cold bath', and difficult to accept, especially when other lecturers were offering a different philosophy nearer to his own [151].

After taking a degree course in fine art at King's College, Newcastle, and having experienced a basic course under Hamilton, Willcox returned to SCAT as a teacher. It was only then that he began fully to understand Bradley's intentions. He could now see from Bradley's approach how he was able to eliminate preciousness from a student's work, and that this ability was important because preciousness was irrelevant to a student's learning curve. He realised that it was through making mistakes that learning in art came about and benefited the student, and he could now see the whole procedure as a truly developing process. From his experience of 'basic design' with Hamilton and through his contact with Bradley, his own work, although not abstract, had been affected. This combined experience made him want to work in sequence and to propose different alternatives towards a solution without worrying, at any stage, that one alternative was necessarily better than another. In this way, the process of creation became very important to him and as exciting as the end product. He could no longer accept that any piece of work was ever really finished; to him there was no definitive solution, everything he produced could be refined and developed further [152].

Bradley had been brought into Somerset College of Art to revitalise the pre-diploma course. The Intermediate Examination and NDD were being phased out and there was no tradition of abstract work. His brief was to increase the breadth of understanding of pre-diploma students by working as part of a team with other lecturers, so that the students would go on to advanced courses from a more informed base. It was, in essence, an injection of the Sidcot course into the students' curriculum. Most students had come from school courses with traditional backgrounds of figurative expression and many were convinced that Bradley was doctrinaire. They saw art work in terms of an endless flow of final statements and there

was a reluctance to study alternative approaches on route to finding a solution to a visual problem.

Bradley introduced them to enquiry into the fundamentals of visual phenomena; he showed them how one experiment can lead naturally into another, how sequential development can lead to alternative approaches as a way of thinking about final solutions. A project would be started by Bradley to be developed by other lecturers in his absence and then taken up again by him at a different and more advanced stage of its development. The variety of criticism the students received from several lecturers in the duration of this process was confusing to some, but, in the main, most of them realised that it trained them to become flexible and open-minded. As Willcox remarked, the important aspect of Bradley's system was that it challenged the students and did not make things too easy for them; it made the students search for their own methods of production [153].

Jeremy Moore [154], who was a lecturer in sculpture on the same pre-diploma course, believed that Bradley was ultimately successful at Somerset because he introduced a visual language to the students which had been previously missing in their studies, he said:

He enlivened the whole programme. I think his main strength was primarily in the teaching of colour, handling of paint and that area ... really spurring people on ... He was so quick on being able to pick out relationships which wouldn't happen on the National Diploma or in any other form of teaching. I think this was his big strength. [155]

The work produced by the students on Bradley's teaching day increased by tenfold due to his enthusiastic and driving personality [156].

During part of his time at SCAT, Bradley was asked by Crocker to take a course for mature students who were retraining to become teachers. The course was under the

auspices of St. Mathias Training College, Bristol, but was taught at the art college in Taunton. It was a two-year course and was mainly for teachers who intended to return to their profession after a number of year's absence. It covered teaching methodology from infant through to secondary education in a range of subjects, and those students who chose to study art spent about one and a half days with Bradley with further assignments through the week.

Pat Cole was a student on one of these courses and enrolled on Bradley's component of the course by accident as the biology class, her first choice, was full. She had no background in art except that provided by a grammar school education, but now believes that Bradley's course changed the way she sees things:

I can remember the first lecture or talk that he gave us ... I'll never forget it. He said, 'As mature students you've probably got certain rules and regulations about this subject. He said, 'I'm only going to ask you to try to forget those, not completely, but put them on one side. He said, 'Think about something in your kitchen, something in the pantry, say. You know the shelves very well and what you've got on them. Forget what is on the shelves and try and look at the spaces in between.' And from then on I think that made the most impression on anything that I've ever done. It made so much sense and got through straight away from what I'd been taught before and what I thought I knew before. [157]

Out of the eight or nine students on the course, Cole believed that approximately a third were enthusiastic about what Bradley had to say; a third were unsure and a third found it difficult or impossible to understand. It was not that Bradley was dogmatic; he never tried to instil in the students his own aesthetic. If anything, the freedom they were now experiencing was the main problem, and too much for some of them. Because of the way they had been taught art at school they were unable to cope without direct instruction and found motivation in a less didactic atmosphere difficult to achieve at first. It was clear that the course did not unfold itself to any of them easily, but for those who persevered it was rewarding in the end:

I think we all floundered at times, but I think, perhaps, the floundering was necessary, but — and this is thinking about it — in the two years we were very busy and at times we did flounder on other subjects as well. From my point of view a lot of the floundering has resolved itself — working with the children at school, everyday life, and now with the grandchildren.

[158]

On the completion of her course, Cole began teaching at a primary school at Westbury-sub-Mendip in the Mendip hills and remained there for about a year with responsibility for a group of seven-year-olds. She made little attempt to introduce directly what she had learned with Bradley as a specific art activity. His influence embraced the whole of her teaching:

I think that I realised that I wanted to show the children a lot of things — 'things' is such a narrow word ... they lived on the edge of the Mendips, which is a very beautiful area, but they really didn't appreciate what they'd got around them and it came down into the classroom situation and they were given a packet of wax crayons and that was quite literally the only colour they knew. I tried with that year to widen, broaden their horizons, I suppose, in everything, not just in the art world. [159]

Bradley's course had made a deep impression on Cole, not only in matters artistic, but in the way she viewed the world generally. As she said, 'I think it's all about this looking beyond' [160]. Cole's personal view had not come about suddenly during her completion of Bradley's course as, at that point, she had had no time to reflect, but developed slowly over an extended period and was still developing, and she had begun to realise that her horizons had changed.

The insight that Bradley's course had given Cole was taken to her next post at Banwell County Primary School, Somerset (now Avon), where she taught a class of four-and-a-half to six-year-olds. With children of this tender age Cole, of course, made no attempt to intellectualise about Bradley's principles and presented the children

with extracts from his course only when materials and lesson exposition had been made suitable. Art was infrequently separated from the children's other studies and was generally made integral to them. Again, it was the development of the children's vision that mattered and how ultimately it was transferred, almost unconsciously, to a greater freedom of understanding of things in general [161].

In lessons where art was the motivating force, being involved in Bradley's course had made Cole realise that classroom techniques had not changed since the days before she retrained. In her opinion, the lessons were limiting in every respect, including the subjects offered to the children:

Even the fact that at this hour we're going to paint ... that's what it came down to ... I think they sort of said: 'Well, now it's painting, there's the water, there's the paint, get on with it, don't make too much mess.' And that's a limiting factor on it I always feel, to start with. And at other times the suggestion is made: 'Well, you've just had a week's holiday, paint something that ...' and it still happens. [162]

Bradley's influence had made Cole question the tradition of non-intervention prevalent in infant schools and in junior forms of primary schools and practised by teachers towards the art work of young children. This practice is still followed by many teachers today in the belief that any interference will be damaging to the children's development. An alternative view has been presented in a recent research project [163] where young children have been encouraged to make decisions in relation to the production of a drawing of an observed object. The procedure has been called 'negotiated drawing' and whilst the process used in the research project is not identical to Cole's methods it aligns with her tentative approach to inspire her classes to appraise and make verbal judgments about their art work [164].

There can be no doubt that Bradley's influence on Cole had been a positive one, and successful on Bradley's part by illustrating how he was able to extend the vision and

discriminatory faculties of a person who had no particular talent in art. There is an obvious parallel here with Bradley's desire to educate the vision of the 'ordinary' child. In Cole's case Bradley's influence extended beyond art and the power of aesthetic discrimination. It was the liberation of the mind from accepting rigid conventions, the ability to see more than one side of a problem. The 'freedom' offered by following Bradley's principles was not the total freedom that some believe can lead to unfettered self-expression. It was the 'freedom' of the mind to make decisions, fostered through pragmatic exploration and the comparison and discussion of results with others, especially one's peers. Even now, Cole believes that the principles of Bradley's course become increasingly more concrete to her in whatever she does:

Yes, even now, because I'm attempting to make a garden and I'm sure that it's going to be a different garden now than it would have been. And the way I'm working with my grandchildren, though there are still some of the limitations that I would have put on my own children with regard to discipline, etc. The other things ... I'm sure there's more freedom, being able to see their side of a situation, understanding that they are going to get frustrated because they can't quite get ... but if you can encourage them to persevere. It's all those sorts of things, you can't isolate it. [165]

Cole is adamant that the benefits to her life in general which she now enjoys are irrevocably connected to the 'broadening of seeing' which she attributes directly to Bradley's teaching.

The success of Bradley's various courses in the south-west of England attracted the attention of art advisers, HMI, directors of education and principals of teacher training colleges long after the publication of his filmstrips. On the strength of this success and because he was one of the first teachers to combine workshop practice with art, he was asked by a number of such people to run courses and give lectures about his work.

One such venture was a series of weekend refresher courses for teachers over a period of three or four years promoted by Hampshire Education Committee and held at the Gurney Dixon Residential Centre. The earlier courses were for practising art teachers in Hampshire and were organised by Lorna Delaney, county art adviser. Bradley had complete freedom to choose his staff and some lecturers accompanied him from SCAT, offering expertise in printmaking and three-dimensional design. The courses were very successful and well received by teachers [166]. The last of these courses was arranged for craft teachers through Bernard Brown, county adviser for technical subjects, and Bradley's brief was to present a discourse on the artist's view of problem solving. The standard of work produced by the teachers on these courses was very high, both in regard to technical competence and in the way the fundamentals of form were scrutinised (see Figures 4 and 5).

This work took place in the late 1960s and early '70s when a number of secondary schools were changing to comprehensives and many were implementing new faculty structures consisting of Art and Design, Home Economics and Craft, Design and Technology (CDT). Such amalgamations were often called Creative Studies Faculties or Design Departments and were fuelled with advice and encouragement from the Schools Council *Keele Project* (1968), *Design in General Education* (1973-76) from the Design Education Unit at the Royal College of Art, and the slightly later Schools Council *Design Education 11-16*. Their popularity was partly a result of the Government's funding of design education projects, partly the influence of 'basic design' teaching filtering into schools, and partly because, in large schools multi-disciplined structures provided convenience of administration. The reasons for the eventual failure of a number of these projects has been outlined by Robert Clement [167], then Art Adviser for Devon. Often as a consequence of such failure the

... work in Basic Design was reduced to a low level of pattern-making in different materials. [168]

This was undoubtedly true in those schools where the nature of 'basic design' teaching was not fully understood. However, it was Bradley's belief that cooperation between different disciplines could be successful if faculty teachers were prepared to 'come to the centre' to confer and 'then go to the corners to do their own specialisations' [169].

Further to these courses for teachers, Bradley was requested to talk about his work to students engaged in teacher training at many colleges and university departments throughout England (his reputation had spread beyond the confines of the south-west) and his name became linked with a number of important art and design educationalists of the day. HMI were eager to recruit his services as a lecturer at various DES courses and seminars and he was also invited to speak at a seminar for the Schools Council Research and Curriculum Development Project: *Art and Craft Education 8-13*, based at Goldsmiths' College, London University. In 1967 the BBC contacted Bradley with a view to incorporating the work of his school department into a proposed *Art and Design* series for TV, but for some reason which has never been made clear, nothing came of the venture. Over the years, several groups of teacher training students visited Sidcot School and were introduced to the work of his department [170]. It is difficult to ascertain if Bradley's interrelation with them had any long-term influence — certainly, his work was introduced to a wider audience through his filmstrips [171]. A considerable number of teachers were interested in his work, but not all teachers agreed with his views and methodology and there were serious objections from Bradley's most ardent opponents [172].

Bradley's involvement in examination work was also a result of his reputation which had escalated in the late '60s. He was asked to join the Advisory Panel of the Cambridge University Local Examinations Syndicate (1969-1978) for O- and A-level Art and Design. His appointment was initiated by the quality of his pupils' three-dimensional work sent to the Syndicate for examination purposes and, more importantly, because Richard Carline [173] agreed with Bradley's methods and gave

him a strong recommendation:

It may be asked whether such exercises have any real value for pupils who are not specialising in art. It can be answered it is precisely such pupils who would most benefit by developing their perception of how forms are related in space, removed from any direct representation of nature. Such exercises cannot fail to prove of value irrespective of whether the pupil is ultimately interested in portraying the external world of nature or expressing his inner concepts in abstract terms. [174]

Bradley's work for the Syndicate included the usual reassessment of borderline examination results and the critical appraisal of examination papers after they had been set by senior examiners. At a later date he was asked to become a member of a working party to develop a new A-level syllabus with three components: source material, historical context and artefact, but the syllabus, although forward-looking in content, was ultimately not accepted as two-thirds of the work could not be accommodated by the then-current examination system.

From the inception of the CSE (1967), Bradley served as Advisory Panel Chairman in the south-west of England and led the panel on the formulation of policy for examinations in the region. His appointment was a direct result of the success of his courses for teachers. He acted as Chief Moderator for two years, conducted meetings with teachers and was the final arbitrator in schools where problems arose. When questioned [175] as to why he had never changed to CSE in his own school, he replied that he was satisfied with the O-level examination provided by the Cambridge Syndicate [176], especially as it was the only examination board to offer a non-figurative option at that time, and they also had an innovative craft paper which enabled him to submit three-dimensional work of his students. He was obtaining good examination results and could see no reason to change [177]. Bradley knew that public examinations were obligatory, but they provided little interest for him and his students took them in their stride with little fuss. He never provided a 'mock'

examination; for him, the 'mock' was in operation for his students all the time in the normal development of their course.

Bradley liked to be involved in policy-making and syllabus development with the Cambridge Syndicate, but he had no real affinity with moderation or assessment in general. He felt that these were processes alien to the teaching of art. In his department there was no marking of work and school reports were:

... adequate, but weren't critical, in a sense, because I feel that a word given in a report can be so damning as to cut off the enthusiasm of a child. [178]

Bradley was more inclined to write in a report about the student's energy and commitment and how enthusiasm was continuously maintained, rather than make disparaging remarks about content. If there were no assessment in the accepted sense of responding to boxes with ticks and crosses, Bradley was fastidious in ensuring there was feedback to the children in terms of their overall responses to his teaching. Formal assessment in the lower school was replaced by group discussion stimulated by Bradley's 'teaching walls'. After each unit of work children compared their own efforts with those of their peers and talked about the outcome of their experiences freely. According to Bradley this method of self and group appraisal grew gradually and sequentially like his course and, by Year 5 (Year 11), the students were able to develop projects without assistance for considerable periods. Appraisal was continuous in the sixth form; Bradley would talk with each student in turn about his/her current work, not in any sense about 'ultimate values', but about their ideas and the various ways in which they could be developed.

Bradley did not retire until 1983, but although the course continued along similar lines with periodic injections of new themes the initial impetus began to wane from the late '70s onwards and little significant development followed. After the headteacher,

Richard Brayshaw, was replaced in 1977 there appeared to be less rapport between Bradley and his senior management. Fewer sixth formers came through the school system and more students came directly into the sixth form from other schools without the background of the Sidcot course.

CHAPTER 3

A Review of the Development of Bradley's Course at Sidcot School

Bradley's work at Sidcot School from 1954 until his retirement in 1983 was based on a very personal philosophy which was shaped by his own training, the influential people whom he met and his reaction to the climate of art education during that time. Any attempted classification of his work is made difficult by the fact that little has been documented about him and that he wrote no detailed syllabuses nor schemes of work. However, there were a number of influential, personal factors which directed the pattern of Bradley's course.

- 1 His strong belief that all visual judgments in art should be made using non-figurative criteria.
- 2 His interest in Bauhaus practices, especially in relation to architecture, and his knowledge of the work of Paul Klee, both of which emphasised structure of a kind he wished to introduce into his own teaching.
- 3 The Summer and Winter Schools at Scarborough and Leeds and his meetings and talks with, in particular, de Saumarez, Pasmore, Hudson and Thubron, which influenced the content of his teaching.
- 4 His conviction that teaching art to children must include something of lasting value for the 'average child' and not simply perpetuate the idea of producing 'little artists'.
- 5 His belief that, in education at the time, there was too much emphasis on an 'end

- product'. To Bradley, the important thing was the ongoing process of learning through trial and error, short-term failure and success, and subsequent progression through re-evaluation which ultimately gave satisfaction. Such a process, he thought, did not belittle the end product, but made it richer.
- 6 His belief that children should relearn to play in the proper, child-like sense, with various elements and with various possibilities of outcome.
 - 7 His varied training in craft areas and as a structural engineer made his approach to art teaching catholic and comprehensive. He was able to devise a methodology which was based equally on two-dimensional and three-dimensional concepts [179].

Before looking closely at the work produced at Sidcot it is instructive to consider some of the work by new pupils to the school who had not been exposed to Bradley's teaching. Figure 6 is a painting by a boy who entered Year 5 (Year 11) from another school and shows an imaginative dragon surrounded by an 'invented' landscape. Figure 7 is a painting constructed in a similar manner by a child who was brought into Sidcot at Year 3 (Year 9). Both paintings are motivated by the children's desire for self-expression and owe most to half-remembered, secondary source material.

Figure 8 shows a mosaic completed in the summer of 1955 at Sidcot by three second year boys (Year 8). There is something haunting about the painting shown in Figure 9 (painted by a new entrant to the second year of the sixth form), which appears to have surreal tendencies and an image which communicates forcefully intense, personal feelings. All four of these pieces of work (Figures 6-9) fit easily within the framework of child art and free expression and can be categorised within the work encouraged by Marion Richardson and her followers:

What I hoped for ... was to give the children complete confidence in their inner vision as the seeing eye, so that it would come to colour and control their whole habit of looking. [180]

It is not intended at this point to argue the pros and cons of the validity of Richardson's work, or of The New Art Teaching that followed it, but rather to show examples of the kind of art work which was being produced at Sidcot and other schools when Bradley took up his appointment in 1954.

Figures 10, 11, and 12 are examples of transitional work at Sidcot produced under Bradley's direction but before his course had got firmly under way. The paintings, all done by sixth formers, are vaguely influenced by Cubism and certainly show a structured approach to composition and a controlled use of colour not seen in the earlier examples. But these paintings did not come about through a study of 'basics' lower down the school, and show how Bradley's influence has been 'grafted on' to the traditional school art work which had been structured from a different source by a different person.

When the work which makes up Bradley's course proper is examined, it can be seen that the practical format of Bradley's teaching — the actual work the children produced — was initially influenced by the experiments he had seen taking place at the Summer and Winter Schools and which had been practised later on first year courses at King's College, Newcastle and Leeds College of Art. The work was not identical and there is no suggestion that Bradley was following a set programme. In every aspect the experiments were carefully adapted to the school conditions. The children were not expected to intellectualise (even if they were able to do so) about what they had produced, nor were they expected to work to a predetermined, aesthetic directive [181].

In attempting to choose a satisfactory category in which to place the results of Bradley's work it must be remembered that any such system can only be approximate, as Bradley changed the pattern of his teaching on a weekly, sometimes daily basis. Certainly, the content of the work of any one year would not always resemble the

pattern of another year. However, it has been possible to arrange the general pattern of the work into school years as each school year contained a nucleus of activity.

Year 1 (Year 7)

Often the first work to be attempted was an exploration of colour-mixing and colour relationships. After some experience had been gained in mixing colours, a grid of unit squares was filled in with all sorts of colours and mixtures and no conscious placing carried out (see Figure 13). Normally, colours mixed by one pupil would be shared by others who were encouraged to discuss how the colours were made. Each pupil would complete a number of these grids and the later ones would usually show how experience had been gained and used to produce a more satisfying result in the way colours and tones were related (Figure 14). Throughout the working period examples of the group's work would be placed on the 'teaching walls', discussed by the group and criticisms and opinions shared (Figure 15). As Bradley said:

Children learn more from their peers than they do from their teachers. So that if you have a group of kids working together on the same problem they could then see the variety of response to this problem from their peers ... perhaps they listen more to what their peers have to say. And the peer group is very powerful and so I wanted to use this phenomenon of the peer group in an endeavour to get the children to use the 'DIY' system, the 'self-help' system. [182]

From these simple grids the children went on to horizontal bands of straight lines in different widths. Colour was arbitrary to begin with, and understanding progressed through sharing colour mixes and by discussion about the implications and results of these mixes. Eventually, colour relationships became less haphazard as the colour in the bands was influenced by reason as well as by intuition. Soon, straight lines became slightly undulating and then curved and finally looped, by sequential progression. At each stage the idea of mixing pigments, discussing results and

comparing each pupil's efforts by way of the 'teaching walls' was actively encouraged by Bradley, yet he took care not to state his own preferences. If the children's colour work became more interesting, more sophisticated and better related, it was because they were learning-by-doing, by discussion with and observation of their peers and not because of an adult aesthetic prescribed by Bradley (see Figures 16 to 18).

Bradley's prompt: 'Does this remind you of anything?' would often bring the answer from the children that the bands of colour were reminiscent of certain types of landscape (Figure 19) and, at this stage, rock formations and other appropriate natural forms would often be presented to the children to help further an understanding of how their work was firmly related to what they could see in their surroundings. Bradley was adamant that this information should not come before the children completed their experiments, as he thought this would predispose them to copy from nature rather than rely on their own inventiveness.

A recurring feature in Bradley's teaching was to encourage his pupils to look at and become interested in the work of their peers and that of younger pupils. This was, to some extent, facilitated by the close-knit community of the school and the relatively small numbers occupying the art room. In Figures 20 to 23, spontaneous deviation from the set tasks on coloured bands can be seen. Figure 20 demonstrates how the idea of grids and bands have been combined into an individual statement. The landscape connection is amplified by Figure 21, where vertical lines reminiscent of ploughed fields have replaced the usual horizontal ones, while Figure 22 shows an individual development of simple horizontal bands. The work of a sixteen-year-old girl is shown in Figure 23 and demonstrates how a close observation of the work of pupils of Year 1 (Year 7) has been combined with other, later issues to produce a statement on colour. This significant deviation, which can be seen at various points throughout the course, demonstrates the learning power generated by Bradley's teaching. Pupils showed that they could understand and develop a concept beyond the teacher's starting point.

Area division was introduced by asking the children to subdivide rectangles of various sizes by using straight lines. In Figure 24 an eleven-year-old has divided a number of rectangles in pen on a small scale. Sometimes these experiments were executed in charcoal or in precut strips of gummed, coloured paper. From a sheet like that described by Figure 24 an example would be chosen and enlarged and fine adjustments made to the position of the lines with black paint. It was a fairly simple decision to either cover the pencil line or to move it slightly to the left or to the right when enlarging from the initial drawing. Bradley believed that an awareness of the significance of the relationships between individual areas would develop if the sizes of areas were not repeated. Pupils were encouraged to try a number of experiments and to 'select and reject' until they found an example which they considered 'good enough' for enlargement [183].

Colour was introduced, first as primaries and then balanced by neutrals (see Figure 25). Bradley, at this stage, would encourage the children to think back to their earlier experiments with colour grids in order to bring some first-hand experience into the work. Simple grid drawings of facades of buildings or 'area division' from uncomplicated arrangements of still-life objects would form a basis for investigations where the children's knowledge of colour could be used. In both cases the children were encouraged to draw right up to the edges of the paper to prevent an inconsequential drawing from appearing in the middle and to emphasise the arrangement of shapes within the limits of the paper. Usually, the work was started by making two drawings on each side of the paper in charcoal; a selection was made for the final piece, lines were emboldened in paint and alterations encouraged if necessary. Colour was introduced as in the previous work (see Figures 26, 27, 28). Natural forms and other phenomena showing various types of area division were examined so that they could be related to the work produced (Figures 29, 30).

By reference to still life the curved line was introduced to the children and the next

step was to consider what Bradley called the 'dynamic division of space' or area division using mainly curved lines [184]. Figure 31 (right-hand side) shows how an eleven-year-old has kept to single curves and used some of his previous experience of colour in the development of the work. Another eleven-year-old produced a different approach (Figure 32), accentuating his understanding of complementary colours. Sometimes a rectangle would be divided into two unequal parts, vertically or horizontally, and then this would be further subdivided by crossing and recrossing the divide with a rhythmic line (Figure 33).

A study of shape followed naturally from area division. In the previous work intersecting lines often produced irregular shapes and these were the first to be considered. Charcoal-drawn smudges were pared with an eraser (Figure 34) and two or three convex shapes were made on one sheet of paper. Bradley's justification for thinking about shape in this manner was centred around the following explanation:

The bogey to be avoided is the 'dissipated octopus' — a shape which is irregular for the sake of being irregular ... Sudden irrational changes of direction can jolt the eye, and an outline which constantly does this creates an indeterminate and generally unpleasant shape. [185]

By this remark, Bradley showed that he was not always consistent in his philosophy of not influencing his pupils. By highlighting his indifference to irregular shapes he was, by inference, exercising a preference which would be communicated to the children. Bradley was usually less dogmatic about his aesthetic preferences (see Chapter 5), but it was a weakness that most of the basic course innovators were susceptible to at one time or another and illustrates how difficult it is for a dedicated teacher to be totally impartial.

However, Bradley stated that, at this stage, the shapes being considered were without function and the children were being asked to assess them for their own sake. Nevertheless, he believed that function had a great influence on the shapes of

common objects, and that by 'casting one's eye over' an object it was possible to appraise the quality of its form by allowing the eye to assess its dimensions 'up and down' and from 'side to side'. He believed it was the 'order in which these dimensions occur' that lead us to form an opinion about the aesthetic quality of the object's shape [186]. With this in mind, pupils were encouraged to study the shapes seen in natural and manufactured forms such as an egg, a collection of pebbles, a coffee pot, or the shapes made by erosion in an old pavement. Figure 35 shows a first attempt at some shapes by an eleven-year-old.

Shapes were studied in relation to their containing shape and in relation to each another. They could either be in harmony with one another (Figure 36) or contrasting and complementary (Figure 37). The children's most important discovery was in the significance of the spaces between the shapes as they made a consideration of the whole image. Concave shapes were formed by cutting out convex shapes and interacting them by overlapping, drawing around them and cutting out. A typical result can be seen in Figure 38 where an eleven-year-old girl has used her experience from previous work in colour and shape to produce a composition.

Bradley used the square grid to introduce colour because, as the format was geometric and uncomplicated, the children could play quite freely with colour without feeling the necessity to draw realistically and, consequently, would not be inhibited by adult standards of drawing. There are, of course, many other types of grids and towards the end of the first year the children were introduced to a grid formed from the varied repetition of a simple cut out shape which was drawn around to produce a pattern. As usual, the requirements were kept simple to begin with (Figure 39) and experiences from their experiments with area division and colour were used by the children to inform their current work. As the idea progressed selection took place, shapes were overlapped, and the relative sizes of areas of space and pattern were considered (Figure 40).

A further consideration of how the children were able to develop their personal ideas and expressive capabilities from the basic concepts put forward by Bradley will be examined at a later stage. But at this point it is necessary to confirm that in each school year, and after each section or topic of work, the children were encouraged to produce an individual statement where they used their personal experiences of Bradley's course. Work at each stage was wall-mounted and discussed.

It is interesting to note that Bradley, at Christmas and Easter, used approximately two double periods for a project on 'free expression', as he called it. The object was for the first year children to produce designs for a greetings card of a quality and size that was suitable to put into an envelope. Several examples were made and selected by the children, but were mounted by Bradley. It is not easy to see how this kind of work fits into the pattern of Bradley's course, nor why Bradley insisted on mounting the work himself. Bradley maintains that he did not influence the type of work done, and much of it reflected the experiments carried out over the school year, although some pupils reverted to a kind of 'copyist' style based on half-remembered images from secondary source.

Year 2 (Year 8)

After Year 1, (Year 7) Bradley considered the order in which the work was to be undertaken to be of little importance and sections already attempted would be returned to and expanded as he thought fit. However, a number of new topics were included in Year 2 (Year 8).

An introduction to a study of the point or dot was sometimes undertaken in Year 1 (Year 7) and sometimes in Year 2 (Year 8); its position within the course appeared to be interchangeable. Bradley worried about its effectiveness as a teaching strategy at this early stage, for he thought it 'a paradox that the simplest is very often the most

difficult' [187]. His concern was centred around the fact that relationships between dots are mainly compositional in character and he thought that work of this nature was better pursued when the student 'gains knowledge and experience of new techniques' [188]. However, about two double lessons were spent exploring simple relationships. Pennies were drawn around on paper or their shapes painted black and cut out. With these shapes various arrangements were tried, altering the spacing between the dots. Half-pennies were used to vary the size of the dots and different spacings tried again. Later, changes of tone were introduced and, finally, colour (see Figure 41, middle section). On most occasions, the group assessed the work, preferences were discussed and reference made to dotted patterns in nature such as berries on a bush, water droplets on a polythene sheet or the flower heads of a potted plant.

Initially, Bradley introduced a study of line into Year 1 (Year 7), but later considered it to be more fitting to leave it until the pupils had gained experience of sequential development. As an extension of 'play' from Year 1 (Year 7), Bradley provided the children with precut (guillotined) strips of black and white and assorted coloured papers. They were straight and of equal thickness and length. With these strips the children were encouraged to find their own 'rules' of working and individual results were produced both in terms of colour and the systems to which the children worked. In Figure 42 focal points have been introduced and in Figure 43 a 'surface' has been described by arranging the lines sequentially. Experiments were not restricted to straight lines nor to one medium. Using paint, the children explored the possibilities of curved or undulating lines and, at first, the 'rules' for the project were presented as a game:

- a) lines to be equal in thickness, but can be any colour and can curl about;
- b) lines must go from one side of the rectangle to another side;
- c) lines can cross each other, but must go under or over without smudging the colour. [189]

Figure 44 shows how a pupil has made very little selection in the choice of lines and is a first attempt at colouring the 'background'. Figure 45 illustrates how a pupil has exerted more control over the flow of lines and shown greater concern for the coloured areas of the 'background'. In Figure 46 there is varying thickness of line and a more independent and individual approach from the pupil. These examples show clearly that the children have made reference to their previous experiences of the work on colour grids.

Lines were considered in related groups; at first in equal length and thickness, and arranged parallel to the rectangle on which they were placed. Variety was added by altering the spacing and discussion took place on the relative importance of the space between the lines and the lines themselves. When the direction of the lines was varied slightly from the upright a more dynamic quality was achieved in the design. Many more variations were worked on with both straight and curved lines and changes were made in the length and thickness of lines and in the spacing and arrangement.

Bradley considered it important that the pupils undertook plenty of work at each stage so that they would experience sufficient experiment to form opinions. Figure 47 (left-hand side) shows a number of experiments with straight lines produced by second year pupils, the right-hand side shows several early experiments with 'under and over' lines. A typical experiment in the grouping of curved lines is shown in Figure 48. A further study of grouping was made through making drawings of 'accidental' arrangements of lines. In a manner reminiscent of some of Hamilton's experiments with chance arrangements, matchsticks or nails were dropped on a flat surface and accurate transcriptions were made of their relative positions and directions (Figure 49, twelve-year-old boy). When sufficient groupings had been completed comparisons and selection could take place and enlargements made from 'good' arrangements (pupil's choice) in paint (Figure 50). At this point, it was usual for the pupils to compare

the results of this work from observation with earlier, more inventive work (see Figure 42).

Lines which gave direction and enclosed area were discovered by the children through the drawing of mazes, which usually began on small pieces of paper (8" x 6" format) and were simple and rectangular. With twelve-year-olds the drawing of mazes was presented, firstly, as a game played to rules devised by Bradley:

- a) the thickness of the lines which divide should be the same as the spaces which are left — that is, white and black lines should be of equal thickness;
- b) lines should be, in the first instance, at right angles to the side of the paper or rectangle;
- c) endeavour to confuse by repeated similarity (in a three-dimensional maze, one usually made of high hedges, each 'view' of the end of a passageway looks the same). [190]

At first, the mazes the children produced were judged by them to be successful if they were thought difficult to pass through, but later the mazes were considered as patterns in their own right and thought was given to how the patterns could be improved by greater accuracy in drawing [191]. First attempts were usually in one colour, in pencil, felt-tip or paint (Figure 51) and would be enlarged (25" x 20") and developed with colours.

At this stage, aesthetic considerations were put as questions to the pupils, such as: Was there a 'balance' of the pattern within the rectangle and what part should the 'empty' space play? (Figure 52) Figure 52 also shows the variety of individual development which took place after the rules of the initial game were absorbed, and gives a glimpse of the children's ability to escape from the rectangular concept of the word 'maze'. The project was discussed by the pupils in relation to maps and town plans, brought out by Bradley's 'teaching walls': answers were not given by the

teacher. A graphic interpretation inspired by this kind of discussion is shown in Figure 53.

The notion of 'opposites' was introduced by asking the children to consider what constitutes opposite qualities and asking them to write down on paper a number of examples: hot and cold, square and circle, soft and hard, dark and light were popular. From these words a number of drawings were made and the best ideas expanded to a larger format (Figures 54 to 57 show individual developments).

Simple perspective was approached initially through a consideration of how the human eye recognises distance. A question and answer session followed which included discussion of such things as: the apparent reduction of the intervals and dimensions of marks in fences and railway sleepers when they extend into the distance; colour change from saturated colour to paler tones and basic two-point perspective. During Year 2 (Year 8) experiments in perspective remained uncomplicated and Figures 58 to 60 show typical experiments.

The concept of 'growth' as promoted by Herbert Read and relating to artistic imagery was simplified and discussed as something which develops or increases in size like a single, human cell which, through constant division and re-formation, multiplies. This basic explanation of a complicated process was used as a source of imagery and the children were asked to decide on the simplest non-curvilinear shapes which, when locked on to the next shape would share more than one of its sides. 'L's and 'T's were the choice. This project, like many of the others, was introduced as a game:

- a) each 'cell' or shape (L or T) must interlock with no intervening space;
- b) a change of colour will have to occur between each 'cell' in order to separate one from the other;
- c) the 'cell' can increase or diminish in size, but only in a sequential way. [192]

In Figure 61 a twelve-year-old has made a response in paint. Often, as the work developed, some pupils found it increasingly difficult to keep to simple 'L's and 'T's and the work diversified (Figure 62). Other pupils were able to keep more rigidly to the right-angle discipline, and were also very aware of area division (Figure 63). Sometimes the shape discipline was too much for certain pupils, but 'growth' continued nevertheless (Figure 64). Once the principle of 'growth' had been generally understood most of the children would abandon the strict discipline of 'L's and 'T's altogether and formulate an entirely individual response (Figures 65, 66).

The concept of 'growth' was developed further by asking children to think how pigment could be used in a different way. In the previous work the paint had to be mixed relatively thickly so that the colour would not run from one 'cell' to another and a hard edge would form between each interlocking shape. If the pigments were allowed to flow by mixing them more thinly, a number of interesting effects could be produced on various paper surfaces (Figure 67). The children often combined previous experiments on 'opposites' with the experiments on 'L's and 'T's, that is to say, hard 'cells' were related to softer, flowing forms (Figure 68). Eventually, a kind of 'organic' growth was achieved (Figure 69) and, in this case, the textural quality of the image was enhanced by the use of wood shavings. Constant reference was made to natural phenomena such as jelly fish, lichens, mosses, and moulds growing on decaying matter, not to be copied, but so that their random patterns could be used as inspiration (see Figures 70, 71).

Experiments followed where the simple beginnings of 'branching' were considered (an extension of the work on 'growth'). Firstly, the phenomenon of branching was discussed, which included the idea of the sharing out of mass (thickness of line) into lines of decreasing thickness. Secondly, practical work would be undertaken to substantiate this discussion (Figure 72 shows a typical example). Inevitably, trees would come under scrutiny and their appropriateness would influence some of the results (Figures 73, 74). However, Bradley would try to steer the children away from

the mere recording of natural phenomena to an understanding of the essence of the 'idea'. Figure 75 shows a more sophisticated development by a twelve-year-old, where line, growth, area division and branching have all been successfully combined. The image is reminiscent of many flower structures, but there has been no attempt to work directly from nature in this instance.

Year 3 (Year 9)

In Year 3 (Year 9) Bradley emphasised a specialised discipline for the first time by introducing the children to printmaking. Few new formal ideas were explored in printmaking, but previously examined concepts were developed using new techniques. With monotype, lines and textural effects could be reappraised (Figure 76). Figure 77 shows a fourteen-year-old boy's adaptation of the monotype technique using up to three colours printed separately to produce an overlay effect. In Figure 78 a similar development is illustrated employing geometric shapes. Sequential printing followed using cardboard rectangular or linear shapes embodied in a square format, rotating the corners and overlaying with another colour (Figures 79, 80).

This kind of work led naturally into a consideration of grids again which had been approached initially in Year 1 (Year 7) (colour) and extended in Year 2 (Year 8). A piece of paper would be divided into two and a 'grid' worked on one half and then extended into the other half (Figure 81). Circular grids were often presented within square formats which were rotated by the corners (see Figure 82) as in the printing work before. Other grids were freer in execution and, although presented on simple rectangular formats, appeared, because of their diversity, involved and sophisticated (Figure 83). Grids were used to 'manipulate' the flat surface of a sheet of paper using parallel lines with increasing and decreasing intervals set vertically and horizontally (Figure 84). An illusion of the third dimension was produced when the image was viewed at the 'correct' distance. There were numerous and varied examples of images

produced by using the grid as a structural element, each one developing from the previous one. Bradley believed the grid to be a 'liberating medium' as it was easily understood and could be produced quickly and 'from there on an uninhibited exploration of colour and design' was possible [193].

The concept of a different kind of movement to flow, i.e. stellar or circular motifs suggesting movement, was explored next. It was preceded by a discussion with the class on the sequential nature of recording movement in general, such things as the animated film or the television camera's scan in achieving a moving picture. The Catherine wheel provided a good starting point (Figure 85) and the quality of the image became richer when developed in collage and paint (Figure 86). In Figure 87 a feeling for circular movement has been maintained in conjunction with a grid construction and is followed by two contrasting examples of stellar rotation (Figures 88, 89).

Serious collage work was introduced through what Bradley and Thubron called 'the exploitation of the accident'. A small section from the page of a magazine, which displayed interesting colour and form and which was cut so that all sides offered a chance of projection, was placed on a sheet of paper and a composition developed on all sides (Figure 90). These early beginnings with collage linked with previous concepts of colour and area division prompted ideas about space-filling and composition. Later work sometimes began without the fragment of magazine paper and there was frequently a delicate mix of collage materials (Figure 91). Some collages, like the one depicted in Figure 92, started from a section of a magazine image, were remarkable in their similarity to the work of Kurt Schwitters, even though his pictures were not discussed or seen by the children.

Occasionally, collage was used to make social comment and a figurative element entered the work (see Figure 93) but, as Bradley maintained, the subject matter was usually subordinated to the pictorial composition [194]. Another aspect of collage

work was the 'building' of images to depict land forms. First, the class would be engaged in discussion about the various familiar phenomena associated with landscape: screes, stratification, stonefalls and the appearance of a rockface or a buttress. Using newspapers with a variety of letter forms the children would then produce collages to record the essence of these phenomena. Figures 94 to 96 are typical examples where variations in size and organisation of the print have suggested form and distance.

'Illusion' and 'ambiguity' were considered through pattern-making using squares and oblongs painted to give the effect of solidity (Figure 97). Pyramidal forms were constructed from thin card in low profile on a square grid and coloured in various ways so as to camouflage or imitate relief (see Figure 98, coloured work). Another activity was to place a low relief form (a box or something similar) on a flat ground and 'hide' it with shapes and colours. Before any of the work began there would be discussion of how the eye is able to recognise three-dimensional form through light and shadow. It was essential that the whole activity was conducted with a fully participating group so that effects could be assessed. The work demanded careful measurement with drawing instruments, and experience was gained in building three-dimensional forms which was beneficial at a later stage.

Full, three-dimensional work began during most school years at this stage, using strawboard cut in a guillotine so that it was 'square'. The method was to construct a form from simple planes keeping to right angles at first to facilitate an uncomplicated and strong building technique. Copydex was chosen as an adhesive for its quick-drying qualities. The construction was covered with white emulsion paint which added strength at the joints and provided a ground for other colours. Figures 99 and 100 are examples of this kind of work. Those children who moved on quickly often began to consider more acute angles in relation to right-angled planes and the results are shown in Figures 101 and 102. Using thin welding rod (coppered rod) the children were asked to develop three-dimensional linear space compositions with both

straight and curved lines (see Figures 103, 104 and 105). This kind of activity was sometimes extended into a consideration of mass by casting plaster blocks or by joining small blocks of wood to form three-dimensional space structures (Figures 106, 107). Further manipulative possibilities in flat materials were explored using laminates of cardboard stuck together with contact adhesive which produced rigid, curved forms (Figures 108, 109). An individual development of this basic idea can be seen in Figure 110 where the inside of a kitchen roll has been 'unravelling' to produce an interesting possibility. In all of these three-dimensional experiments the close relationship to earlier two-dimensional work with lines, planes and colour is very clear.

A three-dimensional group activity was introduced through the construction of a geodesic dome. First, discussion took place on how to make thin card rigid using an angular fold, and how precision is vital to rigidity. The discussion would also include some analysis of structural problems which occur through eccentric loading, as when buildings are placed in unusual situations, the reasons why steel-frame buildings buckle in fire, etc. Second, construction of various polygons by the group would result in the building of geodesic domes (two triangular constructed versions can be seen in Figure 98). Problems were set for pairs of pupils on the best way to bridge gaps or to build the highest structure from a limited size of card or thick paper.

Year 4 (Year 10)

Bradley introduced the children to a subtle, if tentative, programme of drawing from Year 1 (Year 7). In Year 1 (Year 7) he gave out shells and stones which he had collected and asked the children to represent these on paper as accurately as they could without recourse to outline (in order to direct their attention to the three-dimensional content). Similarly, work based on area division, where objects were arranged on a box and a simple grid structure attempted, provided a strong connection with drawing. In Years 2 (Year 8) and 3 (Year 9) the children were asked to respond to an interesting collection of objects in pencil, paint, or three-dimensional materials. Most

of these tasks would occupy only a double lesson or so and were not, at this stage, particularly demanding, but they were invaluable in introducing drawing in a simple and direct way.

In Year 4 (Year 10) a definite onslaught on objective drawing, as a separate activity, was attempted seriously for the first time. The instructions were simple: using a collection of buckled or twisted reflective surfaces (old chrome, car-crash bits, etc., and mirror paper fixed around an irregular base), draw what you see using oil pastels. This inevitably included the pupils' own faces whose interpretation became the individual concern of the observer. No valid criticism could be offered by an 'outsider' (the teacher) as only the pupil could see what should be drawn. No verisimilitude was possible as only coloured, abstracted shapes were produced by the distortion, and this fact, according to Bradley, was extremely liberating and produced good drawings and, most importantly, encouraged good drawing routine and outlook, stressing the importance of seeing in non-figurative terms. Figures 111 to 114 show a range of such drawings.

Reference was made to the way an original 'view' can be obtained by looking 'upside down' — between one's legs, etc. where the image is inverted. Another aspect of drawing, which began in Year 4 (Year 10) and continued into Year 5 (Year 11), was where the pupil would work towards the edge of an object from the outside by shading with a pencil. By this method careful judgments were made about proportions by working methodically from one area of tone to another, and tone and line were not thought of as separate phenomena when it came to creating the edge of the object (Figure 115). These 'tricks' of drawing, as Bradley liked to think of them, were important in encouraging the pupils to observe with precision and collectively gave them the confidence to draw accurately from life in the fifth year (Year 11) and sixth form.

Much of the two-dimensional work in Year 4 (Year 10) was concerned with

consolidating earlier experiments by introducing a stronger compositional element. This would stem from extensions to previous work and would include starting procedures which Bradley proposed. For example, when a piece of work was produced using a fragment of design from a magazine, an extra area was added onto the work (one or two sides, perhaps) and extended again as in the first instance. Similarly, developments in collage would stem from earlier work using letter fonts from newspapers and magazines. Figures 116 to 118 show examples of this kind of extension.

As the course expanded throughout the school the children were urged increasingly to develop work generated by previous set tasks. Experience of work with lines in Year 2 (Year 8) led to a fourteen-year-old producing an image which employed both collage and mark-making techniques and an unusually high figurative content (Figure 119). The work was self-motivated and illustrates how well the pupil was able to understand and derive benefit from Bradley's course by the quality of her own input. Earlier work with 'L's and 'T's resulted in the work shown in Figure 120 where the concept is now better understood and the technique less formal. The relationship of the two shapes has led to an expression of movement and there is acknowledgement and understanding of the concepts of the colour wheel. Figure 121 is a vigorous composition which demonstrates a number of influences from earlier work done on flow, growth, colour and movement; distinct in approach and it departs from a strict adherence to any of the earlier set tasks.

All of this work illustrates how Bradley, by carefully maintaining a sequence of activities from one project to another and from one school year to another, was able to encourage his pupils to expand and develop from the initial concepts.

Printing, which started in Year 3 (Year 9), was now taken up again. The simple monoprints and thin card-cuts used to produce overlays were now printed in combinations with a conscious effort towards composition (see Figures 122, 123). In

turn, this led to the rearrangement and organisation of compositions from personal print experiments; collage was added and sections were stained with transparent inks and developed further with paint. The result (Figures 124, 125) was a multi-media experience and illustrates further how simpler, earlier tasks were consolidated and expanded.

Year 5 (Year 11)

Bradley explained to the children at the beginning of the year that the end-of-course examination (O-level) would be used to evaluate their visual awareness and practical application of that awareness and was not, as far as he was concerned, simply a means of acquiring a paper qualification or of seeking to please the examiners so as to obtain the highest grades. The fifth year work, therefore, was organised to practise and achieve this personal response. The learning of techniques was not frowned upon, but introduced as required and not allowed to dominate ideas.

Drawing was a particular example. As far as Bradley was concerned a drawing was seen as a personal enquiry about the nature of the subject depicted (using 'tricks' to be learned to express the third dimension on a two-dimensional surface), an investigative procedure explaining how the object 'worked'. Bradley said:

...that was the important thing in drawing, not verisimilitude at all, not in the sense of a photographic image, but certainly in measuring proportions and being able to represent this third dimension in drawing either tonally or what have you. [195]

Many pupils in Year 5 (Year 11) chose a 'drawing' paper as part of their O-level examination and work of this nature was organised as direct observational drawing or extended into still-life painting. Figures 126 to 130 illustrate, from pupils of varying ability, the diversity of approaches to and carefully observed proportions of everyday objects and forms.

Apart from the 'drawing' paper, pupils had to submit a 'colour composition' for the O-level examination and the work for this varied little from the pupils' normal routine. Bradley insisted that colour composition should 'stem from personal work and should not be a pastiche or copy of illustrative painting in its traditional sense' [196] produced only to please examiners. All work was acceptable if it stemmed from genuine personal enquiry and came from as wide a field of investigation as possible. Bradley had a very firm belief of what constituted originality. It was one quarter per cent or less of the effort, and was mainly the individual's response to work that had been done before with a rearrangement of the basic elements [197].

Figures 131 to 134 illustrate four different approaches to colour composition submitted for the O-level examination by pupils of different abilities selected at random, but in each case the non-figurative content is vigorously emphasised. In Figure 131 it can be seen that there is a strong compositional arrangement with an obvious development from earlier work connected with colour, shape and area division. Figure 132 owes much to a study of line and a knowledge of the effect of transparency on colour. There is a freer approach evident in Figure 133 which is not as readily seen in the previous two examples. Texture has been used knowingly and there is some acknowledgement to the influence of natural forms. In the fourth example (Figure 134) the composition has been very carefully considered in relation to the surrounding rectangle. Colour transparency and colour relationships are firmly represented. Each example shows clearly how the pupil has been able to build on experiments from earlier classwork, sometimes combining more than one concept to rearrange the elements so that an individual response to the examination question was possible.

Craftwork (as it was called then) was also part of the syllabus and involved lesson time and 'free time' in the craft block (opened June 1967). The craft block (described in Chapter 2) contained wood, metal and clay workshops, a textile area, a home

economics room, a photographic area and a technical drawing room. This new development, with increased facilities, precision machinery and more resistant materials, together with the relaxed interflow of pupils between practical areas, contributed greatly to the success of the subject and this period remains the most interesting and productive period for three-dimensional work within the school. As Sidcot was a boarding school it was possible to keep the workshops open until 9 p.m., and from 1967 until the mid-1970s the workshops were staffed in the evenings on a rotational basis, allowing children to continue with work begun in lesson time. The importance of this 'activity time' was that the enthusiastic children from various years of the school could mix together and see what each other was doing and try techniques which were being demonstrated by a member of staff at the time. Bradley possessed all the skills necessary to run the wood and metal workshops and during the day the craft teacher in charge, amenable to the kind of work being produced, would allow unoccupied machines to be used by Bradley's art pupils.

The quality of the three-dimensional work produced at Sidcot School between 1967 and the mid to late '70s is most impressive and so completely in tune with the contemporary sculpture of the day that it is easy to think that the work was heavily influenced by current trends. Bradley denies this and, although he admits to demonstrating and helping the pupils with various technical procedures, insists that the work came from their own experiments developed in a similar way to the previous two-dimensional work. Problems were resolved as the work progressed and there was no recourse to contemporary sculpture at all. Most three-dimensional work was produced by pupils in response to the O-level examination. There appeared to be little preparatory design work as such, but ideas were obviously inspired by earlier two-dimensional experiments. The attitude was mostly: 'put together and see what happens', there were relatively few set projects and a lot of the ideas came from using materials and recognising their possibilities. As Bradley said:

...it seemed to be that the keen ones who were generating very

vigorously their own ideas infected, if you like to use the word, the other ones who could see that 'that's a good idea', and because there was no figurative content as such they didn't fall into the trap of imitating: although they were copying techniques their ideas were their own. [198]

Figure 135 illustrates many of these points. The work was begun by turning a number of plastic shapes on the lathe and then finding a way that they could be 'hung' in space. The resultant frame and wire supports came about through a trial and error process and the whole construction was made mostly from offcuts. Further independent developments made from offcuts of perspex and sawn and turned pieces of wood can be seen in Figures 136, 137. Some of the later work was based on an initial drawing experience and Figure 138 shows such a piece of work developed from studies of seed pods (card, wire and aluminium). As confidence grew, larger constructions were attempted and they sometimes followed an idea which may have been explored earlier as a two-dimensional concept. For example, Figures 139 to 141 show a Year 5 (Year 11) response to the idea of 'sequence'.

A small amount of screen printing was done by individuals when they requested it and graphic design problems were explored, but most work of this nature was conducted as individual projects in the sixth form.

Sixth Form

The scheme of work for the first year sixth consisted exclusively of projects in various media (lasting approximately four weeks) set by Bradley on a variety of themes. The system of teaching was through tutorials where discussion would take place about possible starting points and means of development. All current work was kept in personal folders and would contain source material, exploratory drawings, developmental work, colour studies, maquettes and written comment. This material would be looked at by Bradley each week and ideas discussed and shared by all students. In most school years, four or five projects would be completed and would

include both two and three-dimensional work. Bradley's sixth formers had already progressed through five years of a sequential course and by this time Bradley had attempted to

... liberate their expression of ideas and development of ideas from the sequential course. Throughout the whole course I aimed to slacken off, in other words, to make the band wider. [199]

One example of a typical project was for the students to study their own heads by personal measurement (they had to invent the means and no help was given) and develop their findings. Preparatory work consisted of various methods of measurement which appeared often as semi-technical drawings, drawing developments and free imaginative studies. Final statements consisted mostly of three-dimensional structures due to Bradley's instruction that the end result should not be produced in outline. Figures 142 to 145 are examples of various responses to the project built in strawboard and unified with white emulsion paint. It is quite clear that the individual characteristics of the heads have been well captured without resorting to figuration. Figure 145, in particular, shows insight into the structure of the interior cavities as well as careful measurement of the more obvious surface features.

The following examples (Figures 146 to 149) indicate the wide variety of approaches to a set project on 'growth' and represent the students' conclusions to the investigation. Figures 150, 151 show two two-dimensional responses based on 'landscape' and the 'human head' respectively. Another favourite project was for the students to produce a pictorial development of a magazine or newspaper illustration.

A further set project was to construct an everyday object in three-dimensions with cartridge paper using simple geometric shapes. The offcuts of paper were then reorganised into a free, three-dimensional form. Constructing objects out of paper was a means of three-dimensional 'drawing' and taught the students a great deal

about structure and proportion which helped them enormously to understand form when they attempted to depict it in traditional drawing materials. Figures 152, 153 show a meat mincer and machine part made from paper.

Bradley introduced a four-week project on 'colour' into the first year of the sixth form. The work demanded an almost academic response to such things as 'harmony', 'discord' and 'complementary colour' and set experiments were conducted in oil paint in a manner reminiscent of similar work at the Summer Schools. It was, in reality, a 'fine-tuning' of the work on colour which had gone before. Bradley was of the opinion that while a good colour sense was often helped by intuition it needed the rigour of intellectual analysis to develop it properly (see Chapter Four). The student who relied entirely on his intuitive impulses would sooner or later run out of ideas and furthermore would have little idea why his colours harmonised, were discordant or appeared ineffective when placed together. To this end a further part of the sixth-form colour project was based on the principles of Albers' Colour Induction Theory (see Chapter 4). The 'induction' would suggest that colour 'changes' in relation to its 'background' and that, most importantly, colour awareness must be worked at in order to have maximum value [200]. At a later stage, Bradley would often set a piece of work which encouraged his students to make use of their new-found colour sense.

Practically the whole of the second year of the sixth form was given over to the students' free, personal development of ideas, with Bradley in a supervisory role and acting as tutor. Starting places for projects were set by individual students with, possibly, but not necessarily, teacher discussion and suggestions. If two students chose similar starting points they would have shared tutorial time and would be able to discuss possibilities and working procedures together, but encouragement was given to the students to discuss results together in groups and was a very important part of the teaching methodology. As most students were studying other A-level subjects time for Art was often short and Bradley's timetable was arranged so that he could have sixth form lessons all day on Fridays up to 10 p.m. and students went out to

other subject lessons when necessary. All facilities were available, i.e. workshops, art room and printing areas, etc.

The A-level examination was underplayed. Bradley explained that the students' strengths would be increased if they forgot about the examination and operated as normally. Various stimuli were developed through drawing, including landscape and townscape, but past experience and reference to previous work often enlarged the response. With landscape and townscape material the figurative aspect had to be taken into account and related to the subject's non-figurative components. This led to discussion of the idea that aesthetic choice is made from non-figurative criteria. Figures 154 and 155 show four exploratory paintings done as preliminary studies for an A-level examination. They are in sequence and show a breadth of experimentation. Figure 156 shows the final statement. The three examples illustrate how a seventeen-year-old student, after nearly seven years of a sequential course, had developed the self-confidence and individuality to produce work which demonstrates his ability to relate past experiences, and so create an original statement which corresponds to his own vision but goes beyond verisimilitude.

Drawing continued throughout the whole of the sixth form, and whilst much of it, in the end, was necessarily tailored to examination requirements in terms of choice of subject, there was a wide spectrum of investigation and most of it, especially in the second year, was instigated by the students themselves. Figures 157 to 161 show a selection of the drawing work taken from personal folders. The word 'sketch' was frowned upon as this word was thought to give an impression of unconsidered action and so all drawings had to indicate some form of investigation and/or analysis.

A great deal of project work was undertaken and much of it was produced in three-dimensions. Figure 162 shows a three-dimensional structure developed from an exploration of bones and joints fashioned from stretched tights that have been cast in resin. Figures. 163, 164 show stages in a two-dimensional development where

colour has been used to emphasise and disguise the structure of a form. This work demonstrates close links with experiments with 'ambiguity' from Year 3 (Year 9), where three-dimensional forms were 'hidden' by colour. In contrast, Figure 165 and 166 illustrate different viewpoints of a form derived from seed pods made in beaten metal and Figures 167, 168 show a structure made from a combination of wood and flexible tubing. Figure 169 demonstrates how analytical drawing from a machine part can lead to a reconstituted form which has strong affiliations with aspects of industrial design. Figures 170 and 171 show the maquette and finished sculpture for a composition which is over seven feet high.

The sixth form had an active interest in what the younger children were working on; they were often present when other groups were being taught and inspiration for an idea often came in this way. The reworking of earlier experiences was particularly prevalent in the sixth form and new entrants were often disorientated with (to them) unfamiliar work until they were introduced to some of the more basic concepts. Figure 172 illustrates a sixth former's return to exploring the possibilities of a grid after encountering displayed work by pupils from Year 1 (Year 7).

Letter forms were often considered as interesting shapes from which ideas could be developed as extensions to existing themes (Figure 173), or as aids to compositional ideas as in Figure 174. Although the work with letters was not considered as graphic design in the sense of a separate activity, and was used as just another method of visual enquiry stemming from the letter font work of Year 3 (Year 9), there are many similarities with present-day logo designs (Figures 175, 176) and the underlying non-representational shapes were considered an important part of the design process. Another use of graphic design imagery was in the representation of what Bradley called 'intangibles' [201], where certain mechanical operations such as a zip or a calliper brake mechanism were described in symbolic terms (Figures 177, 178). As work of this nature was mainly in response to a set theme it was mostly carried out in the first year of the sixth form.

The recurring themes which were linked to each year group and which were prominent in each school year have been identified. However, in seeking to arrange Bradley's teaching at Sidcot School into a yearly pattern it is not possible to produce a definitive scheme of work. Bradley's spontaneous method of teaching meant that experiments, which sequentially ought to belong to a specific year group, would be introduced to another year group when he thought it was apposite to do so. His notion that concepts should be introduced naturally when the time was right was more important to him than keeping rigidly to a written scheme of work. For example, although three-dimensional work was not usually introduced until Year 3 (Year 9), Figure 179 illustrates examples of simple, cut wooden blocks by eleven-year-olds where thoughts on mass and form have been combined with colour and shape to produce a development of the more usual two-dimensional practice associated with that year group.

Similarly, Figures 180 to 182 show other tangential work. Figure 180 shows a wall display of drawings and paintings based on marbles where ideas gleaned from experiments with colour, dots and points, lines and area division have all been combined in an investigative exercise. A by-product of Year 4 (Year 10) work on 'distortion' was a drawing of liquorice allsorts seen reflected (Figure 181) and a study of 'ambiguity' (Year 9) was enhanced by exposing the finished paper structure to coloured light (see Figure 182). Carving, although, not as popular as constructional work, was exploited by a number of students irrespective of year and was often opportunistic — that is to say, embarked upon when a suitable piece of wood was found locally or on holiday. It was particularly effective when the carving emphasised the innate qualities of the material (Figure 183).

The success of Bradley's teaching was, to a large extent, dependent on the children being able to see and discuss what their peers and younger colleagues were engaged upon in the art room. Paradoxically, unsupported by other forms of

comparison, it was also a serious weakness and its effect on the children will be discussed in Chapter 5. They did not copy one another's ideas directly, but were inspired to combine materials, perfect techniques and expand starting points by observing the multitude of possibilities which surrounded them. In this respect, the boarding school system which allowed pupils to work in the evenings was invaluable, as class-time activities could be continued and developed, especially by interested and enthusiastic children. Bradley's 'teaching walls' provided opportunities for group discussion and there was a constantly-changing display which was a great source of interest especially to those who had not been involved recently in the work. The sixth form, who often worked in the art room when other classes were present, found the work on display inspiring, as well as providing them with a challenge to further development.

Bradley never referred to any historical period of painting or sculpture in relation to practical work, even though the school library had a very good selection of art literature. He deliberately kept none in the art room as he thought there would be a great temptation for students to go to a book for an idea. He felt that undue importance was given to art history in the secondary school; he did not belittle it, but preferred children to go back to their own experiences for inspiration. He could not remember anyone coming into the art room with work they wanted to 'copy' [202]. Bradley's views on this matter were quite inflexible and in complete contrast to ideas about the critical studies dimension in schools today (see Chapter 5).

The opening of the craft block in 1967 presented a new set of possibilities and brought Sidcot School, and consequently Bradley, into the forefront as a pioneer of design departments. Figures 184 to 187, which stem from the middle to late 1970s, show a range of activities. The most fruitful liaison with art was the workshop crafts, partly because of the sympathy of the teacher in charge to the work Bradley was doing, and partly because of Bradley's expertise in this area. Responsible for home economics, Denise Powell was second in seniority within the department but,

although she supported everything that Bradley did and was a good business manager, her contributions to art and design were negligible.

Pottery, taught during 'activity time' only (evenings), had a strong base in traditional craft principles and was usually well made (see Figure 188). Photography was also taught as an 'activity' subject by Bradley; two ex-students, who ultimately became well-known (Homer Sykes as a professional photographer and Nick Broomfield as an independent film-maker) were keen photography students at school and also followed Bradley's course. Although there is no evidence to suggest that their experience of school art influenced their development in photography, it is not unlikely that their fascination of an image captured by an enclosing rectangle was generated by Bradley's teaching. Neither film nor photography was taught as integral to the rest of the art course and each was largely unaffected by Bradley's aims and philosophy. Bradley's explanation for this rested with the fact that such subjects were outside the concentrated influence of the day classes and had a 'recreational' aura.

Bradley's teaching was aided by the fact that class sizes at Sidcot School were relatively small and double lessons were quite long (ninety minutes). During the period of Bradley's employment the numbers of pupils in the various year groups varied slightly. Year 1 (Year 7) usually consisted of two sets of around twenty pupils, whilst Year 2 (Year 8) had two sets of about twenty-six and Year 3 (Year 9) two sets of about thirty pupils. All pupils took art in Year 4 (Year 10) in two sets of about thirty pupils and in the 1970s and '80s about twenty-five opted for art in Year 5 (Year 11). The size of the sixth form art group varied from year to year, but for most of the time consisted of good numbers in relation to the sixth form as a whole and for a school which averaged about three-hundred pupils on roll. Significantly, Bradley had close contact with all these pupils, even though technical assistance was sometimes given by the teacher in charge of other related subjects, and this enabled him to keep close control of the content of the art curriculum and ensure a sequential development of the work. Hamilton has remarked on one-man teaching becoming limiting and

repetitive [203], but Bradley's teaching remained remarkably fresh throughout most of his career even though it may have reached its optimum in the late 1960s and early '70s. Not only that, Bradley managed to provide the children whom he taught at Sidcot School with an art education which was concerned with the basics of 'seeing' through attention to non-figurative criteria. In doing this he upheld William Turnbull's theory that

... the teacher decides a structure to what he is teaching which can guide but not mould a student's discovery. [204]

The content of Bradley's teaching was specifically nonfigurative and 'avant-garde' at a time when most secondary schools were working to art curricula that had been initially inspired by Marion Richardson and The New Art Teaching. By the 1950s some of these curricula had degenerated into caricatures of her methods, with teachers often extolling self-expression whilst frowning on any form of instruction. Good art teaching that closely followed the principles of The New Art Teaching did take place when teachers were prepared to provide external stimuli to help their pupils extend their individual ideas; to give guidance on techniques when appropriate and to promote the awakening of aesthetic awareness by providing opportunities to learn through their own discoveries.

Significantly, these admirable qualities are also to found in the teaching of James Bradley, if, however, his methods were quite different. Whilst the majority of art teachers adopted an approach through representation to elicit a display of inner feelings in their pupils, Bradley was committed to developing a personal visual language in the individual, based on non-figurative concepts, that would not only help the expression of his/her creative ideas but would assist in a better understanding of the visual world at large. It was this particular aspect that made Bradley's work different, and the following chapter explores the hypothesis that the work produced by Bradley's pupils was extraordinary in the particular sense.

CHAPTER 4

A Critique of the Work of James Bradley's Pupils, contextualised with prevailing notions of excellence

As Bradley began his career the world of school art was still dominated by Marion Richardson's philosophy, exemplified as *The New Art Teaching*, and by Herbert Read's systematic analysis and psychological categorisation of children's creativity presented in his book *Education Through Art* (1943). An exhibition at the Royal Festival Hall, London, from October 24th to November 6th 1983, of a vast number of children's works of art collected by Alexander Barclay Russell (as both a teacher and subsequently as a senior inspector with London County Council Education Authority) provided much evidence of the interfusion of these influential sources in school art between 1930 and 1960 [205]. The majority of this work was true to the art climate of the day and, as John Morley wrote in the catalogue to the exhibition, was the result of the work of art teachers who believed that

... children were capable of lively and imaginative work; and experience and observation showed these teachers that such work did not depend upon training the children as artists, but upon an appreciation that they were artists in their own right. [206]

The notion that art education should be centred around the natural expressiveness of the child had come about in England through the influential work of Richardson, who at the start of her teaching career at Dudley Girls' High School (1912-1922) had been inspired by the paintings of the Impressionists, Post-Impressionists and the early work of Matisse. Richardson saw, particularly in the work of the Post

Impressionists, support for her own teaching methods. She realised that her pupils' endeavours were not of the same quality, but

... a common denominator was evident between the children's infinitely humble imitations of artistic experience and the mighty statements of these great modern masters. [207]

By seeing that her pupils' work had an affinity with modernist painting Richardson was in fact challenging the whole basis of art teaching which had been centred on the academic tradition of training 'hand and eye' by copying from diagrams and geometric solids or by making

... delineations of bathroom taps and umbrellas which had represented art in the old education. [208]

John Swift has observed that Richardson used eight related strategies throughout her teaching career: Mind-Picturing, Beauty Tours, Observation Studies, Experimental Studies, Classroom/Studio Environment, Pattern and Handwriting, and Pattern and Crafts [209], the first five of which were largely devoted to stimulation of vivid mental imagery. Her pupils were encouraged to produce paintings and patterns informed by their own experiences or developed from imagination. Colour became important through an unprecedented use of powder paint, and all other aspects of the aesthetic field were given proper regard.

The emphasis of her work was centred around the rejection of traditional drawing as based on repeating copies of examples done to 'set' procedures. This she replaced by asking the pupils to rely on their own visual memories and powers of visualisation. Swift emphasised that the art critic Roger Fry saw in the work of Richardson's pupils 'directness, expressiveness, simplicity [and] spontaneity' which linked their work with the qualities he saw in Post-Impressionist painting. To his mind, in comparison to the previously 'taught' art educational regime of copying and imitating adult academic art,

Richardson's children's work was 'natural' and 'untaught'. It is this emphasis — stressed by Fry — which has largely given rise to the popular opinion that Richardson's teaching was totally concerned with free expression. Although Richardson's approach was child-centred and geared to liberate the imagination and stimulate expressive ideas, it is clear from the literature [210] that her work with children was not a form of untutored play and that it demonstrated a structured and disciplined approach to art teaching, emphasising visual awareness, technical skills, knowledge, and sensitivity to colour, tone and composition.

Thistlewood has proposed that Richardson's and Barclay Russell's work by 1939 had almost the same purpose. Barclay Russell believed, as did Richardson, that surrounding children with good examples of authentic art produced by artists 'who had evaded ... or who had overcome the debilitating effects of academic training' was a positive influence and accorded with the children's modes of expression in a way they could understand. By implementing a picture-rotation scheme in schools in association with Zwemmer's bookshop (Charing Cross Road, London) Barclay Russell was able to expedite such ideas [211].

In a speech made in 1948 [212], Barclay Russell emphasised that the imagination and emotions must be kept active in adolescence or they would be ineffective in aiding visual expression in adult life. It was similarly essential to develop the adolescent's confidence and this was best brought about by making use of the critical and logical powers which develop quickly at this stage. The most effective use of these intellectual faculties would be achieved by furthering the adolescent's understanding of tone in relation to picture-making, as he believed it was an ability to understand tone that marked the difference between childish art and adult art. With a knowledge of tone intact, a developing sense of pattern and texture, an understanding of different media and a knowledge of crafts, there was no reason to Barclay Russell why the adolescent should not develop expressive and technical skills into adulthood.

He stressed further his views on the importance of exposing adolescents to mature art which was similar to their own modes of expression. The adolescent

... needed to be able to absorb from the work and vision of other artists, both from that of the boys around him and of the great art of the past and present, and it appeared to be the teacher's first duty to make provision for this need as he can well do. [213]

Barclay Russell believed more than Richardson that imaginative expression, present in young children, could be maintained beyond puberty with a sympathetic environment and encouragement from a sensitive teacher. He proposed, however, that the free, uninhibited expression of the young child changes at adolescence into personal and individual ways of responding to the environment. Based on this notion and from an analysis of many hundreds of drawings and paintings in the 1930s, Barclay Russell categorised the work of most adolescents into the following types:

- a) the 'Simple' — a naive or primitive expression;
- b) the 'Flat' — often symbolising the two-dimensional;
- c) the 'Emotional' — as in twentieth-century Expressionism;
- d) the 'Decorative' — as in the patterned arabesque;
- e) the 'Haptic' — a very inward and 'archetypal' type;
- f) the 'Impressionist' — expressing movement, light and free brushwork;
- g) the 'Lyrical' — a poetic and often a linear expression of serenity;
- h) the 'Dramatic' — having a tense human content;
- i) the 'Architectural' — involving grandeur of form and scale;
- j) the 'Story telling' — as in the crude comic strip;
- k) the 'Intellectual' — the abstract or analytical-Cubist type;
- l) the 'Mystical' — the allegorical or magical mode.

He thought that these types were unlikely to be exclusive, and that the visual expression of most adolescents would be, in reality, a mixture of one, two or three types. His categorisation of adolescent art work into types was empirical rather than

reflecting scholarly work based on psychological classification, as was Read's research. However, Barclay Russell acknowledged that Jung and Freud were responsible for discovering that the subconscious mind

... has been proved to be fertile soil in which the intuitive sense can grow, can be seen to be developing and the nature of that growth can, in part at any rate, be found.

At present I believe that there is no other major medium from which this research can obtain such immediate confirmation, such full, remarkably clear results and so complete an indication of the potential range of the subconscious. [214]

In the development of child art Herbert Read appears a catalyst. His book *Education Through Art* gave teachers eight categories of children's drawings: Organic, Empathetic, Rhythmical Pattern, Structural Form, Enumerative, Haptic, Decorative and Imaginative. This classification had meaning for art educationalists of the day because they had found similar examples through their own investigations of pupils' work. Read's categorisation echoes and overlaps with Barclay Russell's list of types, but displays more authority as it was tested against his own study of child psychology and in particular his deep understanding of the psychology of Jung.

Read's study of 'mind pictures' produced by a wide range of children over many years related to Jung's investigations into mandalas where the process of organisation of imagery takes place below the level of consciousness and is not dependent on stimulus from outside the mind. The important result of Read's enquiry was that he put forward the view that

... psychic equilibrium, which is the basis of all equableness and intellectual integration, is only possible when this integration of formal elements below the level of consciousness is allowed or encouraged to take place, which it notably does in all forms of imaginative activity — day dreaming, spontaneous elaboration of fantasy, creative expression in colour, line, sounds and words. [215] (Read's italics)

The key to Read's edict, which reaches further than the production of mandalas (or works with simple and compelling Gestalt forms), is that a sympathetic environment must be made available to children or adolescents for artistic creation to take place.

Barclay Russell's views on the changing nature of visual expression at adolescence was fully supported by Read's findings. Read pointed out [216] that the capacity to use logical thought allows the adolescent to 'isolate and compare component details' which, in turn, leads to the ability to think in an abstract way. Once this is achieved the adolescent's visual expression is bound to change and there appears to be some loss of visual imagination [217]. It must have given great confidence to those art teachers who read *Education Through Art* to learn that Read thought it possible to retain each individual's mode of expression beyond adolescence if exclusive attention were not given to a system of education which was based solely on logical thought. It was to this end that many of the followers of Marion Richardson and Barclay Russell were to work most successfully.

Veronica Zabel was one such follower who taught in London Schools before, during and after the Second World War. Her pupils' work, which forms a substantial part of the Barclay Russell Memorial Collection (in the National Arts Education Archive, Bretton Hall, Yorkshire), is an example of Radian excellence in children's art work and is exemplary in the way it illustrates the influence of Richardson's teaching and Barclay Russell's philosophy. It is also representative of much of the best art work that was prevalent in secondary education at the time of Bradley's appointment at Sidcot School.

Zabel's experience of art teaching was mainly with girls aged eleven to sixteen. It is clear from her writing [218] that her methods were structured to produce maximum freedom and expression in her pupils' work and were not dissimilar to contemporary primary school practice. Her choice of materials suggests that she wished to

encourage an holistic way of seeing on her pupils' part and to eliminate over-attention to detail. Materials included kitchen and cartridge papers, grey sugar paper, charcoal, heavy black leads and crayons and hog's hair, watercolour and stencil brushes [219].

The first six months of her course were devoted to a study of 'design' using a wide variety of media and contrasting methods. Areas of study consisted of pattern-making with potato and rubber stamps, cut paper work, linocuts, repeating patterns, writing designs, spot and border patterns and abstract designs. Instruction in the use of colour began from a limited and harmonious selection based on earth colours which gradually expanded to take in a full palette of colours. All modes of expression and painting methods were encouraged, such as outlining, part-outlining, the use of various textures and combining paint colour with the colour of the paper support. The initial period of design work was interspersed with the beginnings of picture-making. The early work was built up in the child's mind by Zabel creating visually stimulating word pictures in great detail, wholly reminiscent of Richardson's methods.

At this stage it is imperative that the teacher herself knows and sees clearly what she wants the child to see, albeit the result will be entirely different with every child and rightly so! [220]

Initially, subject matter was usually centred on the single figure with titles such as *Father Asleep* or *The Flower-Seller*. The figure was made to fill the paper and subject titles like *The Clown* were useful as a challenge to a pupil's imagination and helped to 'remove the early fear, especially among older children, of "I can't draw"' [221]. These dramatic subjects created an opportunity to break down other prejudices and pupils could experiment with strange shapes and figure positions; enjoy strong, bright colours and depict unusual costumes. The real subject of many of the pictures was centred on the emotional content of 'tiredness', 'joy', 'love' and so on. The pictures developed from the single figure to two or more with titles like *Two Workmen* or *Walking in the Country*, and eventually full pictorial compositions were introduced with

a number of figures linked to their environment: landscape, roads or architecture, with titles such as *Storm on the Mountain, Park Scene or The Fire*.

Portraits were painted from word descriptions in much the same way as the early figure paintings and, in method, would probably have been reminiscent of Marion Richardson's recall of past events, with titles such as *The Granny or The Old Sailor*. The pupils made portraits of each other from life and of themselves, friends and parents from memory. It was not until later that more mature paintings were made from the posed model.

Zabel believed that her pupils produced 'lovely, unselfconscious work', between the ages of twelve and thirteen, in costume life drawing using expressive materials: heavy black lead or crayon. Drawings were large and direct and erasers were not used. She believed in not dictating methods and let the children produce either 'instinctively' linear drawings or structured drawings of form and volume, whichever they wished. Plant drawing followed similar principles and pupils collected different specimens which emphasised the contrasting characters of natural forms such as 'stiff woody plants and soft flexible ones'.

Some of the work produced by Veronica Zabel's pupils is used here as examples of excellence and its status has been supported by the findings of Herbert Read as exhibited in his book *Education Through Art*. The examples relate to the expressive types formulated by both Read and Barclay Russell, whose categorisation, although not identical contains much overlap. In the following discussion of examples, Barclay Russell's classification of artistic types has been adopted rather than Read's as Barclay Russell was a practising teacher and, therefore, his classification would seem more appropriate to Zabel's teaching methods. Zabel's approach as a classroom teacher demonstrated the principles of The New Art Teaching conveyed to pupils through her own personality. Above all it offers proof of Barclay Russell's theory that the visual imagination of children could be nurtured through and beyond

adolescence. As he argued:

... the teacher must be able to help the adolescent to retain confidence and regular practice in using his intuitive faculty when, in all other aspects of learning, the criterion is an adult standard based on conscious logical reasoning. [222]

It is clear from looking at the chosen examples that Zabel was able to foster confidence in her pupils and develop and promote their intuitive faculties. Figure 189, for example, illustrates what Barclay Russell classed as **mystical** expression [223]. It is categorised by allegories and symbols, often (but not here) with religious connotation. Colour, as in this case, is emotive, with subtle hues of close gradation and opposite colours (warm and cool) are placed close together. Barclay Russell suggested that, in mature art, Fra Ange'ico and El Greco were examples of this type of expression. At another time, Don Pavey [224], an art educationalist who has investigated the work of Barclay Russell, explained that mystical 'expression may be surreal or magical ... as if direct from the unconscious'. This painting is direct and spontaneous and seems to have been expressed in response to Zabel's working method when she said:

Personally, I usually work from the mental image described in great detail, towards less detail and so to the idea alone. [225]

The painting *Art Room* (Figure 190) was classified by Barclay Russell as **Intellectual** painting [226] and displays geometric or Cubist tendencies similar to the type of work associated with Piero della Francesca or Juan Gris. It should be stated, however, that the similarity to Cubism is transient and confined to the overlapping shapes while retaining the fixed viewpoint characteristic of pre-twentieth century painting. The design is geometric, showing an analysis of an observed interior. Colour is generally harmonious and the many overlapping shapes give an effect of translucency. Cool colours are employed as focal areas. Tone is subtle overall with certain shapes

emphasised by tonal contrast and line is used to strengthen the geometric basis of the painting.

Still Life, painted by an older girl (Figure 191) is again **Intellectual** [227] in its type of expression. Throughout this painting colours are used similarly to those in Figure 190, generally low in key and in perfect harmony. Although an excellent example of Barclay Russell's classification, Read's category of **structural form** also relates well to the painting

... in which the object is reduced to a geometric formula but a formula which nevertheless takes its origin in observation. It is 'stylisation' of a theme, a perception of pattern in the natural object, rather than the use of the natural object to make a pattern. [228]

Figure 192 is an example of **lyricism** as defined by Barclay Russell. The drawing in colour wash is typical of this category and shows a rural scene which is both harmonious and calm. This method of expression appealed particularly to Zabel who admitted that she had a personal bias in her teaching [229] to the 'lyric and poetic'. The mood expressed in this drawing is the one which Zabel wished to be most associated with her pupils' work: a serene mood, the antithesis of crudeness and vulgarity. The picture is characterised by clearly observed forms and, as Pavey stressed in a definition of this category,

... the gentle glow of colours ... along with acute perceptiveness ... having a rhythm and emphasis which is linear in movement. It has a pensive quality. [230]

Figure 193, a still life, exhibits some **lyrical** tendencies as described by Barclay Russell, but there seems to be **Impressionist** tendencies also. The paint, which is freely handled, suggests the Impressionist school of painting with its emphasis on the study of light and broken colour and textural brushwork can be seen in the

background or wall area of the painting. Read said that most typical of this kind of painting was the observed detail which was characteristic of the subject matter rather than an attempt at a conceptual whole [231]. The lyrical tendencies are particularly noticeable in the rhythmical quality of the linework and the responsive handling of the drawing.

A similar type of subject matter exists in Figure 194, but the heightened contrasts of light and dark give the picture a **dramatic** quality. It has emotional qualities, too, in the expressionist use of brushwork, colour and painted surface. Barclay Russell likened this and similar work to that of van Gogh, Rouault and other Expressionist painters. Pavey reinforced the notion that in all expressionist art of this nature the artists display more about themselves than about the subject of their work [232].

Figure 195, *Buildings*, contains at least three expressive tendencies. It is largely **architectural** in conception, particularly with reference to the building on the right which displays relationships of mass and volume. The placing of the dark trees and windows adds a **dramatic** touch to the work, whilst the tree on the left exhibits a **lyrical** tendency reminiscent of the treatment of the trees in Figure 192. The painting could also be said to have an **emotional** tendency in the way the picture has been divided equally, with the house on the right dominating the house of less solid structure on the left.

The Nativity, a linocut, Figure 196, is an example taken from a craft that was wholly encouraged by Barclay Russell. He believed that for the adolescent to continue into adulthood in a creative, expressive capacity, it was essential for him to express his ideas in a range of media and crafts. He thought lino cutting was especially useful as it would help to develop in the individual a sense of tone and texture [233]. This linocut shows evidence of **two-dimensional expression**, as categorised by Barclay Russell, where much of the work is depicted flatly, without loss of effect, as can be seen in the stars, the arms, faces, hair, halos and wings of the angels and in the hair,

halo and body of the baby Jesus. The contrasting areas of light and dark make the work a strong and emotive image.

The two pictures illustrated by Figures 197 and 198 are particularly interesting; partly because of their resemblance to some of the work by Bradley's pupils, and partly because they represent a firm contrast to the working procedures usually associated with the work of Zabel's pupils. The assumption must be that Zabel had attended a course or courses for teachers run by London County Council (LCC) and initiated by Barclay Russell not long after his appointment (1947) as Inspector of Art for the LCC Education Services. It is known that this work brought him into contact with many art teachers and that he was actively engaged in developing LCC courses, open to all [234]. He was not against abstraction and, in fact, saw it as a way of introducing adolescents to the avant-garde [235] and it is quite possible that on a course attended by Zabel she came into contact with an artist-teacher interested in abstraction and aspects of art teaching which came to be known as 'basic design' [236]. This may have fuelled her ideas for the work shown in Figures 197 and 198, although she was later to denounce any such influence at the SEA conference in 1956 [237].

It can be seen that child art and the need to liberate the 'inborn', creative tendencies of the child and to extend them beyond puberty, were the main goals of general art education in England during the latter part of the first half of the century. There was a successful attempt by Richardson, and other dedicated teachers who followed her direction, to provide 'positive stimulation' without which children would not have found the means to express themselves [238]. This 'positive stimulation', as far as Veronica Zabel was concerned, was aimed mainly at awakening the visual imagination in terms of representational recall or direct observation. There is some evidence from Zabel's writing that, although she was involved in the teaching of a variety of techniques during the 1940s and 1950s there was a tendency for her to romanticise aspects of child and adolescent expression. Zabel described the work of her

adolescent girls as both 'loving' and 'sombre and nostalgic in feeling' [239] and there appeared to be an over-subjective view of what was not apparent in the majority of her students' work. Were the girls directed in the type of feelings they were encouraged to have? Movement, when present in the paintings, was neither violent nor vigorous, colours were rarely garish and primary colours were not often seen. There was little decoration or patterning for its own sake:

On this point I feel very strongly: it is a very small number of girls, indeed, who have a strong feeling for patterning — over-patterning in pictures is always decried by the rest of the class — I cannot help feeling that much we see in this way is spurious, self-conscious, and superimposed. [240]

There appeared to be little room for divergence from the accepted canon of work. Zabel saw in all the work of her girls a 'felicity of line' and a 'subtle sense of colour' which was rich, varied and subdued and often shown as half-light or 'sadness' in landscapes and seascapes. She found nothing which was vulgar or ostentatious in colour [241]. It was as if there were a longing for past times: it was an art form which belonged to history and which had little connection with society as it was in the 1950s. This sentimental stance is summed up in Zabel's attitude to her students:

The majority of adolescent girls reveal qualities parallel to the English School in both painting and poetry — lyric, poetic, romantic — they reveal a sweetness and a marked restraint. [242]

Two extreme attitudes to secondary art education were presented at the SEA conference (1956). The revolutionary work done by Richardson and extended and developed by teachers like Zabel had much support from Read and Barclay Russell and the vast majority of secondary school art teachers. The general tone of the meeting indicated that most teachers looked upon the nurturing of self-expression and the development of the visual imagination as the principle elements of adolescent art education. Although they acknowledged that changes to the

individual took place at adolescence — physical, emotional and intellectual — they failed fully to appreciate how emotion and intellect could combine in the creative process. Their prime concern was to extend the uninhibited expression of the very young child through adolescence into adult life. Most of their work with adolescents was strictly representational and, as Zabel indicated, contained a romantic yearning for a past era.

The presentation by Harry Thubron of work by boys at the Joseph Rowntree Secondary Modern school, New Earswick, York, provided an alternative approach for encouraging adolescent interest and enthusiasm. This work, which had developed alongside similar experiments by Victor Pasmore and Tom Hudson, consisted mainly of abstract constructions and reliefs made from scrap materials, wood and wire and was related to earlier Bauhaus pedagogic practice. Thubron affirmed that the constructions were not an end in themselves but had evolved from a series of exercises involving problems of colour and shape which the children were encouraged to resolve intelligently. From this they had moved independently on to paintings, drawings and other imaginative work [243].

The philosophy of Thubron, Pasmore and Hudson was supported in a later speech at the SEA meeting by Maurice de Sausmarez who suggested, under the heading of 'The Next Phase', that art education for the adolescent should take note of the diversity of his/her faculties: emotion, intuition and intellect. He believed that the intellect had been the victim of a conspiracy in art education at the expense of the dominance of expression, and its full value had not yet been ascribed to the teaching of art.

The development of logical and critical faculties at adolescence make it difficult for the child to accept factors in his work which do not conform to rational standards. This need not mean a diminution of expressive work but rather the development of another level of expression. [244]

Two other important points were made by de Sausmarez. Firstly, he believed that art education in contemporary society must relate to science as well as to the natural world and, as mankind was increasingly interested in how things were put together, nature should be explored in a scientific way — a constructivist approach. He saw architecture as an art which was crucial in providing an expression of the guiding principles of art in a way which was clearer than in any other art form. He said the painter Paul Klee was a supporter of architectural principles in the development of art education. In Klee's view, a visual study of most things artificial or natural reveals the exact relationship of the parts to each other and to the whole as they can be found in architectural works. Furthermore, there was nothing on show at the SEA conference, de Sausmarez said, that featured architecture as an art or the 'embryonic architect-engineer-constructor' as an artistic talent.

Secondly, he thought that abstract art work should be encouraged throughout the child's developmental period to adulthood and he gave a further warning that the neglect of the scientific aspect of art would result in an art education that was out of date and ignored the personal critical approach.

It is confirmation of the idea that, stripped of associations or descriptive properties, forms and shapes and colours are appreciated in a new and heightened way. This abstract work should become three-dimensional in adolescence, thus opening the door to architectural thought and feeling, a range of experience related to the contemporary world and to a richer experience of art generally. This level of 'abstract construction' has for the individual a deeper than merely aesthetic significance. At this point contact is made with extra-personal universal psycho-physical forces — motion, rest, balance. It is at the other extreme from expressionism with its emphasis on emotional outpouring, always central on 'self ... Unless we teach children that Art and Science are parallel and interdependent, and to accept the scientific element in Art, then the Art we cherish will appear as anachronistic to the next generation as Morris Dancing does to this one ... and however much SEA members congratulate themselves on what has been achieved with the young, (there is much to be proud

of), there is a widespread feeling that the adolescent is receiving little preparation for day to day problems which involve discriminating judgment. [245]

It was clear from the reaction of members of the SEA that there was little general support for what de Saumarez had put forward and for what Thubron, Pasmore and Hudson had already achieved and were continuing to achieve on a practical level with their students. There was, however, support from both Read [246] and Barclay Russell [247] who saw abstract work in art education as important to child development, although Barclay Russell warned that a 'self-conscious and intellectual approach' to it could lead to unproductiveness. In relation to de Saumarez's proposed bond between art and science, Read, in the early 1950s had supported the writings of eminent scientists such as D'Arcy Wentworth Thompson, Lancelot Law Whyte and Alfred North Whitehead at the Institute of Contemporary Arts (ICA). Read, with varying amounts of agreement from the scientists, had presented a hypothesis that paralleled the growth of forms and structures in nature with the growth and development of artistic imagery and, as a result, put forward a strong case for a relationship between art and science (technology) which would be in keeping with the realities of twentieth-century society [248].

It was into this prevailing trend of thoughts on art education and the creative process that James Bradley introduced his personal approach to the teaching of art at Sidcot School. His appointment there in 1954 was just two years before the SEA meeting and by 1956 he had established the main direction of his course. Bradley did not attend the SEA meeting, nor was he familiar at that time with Read's educational papers or books. His informal talks and discussions on art and art education with de Saumarez, Pasmore, Thubron and, to a lesser extent, Hudson at the Summer Schools had confirmed his intentions. His enthusiasm for architectural principles in the study of art, nurtured by his background as a structural engineer and fortified by his interest in the fundamentals of Klee's philosophy and Bauhaus practice became

formative influences in the development of his course.

De Sausmarez's speech at the SEA conference was (as can be seen in retrospect) a distillation of the ideas and thoughts of the men who were to develop 'basic design' teaching as it has come to be known. The principles expounded within it were uncannily close to those principles which formed the basis of Bradley's teaching.

Much had been achieved by Richardson *et al.* to sustain the young child's uninhibited expression into later childhood, but the difficulty of how to deal with the adolescent's increasing awareness of adult standards in image-making, as seen in magazines, books and pictures, had been less successfully resolved and was of immediate concern to many art educationalists of the time. The child had been shown to be capable of taking responsibility for his/her own art and the success of the methods employed to encourage this could be seen in the work of, amongst others, Richardson and Zabel. But, as Pasmore, as late as 1968, pointed out:

In adolescence a new personality comes into being to which the term child cannot apply. This is a much more complex situation which cannot be solved by expecting similar results to that of the child. But if the same principles of teaching are properly and freely applied there is every reason to expect that the adolescent will likewise produce his own art; but it will not be child art. [249]

Bradley would have maintained that the principles of his teaching were 'properly and freely applied', but did not think that art teachers should have responsibility for training the emotional response of children in itself, believing the emotions to be the private concern of the individual. Instead, he argued that the quality of their emotional expression was likely to be improved by a structured course which was designed to develop sensitivity alongside intellect [250]. Bradley's view of the intellect as applied to his course was that pupils should be encouraged to make logical decisions about aesthetic problems. In many ways this echoed Hamilton's theories but, whereas

Hamilton had little regard for his students' artistic manipulation of media, Bradley was always happy that a logical decision should be tempered by an intuitive response. Further and concurrent with de Saumarez's view, Bradley wished to develop a course which would establish in the adolescent a discriminating way of looking at visual phenomena.

The hypothesis set out here is that Bradley's work with adolescents was extraordinary (in the sense of not being in an established manner) and that they achieved 'the same degree of intensity and identity as that of the child', even though it seems to have been unknown to or unrecognised by Pasmore in 1968 [251].

In conjunction with de Saumarez's philosophy there was much support for Bradley's theories in the writings of Read and Barclay Russell even when their thoughts can be seen to relate more specifically to the work of Richardson and Zabel and other members of the SEA in the 1950s. Similarly, there is a great deal in Richardson's practice that Bradley would wholeheartedly have defended. The two directions should not be seen as being in competition for the ultimate prize of 'rightness', but rather, Bradley's work should be seen as an attempt to take responsibility for a form of art teaching more appropriate to the second half of the twentieth century.

The theories of Anton Ehrenzweig [252], a psychologist and friend of Thubron, and who took part in several of his Summer and Winter School courses, however, underpin the principles of Bradley's work closely and provide them with a fundamental base in psychology. In fact, Ehrenzweig's psychology would appear to have more relevance than some of the claims made by Read for 'hidden revelations of inherent personality traits and subconscious stress' as seen in examples of *The New Art Teaching* [253].

Ehrenzweig's conclusion, that the onset of the period of development he called 'latency' (at about eight years) the child begins to analyse shapes and match them to

adult standards of image-making with a resulting lack of confidence in his own work [254], would seem to agree with the continued lack of vigour at puberty and into adolescence. There are two issues here. Firstly, the analytical vision, which is keenly developed at and around puberty, is a manifestation of Gestalt perception where the brain makes an attempt to interpret visual stimuli. It is a conscious, generalised vision which selects the 'best' Gestalt out of the possible patterns of the visual field [255]. Although Ehrenzweig stated that full powers of abstract thought are available to the child at latency they continue to develop beyond puberty and through adolescence.

Secondly, as the young person's analytical powers increase their syncretistic vision becomes less important and can lie dormant. Ehrenzweig defined syncretistic vision as the ability of the young child 'to comprehend a total structure rather than analysing single elements' [256]. It is the vision of child art. It is an all-embracing vision which enables the young child to comprehend the whole scene without recourse to individual details. This capacity for global vision is not denied completely to the adolescent, but the ability for it to be brought into play needs to be given constant practice if it is to survive.

In Chapter 3 a number of two-dimensional examples were considered of some of Bradley's earlier work with children around the ages of eleven and twelve. Figures 199 to 203 are typical of this work and illustrate a practical application of the Gestalt principle using dots and lines. The only 'rule' laid down by Bradley was that the children, probably after producing an initial, symmetrical arrangement, should 'play' [257] with the various possibilities of arrangement and considerations of changes of size of the dots and lines and of the distances from each other and from the edges of the paper. The brain would affect the Gestalt principle by grouping the dots or lines into different structures as the range of options was unfolded by the children's experiments. In Figure 203, for example, the black squares are perceptually detached from the grey squares into an abstract pattern of their own. However, the Gestalt perception would only suffice where the child focused on one aspect of the

composition. Significant modifications to the size of the dots or lines and to the distances from each other together with the introduction of, say, colour would affect the surrounding space and the tension between the shapes. Where the intention was to focus on all of these things at once, as the experiments became more complex (see Figures 204, 205), the Gestalt perception was forced to give way to an unfocused perception (syncretistic) for the child to weigh efficiently the various relationships between all these considerations.

Although it is doubtful if Bradley were ever fully aware of the psychological implications of his work, he nevertheless devised a number of tasks for children which were important in improving their syncretistic capacity. Ehrenzweig [258] stated that to unconsciously scan the whole visual field was in direct contrast to precise Gestalt perception, but was a necessary requirement for the artist. He quoted Klee in defence of this notion who believed that the artist could concentrate his attention on either side of a dividing line bisecting a picture plane — the endopic (inside) area and the exotopic (outside) area — or, with more difficulty, 'watch the simultaneous shaping of inside and outside areas either side of the line'.

What, of course, is needed is an undifferentiated attention akin to syncretistic vision which does not focus on detail, but holds the total structure of the work of art in a single undifferentiated view. [259]

Not only is this ability required by the professional artist but it is important to the art student at school who is learning about different modes of perception. Ehrenzweig suggested elsewhere [260] that 'the good teacher' using counterchange exercises should counteract precise visualisation by emphasising simultaneous control of figure and background shapes.

Bradley devised a series of simple experiments with eleven-year-olds which were intended to spread the child's field of attention across the whole picture plane and

bring into play his/her syncretistic abilities as a form of unconscious scanning. Figures 33 and 206 show two attempts at counterchange. Two problems were presented to the children: firstly, the intersecting lines should create shapes which are variable and visually interesting and, secondly, the shapes created on either side of the line should present some kind of aesthetic 'balance' in relation to the composition as a whole [261]. Bradley was always careful to point out to his students how considerations of area division were paralleled by nature. Plants and trees are rich in this kind of imagery which the children could relate to by making drawings from observation (Figures 207, 208).

The composition in Figure 209 by an older girl, displays two systems of related shapes which are superimposed. Because it is not possible to concentrate on the two simultaneously the image is a weak Gestalt. However, this student has been able to override the conscious mind and by a process of unconscious scanning has been able to relate the two systems into a unified whole.

The completion of such exercises may be seen by some as a return to didacticism with a vengeance. However, the ability to understand imagery is an essential part of visual education for everyone. Kurt Rowland argued that the art of the twentieth century creates a need for the individual to be able to read a number of visual systems simultaneously. He said that a Cubist still life by Braque contains two such systems. One is made up of abstract forms whilst the other is composed of objects depicted figuratively. Rowland continued:

... the problem of reading two different systems is further complicated because they exist on two different levels of reality and the two intermingle in certain passages where the observer cannot be certain on which level the painting operates. [262]

Bradley's students would be in a better position to read such systems simultaneously, as their capacity to regress to unfocused perception was constantly brought into play.

Furthermore, their capacity to read and understand complicated imagery would not need to be restricted to fine art models. The individual is faced daily with symbols and two-dimensional systems of visual communication which use conventions developed from twentieth-century art forms and the need to read such systems as part of everyday life has never been greater.

Bradley introduced his students to what Ehrenzweig called the 'happy accident' [263] or to variations produced in the course of the work which were a result of intuition or came about through working the peculiar qualities of the medium itself. The 'happy accident' can only be exploited if the student is prepared to respond to the variables produced when there is a relaxation of his conscious planning and control. Thubron had directed his students' attention to the aesthetic qualities of such 'accidents' at Leeds College of Art [264] and shown that a course of action often contains by-products which are worthy of aesthetic note. Ehrenzweig believed that a 'rigid' student could be disturbed if he were not able to exert full conscious control over the work in hand.

Hence the importance of impressing on the students the unpredictable impact of the simplest element — like a single brush stroke — on the picture plane. [265]

He wrote that the 'rigid' student could often not see the importance of such things because he over-values the conscious control of his medium, mistaking it as a way of maintaining good craftsmanship. Ehrenzweig argued that good craftsmanship could occur only when there was

... a split-second reaction to innumerable variables which will enforce a subtle change of plan and make us respond willingly to the ever new shapes growing and interacting before our eyes. An excessive wish for control will blind the student's sensitivities to such subtle variations. [266]

To Ehrenzweig, the 'accident' was a disruptive element that made the student aware of factors which did not fit neatly into his planned intentions and therefore shifted control of the working process to the lower levels of consciousness and stimulated a better appreciation of pictorial space through unconscious scanning.

Bradley introduced disruptive tactics to his pupils by providing them with a vast amount of printed materials from newspapers and colour supplements to be used as collage. A small piece, cut to avoid realistic imagery, would form a starting point for a composition. Figure 210, an example by a fourteen-year-old-boy, shows how part of a pair of shoes cut from a magazine advertisement has provided a stimulus for compositional development. The 'alien' nature of the material has prevented any preconceived planning of how the work should develop and presented no ready-made solution. The 'accident' is exploited intuitively as the work unfolds. A similar starting point from the same group of pupils is shown in Figure 211. In this example a small rectangle of harmoniously-coloured paper has led to an individual development of linear composition quite unlike the previous model. Figures 212 and 213 show how the experiment can be expanded by using two fragments and joining them together. In both cases the resulting compositions have not been preplanned and the colour and pictorial space have been 'triggered' intuitively by the scraps of collage. Most of the other work produced by Bradley's pupils in response to these starting points was highly differentiated in its overall effect. No doubt Bradley's pupils found it exciting too, as Ehrenzweig [267] suggested, to watch the organic growth of the composition, 'which cannot be predicted in any way from the nature of the single units', as the pictorial space was built into a complex whole.

Bradley's method of drawing using bent pieces of chromed metal from wrecked cars to reflect and distort the pupils' faces has been described above. This was another disruptive device which helped the children to look carefully at shapes and colours freed from the psychological pressure of having to produce photographic exactitude. Ehrenzweig [268] told a story of how a portraitist would distort the patterns he saw in a

face into phantasy images of landscape in order to sharpen his own ability to perceive individual features. In this way he was able to combat seeing the face in terms of geometric patterns, which would have provided a good Gestalt, but prevented him from seeing the subtleties of individual features to obtain a good likeness. He went on:

That arbitrary reveries of this kind should make objects appear more individual sounds paradoxical. Nevertheless, the plastic reality of our external perceptions is directly related to the wealth of unconscious phantasy. [269]

Bradley's pupils were led similarly to concentrate on individual shapes and, as a result, produced distorted but remarkably accurate drawings and good likenesses (see Figures 214, 215).

Contrary to the dictum that colour follows drawing in order that a student may arrive at a proper understanding of painting, Bradley began his course by an introduction of colour-mixing and a consideration of colour relationships. The exploration of colour by Bradley's pupils began, as did much of his early work, as 'play' and although specific experiments were carried out the process of learning about colour advanced with each year of study as different ideas were put together and expanded. Ehrenzweig believed that there was a great need for the manipulation of colour to be controlled by the intellect. He wrote:

Most artists and art teachers consider colour as something that must be left entirely to spontaneous intuition or to innate colour sense that cannot be intellectually trained. [270]

Although Bradley's pupils were not expected to intellectualise about what they produced they were encouraged to think, look, compare and contrast, and the value of Bradley's 'teaching walls' in this respect cannot be overlooked. They were led to

think of the subject of colour as containing a body of knowledge which was accessible to anyone. Hue, saturation, temperature, tint and shade, complementary colour, colour harmony and discord, transparency and opaqueness were all discussed and practical work was undertaken. Bradley's simple grid exercises (Figure 13) were designed so that pupils would be able to see colours in relation to one another and were inspired by Klee's grids and the colour theory of Josef Albers. Ehrenzweig [271] suggested that Albers' *Homage to the Square* was an excellent example to illustrate how colour is enhanced when form is relatively weak. Hence the use of a simple grid by Bradley's pupils meant their concentration on colour was not distracted by complicated or representational imagery.

Figure 216 shows an experiment in colour relationships by a sixteen-year-old Chinese girl, a late entrant to the school, and demonstrates a more sophisticated and intellectual approach gained from the accumulative experience of watching younger children work on similar projects. Although the student did not attempt to serialise colour to the extent suggested by Ehrenzweig [272] to maximise the precise effect of colour interaction, the student was, to use Ehrenzweig's words, able to 'manipulate the total field of colours instead of being concerned with single colours added one by one'. In this way, it is true to say that the student had activated an intellectual approach to the study of colour instead of relying on a totally intuitive response.

At a later stage, in the sixth form, Bradley introduced his students to a fuller study of Albers' Colour Induction Theory based on the interaction of juxtaposed colours. The students constructed a simple baseboard on which two different coloured squares were placed (warm colour on one side, cool on the other). A strip of another colour was laid horizontally on top of the two squares and divided by a vertical grey flap (see Figure 217). The process anticipated the following questions to be asked: 'Does the strip change colour?' 'What differences do you observe?' Bradley made no attempt to 'guide' his students to the 'correct' answer, but in most cases intense excitement was experienced when a colour change was realised. This kind of intense visual enquiry

emphasised that colour can vary with the individual's perception and that a knowledge of colour relationships can be inspired through applied study. Observation can be sharpened by thought about what has been seen and why it has come about. Bradley found that practice with a wide variety of colours improved the sensitivity of his students' perception.

Ehrenzweig [273] has described how easy it was for the artist Alan Davie to elicit excellent work from adolescent silversmith students of mediocre ability by creating in their work 'an unfamiliar situation which allowed of no ready-made solution'. In such situations they were made to rely on their intuition, the nature of the work having activated, what Ehrenzweig called, 'low level sensibilities' not ordinarily brought into play by normal working briefs. He asked them to work on eight designs simultaneously by inserting geometric shapes, varying size and position in each one. Controlled by this method, the students were unable to plan detailed moves in advance. Unknown to the students, the work succeeded in activating their unconscious scanning abilities which enabled them to carry in their minds the development of all the designs at once.

It was clear that the work produced was most impressive and revealing to Davie as an artist, but that the students had not understood what they had achieved and had gained little from the exercise. Ehrenzweig believed that the next stage was to encourage the student to have confidence in the work he produced without exerting full conscious control. At first, the student would be hostile to aspects of the work which were not premeditated. From then on, if the teacher were able to communicate to the student the need for unconscious scanning which would enable him to appreciate the whole design, 'accidents' as well as intended features, it would help him to be less anxious about the outcome.

Ehrenzweig introduced an important consideration when he wrote that the most difficult task facing the teacher is in creating conditions in which the student is able to

assimilate what he has achieved. The experience of seeing outstanding, impressive work in school displays or in GCSE and A-level exhibitions is all too familiar to art teachers. It is natural for the observer to marvel at the sight and for the students' teachers to feel a glow of satisfaction. But how much of this work is understood by the students and, as Ehrenzweig emphasised, how much of it consists of the teacher working his own ideas through his students so that they become a mirror of himself?

It was Ehrenzweig's belief that displays of student work, especially if hung by the students themselves, helps the student to 'realise what he has done'. Bradley's insistence on his 'teaching walls' (Figure 1) was important in bringing the work to the close attention of his pupils, to allow them to discuss and compare how other pupils had responded to the same stimulus as themselves. The results were significantly diverse as shown by two contrasting approaches to the concept of area division (Figures 218, 219). Ehrenzweig argued that the student would be helped further if a discourse were established between student and teacher. The teacher would need a sympathetic ear and both teacher and student should defer judgment of the work for as long as possible to encourage further debate. Also, although the student may reject 'accidents' which have occurred in his work as not being part of himself he can be made to see, with the aid of sensitive teaching, that these 'accidents' are part of his unconscious personality for which he is fully responsible.

The discourse that Bradley was able to encourage in relation to the work seen on his 'teaching walls' was instrumental in convincing his pupils to accept their own efforts. It also encouraged a two-way relationship between teacher and pupil where Bradley was able to tease out opinions and allay anxiety without recourse to imposing his own sensibilities. As Ehrenzweig observed:

The usual kind of art teaching, concerned as it is only with correcting details according to good taste, is so much more comfortable because it panders to the student's conscious needs for good gestalt. [274]

It is probable that Bradley's teaching touched more depth than the usual procedures found in schools at that time. He was deeply concerned with making the fundamental elements of art education available to all his pupils' abilities and to dispel the mystique which surrounded such study.

Bradley's view of what constitutes 'sculpture' was fairly traditional and consisted of 'carving', 'modelling' and 'constructing'. He argued that the visual difference between two- and three-dimensional statements was based on what he called the 'phenomenon of parallax' — that a painting or drawing need only be considered from one viewpoint, while a sculpture required many [275].

His two-dimensional coursework led naturally into three-dimensional considerations. Although Bradley taught carving in various media, this work now seems much more traditional in concept. It is in the constructional work that Bradley comes nearest to making manifest the opinions shared by Read, Pasmore, Hudson and Thubron and voiced by de Saumarez, of how art should be architectural in approach. Much of the best three-dimensional work produced by Bradley's pupils fulfils the artistic description of the 'embryonic architect-engineer-constructor' that de Saumarez said was so obviously lacking at the 1956 SEA conference (see Figures 167, 220 and 221).

A great deal of the enthusiasm for three-dimensional work was a result of Bradley's training as a structural engineer, the opportunities afforded to him by the building of a new craft block at Sidcot School and the development of ideas already spawned by two-dimensional experiments with his pupils. Two-dimensional work based on 'growth and branching' (Figures 67 to 75) can now be seen to have created a firm link with the opinions generated by Read and passed on to Pasmore, Hudson and Thubron through lectures at the ICA, expanded by de Saumarez and talked about in informal conversation with Bradley at the Summer Schools.

The opinions were centred on the notion that the development of artistic imagery was seen to relate to the growth patterns of living things. Read had supported the findings of Thompson [276] who showed that the growth patterns in certain organisms were not always predictable and were often individual and complex. Read could see a consistency of the unpredictability of growth in relation to artistic imagery and the notion of growth as it affected the artist's working process became the major concern of many artists of the British avant-garde. Thistlewood has argued that there was a similarity between Thompson's ideas on the growth of natural forms and on 'the growth and development of artistic imagery'. The following passage from Thompson's words is contained in Thistlewood's argument and his added phrases in parentheses relate to the development of 'artistic imagery'. It is quoted here in detail as it shows a parallel thinking that was in operation between certain artists and scientists at that time and because of the eventual influence of that thinking on the development of basic design courses which, in turn, were absorbed by Bradley.

The form, then, of any portion of matter (of a work of art) ... and the changes of form which are apparent in its movements and in its growth (in its development) may in all cases alike be described as due to the action of force. In short, the form of an object is a 'diagram of forces', in this sense, at least, that from it we can judge of or deduce the forces that are acting or have acted upon it: in this strict and particular sense, it is a diagram — in the case of a solid (in the case of a finished work of art) of the forces which have been impressed upon it when its confirmation was produced ... in the case of a liquid (in the case of work in progress) ... of the forces which are for the moment acting upon it to restrain or balance its own inherent mobility. [277]

Although Bradley was not consciously following the deeper implications of this theory, its principles appeared to be of some importance to his teaching programme. Certainly the idea of 'growth' appealed to Bradley as a source of inspiration and as a basis for a method of working. More precisely, he was concerned with a constructivist

approach in his teaching that was geared to three-dimensional media and which ran parallel to the concerns of certain leading artists of the day. As Thistlewood stated:

... [artists] were exploring the relevance of stage-by-stage construction, proceeding by trial and error and inventing an assemblage technique to suit their needs. [278]

In keeping with the hypothesis generated by Thompson's findings related to art, Bradley's work with pupils in three-dimensions was concerned, to a large extent, with how the work was resolved. Although Bradley's pupils began some three-dimensional briefs by making analytical drawings and maquettes, few examples of preparatory work remain, and it would seem appropriate to speculate that, in line with the working procedures of certain professional artists, there were few preset goals and that directions were decided as the work progressed. Bradley's mastery of workshop processes was an important factor in producing professional-looking, final statements.

Unlike the firmly-held principles of certain artists of the avant-garde, the aesthetic end result was of importance to Bradley, and in this, perhaps, his views came closest to Thubron. Bradley, however, did not expect his pupils to become expert in workshop techniques before making things in a variety of old and new materials. Work was produced in wood, metal, wire, paper, card, perspex, plastics, resins and a host of waste materials. Techniques were introduced when they became necessary and were never hidebound by traditional craft methods. In fact, pupils were encouraged to find new ways of joining and using materials, but techniques had to be viable and Bradley would advise if ideas became impracticable. Tom Hudson has argued that:

Too much education is concerned with process and subject and not enough with ideas. I generally find the reverse is more productive — that if ideas are meaningful and personally exciting then the processes evolve in a more fruitful way. I would prefer commitment to an idea, preferably a

creative one, because the idea demands its own quality of process and production ... I should not initially worry too much about quality of craft and construction that will automatically ensue. [279]

Working in this way, Bradley's teaching was based on the execution of ideas rather than on learning processes of production. Figures 222 and 223 show how a structure has been made by an inventive use of nylon tights as a mould for polymer resin. An idea developed from a study of cow parsley appears to have been effortlessly transformed from card into aluminium and coloured perspex (Figures 224 and 225).

Bradley's act of integration with technical studies at Sidcot School and the opening of a craft block was a consequence of his own enthusiasm and drive. The school recorded the event at the time:

We now offer a complete range of opportunities involving all sorts of materials from traditional ones like wood and clay to new ones like plastic and reinforced resins. We purposely refrain from dividing the block up into departments; each is part of the whole. This movement between subjects is an all important part of creative thinking and is the setting for true education. [280]

The timing of this event coincided with an interest in cross-curricular activity and a surge in design education nationwide. Bradley was eagerly sought to lecture on many courses organised by the DES, several local education authorities and colleges of higher education. Because he had developed a successful working relationship in his own school to produce three-dimensional work of the highest order, he was able to demonstrate how art and technical departments could work together in harmony. Much has changed in the thirty years since that date and Design Education has since given way to Craft, Design and Technology and now Technology.

Tom Hudson writing on technology in the 1960s touched on much which is true today. He described how a creative approach to technology related to other design

activities and believed that training in visual judgments, the use of conceptual abilities and the process of evaluation were more important than merely amassing a collection of technical procedures [281]. He proposed elsewhere that the

... main principle is that of actually creating while learning and discovering. After a general introduction to materials and tools, and a simple demonstration where necessary, the student assumes his own problem ... after a given basic joint a student can invent variations — combinations of functional and aesthetic aspects ... joining like forms and/or unlike forms — with the same materials or using different materials. [282]

Bradley was in tune with this philosophy and without actually knowing Hudson's procedures his students followed a parallel path and produced constructions where art and technology were united by a strong sense of design. The pupils individuality and creativity can be seen from the following examples (Figures 226 to 231).

The notion held by de Saumarez of introducing adolescents to three-dimensional abstraction as a means of exploring architectural thought and linking art with the contemporary world was probably consciously built into Bradley's curriculum. Hudson has pointed out that art from the Renaissance to the early twentieth century has been concerned with an illusionistic, two-dimensional depiction of space and it was only with the advent of construction that artists began to explore actual space [283]. It is a mark of Bradley's professionalism and contemporary thinking that he encouraged his adolescent students to understand the reality of space in relation to modern artistic thought at a time when so much of secondary art education was rooted in the past. Hudson wrote:

The child's need to understand and integrate itself in this world can be met by constructive practice with a wide range of materials together with a knowledge of the forces which formulate the order and construction of life. Understanding the processes by which things come into being is more important than the appearance of things. [284]

Hudson was surely correct in assuming that a study of constructivist principles would be a satisfactory way of helping to bridge the gap between childhood and the adult world. Furthermore, if it can be accepted that rational decision-making appeals to adolescents and that they perceive the precision of working in materials as moving closer to adult standards, then it can be said that Bradley made a significant contribution to his students' developing visual awareness and to this field of art education in general.

Although the direction of Bradley's teaching is in marked contrast to that followed by Richardson and the many teachers influenced by her, some procedures were often remarkably similar. Swift's research into the work of Richardson, for example, has shown that many of her students' experimental studies were, like those of Bradley's students, concerned with opacity, translucency, textural applications and wet-in-wet methods of painting and so on; a study of colour was related to colour-matching, hue or chroma [285]. Richardson's intent through experiment was to increase the intensity of her students' final statements when they came to produce their mind pictures or other finished projects [286]. However, the study of colour was sometimes done for its own sake:

Let them play in pairs — red and blue or blue and yellow or yellow and red — and they will produce a new third friend, purple, green or orange ...
Red and blue make purple, but if we mix vermilion and Prussian blue they will give us grey. Why should this be? ... These things engaging in themselves were far less exacting than our pictures, and provided necessary relaxation ... even when ideas failed and inspiration fled. [287]

Nevertheless, the suggestion, here, taken from Richardson's own words seems to indicate that, for the most part, the study of formal elements was a time-filling exercise between paintings. It also highlights the major difference between Richardson's and Bradley's classroom methodology. While Richardson was prepared to allow her pupils

to undertake a study of 'technical problems' [288], as she called them, in any spare moments, the uninterrupted expression of the completed painting was the main concern. For Bradley, on the other hand, the completed painting (image) was not the definitive statement, only a step in the pupils' development. An understanding of the formal elements through study was integral to his pupils' work and he encouraged them to recognise that their eventual increase in expressiveness would be a result of this understanding.

Much of Bradley's teaching covered similar ground to that of Richardson, but there was nothing 'relaxing' about the topics he set his students; his intent was to encourage a cumulative approach to learning through intensive study, where there was no ultimate end result, only successive stages in a process. He wrote:

The whole of this approach to art teaching is based on individual enquiry, and the course is arranged to suggest the starting points from which the student can begin to experiment and create ... The work is evolutionary in the sense that one result leads to the next, understanding being built up through individual experience of it. Hence there will be more variations to each section ... and one section will merge into another. [289]

It is often misleading when trying to comprehend Bradley's pedagogic intentions to focus on an isolated example of his students' work. Such fragments may illustrate a student's response to a particular topic, but fail to convey the sum of a student's understanding and development gained from related work produced over a period of time.

Rosalind Billingham, a senior lecturer in art history and researcher in art education, has suggested that Richardson influenced art teaching by her belief that children ought to 'look more carefully at the world around them' [290], as the work illustrated by Figures 191, 193, and 195 supports. Bradley was also eager to ensure that his students' perception was improved and analyses and experiments were related

squarely to observed phenomena. For example, Figure 232 shows a colour analysis of a flower by a sixteen-year-old girl. The colours have been mixed to correspond to those seen in the natural form and the exact amounts of each colour have been put down in simple rectangles or parallel layers. The reason for the geometric format of recording the colours is to enable concentration to be centred totally on the quality and quantity of each colour seen.

The work of Zabel's pupils, to which the work of Bradley's pupils has been contrasted, maintained a great deal of the excellence generated by Richardson, but was part of a tradition in visual expression that stemmed from the Renaissance. While The New Art Teaching had broken new ground away from the narrow training of 'hand and eye' it was rooted firmly in the nineteenth century, taking largely as its model artists' work from Impressionism and Post-Impressionism. The extraordinary character of Bradley's pupils' work is that it was the result of avant-garde art teaching that related to both artists' work and to developments in technology of the twentieth century.

Bradley, through his autodidacticism ensured that his teaching methods did not simply copy existing principles. He introduced his own methods of teaching based on self-discoveries and encouraged his pupils to learn in the same manner. By exposing his pupils to an analytical study of nonfigurative elements, at a time when most schools emphasised self-expression and representation, he was breaking new ground and extending existing knowledge. His teaching methodology was also extraordinary in that it emphasised process and a circular pattern of learning, rather than the established linear one, where starting points and objectives could be revisited at various stages by the pupils and reworked without the necessity for a finite end to the study that had been undertaken.

The excellent quality of the work seen in the Barclay Russell Memorial Collection and in the work of Bradley's students at Sidcot School came about, in no little part, in relation to events happening in the British art educational system, but it could not

have come about at all without the firm dedication and enthusiasm of the teachers concerned. Billingham wrote of Richardson as relying 'to a large extent on her own observations and intuitions while teaching' [291] and Bradley has always maintained that he made few written notes and developed each lesson as he saw the need arise. The teaching in both cases was spectacular and the students were inspired. Their skill was in being able to create an atmosphere of learning in the classroom which is difficult to imitate, but to which most great teachers seem able to aspire.

CHAPTER 5

An Evaluation of James Bradley's Teaching

Bradley's course is comprehensible as the last link in a chain of thought and practice originating in Bauhaus philosophy that was refined and developed by Pasmore, Hamilton, Thubron, Hudson *et al.* However, Bradley was no mere imitator and developed his own ideas properly adapted to the needs and capabilities of children at Sidcot School. In confirming that his course was related to 'basic design' concepts, any evaluation of him must include an assessment of the extent of the influence of 'basic design' thinking on secondary education.

One of the greatest contributions 'basic design' teaching has made to secondary art education is in the way it has emphasised the importance of thought. Brian Allison [292] has suggested that it is more important to teach children how to think in aesthetic terms rather than what to think. For him, the combined processes of thinking, analysing, describing and evaluating 'must, of necessity, be ... a part of the instructional objectives of the art curriculum' before spontaneous discrimination can take place. Certainly, Bradley's method of encouraging children in self-appraisal through exercises which encouraged a comparison of different aspects of their own work and then a comparison of their own work with their peer's work, not only emphasised thinking, but also led ultimately to an enhanced capacity for discrimination.

The notion of subjugating expression to cognition in art teaching is not easily accepted by teachers, but why should this be so? Eileen Adams and Colin Ward, who

have researched into the relationship between art education and the designed environment, have suggested that a great number of art teachers are concerned with passing on their training as artists to the children they teach. As many of them are trained as painters, much of their teaching is geared to picture-making and to two-dimensional work:

Their emphasis is on art as expression, rather than as a vehicle for initiating, exploring and organising experience, a means of perceiving a framework for dealing with value judgments. [293]

At an earlier date, Ernest Goodman, an art-trained headteacher, had said that 'art education is not for art's sake', and meant that art education had a more important function than merely furthering the cause of self-expression through the production of what he called 'decorative adjuncts to living'. He indicated that a large part of art education in schools ought to be about developing aesthetic sensibility and visual discrimination and of furthering children's understanding of the multitude of images and symbols which vie for their attention each day [294]. Bradley's autodidacticism prevented him from being dependent on a narrow specialisation of picture-making in his teaching and, although his pupils' work was concerned with image-making, their images were not seen as precious end products, but as 'indicators' of progress on the way to further development. By concentrating on the arrangement of fundamental elements and the way in which these elements could be manipulated, the children at Sidcot School became better equipped to understand a variety of images and symbols than if they had simply followed their innate, but narrow, expressive tendencies.

The use of 'basic design' methods to unite the work of Design Centres became popular in some schools in the late 1960s and 1970s and was due, in part, to the dissemination of ideas to various parts of the country inspired by the many talks Bradley gave on DES courses to teachers, especially to those concerned with the

relationship between art and craft departments. His success in producing excellent examples of three-dimensional work from his own pupils employing machine techniques was forward-looking and had great impact on HMI [295]. Clearly, design education which focuses attention on problem solving through a cognitive approach, can be identified with 'basic design' concepts, although, in many cases, emphasis was directed more towards a technological or functional solution. Bradley's examples of this kind of work were instrumental in restoring a balance between aesthetic, intuitive and reasoned solutions to design problems.

In new structures for design faculties and in art and design departments throughout secondary education, versions of 'basic design' teaching spread, fuelled to some extent by Bradley's success and the influence of his filmstrips, and by the enthusiasm of HMI and LEA advisers and books on the subject. Leslie Lawley [296], who attended one of Bradley's courses, presented in his book *A Basic Course in Art* (1962) a series of exercises superficially reminiscent of Bradley's practice but more prescriptive in character, devoid of a consistent philosophy and with only partial reference to the outside world. Particularly significant is a chapter on colour described as a 'basic visual experience' where every illustration is in black and white.

A book with a more considered philosophy is de Saumarez's *Basic Design: The Dynamics of Visual Form* (1964). However, in an attempt to avoid producing a textbook of exercises, de Saumarez created a text which was fragmented and sometimes confusing as to its aims, with little sequential pattern to the various activities outlined. The 'Creative Play' series of books by Ernst Röttger, published in the 1960s and '70s were popular because of their easy-to-follow exercises in clay, paper, wood and other materials. Many of the exercises contained in *Creative Paper Craft*, for example, are based on standard procedures used by Albers in his teaching at the Bauhaus, but in Röttger's book they become 'paper sculpture' and are presented out of context as isolated activities.

It is not surprising, therefore, that many art teachers with limited knowledge of 'basic design' teaching found such books seductive, as they contained many recipes for their pupils that promised to provide instant success. They were able to populate their art department walls with 'abstract art' which had a satisfying, contemporary look, but with little understanding emanating from either pupils or teachers as to the purpose of the original work which guided it. It was mainly for these reasons that 'basic design' teaching fell into some disrepute in secondary schools. Bradley played no part in this — his pupils' abstractions were always carefully related to the outside world and fulfilled many of the requirements laid down by Rowland for an effective visual education:

If this type of work is to have educational meaning there must be continual reference to the source of it all in the child's world of reality from which, one hopes, it has been derived in the first place. If the child is to learn from his own creativity and develop it into a universal tool he must be able to verify his new knowledge, measure it against reality to prove its validity and try it out in imaginative uses. [297]

Bradley's programme of teaching encouraged constant personal reassessment of fundamental visual elements by his pupils through experiment and analysis, which led in turn to synthesis and imaginative reconstruction. He believed that by this method children developed the capacity to 'see' with a new eye and, as a result, were able to recognise natural phenomena as unique objects and not simply by name alone.

Bradley constantly referred to the main aspect of his work as cultivating the child's ability to 'see' and it is in this context that he comes nearest to Rowland's definition of visual literacy. Rowland's aim, unlike Bradley's, was to be all-embracing in the way he wished to unite a pupil's experiences which were relevant to a visual education [298], and art was included because it could form an important basis for a personal visual language [299]. In his series of books: 'Learning to See' (1968-70), Rowland attempted to extend the pupil's visual language by relating the environment to a

series of abstract exercises in two- and three-dimensions. In *Visual Education and Beyond* he drew the reader's attention to examples within the environment, such as the structures of buildings, the irregular spacing of posts in a broken-down fence or the grouping of clothes pegs on a washing line [300]. These and other examples were intended to lead children to consider more complex problems of structure, harmony, contrast and space.

Some art educationalists have maintained that children have difficulty in handling abstract, visual concepts. For example, Joicey has stated that:

Exercises which consist of making 'points or 'lines' in different shaped rectangles are often difficult for children to relate to. They can't 'see' how it divides up the space or alters the point of focus. But drawing a man ... in a field, and then moving it to three different places ... makes more sense and helps the child to appreciate how the single figure or 'point' does become a focal point ... Similarly an exercise where the 'line' is a horizon in a known environment is likely to mean more. [301]

Richard Yeomans has also doubted the benefit of introducing 'basic design' work into schools [302]. It was highly questionable to him if, after a period of developing their own pictorial ideas through a form of self-expressionism (presumably in the primary school), children would be interested in following a course based on formal analysis [303]. He argued that, although it was possible that more children can draw a satisfactory geometric shape than can draw a satisfactory horse, a new set of criteria would have to be devised to deal with the change in emphasis from representation to abstraction:

How does the child know if his arrangement of squares is more satisfying or more finely proportioned than the next? [304]

Bradley found few problems in introducing children to and interesting them in abstract concepts because, like Rowland, he refused to allow his pupils to think in two

unconnected ways — representational on the one hand and non-figurative on the other. For instance, when the children were placed before a still life group of objects it became as easy for them to draw the spaces between the objects as it was to draw the objects themselves, provided the children were encouraged to think of the two perceptions as part of the same reality. Or, as Rowland maintained: the concept of space (for example) could be studied in its own right as a series of abstractions in three-dimensions, which would lead eventually and naturally to the pupil thinking of space in terms of three-dimensional structures (buildings) seen in the environment. The idea of buildings would not be the end product of the exercise, but would be 'part and parcel of the overall process' as 'reality and abstraction alternate' [305].

Yeomans' quandary of finding a new set of criteria to allow pupils to deal with abstract concepts was tackled efficiently by Bradley. It has been explained how the children at Sidcot School devised their own criteria for assessing the worth of their abstractions by trial and error and by comparison with their own and their peers' work. Confidence was built in the children by seeing that their attempts were sometimes more satisfying to them than the work of their peers and sometimes it was vice versa. There was no ultimate goal of 'good taste', the diversity of expression led the children to experiment 'one step further' in an area that was unknown to them, in a quest to break the mould of accepted compositional practice. As a consequence of this procedure unusual and exciting arrangements of the formal elements came about. Eventually, it led to informed discrimination skills enhanced by continued reference to the qualities inherent in natural forms and displayed in selected, industrial products. In his attempt to cultivate percipient and sentient human beings, Bradley had come very close to a manifestation of Rowland's beliefs:

Through consistent work with visual elements the child will learn to use the sensitivities which visual education has helped him to develop, as a matter of course, whenever a visual situation offers itself. Any visual situation will receive this treatment: a geometrical problem, a geographical map, a nature study drawing, a painting or a landscape. In some cases his

approach will be abstract, relying on the shapes and relationships in their own right, in other cases these pure visual approaches will mingle with more factual ones ... It is here where visual education will make one of its most important contributions to general education. *The child will stand in both fields without being aware of it, abstract and concrete realisations flowing into each other and making creative methods of working natural to him.* Because of this unconscious duality in his work he will find it easier to perform the conceptual shifts which he will need in his later work or in his adult life when he will, as seems likely, have to make repeated reassessments of apparently familiar situations and derive a new or modified pattern of behaviour from them. [306] (My italics)

It is an important consideration that many of Bradley's pupils were able to discriminate between aspects of their own work and that of their colleagues in order to deviate from the set tasks to produce original work [307]. Furthermore, some of them were affected permanently by the way Bradley's teaching had deeply influenced their lives long after they had left Sidcot School [308].

The importance of visual literacy as a vital aspect of secondary art education was emphasised by the *Front Door Project* (1974-76) directed by Eileen Adams, and in *Art and the Built Environment*, a project led by teachers representing a variety of disciplines (including art) that took the concept of visual education a step further in an attempt to lead children to an appreciation of the environment. The outcomes were documented by Adams and Colin Ward [309]. Although the project succeeded in bringing the attention of art teachers to the 'challenging and worthwhile source material' [310] of the environment, it tended to turn the emphasis of visual education away from art studies to a broader concern for general education.

Its acceptance by art teachers was marred by the fact that most of them could not agree that the needs of children in school are different from the needs of specialised art students in higher education. Again, it was the problem of art teachers valuing their position as artists above their role as educators in their service to children, and of

confusing the content of what children need to know about art in terms of an effective general education. Rowland has said that 'educationalists have made the mistake of equating art with education' [311] and Bradley found this same attitude to be a barrier that prevented some teachers from accepting his views on his DES refresher courses.

E. B. Feldman, has stated that visual literacy can be attained through art education:

Art is a language of visual images that everyone must learn to read. In art classes we make visual images and we study visual images. Increasingly these images affect our needs, our daily behaviour, our hopes, our opinions and our ultimate ideas. This is why the individual who cannot understand or read images is incompletely educated. Complete literacy includes the ability to understand, respond to and talk about visual images. [312]

On the surface, this definition of visual literacy would seem to favour the approach to art education made by Bradley, which was always through a practical manipulation of the formal elements. In support of his method of encouraging children to become visually aware, Bradley has quoted two examples. In the first example, three children had been in the lower school at Sidcot for different lengths of time. All three had been taken to a Picasso exhibition by their parents. The first child had been at the school for only a short time and when questioned later by Bradley commented that the exhibition was 'rubbish', a view shared by his parents. The second child who had been at Sidcot School for two terms and had done some colour work reported that he liked the colours Picasso had used as they were 'nice and bright'. The third child had been at the school for three terms and enquired enthusiastically if Bradley had seen the exhibition himself, as Picasso had been engaged in the same kind of work that he and his class had been doing at school.

The second example Bradley quoted was a girl of seventeen with a moderate IQ, not

particularly artistic, who had left school after completing Bradley's course. She had gone to Italy as the home help to the mother of the famous artist Enrico Baj and found she was able to converse with Baj, with considerable perception, about aspects of his work. She had studied few paintings at school or in galleries, but experience of Bradley's course had made it possible for her to articulate on a fairly high level of critical appraisal [313].

These examples, although testament to the effectiveness of Bradley's course in establishing visual awareness in his students in relation to the art of the time, are less than comprehensive when one considers the deeper implications of visual literacy. Doug Boughton has defined three conceptions of visual literacy prominent in the literature of contemporary art education. He has called them: 'Visual Literacy (Communication)' which is studied through extensive use of new technology, cameras, video and TV systems; 'Visual (Artistic) Literacy', defined as art criticism, art historical study and studio practice as a support to understanding (emphasis criticism) and 'Visual (Aesthetic) Literacy', worked through a study of aesthetic theories with application to art works or to (aesthetic) non-art objects [314].

Only 'Visual (Artistic) Literacy' comes under the aegis of Bradley's work and this was limited to studio practice and a study of the formal elements and mark-making. Although a comprehensive visual literacy was not the *raison d'être* of Bradley's course he did use the term 'visual literacy' interchangeably with other more factually orientated terms such as 'area division' to describe the purpose of his pupils' visual experiments. Any shortcoming that is apparent in Bradley's methods can be explained by the developments in the media that have taken place since the onset of his course.

For example, Dave Allen [315], in a revised version of a paper presented at the National Society for Education in Art and Design Annual Conference (1993), has suggested that in the interval of thirty years since the deployment of 'basic design'

principles the requirements for the making of a fully visually literate person have changed. Advances in advertising, using influences from avant-garde film and contemporary art, employing non-traditional concepts, would be difficult to understand by citizens trained only to manipulate formal elements and participate in exercises of mark-making. These facts are, of course, true. However, it should be remembered that in terms of understanding some aspects of contemporary art Bradley's principles are still valid. The paintings of Callum Innes, *Exposed Painting (Payne's Grey)*, for example, still require for their appreciation a sensitivity to colour and area division and some experience of the manipulation of paint. Similarly, Anish Kapoor's sculptures (*Mother as a Solo*) in fibreglass and pigment require a refined knowledge of formal elements in order to understand his very simple, abstract forms.

Despite the developments in technology which have revolutionised the possibilities for image-making in the media and the proliferation of avant-garde concepts in fine art (artists such as Rachel Whiteread, Damien Hurst and Jana Sterbak) resulting in a complex range of visual phenomena, there is still a need for children to study the formal elements of art. By 1991 the National Curriculum Art Working Group demanded it, and attainment target two stated that the elements should include 'line, tone, colour, pattern, surface, shape, form and space, composition, proportion and scale' [316]. By 1992 the Orders stated that pupils should be able to 'apply a broad understanding of the elements of art' [317] at the end of key stage three. Since then there has been a softening of the requirements for the programmes of study with the idea of giving teachers more flexibility in their approach to their own courses. The revised Orders are less prescriptive, but there remains a requirement to teach children about visual (and tactile) elements including:

- a) pattern and texture;
- b) colour;
- c) line and tone;
- d) shape, form and space. [318]

it was not that Bradley stressed only the analytical aspects of his teaching. His pupils were given ample opportunity to express their own ideas and he encouraged them to diverge from the basic tasks he had set them as much as possible. Their experience was accumulative and for many of them the work they produced in their last year at school reached a freedom equal in quality to the best work of pupils from a Richardson-inspired teaching philosophy. However, Bradley could not envisage a worthwhile art education based solely on self-expression and emotional release. He thought it was imperative that his pupils should, through discrimination and developing confidence, acquire a personal visual language which would, in turn, lead to an understanding of the visual world.

Rowland [319] has recorded evidence from tests with children that employed an experimental group and a control group (the experimental group had received instruction in visual education using 'Learning to See', while the control group had been to normal art classes), which illustrates how a structured course in some aspects of visual literacy can improve artistic performance. In the first test [320] the children were asked to produce 'what they had seen' after being exposed to a series of cards containing different shapes for five seconds. In general, the control group simply enumerated shapes while the experimental group mostly tried to show visual relationships. In a second test [321] the children were presented with a single lentil shape in the middle of a rectangle and a secondary image consisting of a hook-shape intruding into the field of a rectangle. They were asked to add anything they wished to the two images.

The experimental group produced a variety of designs in compositional format, establishing sound formal relationships. The control group, on the other hand, were unable to instil much visual content into their efforts. Moreover, most of the control group produced symmetrical images while the experimental group produced a greater number of asymmetrical compositions. Rowland emphasised that 'symmetry

makes visual experience simple' and the control group were content to solve the set task in the simplest possible way. Most significantly, the experimental group were able to remain individuals and no two responses were the same. Due to their superior visual awareness they were able to balance more complicated asymmetrical compositions:

... a lop-sided composition avoids repetition and offers creative possibilities. The experimental group grasped these possibilities in the proportion in which the control group eschewed them. [322]

A third test [323] conducted in America was concerned with the 'structured sequency of design concepts', a series of exercises that were ordered from the simple to the complex. Texts from 'Learning to See' were employed, and so the use of the written word made it stand apart from comparable work done by Bradley's pupils. Some other exercises seemed to be structured in a similar pattern to those found on Bradley's course [324]. The most important findings of the test suggested that a sequential series of exercises can help in developing visual art learning (visual awareness) and that art education in the elementary school (primary school) can be more than 'mere decoration or the production or the appreciation of art', a message that can, perhaps, be taken forward to the secondary school.

Finally, Rowland reported the findings of a test carried out with eleven-year-olds in the art department of a school in Kent by Mr. K. G. Kirk [325], which suggests that an experimental group using sequential exercises from 'Learning to See' developed more confidence and greater expertise in handling shape and pattern. By the second year this group was taught as part of a whole form alongside pupils with no special training, and its members produced art work of 'more vital quality' than the others. Furthermore, this group was able to tackle any set task in art and the confidence of each individual overflowed into other subjects.

Bradley conducted no tests to assess the outcome of his methods and it is not possible to align Rowland's concept of visual literacy with that of Bradley. Rowland made use of the written word in conjunction with imagery as a stimulus for the child's imagination while Bradley's pupils were encouraged to manipulate formal elements only. There are enough similarities, however, to make a comparison worthwhile. Both men encouraged children to engage in experiences with formal elements which start as simple experiments and grow in complexity. Both of them were able to accept that non-figurative compositions, in which lines, shapes, forms and patterns were expressively balanced, indicated that their creators were sensitive to visual elements. And pupils engaged in both systems were seen to grow in confidence as they developed an ability to produce individual and unusual compositions.

A summary of the foregoing would suggest that children who have received some experience of manipulating formal elements in a structured and sequential way, especially when future work is based on accumulative experience, are likely to possess a more pronounced visual awareness than those children who have followed 'normal' art lessons. In addition, an increase in confidence brought about by success in solving visual problems could possibly show marked improvements in the way children respond to other areas of the curriculum and with benefits to other areas of life. Four ex-students of Bradley (see notes 157, 308, 376) indicated that not only did he extend their visual awareness, he also affected their attitude to aspects of life in general.

In respect of the value of visual literacy, Hudson has argued [326] that had there been a national interest in 'basic design' teaching in schools on the scale of that experienced in the art colleges, art and design education would have become more continuous. Those students who intended to enter art foundation course would have begun a form of 'basic design' work at school at twelve or thirteen years thus easing the transition from secondary school to further art and design education as well as extending their period of study. The majority of school children would not have gone

on to art college but, after following a similar course to that of their colleagues, would have been more conversant with twentieth-century visual language. As a result, more of the general public would have extended their visual awareness. When one considers that a very high percentage of information and knowledge is now transmitted visually the importance of visual literacy cannot be overstated.

Hudson has suggested [327] that with such an increase in visual information systems it is necessary for people to understand them if they are to negotiate the functional and aesthetic aspects of the world they live in. He is convinced that most people do not understand 'the level of reality' of most contemporary images, nor do they understand how these images were developed. They are generally ignorant of many of the visual systems they operate or come into contact with each day. He feels, for instance, how tragic it is that few people can respond to developments in twentieth-century art. In relation to this point Hudson gave the following example: many people will watch a television programme but cannot respond to a Picasso painting even though television is closely related to the mental and optical processes used by Picasso. In his Cubist period, for example, he was able to see things from multiple points of view more exactly than can be attained in a television studio using more than one camera. Furthermore, and equally important, is the psychological view of the operator, whether it is the television programme director working from a script or Picasso controlling his painting from the depths of his own understanding. Hudson felt that a more visually literate society would have been the legacy of an art education based on 'basic design' concepts had it flourished at the level of general education.

Hudson is convinced that his recent work [328] is a direct development of his 'basic design' teaching as it was in the 1950s:

It is interesting how today's concepts of visual literacy stem from concepts we shared in the 1950s, enabling me to draw upon my experience of visual language and fundamental form as explored in the old Basic Course days. This sort of research was seldom retained and developed

by Foundation Courses: I suppose many teachers were not fully conversant with it or felt it too derivative from Bauhaus 'point, line, plane' exercises. I decided that a modern programme had to link back to the Basic Course outlook in this regard. Visual language involves not only what we see, but understanding what we see. Everything we observe has some kind of structure; when we make equivalents for what we see, we use various marks and elements of visual language. It is important in how we communicate with one another, whether through the images of art or in the visual systems of functional communication. [329]

Hudson has explained [330] that he was not slow to recognise the value of computers in developing visual literacy in art students, but recognised that their use requires a visually-literate operator if effective use is to be made of the technology. Work under Hudson at Emily Carr College of Art and Design, Vancouver, saw one group of students working by hand with traditional materials: pencil, charcoal, paint, crayons, etc., while more experienced research students worked on computers 'providing the electronic equivalents of hand-drawn marks and forms' [331]. It would seem to follow that some knowledge of traditional forms of 'basic design' research would be necessary before the optimum use of computers could be exploited:

Having recently used computers for comparative purposes in an advanced colour course I still find it absolutely essential to continue using pigments, and they [computers] certainly cannot provide anything comparable with Seurat's Divisionism even though they use coloured light. [332]

Without such fundamental training, computers (as Hudson suggested) might be used for making imagery for which they are not appropriate — inferior equivalents of hand-made representational art — 'when they should be making imagery specific to their capacities and modes' [333].

It is clear that, in order that the art teacher can keep abreast of visual information and knowledge relating to the twentieth century, it is necessary that he/she becomes

familiar with computers and their technology. They are not, however, a panacea, but in the hands of the visually literate they can be used to produce unlimited variables from a single image and perform changes of scale, proportion, size and viewpoint which, for speed, cannot be matched by hand. In the right hands it is possible to produce a body of work which can provide a direct legacy from the earlier basic course examples.

Bradley attempted to make his pupils visually aware and visually literate by hand-worked methods, but his pupils' manipulation of the formal elements would seem to touch on what Forrest has called 'essential':

... perhaps even the *only* essential aspects of art; that art works as compared with works of science or of history or of philosophy, can *only* be separated out by virtue of their visual, formal qualities. If so, the place in art education of training in the use of and the sensitivity to formal characteristics of visual works of art is assured, though, of course, *how* that training might take place is open still to a variety of interpretations.

[334]

In the long term, Bradley was instrumental in forging a path away from the obsession of self-expression which had gripped secondary art education in the 1950s and '60s. He did not belittle expression and thought of it as an essential ingredient of art education, but realised that if art education were to have any meaning for the majority of his pupils it would have to include a workable visual language and structural literacy for the 'average' child. If this were attainable, it would be possible to lead his pupils to an informed expression without them having to rely on pastiche or past styles or fashion.

In spite of this, visual training, visual language and literacy, have not as yet achieved an equal position besides the other fundamental literacies — verbal, oral, and numeral. Until we can achieve parity of esteem with the other literacies, art education will not achieve support for its development or even, in some cases, for its continued existence. [335]

Although Bradley gave lectures on his work to students, teachers, advisers and HMI throughout the country and gained many advocates, his views on art teaching methods were sometimes attacked by art educationalists and, occasionally, by ex-students. One particular adversary was R. M. Rossetti, Head of the School of Teacher Training at what was then the West of England College of Art. In a letter [336] sent to Bradley after he gave a talk to teacher training students, Rossetti criticised Bradley for what he perceived as didactic methods. The letter also contains several other criticisms which collectively represent the most common objections to Bradley's course. Bradley replied inviting Rossetti to visit Sidcot School so that he could see his course in progress and gauge for himself if individual children had 'developed both in work and personality'.

In attempting to approach the truth of Rossetti's accusations it must be stated firstly that any type of teaching contains weaknesses, and there is a danger of advocates of any one method becoming subjective in their thinking and overprotective of a system which best suits their philosophy (there was much evidence of this at the 1956 SEA conference). In fairness to Bradley it is necessary to point out that his decision to operate a *tabula rasa* approach for new entrants to his department was not as extreme as Rossetti alleged. Bradley was against the concept of art education as merely a 'do as you please' activity which needed only materials, encouragement and sympathy to be provided by the teacher. Nor did he think it should be a way of perpetuating only practical skills and traditional crafts, although he recognised that both concepts had their place in a total scheme.

He did, however, insist on a fresh start, but only as a way to introduce children to a different way of looking at visual phenomena. He saw it as essential to attract their attention to a complete working commitment in an area of art they had not experienced before. It was not necessary that they should forget their earlier art experiences, it was the rigid rules and regulations that they had acquired alongside

these experiences that he wished them to forget, or at least to put on one side. Bradley has written that what he wished to do was to establish a series of structured experiences that would allow each individual to learn how to set about choosing and selecting for him/herself without having to rely on the teacher [337]:

As this experience must be as catholic as possible in ways and means, and the creative possibilities of materials, the therapeutic and the technical aspects of art will be considerably enriched in the process. Most important, the child will not be up against a technique before he can express himself, but will be discovering things which are new and fascinating, and the technique will be found to express the idea [338].

Rossetti questioned the educational value of Bradley beginning his course with the analysis of single units — dots, squares and lines — and formed a comparison between the analysis of these units and learning to read, where he said a child does not start with single letters. Even this assumption is questionable depending on the teaching methods being used, but in learning to write, which seems to form a closer analogy to art practices, the formation of letters *is* the first process and sentences only become meaningful when letters, words and then phrases have been mastered.

Rossetti's view that Bradley introduced rules for the placing of squares and dots is misplaced. Of course, there were injunctions to the children to *try* different spacings and arrangements, but only so a wide range of possibilities could be explored. When work was placed on the 'teaching wall' to be discussed by pupils, Bradley never suggested to them that there were rules for the placing of elements within a rectangle to produce satisfying compositions. Naturally, some arrangements of dots and squares were more pleasing than others (especially to the informed eye), but it was the pupils' decisions that mattered, not Bradley's.

There was criticism of Bradley's use of Mondrians and Pasmores as illustrations to his pupils' work. Rossetti stated that both these artists had developed 'from the complex

to the simple', while Bradley's teaching had developed in the opposite direction. In order to arrive at the truth of this allegation it must be stated that in using his filmstrips (*Along These Lines*) to illustrate his talk, Bradley could have given other examples of artists' work (Tintoretto, Chagall, El Greco, Vuillard and Raphael), all of whom featured in the filmstrips and all of whom illustrated various aspects of his pupils' work.

No, the point of making reference to master painters was to show how they had been aware of the fundamental elements Bradley was trying to encourage his pupils to understand without fixing them in a dominant era or style. They were not used to show a relationship to the pupils' method of working; some of these artists were so remote from Rossetti's argument as to make his criticism untenable. In any case, should art education not build on the conclusions of a master artist after a lifetime of study? Or, should art education only echo the artist's pattern of development without adding anything of its own? For Bradley, the choice was simple, he wished to bring art education out of cliché and tradition and build on open-ended possibilities from a variety of sources. However, in deference to Rossetti, it should be stated that it must have been difficult for him to assess Bradley's course on the visual evidence of the filmstrips alone, as the relatively sparse information that was stored on a limited number of frames may have given the impression of a more prescriptive approach.

Rossetti doubted that children who were left to their own resources would commonly produce asymmetrical compositions, and said that 'children have many ways of organising space', and accused Bradley of replacing this freedom of approach with his 'own interpretation of design'. Rowland has provided evidence, which has been discussed above, to show that children who have had no real training in visual literacy will often produce symmetrical compositions because a symmetrical arrangement is the simplest solution to a visual problem. Children who are visually aware are more likely to produce asymmetrical designs because the lop-sided composition avoids repetition and provides the child with more creative possibilities. Bradley, in the general introduction to *Along These Lines* made his own case and it can be seen that

it is not couched in the words of dogma that Rossetti maintained:

There is no intention of suggesting that symmetry is in any way 'wrong', but it is the obvious and safe way of creating balance (the way in which most people understand the term), and for this reason it is less interesting and exciting. Attempts to achieve the more difficult form of balance will result in a finer application of dimension and space, and a wider field for experiment will be opened. [339]

There is some justification for Rossetti's criticism of the emphasis on the formal elements of Bradley's teaching. Bradley was eager to establish a visual language which was at the command of his pupils and which could be used for personal, but *informed*, expression. A lot of the pupils' work was directed to this end and contained detailed analysis of formal elements. But it also contained synthesis and reconstruction of these elements and Rossetti appears to have failed to see the sequential development in the work of Sidcot pupils. It is only possible to judge the pupils' involvement of emotion, vision and conscious content by a perusal of the work (see Figures 121, 139, 150, 162, 167 and 212).

Rossetti's criticism of Bradley's teaching of colour appears very subjective and its true educational purpose seems to evade him. Much of the colour work done by Bradley's pupils was experimental. Harmony, discord, complementary colour, warm and cool variations and tonal colour were explored in order to extend the pupils' perception, and they were sometimes presented with colour combinations they had not seen before. Sixth formers were introduced to aspects of Albers' 'Colour Induction Theory', not as a prescription to be learned and applied unselectively, but as a way of 'seeing' how colours can effect each other in close proximity. The knowledge gained not only helped to extend their colour sense, but was germane to developing confidence in their powers of expression. The study of colour was an act of revelation for them and, in itself, far removed from the making of works of art, as Rossetti suggested, which was, in any case, not Bradley's intention.

It is, of course, difficult to know if the children who responded to Picasso's paintings were only responding to form and not to content or expression as Rossetti claimed. But the fact that they responded to them at all would seem to be a step in the right direction. As for the children wanting to paint 'Uncle Joe'; of course, there is nothing wrong in it, but a proliferation of such titles as a basis for art education would probably engage teachers in a preoccupation with the development of children's expressive abilities, as was prevalent among SEA members in the 1950s.

It is clear from Rossetti's letter that he was concerned about the kind of art the children did at Sidcot School in their spare time. Mostly, the work of pupils executed out of class-time was not interfered with by Bradley. He recognised that the intense nature of his course required some kind of 'safety valve', a time when pupils could turn to other art forms if they wished. Many, in fact, chose to carry on with their class work and the large numbers who attended the leisure sessions and the large sixth form art groups [340] testify to the popularity of art in the school.

Some aspects of Bradley's course, however, are open to question even if one takes the most liberal view of his intentions. The most disturbing aspect is the lack of evidence of contextual material being used in support of practical work and, most specifically, the absence of artists' work (reproductions or actual) as a stimulus for his pupils [341]. Bradley was, of course, aware of the importance of relating his pupils' work to that of their peers. He was also aware of the positive aspects of artists' work on the direction of his own teaching, but seemed afraid to show artists' work (including his own) to his pupils in case it interfered with their ideas and development and was instrumental in leading them to pastiche [342].

It was true that he made direct reference to natural forms and the natural and made environment when his pupils' practical work was complete (in the art room there was a plentiful collection of natural forms and made objects), but he rarely made use of

filmstrips or slides as resources, although he had a prolific slide collection taken from natural forms and other phenomena. He insisted that it was important to take reference from reality, and that any artist's work, because it was an interpretation, was second-hand and therefore less worthy. He was, however, not adverse to using these slides to illustrate his lectures to teachers *et al.*, and there are copious examples of artists' work in the filmstrips *Along These Lines* and *Further Along These Lines*. Bradley's justification for such an apparent ambiguity was that, as most art teachers are trained as fine artists, he thought it was important to link the work shown in the filmstrips with fine art in general (which the teachers would readily understand) by alluding to various painters' and sculptors' approaches. That this was not his method with his own pupils was not particularly relevant, as the course was not meant to be prescriptive, which is clear from the notes to the filmstrips written by Bradley for teachers and not pupils:

The texts of these filmstrips are intended for the guidance of art teachers, and not as a commentary to be read out as the slides [sic] are shown to a class. It is hoped that the teacher will go through the notes and the slides [sic] together before using the course with a class, and carry out his own practical enquiries. These will then enable him to comment on, and discuss, the illustrations from his own personal experience ... Then, too, individual teachers will no doubt have their own contributions to make [343].

Bradley's final statement on the subject indicated that he felt that the time allocated to him for teaching art at Sidcot School was precious and limited for what he wanted his pupils to achieve, even though, in comparison to day schools, his share of the timetable was quite generous. If he had received 'unlimited' time he would have probably introduced his pupils to a diversity of stimuli including artists' paintings. But, as it was, he thought it was necessary first to build a 'multiplicity of criteria' in his pupils in order that they would later be able to critically appraise how and why artists have interpreted their perception of the world in so many distinct ways [344].

Although all of the foregoing is perfectly acceptable, a nagging suspicion remains that Bradley's refusal to expose his pupils to the work of artists was a rigid practice which prevented them from extracting meaning from works of art. It was also somewhat detrimental to their entitlement to an art education that is as much concerned with the affective domain as it is with formal qualities. Alan Simpson [345] has suggested that meanings can only exist 'in and against a context and a tradition'. He conceded that the art a child does in school can have a very special meaning for him 'in that context', but stressed that a child would find it impossible to extract meaning from adult art if he did not come into contact with it. To underline his point he quoted from H. E. Redfern:

To deny young people first-hand acquaintance with great art, exposing them only to the products and performance of their peers, is clearly to leave them imprisoned within the straitjacket of their own necessarily limited experience [346].

An ex-student from Bradley's early days at Sidcot School [347] has indicated that Bradley was very single-minded in the teaching of his course. This student was talented, could draw and paint well in a representational mode and had been brought up in a family of painters. They taught him about the watercolours of J. S. Cotman and the Norwich School and the clean washes and strong compositions of these artists had a lasting effect on him. As he progressed through the sixth form it was inevitable that his views on art should clash with Bradley's. Bradley, at that time, was struggling to establish his course and was insistent that all pupils should follow his teaching closely, with the result that some sixth form students, particularly if they were aspiring artists, would occasionally feel offended [348]. Interestingly, Rossetti, in his letter, had claimed that Bradley's pupils were debarred from the learning of technical skills and this ex-student also criticised Bradley for his lack of attention to the teaching of skills:

Some instruction in paint surfaces, texture and observational studies would have prepared us better I feel. [349]

It is clear to me that Bradley would never have shown students painting skills out of context and evidence suggests that when instruction was needed it was always given [350]. This ex-student, it seems, failed to appreciate the broader aspects of Bradley's teaching and construed the meaning of his philosophy in an adverse way, although his views were tinged also by the memory of Pasmore's foundation course:

One thing that must be said, here, is that I vowed I would never indoctrinate my students like I have been — I would always try to use my understanding of the Basic Course as an aide (sic) to them, not a prescription which would presuppose that they had nothing of their own to offer. This is the very core of my resistance throughout — the need to come from where I am — not to be led blindly into someone else's idea of how I must perform. [351]

These are strong words. It is surprising that he chose King's College, Newcastle, for his degree, where he continued to argue with Pasmore about personal qualities like feelings, emotion and response.

In spite of all this, and by his own admission, he felt that his painting was slick, and he specialised in sculpture on the degree course, hoping that a change to three-dimensional art would provide a discipline for his own work [352]. He felt that his general outlook had been influenced by Bradley's teaching and that, in the main, his views had been respected by Bradley who had given him 'a lot of his time and careful attention'. Consequently, he was well prepared for the foundation course and the subsequent degree course, from which he received hardly any instruction, and believed that his good sense to make use of all of his time at King's was due largely to Bradley's influence.

The criticism from this ex-student would seem to be valid, particularly as it accords with similar speculations made by Rossetti. It would appear that Bradley was so

passionately committed to his educational beliefs that it was difficult for him to see that there could be other points of view. The evidence suggests that he had strong views about the cogency of some forms of academic art work and was not prepared to become involved in the teaching of traditional techniques if this meant changing the direction of his own course. The danger was that his attitude would upset some talented pupils who wanted to develop their own ideas and who were, perhaps, as intolerant of Bradley as he was of them.

In Bradley's defence, it must be stated that the early years at Sidcot School were difficult for him as he worked to develop a course for children where analytical enquiry and self-discrimination had previously taken little part in the art curriculum. As a result, it is possible that he took an initial, over-severe stance to his teaching in order to establish the principles of his course. The following years heralded a more liberal approach as the publication of his first filmstrips and the opening of the school's new craft block helped to broaden the nature of his course, and there was some reduction in the rigidity of the two-dimensional work.

Bradley has repeated many times that his pupils' work was evolutionary in that one statement led on to the next, and that his primary concern, particularly in the lower school, was to educate the 'average' child and not to produce artists. The images that these children made, then, were not meant to be precious end products, but were records of individual development of a theme at a precise moment in time [353]. Nevertheless, throughout his career, Bradley selected and mounted children's work wherever possible — gallery exhibitions, school displays on his 'teaching walls' and in the school corridors, dining-room and hall. In this he appeared to be no different to teachers from most other schools, but where they were happy to continue a tradition of displaying final statements, Bradley, if true to his beliefs, should have been a little more selective.

He was asked [354] how he justified this practice as process-dominant work while

giving it an art gallery setting. Bradley explained that he saw the mounting and display of work in the main body of the school as an extension of his 'teaching walls' where the work was discussed by the pupils. They obtained a great deal of satisfaction from seeing their work displayed and he could see no difference between displaying the work there and in the dining-room, where it was similarly discussed. The white card mounts did not make the work precious and only served to isolate and specialise the work for a short period of time. But were the children not encouraged to think that this was the sole purpose of the course — to produce abstract paintings — by seeing the work displayed in this way? According to Bradley this was not so. A painting, he said, was not displayed to make it look like an altarpiece, but to separate it from what was on the wall previously, so that pupils were able to compare their own responses with those of their colleagues. Bradley continued:

If you run a course which is asking students or people to spread their experience over a limited area sequentially, you're asking them to accentuate their own reaction to their own work. And in this they would select from their own work which they liked best. So that the business of selection from a variety of work comes into it ... When you've got that into their bones, as it were, and they've seen it and they talk about variety and the difference, then to put [work] up in the dining-room or on the walls so that they can, in fact, continue what they were doing in the early stages — the twelve-year-olds, perhaps eleven-year-olds. From their own experience they can see it being developed further on ... [355]

Bradley's views are convincing and it would be foolish not to value the benefit to his pupils of continuing their critical appraisal beyond the confines of the classroom. However, it is hoped that the inevitable 'failures' were also displayed, as they would have a valid place in the scheme alongside more acceptable 'successes'. The fact that, on certain occasions [356], Bradley was content to allow his pupils' experiments to be seen as pieces of art work in their own right without the viewer having the advantage of knowing how the work formed part of a continuing process, is, perhaps, less than consistent.

Michael Gough's [357] support of Bradley's work, based on his experiences of art education at an executive level, forms an effective contrast to the other criticisms levelled at Bradley so far. His opportunities to see the work of Bradley's pupils at first-hand and to have had a practical experience of 'basic design' work at Leeds College of Art, where he attended a winter workshop with Bradley, provided him, as he said,

... with the best framework I could think of at that time to enable me to develop a visual education that wasn't simply passing on of odd painting techniques that had more to do with my own work than had to do with education ... [358]

Gough sees Bradley's work has a serious attempt to replace the principles of the art education training that he had experienced at Reading University in the 1950s (which was typical of most teacher training establishments of the day). The university's teacher training course was founded on the work of art educationalists like Richardson and *The New Art Teaching*: for the most part it promoted the idea that art education was predominately a process of self-expression and a concern for the development of the individual [359]. Gough feels that Bradley's work was a move away from 'looking at art as a kind of emotional therapy' towards a method which enabled art and design to be seen as 'a process of language, a process of communication as well as a being a process of self-expression'. It was as if Bradley had suddenly understood the rather obvious maxim: that before children can properly express their ideas they must develop a language to express them in, a maxim, however, which many teachers had considered, hitherto, only lightly.

Gough saw Bradley's accomplishments as being very significant in the development of art education, for it seemed at the time that his work was going to affect the whole country (the fact that a revolution did not take place has been mentioned in Chapter 2). Gough believes that the reasons why many secondary school teachers failed with their basic courses was because they approached the work from the wrong end. To

look at examples of work done by Bradley's pupils and say: 'Now these are beautiful, how do I go about getting these results?' would be totally wrong. It was necessary to understand the reasons for the results and realise that the course was not a recipe for producing good-looking, nonfigurative designs.

Gough feels that out of a multiplicity of purposes behind Bradley's course there were two main ones. The first was an attempt to move the children's awareness of art into a twentieth-century idiom. The second was to make other teachers understand that, once the fundamental, philosophical concept of what a basic course was about was understood, it could be (and should have been) reinterpreted by all kinds of teachers in assorted ways. That, he feels, was the great strength of the course, provided it had received an *intelligent understanding*, otherwise a lot of beautiful artefacts would be produced devoid of meaning.

While much of the work that Bradley's pupils did was located firmly in the twentieth century, it was produced without Bradley providing his pupils with visual stimuli from the work of modern painters or sculptors. One can only marvel at many of the resolved statements from pupils (usually sixth formers) which are reminiscent of, but not plagiarised from, the works of such artists as Lynn Chadwick, David Smith, Richard Smith or Patrick Heron, and conclude that they can only have come about by a concentration of the pupils' attention to the same fundamental visual problems that confronted the professional artists. Although the work is of an extremely high standard, one wonders if they could have achieved more had Bradley seen fit to introduce his pupils to an understanding of the work of artists and to use this to further develop their thinking and to inform their own work.

The concept that there should be a reinterpretation of the ideas put forward by Bradley, in his filmstrips and through the illustrated talks about his pupils' work, was the key to a proper understanding of his intentions. Too many teachers laid bare their own limitations and lack of imagination by allowing their pupils to 'copy' Bradley's

examples, which gave them a misguided sense of achievement on having produced images and artefacts that 'looked good' but lacked any purpose or meaning they could understand.

It is interesting to note that Gough is in opposition to the readily held theory that most foundation courses in the art colleges started with the best intentions, but eventually began to give way to a slick, 'basic design' art as continuous, open development was replaced by formulaic exercises. Or, as Forrest [360] has suggested, fell into disrepute because of a misapplication of the principles of the Bauhaus Vorkurs. Gough believes that in the Foundation Courses that he knew [361] it was not so much the application of basic course ideas that went wrong, but that he did not see much evidence of 'basic design' principles having the impact on the courses that they should have done:

What I did see was a lot of rather pretentious moves which derived much more from the post-war American schools of painting. The Jasper Johns and all that group of people, and a lot of the London fine art scene in the '60s and '70s was derived from an exhibition in London called The Paintings of a Decade ... [362]

From Gough's experience of Pasmore's and Thubron's workshop at Leeds it is possible to see why the principles of their basic course did not spread effectively to secondary education. According to Gough (and from other reports) Pasmore and Thubron were poor at expressing the purpose and reason behind the exercises they set.

... they [the exercises] were based on gestural marks and on collage in torn paper, and, to begin with, I couldn't work out in my own mind what the framework for this was, what were we meant to be achieving apart from some highly personal aesthetic ... [363]

Gough could only describe de Saumarez's book, *Basic Design*, as an 'interesting

philosophical tract' as it did little to elucidate what the function of 'basic design' was about. It could be added that such poor expositions prevented many teachers from understanding the meaning behind the practical exercises they were engaged in, and on returning to their schools, many of their courses became mere parodies of the workshops experienced at Scarborough or Leeds.

Bradley, on the other hand, Gough believes, was able to clarify the meaning of the basic course 'for his own application' and through his talks and filmstrips he acted as one of the 'most coherent exponents of the basic course philosophy'. He was able to propose to teachers that they should consider how they could use this experience in the education of their pupils. Unfortunately, he managed to influence only a relatively small number of teachers and the revolution he envisaged never came to be.

Gough has suggested that what Bradley had to teach was more significant than the majority of art that was being taught in secondary schools at the time and also put forward the tentative suggestion that *it was more significant than the majority of art that is being taught today*. He did not include students who go on to art college, because he believes they can cope with most aspects of further art education, in the main, because of their natural ability. What concerns him is the generation after generation who go through school believing art to be a peripheral activity where a certain amount of self-expression takes place, where they might get some enjoyment out of making something, but where art is seen to have no real significance to everyday life. He takes this position because he believes design has become divorced from art.

This is certainly supported by the fact that in Britain now the National Curriculum features 'Design and Technology', while Art and Design has been renamed 'Art'. In the small print of curriculum documents we read that both design and craft have been subsumed by 'Art', and, indeed, they have been catered for to some extent by the aims and objectives of the subject, but it is clear from the deliberations of the

Government that it relates the main thrust of design alongside technology and appears to consider design to play a less important role in art education. There has been a move, recently, to introduce Expressive Art Departments into schools, where art is grouped with music and drama, and the link between them is seen to be an expressive one rather than a design one. The divorce of design from art has, perhaps, not yet occurred in the minds of art teachers, many will continue to include it in their teaching, and the title Art and Design still prefaces syllabuses from most of the examination boards, but the message given out by the National Curriculum Orders does little to strengthen the cause of design *within* art in the minds of head teachers and senior management teams in schools, and ultimately in the minds of pupils.

Gough feels that had Bradley's teaching achieved its potential in creating a revolution in secondary art education, it would have helped in the promotion of an awareness of visual principles that are essential to the study of design, and of providing school children with an understanding of aesthetics at a basic level. The Design Education movement of the 1970s did much to highlight the importance of design and the division between art and design and other design subjects such as craft, design and technology, home economics and textiles. Ken Baynes, writing in 1984, observed:

In terms of its impact on everyday life, the range of work undertaken by the art and design colleges and faculties is central. How peculiar then that much art teaching in secondary schools turns its back on those areas where the relevance of aesthetics is immediately obvious and where expression is bound up with the question: 'How do you want to live?'
[364]

The question as to whether Bradley's course has any significance for secondary art education today has been answered to some extent by Gough. He believes that the principles of Bradley's course are fundamental to a meaningful art education for the individual. In this context, he also believes that secondary art education has lost its way at the moment. In defence of his view he drew reference to a new A-level syllabus

that was currently on show at his college. It was reputed to consist of a 'revolutionary' approach, but, although he found the exhibition engaging on one level, it had nothing new to say:

It's fine art. It's gestural, expressive painting. That's fine, but there is nothing different there, and I find it immensely depressing, really. [365]

Gough thinks that Bradley, through his course, made a serious attempt to move away from this approach and, in doing so, made a significant contribution to design education. Although a fine artist by training, when Gough talks about 'the secondary art curriculum' he would prefer to refer to it as 'design education' (which includes fine art). He favours the term 'design education' because he knows that most children will not become practitioners of art, but, instead, all will become consumers and a number will become manufacturers of products. Some may become part of a management team who will determine the kind of product for which they will be responsible. It is particularly in these fields that Gough sees the value of Bradley's approach to art education.

Gough's views on this topic are not unique. Allison holds similar views and, as early as 1973 indicated that art education programmes that had taken the artist as a model were less than adequate for the education of the vast majority:

A more appropriate model, I suggest, is one which has the sensitively responding and discriminating consumer primarily, alternatively or, at least, equally, as its base. [366]

Allison, however, gave no firm plan as to how a more appropriate model might be achieved, although he suggested that analytical, critical, historical and cultural domains of an intended art education should interact with the expressive/practical domain and, where possible, should be attended to within a single learning activity [367]. To a large extent this has been achieved through Rod Taylor's work with 'Critical

Studies' and the field is now open to research to see if his approach has resulted in long-term, increased analytical and critical abilities amongst young people. However, Taylor's approach has been limited mainly to an appreciation of fine art products seen in a gallery context, and in schools this has sometimes been reduced to appreciation based on books and reproductions. Strangely, there has been little published work which has recorded a similar approach to 'designed' products in the fields of furniture, graphics or architecture, for example.

Gough partly blames secondary education for this supposed lack of interest in designed objects:

I do think secondary education has let those people down because what it hasn't done, it hasn't made them aware of the significance of designing things we use — of things we sit on, of things we wear and the things we read. [368]

He believes that under the right circumstances Bradley's course could have provided a framework for what he calls 'design education' — an understanding of the visual principles underpinning design practice. As it was, Bradley's course enabled people to respond with deeper understanding to the significance of visual communication. He feels that its principles should still play an important part in secondary art education, but does not think that they do.

Gough maintains that the cultural values in Britain have had a stifling effect on people's attitude to art and design. He sees this manifest in the public's mistrust of intellectual excellence and the way it lauds the amateur, with the result that the country, as a whole, tends to be highly suspicious of professionals. He thinks that art education has become a casualty of this attitude and that this lack of professionalism is seen more acutely in the country's approach to environmental design. Gough has travelled extensively in Europe in connection with his work and is convinced that the general standard of environmental design in countries such as Holland, Germany and

Sweden is well in advance of Britain, and that the general public in these countries are more visually aware and, therefore, demand a higher standard of design from their designers.

It seems that, although Britain is able to produce designers at the highest level, it is difficult for them to make a living without going abroad. The reason, according to Sudjic [369], is because retailers do not understand modern design, and, I would add, because, in the main, the general public is indifferent to standards of design. To a large extent Gough blames our indifference to standards of design as a manifestation of our lack of support for professionalism in areas of design: the fact that we do not think of design as being important enough to warrant sufficient attention being given to it in general education. It is a view shared by artist/teacher William Turnbull:

... artists and designers are respected more abroad than here ... On the continent there is more consciousness about art and design at all levels. The artist and designer are respected there; even a waiter seems proud of his craft, professional about it. The man who empties the meter will talk to you about art (at his level), that wouldn't happen here. In this country there is an element of amateurism towards the visual arts, that people know what they like, etcetera. [370]

It would appear that a move in general education towards a strategy for improved visual awareness among children could only come from a complete overhaul of the present system, and would involve for its success an agreement on policy from HMI, teacher training departments, schools, teachers, government and society in general. Such a move was proposed by Rowland in 1966 [371], but the objections to its implementation voiced by Fred Jarvis, who was then General Secretary of the National Union of Teachers, appear just as potent today:

I may be stating the obvious but it is worth reiterating that our educational system, for all its real or supposed 'freedoms', serves society, responding

to its demands. If it lacks emphasis on visual education which Kurt Rowland pleads for and for which most of us wish, this is largely because society does not value it and is unconscious of its visual illiteracy. Nor, within education itself, is there pressure for reform of art teaching, let alone general education along visual lines, comparable to the demand for reform in the teaching of science mathematics or even English ... To be frank a demand for greater emphasis on visual education is not one of the pressures on society today ... Above all you have to persuade the teachers that visual education is really important and worthy to take up their precious time. [372]

Bradley's course at Sidcot School did not provide a complete visual education. However, in 1973, Bradley, in conjunction with Sylvia Burns (a mathematics teacher), Ralph Hirst (a science teacher) and Pat Radley (ex-Head of English at Sidcot School), brought out a series of filmstrips called *In Sight* [373]. It was an attempt to integrate several subjects through a visual stimulus.

The general aim is to assist any group who wish to share or combine interests and skills by joining their classes for short term 'integrated' work, as a break in the year's normal curriculum at a least two convenient points.
[374]

Bradley provided many of the photographs and was the major driving force in the group. Although the quality of visual material was praised by the critics the series was not a success, mainly because teachers were not prepared to develop their ideas along the lines suggested or because they found it an indulgence and difficult to combine with the day-to-day demands of their schemes of work.

The principles embodied in the notes to the filmstrips suggested that a class should view the images as they worked or that the filmstrips could be cut to provide slides to be used by individual pupils with small viewers held up to the light. This method of encouraging pupils to refer to visual material during the working process would seem to be a marked change of practice in Bradley's case. However, he saw the work in art in

this series to be an extension of his basic course and, because of that, and because he felt that pupils trained in his methods would be able to develop their own ideas without too much eclecticism, he was prepared to suggest that pupils be allowed to depart from the usual method of looking at visual stimuli 'after the event' only. He also conceded that, in order to relate to the teachers of other subjects, some compromise was needed as they were more accustomed to using secondary source material from the beginning of their work. It must also be remembered that *In Sight* was a commercial venture and had to be tailored to a potential market and was less ideological than his day-to-day teaching.

In his basic course at Sidcot School, Bradley still refused to use artists' (or designers') work as a stimulus to his pupils' programmes of study or as a means of developing their analytical and discriminatory powers, and this presents a major flaw in his methodology. The course did, however, help to provide his pupils with a visual language with which they could express themselves and which provided a facility to understand the natural and made environment with greater precision. He achieved what Rowland thought most important:

... the visual, arts — in their broadest possible sense require for their apprehension a visual faculty, which needs educating and developing, just like other faculties. Without it we cannot simply by an act of will take an interest in visual things. [375]

It was Bradley's intention to relate to all of his pupils irrespective of whether they wished to become artists. One of them entered marketing and has held a number of influential positions with a variety of firms: senior product manager, marketing director, international marketing development manager and as a senior consultant for Saatchi and Saatchi (marketing). In the case of this ex-student, who has never been involved in art and design as a professional, Bradley's influence has remained an inspiration throughout his working life and his increased visual awareness has been important in the way his decisions have influenced others from his managerial positions [376].

It is likely, then, that if the principles of Bradley's teaching had spread sufficiently they would not only have affected the teaching of design in schools, but also have been instrumental in creating a slightly more visually literate generation who would have been better equipped to understand the relationship between art education and everyday life. So, too, the design aspects of art might have had a far greater impact on those who were to devise the National Curriculum and who were responsible for conveying the proper balance of art and design to the general public.

Conclusion

It is clear from a study of the work of Bradley's pupils and from the pattern of his teaching that he was influenced by the major innovators of 'basic design' education in the art colleges. Similarly, the whole of his philosophy could be extended by adding that his course was not only liberating and encouraged independence in terms of art experience, but assisted in many of his ex-pupils' discriminatory and decision-making situations in their later, day-to-day lives as ordinary citizens. His pattern of teaching broadly followed the curriculum outlined by Pasmore in his definition of a basic course, especially the notion that three-dimensional construction work should have its base in drawing and painting rather than sculpture. He shared with the innovators their passion for modern art, but could see the whole of art as giving support to his theories, yet believed with them that an art education for the twentieth century could not be built on child expressionism alone. Bradley was especially close to the ideas of Thubron in his valuation of aesthetic phenomena as outcomes of a structured developmental procedure in the teaching of art. He supported Thubron's appreciation of Klee's working methods by example, but was wary, as was Thubron, of any method that would lead to a rigid didacticism.

However, Bradley would be less interesting and his contribution to the development of secondary education would not be as great if he were reduced to a mere disciple of the courses structured and conducted by Pasmore *et al.* Although his conversations with de Sausmarez, Pasmore, Thubron and Hudson and observation of the activities at their Summer and Winter Schools helped to define and polish his own methods, his course at Sidcot School, beginning in 1954, ran parallel to rather than followed on from the courses at Scarborough and Leeds. He was, therefore, an initiator of a style of 'basic design' teaching as applied to secondary education and not a recipient of Pasmore's, Thubron's or Hudson's specialised teaching. In fact, Bradley was

something of a prophet, ahead of his time and he knew quite clearly what children were capable of in the art room situation.

Thistlewood has written in relation to Barclay Russell:

The great achievements of British art educationalists, during the first half of the twentieth century, were to recognise the validity of children's authentic modes of expression and, equally significant, to encourage and protract a natural creativity beyond childhood into adolescence.

[377]

Bradley's ambition, too, had been to extend the child's creativity into adolescence, but he had chosen to develop, not so much a mode of expression that was current at the time, but a form of visual language that would make the expression of his pupils more informed.

A comparison between Bradley's work and the work of Barclay Russell and those teachers who were closely associated with him indicates that they involved their pupils in as much experimental work as Bradley's pupils, but of a different kind. Barclay Russell's teaching at Charterhouse from 1936 to 1949, interrupted only by the Second World War, was influenced by his earlier experiences of teaching for a year in Africa. There, he had recognised the ease with which the African child was able to create from imagination stimulated by 'symbolic ritual and forms of community aesthetic celebration', not known to western children. Later, his own teaching was adjusted to allow 'tactical improvisation' rather than teaching to a routine or mechanical procedure and this produced paintings and drawings of considerable diversity [378].

The outcome of the work produced according to Barclay Russell's principles of teaching was mostly representational:

The pupil must observe and sketch what he experiences in life from day

to day ... He must never lose chance of obtaining contact with the world around him in such a practice of scribbling what he ... observes or which strikes him of visual interest. [379]

The work of Bradley's pupils, being predominantly non-figurative or abstract, provides an effective contrast. Bradley's pupils were equally encouraged to observe the world around them, but in terms of its underlying structure in non-representational terms. Here, then, is a situation which makes Bradley extraordinary in the use of non-figurative elements as a base for his teaching in a secondary school, and with few professional contacts he appears as an isolated phenomenon.

The schism between representation and abstraction was also instrumental in forming a divide between 'Basic Designers' who stood for 'social relatedness and interdependence' and SEA members who represented 'absolute individualism'. Although Barclay Russell could see the need for the interdependence of the two approaches [380] and had no direct objection to abstraction as *part* of the language of art education, he could not accept the wholesale introduction of the grammar and principles of abstraction into general education. It was a proposal put forward *inter alia* by Pasmore [381] and Barclay Russell's considerations of it were delivered in a paper [382].

The paper contained a number of Barclay Russell's main objections. He thought that he had seen little evidence of the linking of an abstract approach 'with live contemporary significance or purpose' or of the characteristic properties of contemporary materials in order that they should inspire art work of gravity and worth [383]. Barclay Russell could not uphold the claim of the supporters of abstraction that if art were not to become moribund and out-of-date it must be linked with the scientific age. He believed this thinking would suggest that art was a mere servant to science and would give the impression that it had no intrinsic values of its own [384]. The qualities found in child art were dear to Barclay Russell, especially 'the power of

imagination and emotional thought and perceptual feelings' and he believed that if these qualities could be carried on into adulthood through the period of early-adolescent art he called 'advient' [385] they would be instrumental in producing well-balanced and mature citizens.

He felt that the age of adolescence was one where types of expression become authentically individualistic and, therefore, it was not a time when pupils should be introduced to the way he perceived the wholesale presentation of abstraction in schools: a 'universal training in a particular technique in a previously conceived and dictated general way of development' [386]. Barclay Russell believed, equally, that the universal introduction of the grammar of abstract art into schools from twelve years onwards would lead to a misunderstanding of the place of 'imaginative expression' in all but the very talented. Furthermore, he feared that such a system would destroy or displace, by means of a rigid, formulated regime, the existing system of art teaching that was making 'remarkable contributions' to education [387]. Although Barclay Russell was wary of the adoption of the 'grammar and principles of abstraction' by secondary schools, he did not suggest that secondary school pupils were *unable* to comprehend abstract or non-figurative imagery.

Bradley had no fear of teaching all his pupils through the concepts of abstraction, non-figuration or distortion and, in fact, saw a study of these concepts as a means of delivering children from what he perceived as a rigid system of current art education. However, there are a number of art educationalists who think that young adolescents find difficulty in adjusting to non-figuration. Two such views have already been discussed and more recently a similar view relating to the teaching of the history of art in schools was put forward in an article by Brandon Taylor [388].

Taylor's main thesis was that images from modern culture are not easily accessible to young secondary school pupils. He gave for his reason the fact that children in schools who become used to the accumulation of technical skill in representational

drawing 'balk ... at the modern expressively distorted picture' [389]. This, he thought, was especially true of children prior to twelve or thirteen years, yet children of earlier or later years may exhibit various degrees of tolerance to such imagery even though all think distortion is bad. He supports this assertion by summarising the findings of a number of 'cognitive-developmental' studies and by referring to an article by Turner [390] where adolescents were reported as being dismayed by the skill levels they perceived in a well-known Fauvist painting.

Taylor suggested that, in part, this kind of prejudice is due to 'aesthetic attitudes' inherited from the children's parents. His view is that to most parents and, indeed, to the majority of people, verisimilitude is a necessary ingredient of 'good' imagery and becomes an important adjunct to their understanding and appreciation of pictures. Similarly, he maintained that most people find funfair mirrors 'hilarious' as they distort the human figure from its 'true' shape. As a consequence of these prejudices it is very difficult for society as a whole to accept imagery which is not optically correct and to regard such imagery as inferior representations. Thus, Taylor argued, there is a 'general hostility' to modern art and it is transmitted to five- or six-year-old children, almost unwittingly, with other widely held views of society.

Modern painting which appears to distort reality has an immense task to perform if it is to persuade the viewer — however young — that distortion is in some sense an aid to truth (as modern artists have claimed) rather than its enemy. [391]

Taylor wrote that the barriers to understanding non-representational art are not all cultural and that some have a psychological base. For example, he stressed that one of the reasons children are often hostile to modern, non-representational art is because, from the early years to beyond puberty, they are preoccupied by representing the world as it is in optical terms. Secondly, he argued that the child possesses a lower threshold than the adult for toleration to distorted images, and he suggested that there may even be a dark side to the late cubist portraits of Picasso in

the way they could be perceived by children as 'imaginary demons'. Such imagery, with its tendency to frighten would be, he thought, a dubious way of introducing children to Cubism.

Bradley's experience with young adolescents is in complete contrast to the views put forward by Taylor. Furthermore, it is not clear whether Taylor's views were taken at first-hand or based entirely on secondary sources. Bradley's experience, on the other hand, was gathered over a period of twenty-nine years of teaching adolescents. During the establishment of his course, he never discussed reproductions of modern art (in any form) in his art lessons, but proved, unlike Taylor, that his pupils could understand non-figurative principles and apply them to their work.

The reasons for this contrast are that Taylor's conclusions are based on a different set of criteria to those that can be applied to Bradley's pupils. Taylor's argument that young secondary school pupils cannot gain accessibility to images from modern culture, which includes non-figuration, abstraction and distortion, is based on the premise that their formative art education is centred on developing representational drawing skills spurred on by admiration from their parents. They learn to value realism and become prejudiced to images that cannot meet this requirement.

Turner acknowledged that not all children are alike and has suggested that some will respond more favourably to abstraction and distortion if their general abilities and cultural backgrounds are above average and better informed [392]. Similarly, it could be argued that a more favourable response to modern art may take place if there were a change from the traditional pattern of practical art education around puberty, and if the rigid influence of parental aesthetics could be lessened.

Certainly, the success of Bradley's teaching came about, in part, from his insistence on a break with traditional patterns of art education at eleven years when he introduced his pupils, quite naturally, to observing the non-figurative, underlying

structure of imagery and three-dimensional phenomena. The concept was initiated through their own and their peers' practical work and there was no talk of abstraction, non-figuration or distortion; these elements were taught simply as other aspects of reality.

Bradley experienced the same kind of antagonism from parents at Sidcot School as Taylor wrote about — they felt that what Bradley was teaching was not art and that he should show their children how to paint 'real' pictures. In his case, the boarding school system limited his pupils' access to their parents' aesthetics and he was able to present a study of non-figuration with little interference. His pupils' acceptance of distortion became a part of their way of 'seeing' and their experience and enjoyment of producing 'distorted' drawings (self-portraits) underpinned their eventual skills in direct representation. By encouraging his pupils to discuss openly their own and their peer's work in its original state and scale, as a regular feature of his teaching, he was able to persuade children that, in contrast to Taylor's belief, if not distortion exactly, then non-figuration can be a definite aid to truth.

It is interesting to compare the response of the adolescent groups to Fauvism, cited by Turner, and the response of Bradley's pupils confronted by Picasso's paintings (where distortion is even greater) and the work of Enrico Baj. Bradley's pupils' capacity to accept and to feel comfortable with such work can only be explained by the success of his methods which were idiosyncratic and departed from the norm. Furthermore, such revelation suggests that Taylor's notions may only be true for those children who have received a traditional art education.

While it may not be necessary for a child to create images for himself before he is able to understand visual images [393], Bradley was able to demonstrate that the creation of images based on a sequential study of non-figuration was instrumental in developing his pupils' ability to make aesthetic judgments. Leslie Perry supports the use of practical work in this way and has maintained that practical work in schools

provides an opportunity to train children to make 'sensitive judgments of artistic and aesthetic judgments' [394] and

... practical activity opens the way to trained liking or not liking ... Approval or disapproval is irrelevant save in encouraging ongoing work. Pupils must arrive at their own, and not be guided by the teacher's judgment.
[395]

It has been shown that the quality of learning displayed by many of Bradley's pupils was made evident by the way they were able to develop and refine, without further assistance, a concept first presented by Bradley. Elliot Eisner has described this ability as *boundary pushing* [396] or the ability to extend the limits of the accepted or stereotyped example. More unusually, Bradley's pupils occasionally displayed an even more fluent capacity for learning by *inventing*. Eisner linked *inventing* with Koestler's bi-sociative process and saw it to operate when ideas from two separate fields came together in unison: from this the pupil was able to develop new structures or conclusions [397]. The Chinese girl in the sixth form at Sidcot School who combined her personal study of colour with work on grids stimulated by the work of first-year pupils, is a typical example. Bradley's teaching methods were particularly effective in stimulating his pupils to rely primarily on their own judgments, which, in turn, built confidence and self-reliance. By regular use of his 'teaching walls' his pupils were encouraged to evaluate their own imagery by discussion and comparison with their peers' work. As a result, Bradley's pupils became skilled in evaluating their art products during their production. It is what Eisner has called *aesthetic organising* [398] and in this way the child learns to place value on his own ideas and on the value of his own imagination [399].

In terms of the teaching of non-figurative principles to secondary school pupils and their subsequent development of a personal visual language, few teacher's sojourns into this area of art education can compete with Bradley's concentrated programme. The conclusions he came to about the cogency of his methods, collated over a

period of seven years, were a direct outcome of his teaching and a mark of his accomplishments. As he published nothing about his work, except for two filmstrips, it has been necessary to reconstruct what he did in order to form a proper evaluation.

Although, while in the process of establishing his course at Sidcot School, Bradley stood almost alone with his commitment, a number of art educationalists have since substantiated his approach. Rowland, for example, was not a secondary art teacher and although his philosophy and theories support much of what Bradley did, he spoke to teachers from an experimental background. Bradley, on the other hand, provided all the complementary phenomena that Rowland's system lacked. In this way, Bradley's takes a position parallel to Marion Richardson and Barclay Russell, both of whom had contact with children in the classroom situation and were able to gauge the results of their actions experienced at first-hand. Consequently, although Rowland's assumptions suggested, what amounted to, a broadening of Bradley's course to embrace a 'verbal-symbolist-visual' mode [400] as a basis for general education, and although he suggested ways of relating 'basic design' to a study of the environment [401], he remains a minor key in the initial, *practical* development of a formalist approach with adolescents.

In a similar way, Allison, Adams and Ward and other 'basic design' teachers in secondary schools must also be seen to be in a minor key. The former, although they gave credence to Bradley's notions, were not actively involved in the methods to bring them about. The latter, albeit involved directly in this way with pupils, failed to see the precepts of 'basic design' as the basis of a philosophy for an alternative art education. Their contributions were, in the main, fashionable and/or transitory. It follows, then, that Bradley represents a person of considerable weight in the secondary field of art education who was able to counter at national level the widely held assumption that art education was 'essentially a matter of doing and enjoying' [402]. As Morris further maintained:

The dominant conception now sees the subject as constituting a clear body of knowledge, made up of conceptual, material and technical skills, which can be taught to pupils of all abilities and which are 'relevant' to a much wider social context than that of the child's subjective experience.

[403]

Bradley was aided in his success at Sidcot School by the special conditions which operated there in his favour. Small class size and relatively long lesson time meant he was able to teach intensely and in depth. The boarding school system allowed extra time for art in the evenings, either as a relaxation from the rigours of Bradley's lessons or as a continuation of coursework — the children could benefit whichever way they were inclined. The system ensured that children did not suffer the aesthetic tastes of their parents at too frequent intervals, nor were they confronted too often with their parents' expectations of child art. The relatively small number on roll allowed Bradley to teach all classes from first year to sixth form with other influences coming only from teachers who shared his views. There was no break in continuity and sequential study could be maintained over a period of seven years (a complete school population). Some or all of these conditions would not apply at a larger school and the integrated character and quality of work there could suffer as a result.

Was Bradley's course parochial? There is a certain paradox here. In relation to Bradley's chosen framework there is evidence to show that there was wide experimentation and in-depth development of ideas. In relation to an all-embracing art education it could be judged as narrow, and there were certain controlling factors which elicited the kind of response from pupils that Bradley expected. His consuming desire to engage his pupils in his teaching programme could occasionally deter one or two of the talented ones from learning from their own creativity. By showing detachment from these pupils' experiments with representation and verisimilitude, he was in danger of unwittingly indoctrinating them to a narrow range of experience no matter how open-ended and flexible the course of study was. Further, by asking the children to work with non-figurative elements the outcome, although varied was

always predictable. The insular conditions of the boarding school system created circumstances where the children were, in the main, presented with only Bradley's point of view. It would have been difficult for them in such a controlled situation to have progressed to an area of learning that Eisner has called *boundary breaking* [404] where accepted modes of expression are broken and new premises are developed.

There was a mismatch between the purpose of drawing which, notwithstanding the requirements of examinations, appeared to take for its criterion the accuracy by which a drawing came close to optical reality (especially in the upper school) and the purpose of painting which, for the most part, was non-figurative or abstract (throughout the school) [405]. This anomaly has never been fully explained by Bradley except that he maintained drawing was concerned with making a record of what is seen. He has explained that some drawings were nonfigurative (see Figure 233), more especially in the lower school, because they were examples of exploring alternative ways of seeing. Drawings at a later stage were frequently done to meet examination requirements and by that time a number of pupils, as latent artists, had become interested in drawing techniques for their own sake.

However, he was adamant that the decision-making that was prompted by pupils paying attention to the underlying non-figurative structure of their subject was instrumental in affecting accurate judgments of proportion, spatial relationships and composition when the same pupils made representational drawings [406]. Bradley's thesis, nevertheless, does not explain why figuration tended to predominate in drawing and non-figuration predominate in painting. My own view is that Bradley's autodidacticism and lack of professional training in art and art education may not have prepared him for the divergency in children's drawings. Similarly, his single-mindedness in developing in his pupils a personal language based on principles of non-figuration, may have blinded him to the possible transference of ways of seeing in painting that were evident in some of his pupils' drawings.

Bradley's refusal to use examples of artists' work, whether actual or in reproduction, as a stimulus for his pupils tended to imprison his course in the art room both physically and mentally. His main objection to such a practice was that it would lead his pupils to copy or to parody or to make pastiches of what they saw. Notwithstanding the vast array of contextual information that can be gained from studying an original painting or reproduction, Arthur Hughes, like Perry, sees the pupil's participation in different forms of practical work as a means of developing critical abilities. He has suggested that the main value in copying a master artist's work is that it puts

... the child in the presence of the work for a sustained period of time. He or she is thus invited to contemplate its full complexity, and through this reflection, and the speculation it encourages, is also helped to assimilate knowledge of the work into his or her existing world picture. [407]

However, Hughes wrote that the benefit of studio skills, experienced through copying, could be extended by encouraging pupils to make a pastiche or a parody. If, during such practice, a pupil were urged to participate in 'a serious form of visual enquiry' then he or she would 'be led to greater understanding and knowledge of the original'. He concluded that practical work was insufficient in itself: the teacher would need to use language before full comprehension could be expected [408]. Had Bradley's pupils engaged in such work, his usual practice of continuing analysis by the use of his 'teaching walls' and ensuing verbal discussion and debate would have encouraged them to exercise their powers of discrimination as fully as possible.

It would appear, therefore, that Bradley's pupils were disadvantaged to some extent by his decision to withhold considerable amounts of contextual material. That some of this information percolated into their lives through unsupervised 'looking' in the school library is discernible from a perusal of their work. However, I think it is justified to speculate that even greater achievement would have been experienced by those students whose work, for example, is illustrated in Figures 121, 139, 150, 162, 167 and 212, if Bradley had encouraged them to embrace the critical study possibilities

inherent in the output of modern artists, much of which had given credence and momentum to his own teaching.

Gough has put forth a strong case why the assumptions of Bradley's teaching were of value in promoting an awareness of visual principles essential to the study of design today. By asserting the underlying structure indispensable to all forms and by moving away from an accent on 'gestural, expressive painting' Bradley emphasised the factors which are essential to an appreciation of designed objects. Furthermore, the content of his pupils' three-dimensional work contained appropriate reference to both aesthetics and the utilitarian deployment of materials. It was not original thought. His ideas had their roots in the teachings of the Bauhaus, but these concepts are important and can often be neglected in some present-day design and technology courses to the detriment of the pupils' understanding, especially as the place of design in schools seems to be uncertain.

In order to comprehend what Bradley accomplished in secondary art education it is necessary to consider what he signified through his work to the art education establishment as a whole. He made a special contribution to art education in the way he departed from traditional or widely-accepted methods of teaching. In particular, he presented a highly individual paradigm of how an art teacher should operate. The essence of his methods was control, he controlled as many variables as possible to ensure excellence within a very narrow framework of activity. It has already been disclosed, for example, how his special methods and the peculiar conditions operating within the boarding school system were advantageous to his aims, and by controlling the type of art work his pupils were exposed to in lesson time (and through continually changing displays of school work), he was able to steer the children to the kind of art work which was acceptable to him. It was even possible to exert some psychological constraint on the unsupervised 'looking' in the school library which, by inference, was influenced by the art work seen elsewhere. Control, then, was applied fairly rigidly and there was little opportunity for his pupils to deviate beyond the

boundaries of the course. The teaching *per se* was not dogmatic, but was encapsulated within a very individual outlook.

I would argue that Bradley was acclaimed by the art education establishment (indicated by his invitations to speak at numerous prodigious art education courses) because he was perceived as a teacher who had demonstrated the Readian principles of an education *through* art.

It is presumed, then, that the general purpose of education is to foster the growth of what is individual in each human being, at the same time harmonising the individuality thus educed with the organic unity of the social group to which the individual belongs. [409]

It is my contention that a scrutiny of Bradley's teaching has revealed that the artistic idiosyncrasies of the individual were not always encouraged and that the number of potential artists whose ambitions were daunted by Bradley's attitude is probably incalculable. Bradley's philosophy lacked an overview of the universal, artistic nature of mankind and its multitude of responses valued by Read. As a result his art teaching was too specific in content to be a model for the idealistic, general education Read envisaged. Therefore, I would suggest that Bradley was operating as a teacher in art when the prevailing philosophy was *through* art. By regulating the means to his form of art education he was able to discourage his pupils from venturing into what was, for them, unknown artistic territory where the outcome would be less predictable and control on the quality of the work produced would be limited.

Bradley's methods can also be contrasted to the approach to art education endorsed by Rod Taylor, whose philosophy of art teaching [410] has created an education for art in which the older adolescent's passion for penetrating realism is catered for, in the main, by a centralisation on the study of artists' work. By allowing the work of appropriate artists to inform a student's own skills he or she is able to develop them in varying degrees to a higher level of performance.

It is possible to propose a triumvirate which promotes three distinct paradigms: Read's education *through* art at the apex with Bradley's education *in* art and Rod Taylor's education *for* art on each side. Read's paradigm is idealistic in that it is dedicated to improving education for all by fostering the principles of growth found in expression (inherent in all the arts) [411]. Bradley's paradigm is devoted to increasing everybody's percipience to the world at large, whereas Rod Taylor's paradigm is the opposite to Bradley's and addresses the theme of improving and honing the skills of the potential artist.

It is possible that some members of the art education establishment would see Bradley's course as merely a product of its age and Bradley as an indifferent teacher because his pedagogy was based on an extremist view of art made worst by his reluctance to countenance any other point of view.

His resolute attitude was sustained by the belief that *formalism* is the most important guiding theory for art education. He encouraged his pupils to manipulate the basic elements of colour, shape, tone, line and mass to produce *form*, believing this *form* to be 'significant' only when the representational element was absent or subsidiary to the underlying non-figurative structure. It was a conviction similar to that shared by Clive Bell [412] who believed that the artist who would produce 'significant form' was responsible for manipulating the formal elements of his painting and arranging them in such a way that they became aesthetically moving. Sensitive spectators to the artist's work would then be able to reciprocate by feeling 'aesthetic emotions' towards these painterly arrangements, which were on a higher plane than their day-to-day emotional feelings. By taking such a severe stance, Bell advocated that the representational element in a work of art was irrelevant and further suggested:

To appreciate a work of art we need bring with us nothing more but a

sense of form and colour and a knowledge of three-dimensional space.

[413]

It was a mark of Bradley's uniqueness, then, that his intention was to educate his pupils in the fundamentals of form, colour and space taught through a non-figurative regime. He was engaged in the purposeful activity of making the 'average' child visually literate aided by his conviction that he or she was able to learn about art through the teaching methods he employed. His course demonstrated unequivocally that Bradley knew that the secondary school child was able to perceive the visual field in non-figurative terms and that he or she was capable of developing visual understanding through his or her own art room experiences of manipulating non-figurative elements. Because of Bradley's unique successfulness in relating to the 'average' child and establishing concepts which were to benefit many of them in later years, it is possible to protect him from the castigations of the art education establishment.

It is never possible, using a single art curriculum, however diversified, to offer a solution to all the problems in art teaching, and Bradley's course was no exception. In 1979 Maurice Barrett indicated that schools operated a mixture of six art curriculum rationales, each school usually emphasising one of them [414]. Today, a similar pattern exists in an attempt to ensure both breadth and depth of learning. In this context, Bradley's course stands out as being different and poses certain questions about the direction of art education for the future. In fact, Bradley's case study provides a good example of alternative curricula for alternative purposes.

Firstly, there can be no doubt that Bradley's examination and analysis of visual formal qualities will continue to take place in the art and design curricula of secondary schools, although it is likely that its scope and methods may change. In this respect there was nothing radical in Bradley's approach except in the methods he employed.

Secondly, however, a scrutiny of his philosophy, teaching methods and the content of his course reveals a marked contrast to the pattern of art education today. Bradley indicated that the public were too anxious about training children as artists. Is the art education establishment of today still too concerned with children being trained as artists? Have schools achieved an effective balance between the instrumental requirements of children and the expressionist notions of the '50s and '60s? Are the examination boards through their current GCSE syllabuses perpetuating the idea of the child as artist [415]? In reality, most examinations in art test the candidate's prowess as a practitioner, his or her ability to produce art objects, but offer restricted opportunity for the candidate to show his true awareness of visual elements.

Bradley was able to ignore examinations until they came along and no special preparations were necessary, leaving him free to pursue the essentials of his own course. This cannot be true of so many secondary art courses today. Teachers are under a great deal of political pressure to obtain good examination results and there may be a tendency to adopt the pre-GCSE years as a foundation course to hone those practical skills which lead to a better performance in examinations.

Norman Binch has recognised that as the National Curriculum for art is assessment led through attainment targets and end of key stage statements, both of which make specific demands on teachers, there is a danger that they will reduce their teaching to a didactic approach in order to ensure success in meeting the targets. Course individuality would disappear and pupils would lose their sense of ownership of the work they were involved in [416]. Similarly, he has noted that the patterns of teaching and learning adopted for the GCSE tend to become models for the lower school and that this has resulted in conformity of practice, often resulting in good work, but creating a dearth of alternative approaches [417].

It would appear, therefore, that the art courses in secondary schools may become too homogeneous for the various needs of the children they serve. It raises the issue of

alternative curricula for alternative purposes. Should there be a change in the direction of art education? Are we preparing children for adulthood in the way Barclay Russell envisaged? As Information Technology (IT) grows in schools to prepare children for life over the next seventy years it will have to accommodate an increase in information (mainly visual) which has doubled since the 1950s. Art education, if it is to keep pace, must prepare children for the visual and aesthetic changes which will inevitably follow. Because of the vast array of visual information that children will need to assimilate in order to understand the world about them it would seem foolish to prioritise a system of art education which promotes orthodoxy.

The argument is that we need more flexible courses designed for different purposes. Some to continue to provide for the affective side of art education and for those who would become practitioners, and others for 'average' children that would be designed not to deny expression but would be specifically concerned with the development of the growing child's awareness of the visual world.

There is evidence to suggest that modular courses, GNVQ and BETEC are providing flexibility in the vocational sector of art education beyond school [418], but in schools the question persists: are we preparing children sufficiently to be spectators and consumers? Allison [419] broached the subject over twenty years ago and it is still a major concern.

Artists emerge in schools of course, but they like their non-artistic peers, are entering a world in which we have to learn how to look at and appraise works of art and architecture and all kinds of work both in the arts and elsewhere. [420]

It is possible that if modular systems were adopted in secondary art education they would provide the opportunity for a range of approaches to art teaching which are now being restricted by teachers' attitudes to the assessment requirements of the National Curriculum and examinations. What kind of experience is required by the

'average' child, the non-artist or the non-designer? In the days of a more finite knowledge of art, Bradley chose his own way to educate the individual's vision and made some advance into teaching for prospective consumers and spectators. Now that visual information is expanding at an alarming rate the art education establishment must consider alternative means to ensure a visually literate generation for the twenty-first century.

Illustrations

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- 191 *Still life* (1955), powder colours; fifteen-year-old girl; Brixton Central; teacher V. Zabel. NAEA, Bretton Hall, Yorkshire.
- 192 *Scene* (1962), colour wash; fourteen-year-old girl; Brixton Central; teacher V. Zabel. NAEA, Bretton Hall, Yorkshire.
- 193 *Still life* (1954), powder colours; thirteen-year-old girl; Brixton Central; teacher V. Zabel. NAEA, Bretton Hall, Yorkshire.
- 194 *Still life* (1951), powder colours; fifteen-year-old girl; Brixton Central; teacher V. Zabel. NAEA, Bretton Hall, Yorkshire.
- 195 *Buildings* (1960), ink/wash; sixteen-year-old girl; Queen Elizabeth School for Girls; teacher V. Zabel. NAEA, Bretton Hall, Yorkshire.

- 196 *Nativity* (1948), lino cut; fifteen-year-old girl; Brixton Central; teacher V. Zabel. NAEA, Bretton Hall, Yorkshire.
- 197 *Abstract design* (1949), paper/cardboard/collage; twelve-year-old girl; Brixton Central; teacher V. Zabel. NAEA, Bretton Hall, Yorkshire.
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- 199 Experiment with dots; Year 1 (Year 7); Sidcot School. *Along These Lines*. Visual Publications.
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- 202 Experiment with lines; Year 1 (Year 7); Sidcot School. *Along These Lines*, Visual Publications.
- 203 Experiment with dots; Year 1 (Year 7); Sidcot School. *Along These Lines*. Visual Publications.
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- 211 Composition; fourteen-year-old; Sidcot School.
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- 224 Maquette for construction, card; sixth form; Sidcot School.
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- 230 Construction; sixth form; Sidcot School.
- 231 Construction; sixth form; Sidcot School.
- 232 Colour analysis of a flower; sixteen-year-old girl; Sidcot School.
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FIGURE 1



FIGURE 2



FIGURE 3

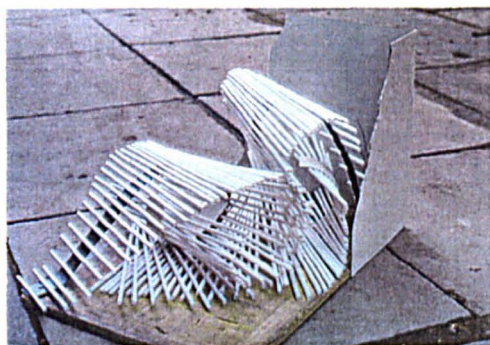


FIGURE 4

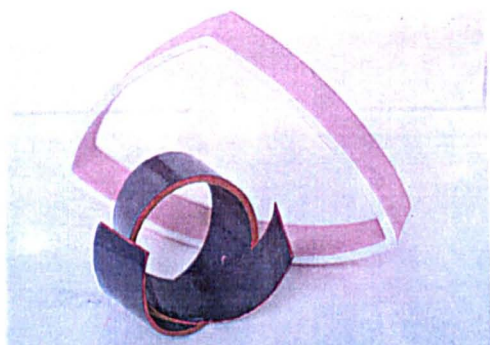


FIGURE 5



FIGURE 6



FIGURE 7

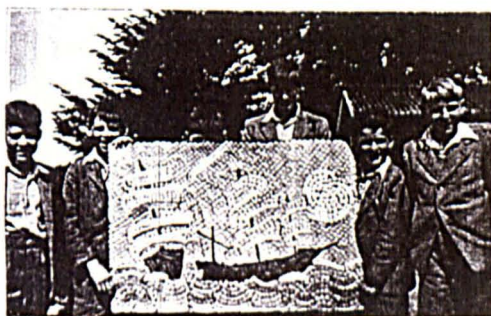


FIGURE 8



FIGURE 9



FIGURE 10



FIGURE 11

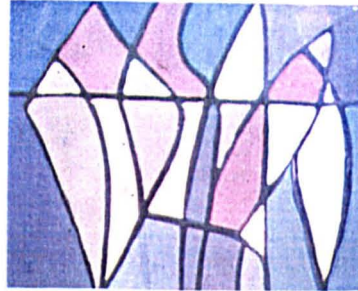


FIGURE 12



FIGURE 13



FIGURE 14

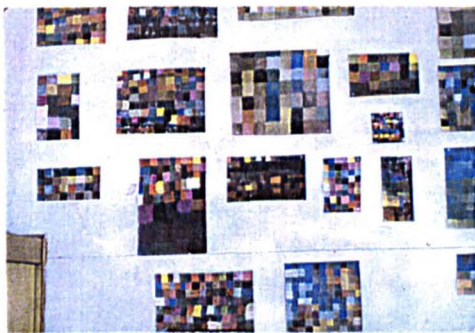


FIGURE 15



FIGURE 16



FIGURE 17

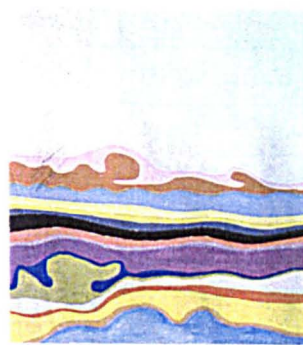


FIGURE 18



FIGURE 19

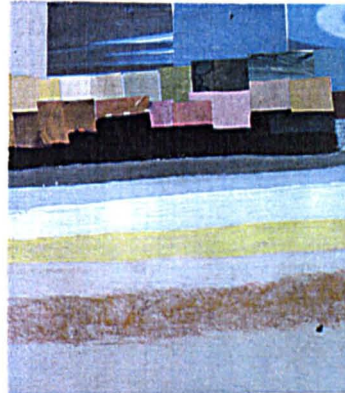


FIGURE 20

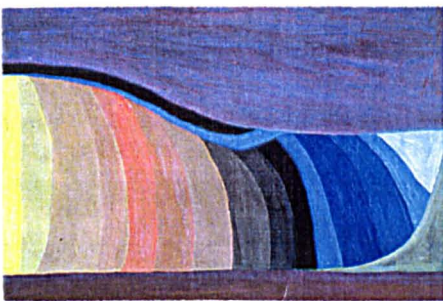


FIGURE 21

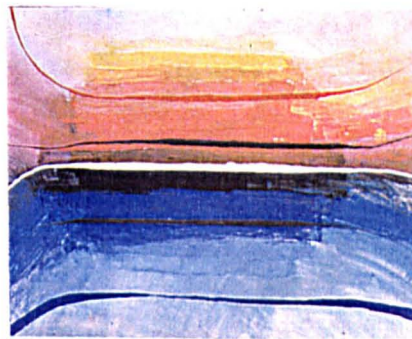


FIGURE 22

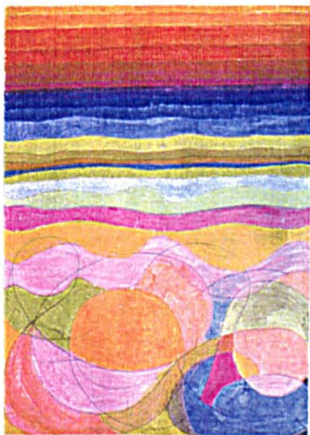


FIGURE 23

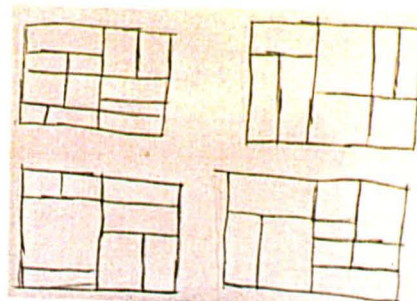


FIGURE 24

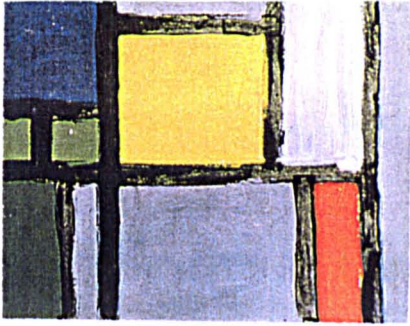


FIGURE 25



FIGURE 26



FIGURE 27

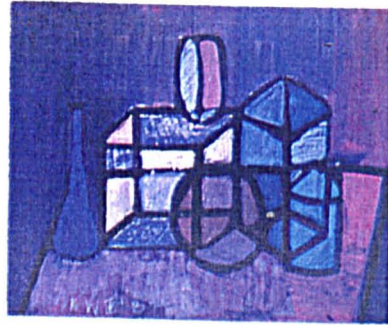


FIGURE 28



FIGURE 29



FIGURE 30



FIGURE 31



FIGURE 32

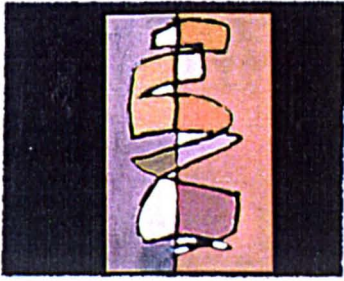


FIGURE 33



FIGURE 34

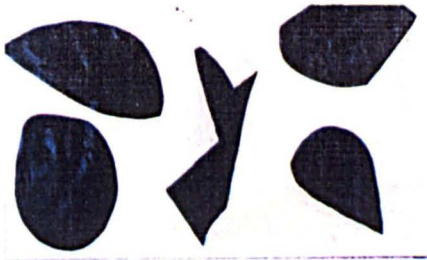


FIGURE 35



FIGURE 36



FIGURE 37



FIGURE 38

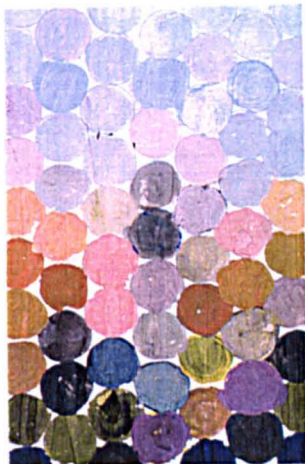


FIGURE 39



FIGURE 40

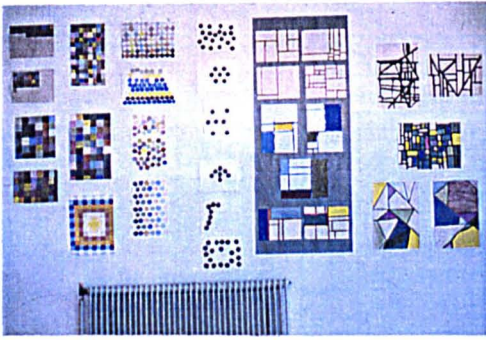


FIGURE 41

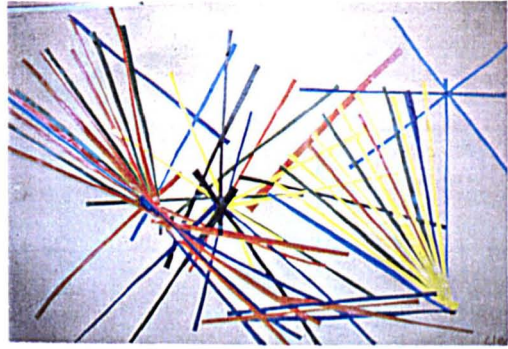


FIGURE 42



FIGURE 43



FIGURE 44



FIGURE 45



FIGURE 46

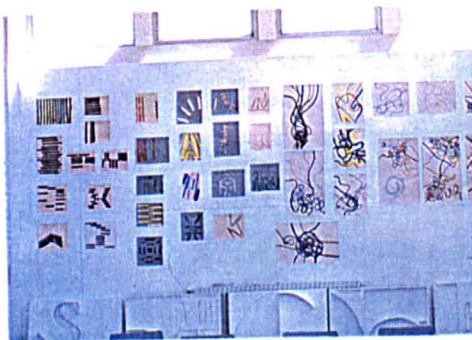


FIGURE 47

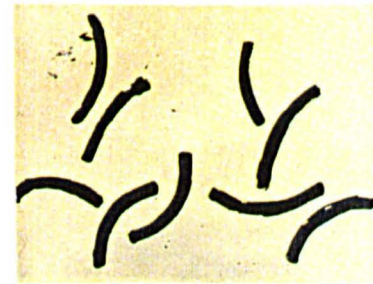


FIGURE 48

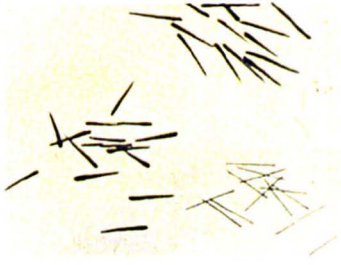


FIGURE 49



FIGURE 50

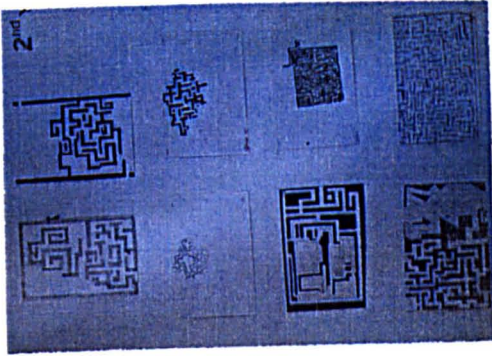


FIGURE 51



FIGURE 52



FIGURE 53



FIGURE 54



FIGURE 55

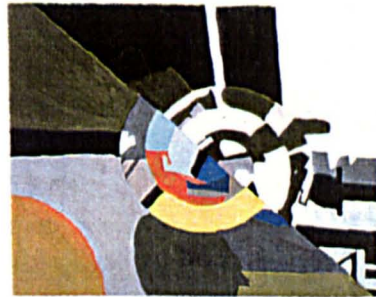


FIGURE 56

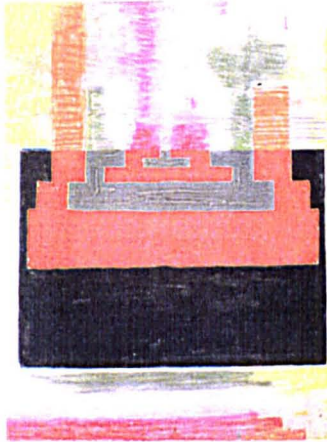


FIGURE 57



FIGURE 59



FIGURE 61

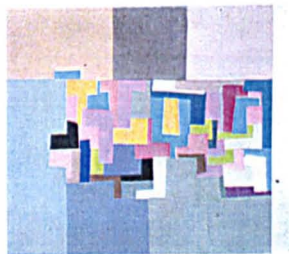


FIGURE 63



FIGURE 58

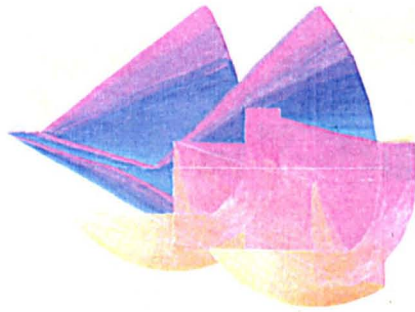


FIGURE 60



FIGURE 62



FIGURE 64

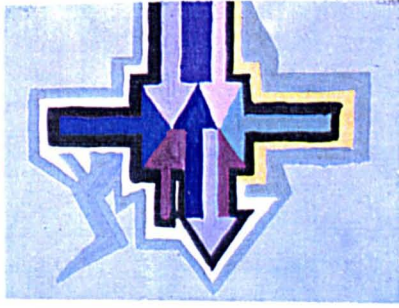


FIGURE 65

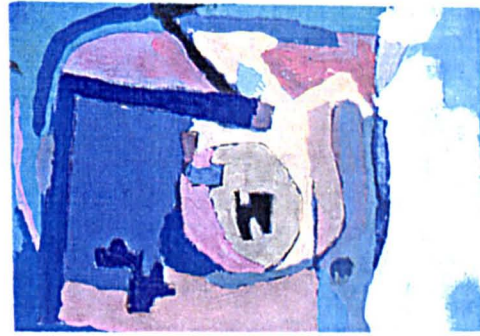


FIGURE 66



FIGURE 67



FIGURE 68

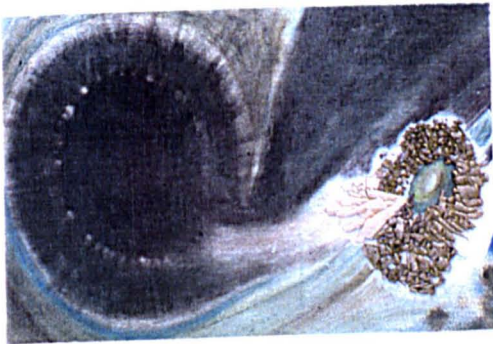


FIGURE 69



FIGURE 70



FIGURE 71



FIGURE 72



FIGURE 73



FIGURE 74



FIGURE 75

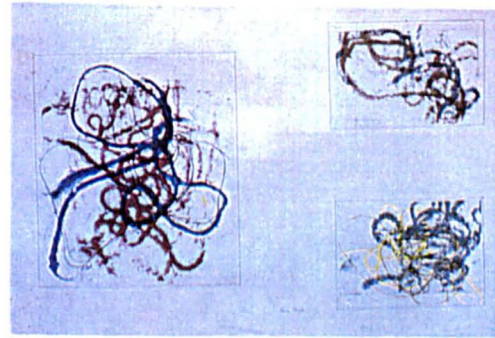


FIGURE 76



FIGURE 77

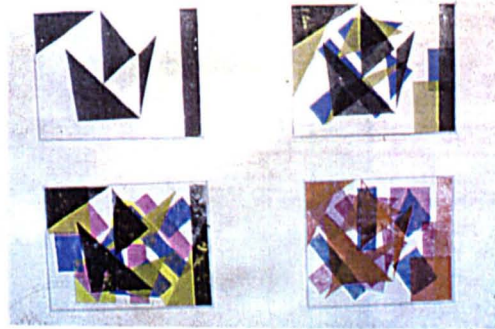


FIGURE 78

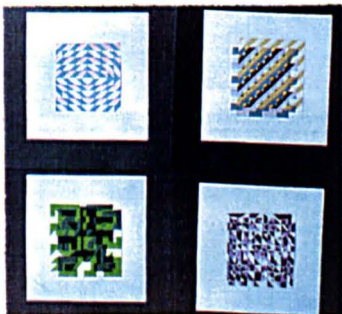


FIGURE 79

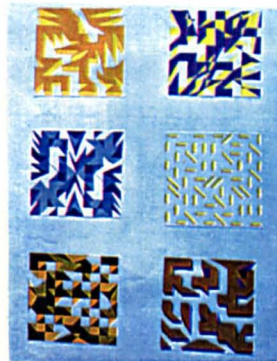


FIGURE 80



FIGURE 81

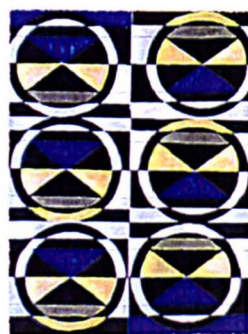


FIGURE 82



FIGURE 83

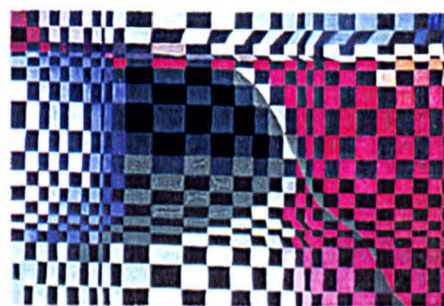


FIGURE 84

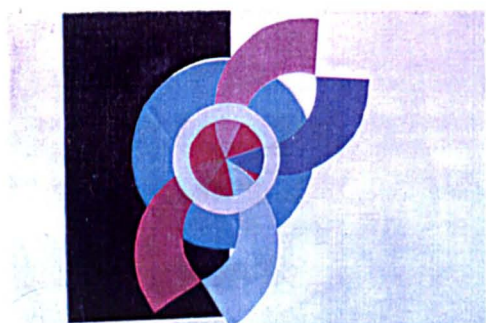


FIGURE 85



FIGURE 86



FIGURE 87

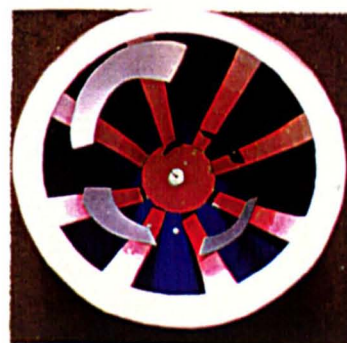


FIGURE 88



FIGURE 89



FIGURE 90



FIGURE 91



FIGURE 92



FIGURE 93

FIGURE 94



FIGURE 95



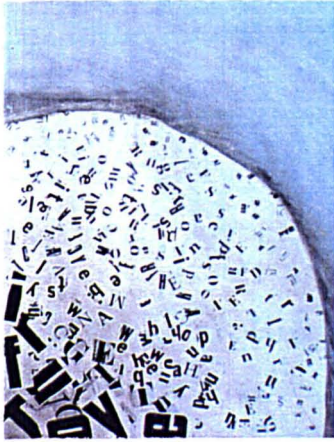


FIGURE 96

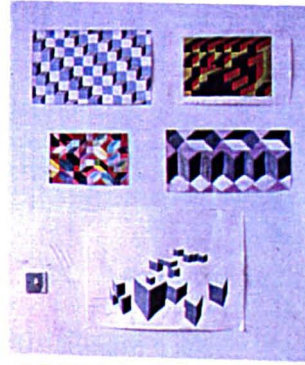


FIGURE 97

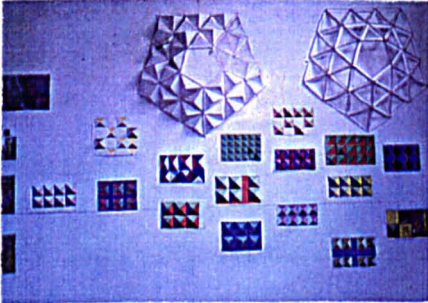


FIGURE 98

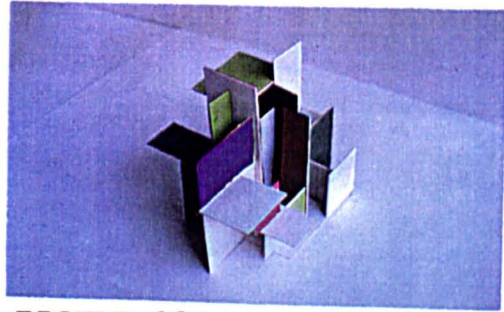


FIGURE 99

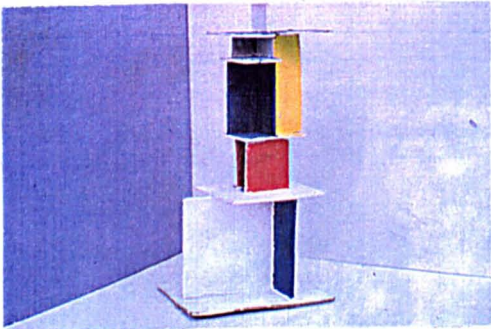


FIGURE 100

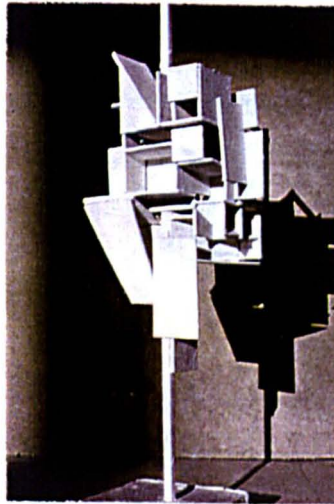


FIGURE 101

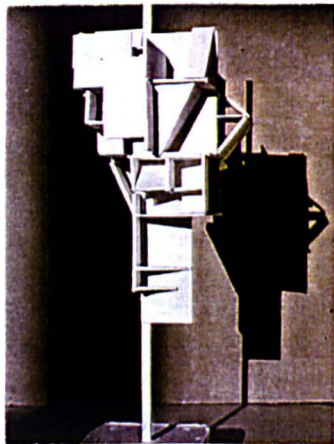


FIGURE 102

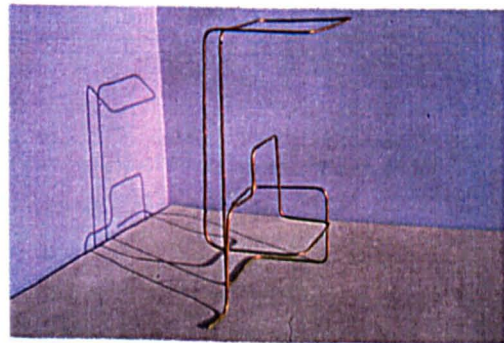


FIGURE 103

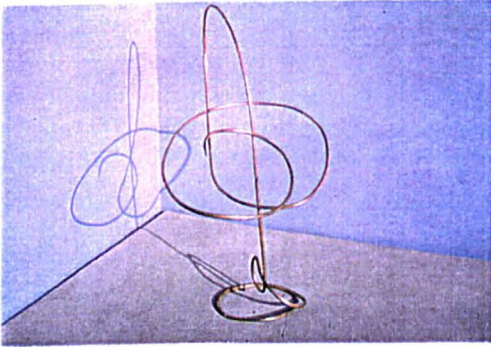


FIGURE 104

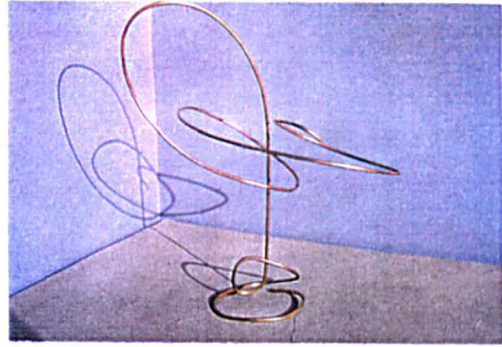


FIGURE 105

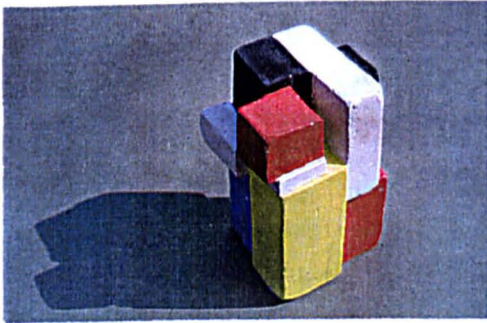


FIGURE 106

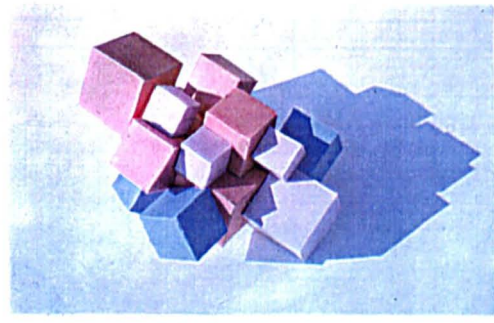


FIGURE 107



FIGURE 108

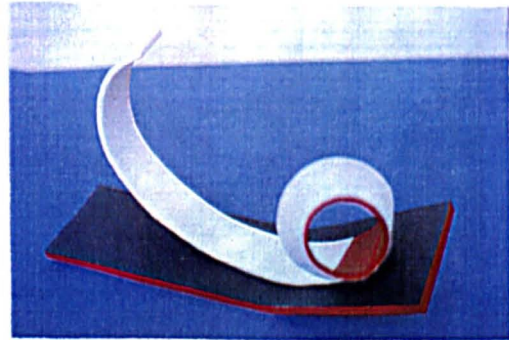


FIGURE 109

FIGURE 110



FIGURE 111



FIGURE 112

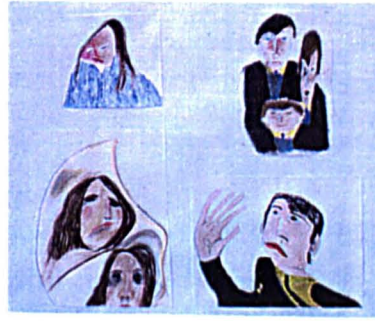


FIGURE 113



FIGURE 114

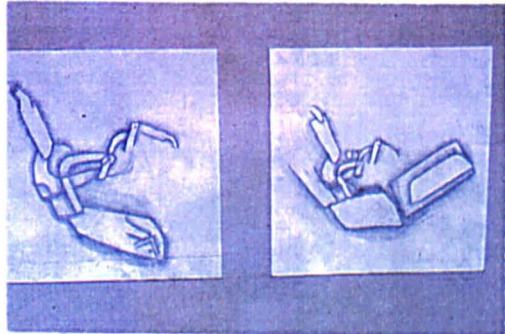


FIGURE 115



FIGURE 116



FIGURE 117

FIGURE 119



FIGURE 118





FIGURE 120



FIGURE 121



FIGURE 122

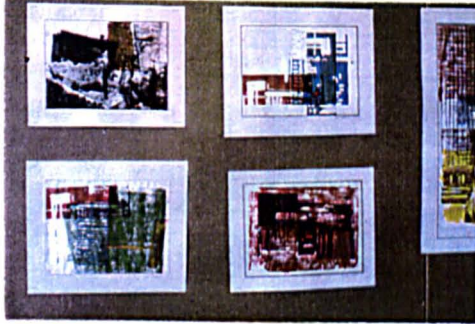


FIGURE 123



FIGURE 124

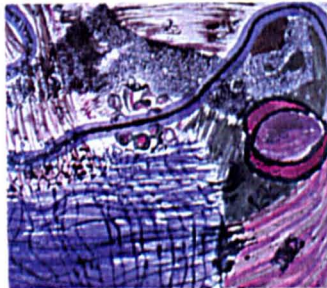


FIGURE 125

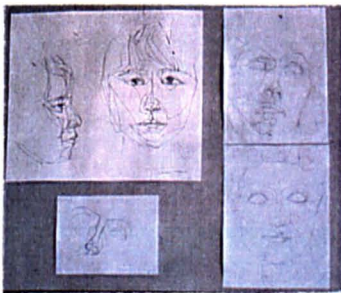


FIGURE 126



FIGURE 127

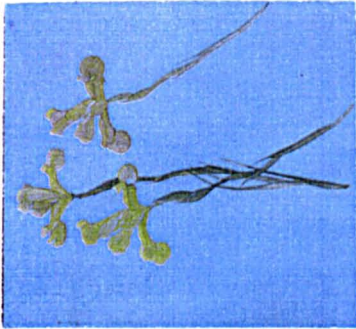


FIGURE 128

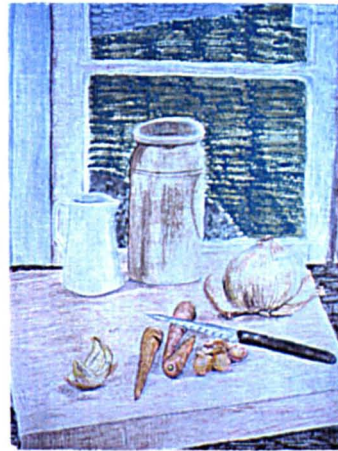


FIGURE 129



FIGURE 130



FIGURE 131

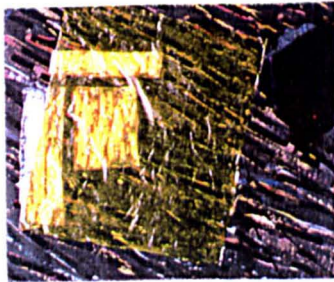


FIGURE 132



FIGURE 133

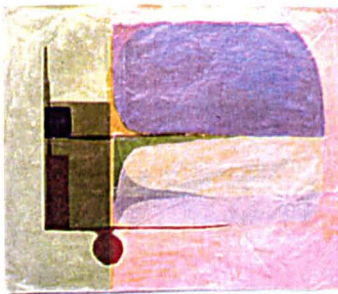


FIGURE 134

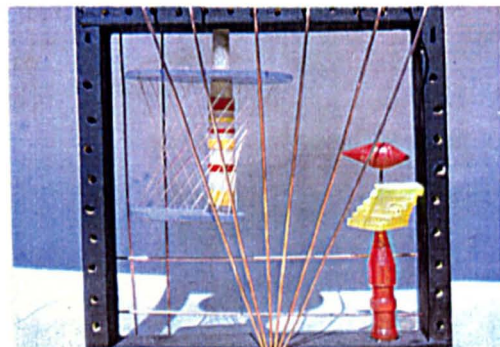


FIGURE 135

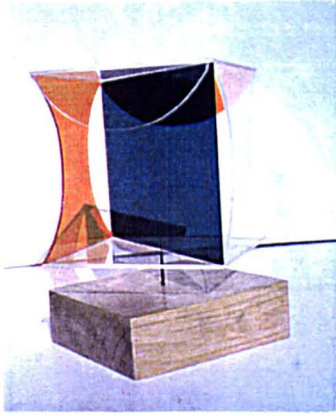


FIGURE 136

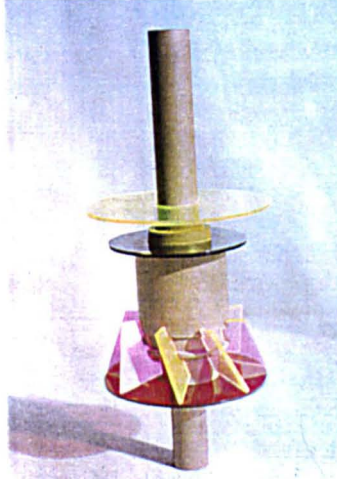


FIGURE 137

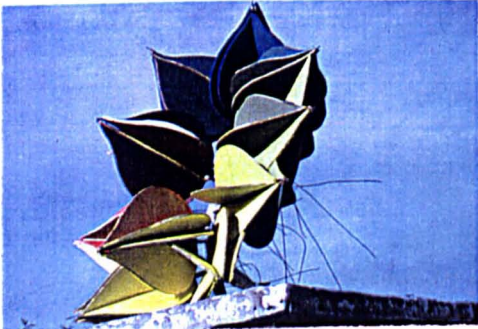


FIGURE 138



FIGURE 139



FIGURE 140

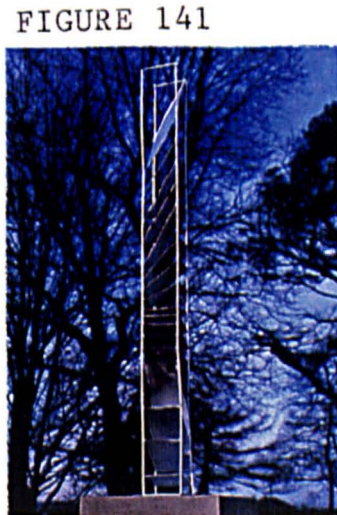


FIGURE 141

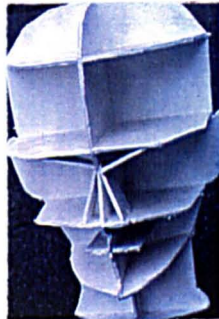


FIGURE 142

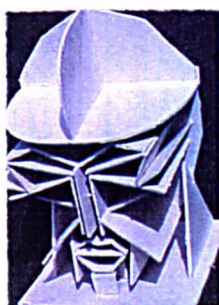


FIGURE 143

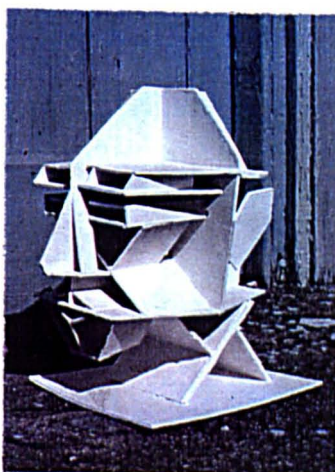


FIGURE 144

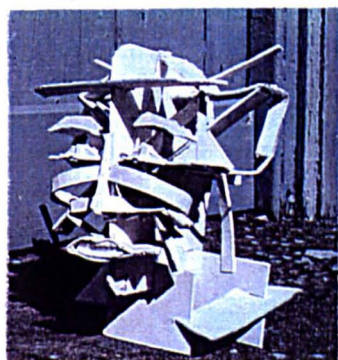


FIGURE 145



FIGURE 146

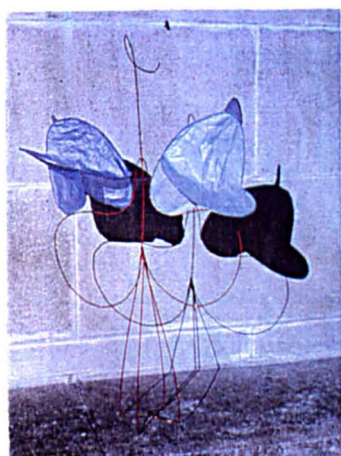


FIGURE 147



FIGURE 148

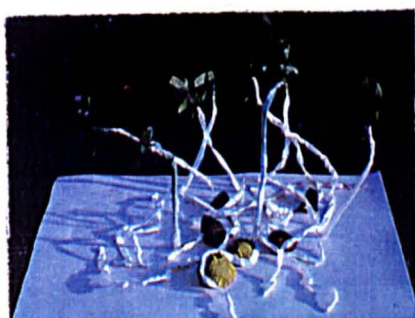


FIGURE 149



FIGURE 150



FIGURE 151

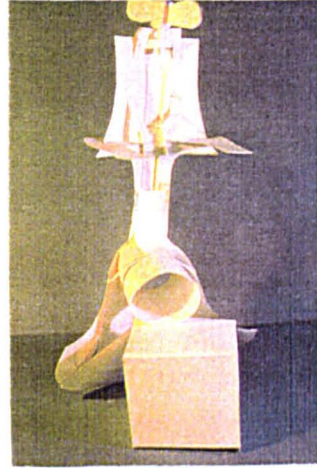


FIGURE 152



FIGURE 153



FIGURE 154



FIGURE 155



FIGURE 156



FIGURE 157

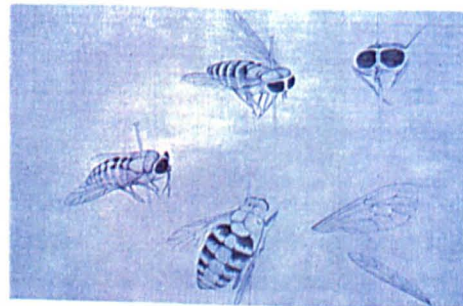


FIGURE 158

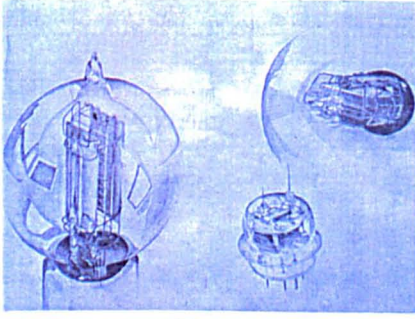


FIGURE 159

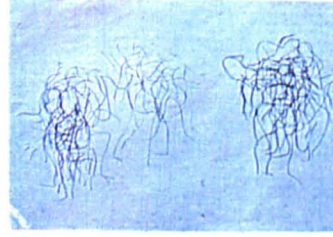


FIGURE 160

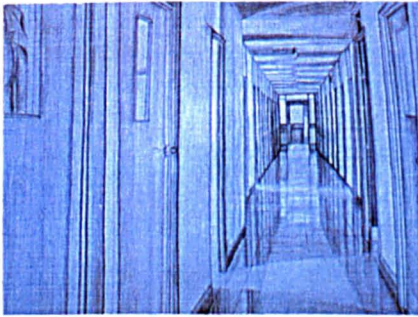


FIGURE 161



FIGURE 162

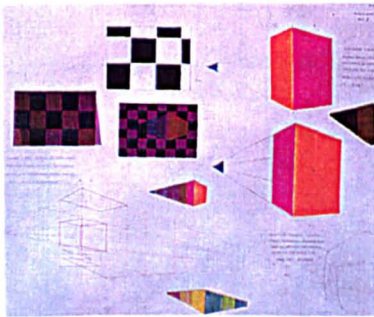


FIGURE 163

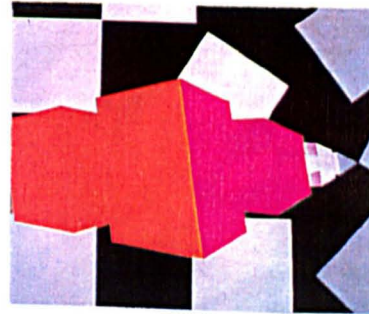


FIGURE 164



FIGURE 165

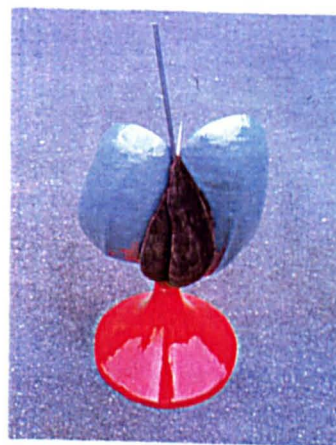


FIGURE 166



FIGURE 167



FIGURE 168

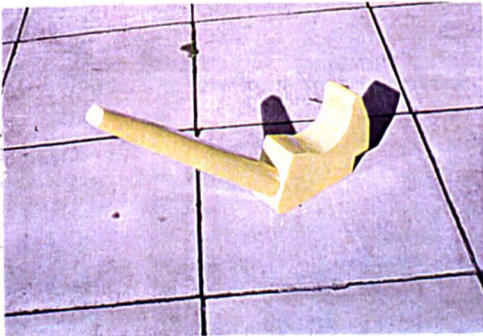


FIGURE 169

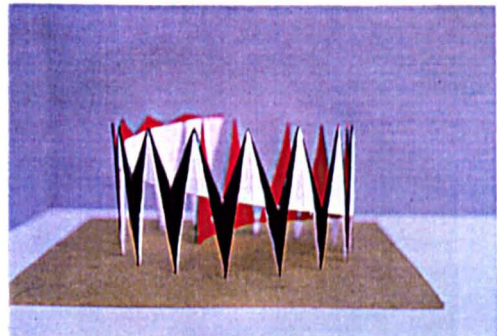


FIGURE 170

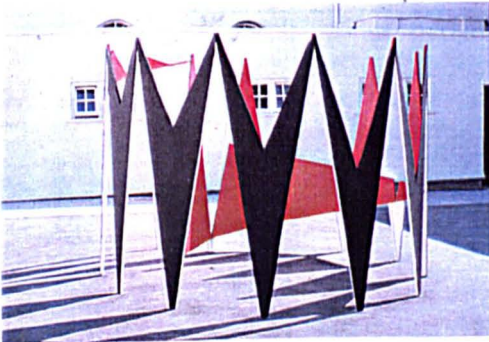


FIGURE 171

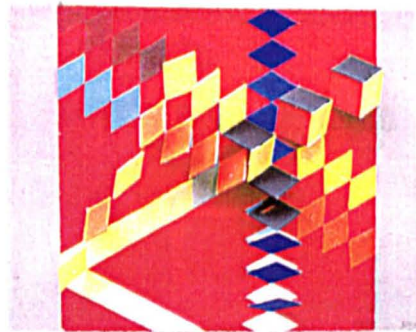


FIGURE 172



FIGURE 173

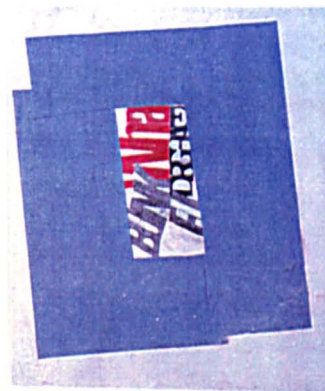


FIGURE 174



FIGURE 175

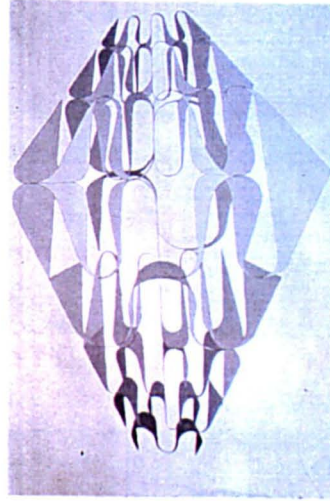


FIGURE 176

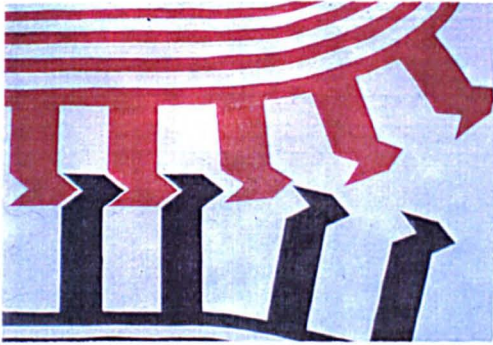


FIGURE 177

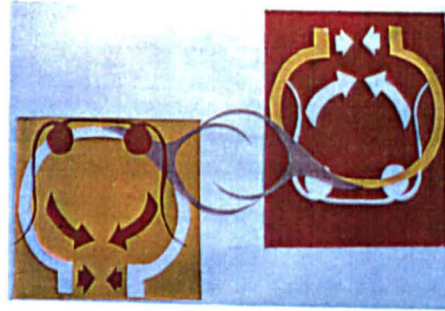


FIGURE 178



FIGURE 179



FIGURE 180



FIGURE 181

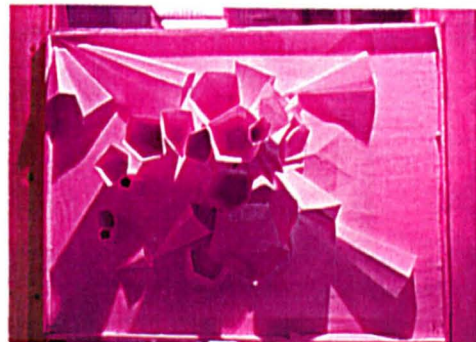


FIGURE 182



FIGURE 183

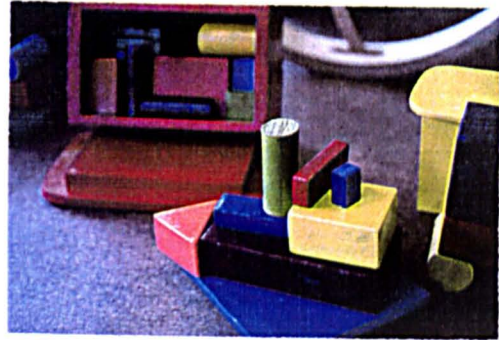


FIGURE 184



FIGURE 185

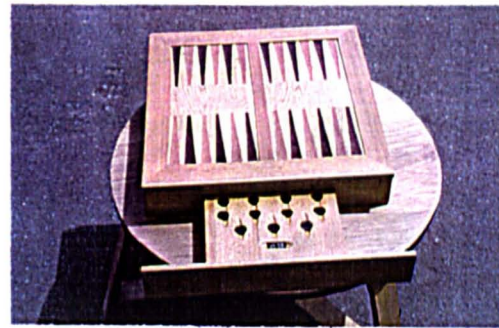


FIGURE 186



FIGURE 187



FIGURE 188



FIGURE 189



FIGURE 190

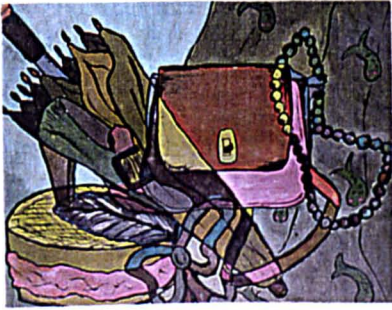


FIGURE 191



FIGURE 192



FIGURE 193



FIGURE 194



FIGURE 195



FIGURE 196

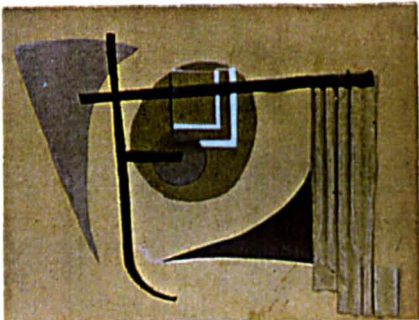


FIGURE 197

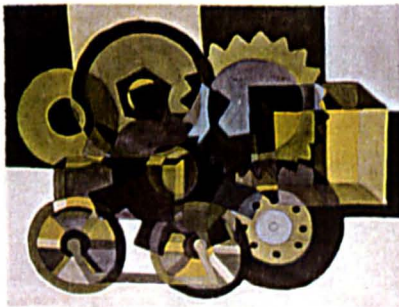


FIGURE 198

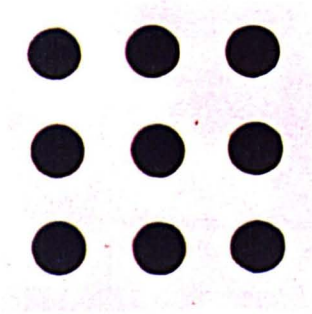


FIGURE 199

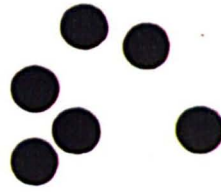


FIGURE 200

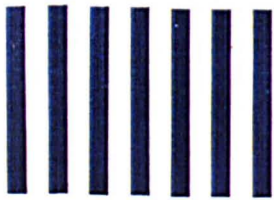


FIGURE 201



FIGURE 202

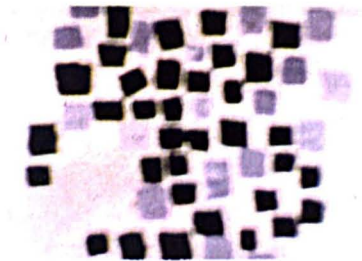


FIGURE 203



FIGURE 204



FIGURE 205.

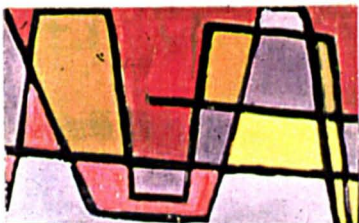


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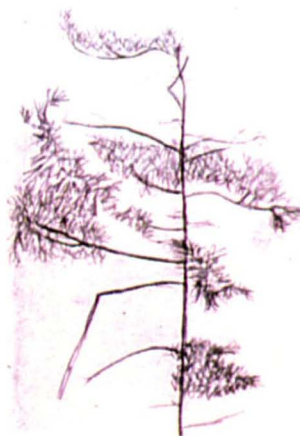


FIGURE 207



FIGURE 208

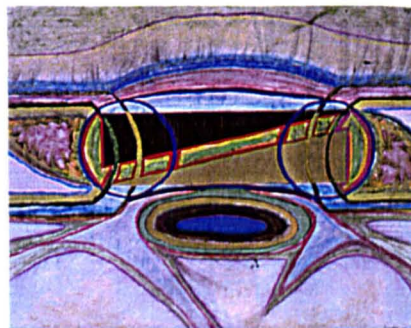


FIGURE 209



FIGURE 210



FIGURE 211

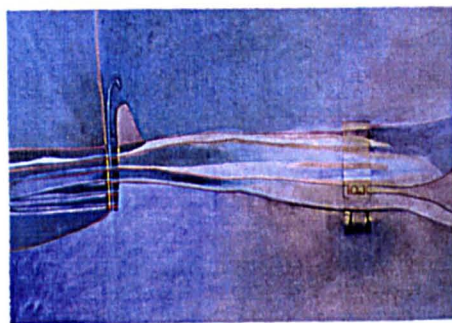


FIGURE 212



FIGURE 213



FIGURE 214



FIGURE 215

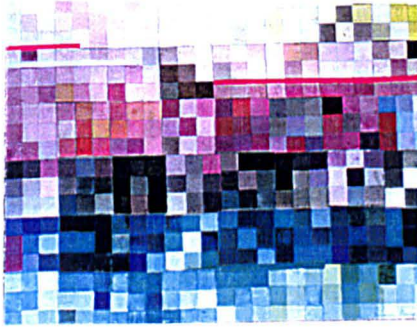


FIGURE 216

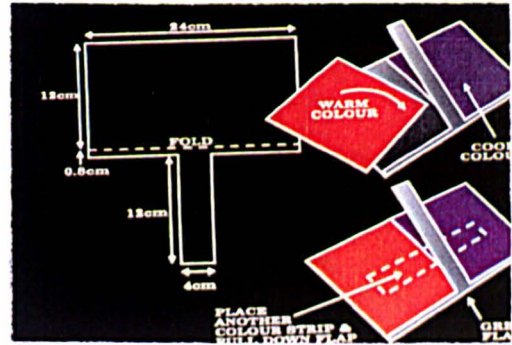


FIGURE 217

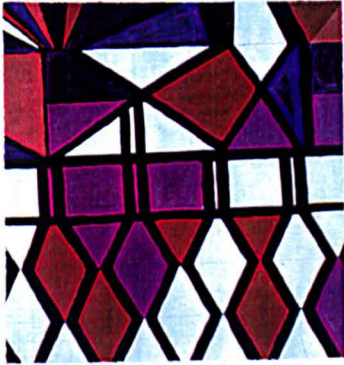


FIGURE 218

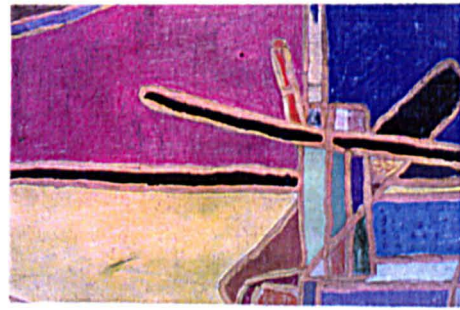


FIGURE 219

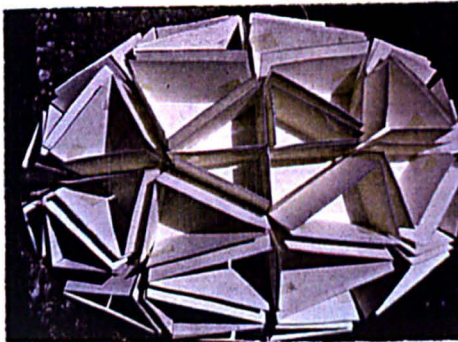


FIGURE 220

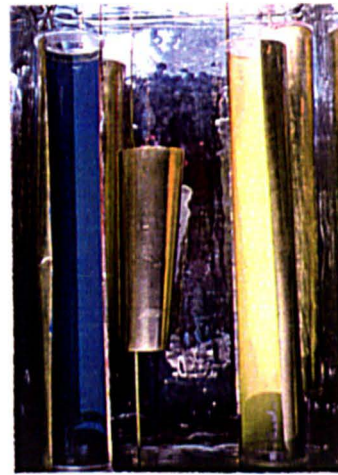


FIGURE 221



FIGURE 222

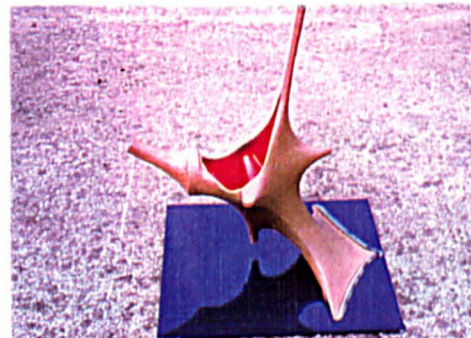


FIGURE 223

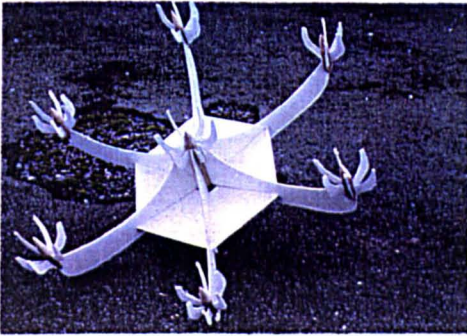


FIGURE 224

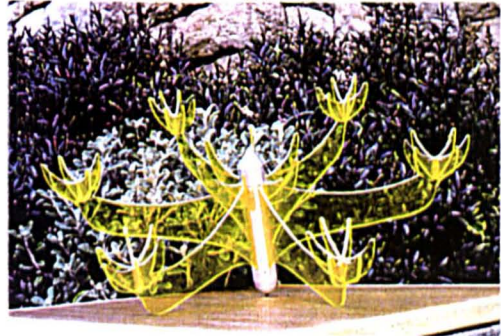


FIGURE 225

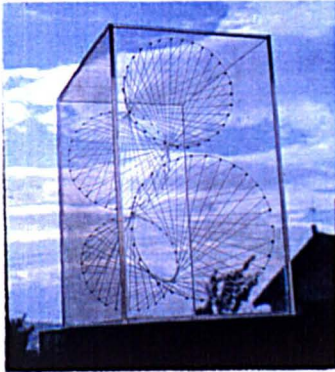


FIGURE 226

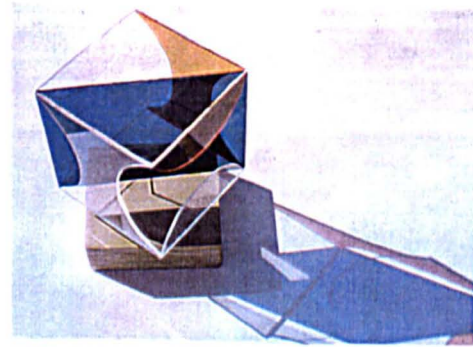


FIGURE 227

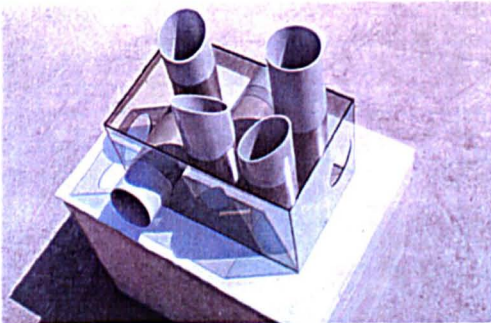


FIGURE 228

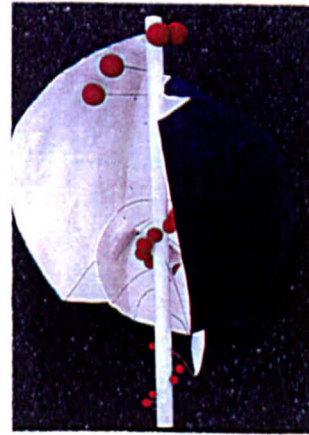


FIGURE 229



FIGURE 230



FIGURE 231

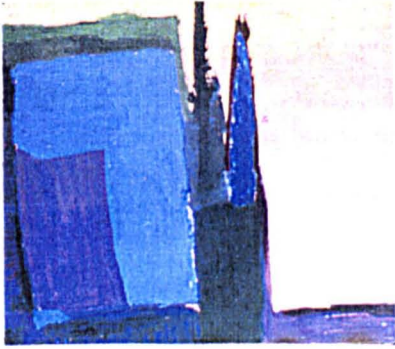


FIGURE 232

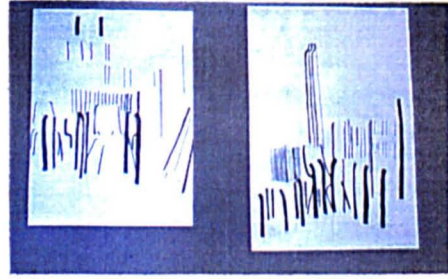


FIGURE 233

Appendix 1

Detail of a typical Basic Course at the Scarborough Summer Schools [421]

There was actually one course with a number of sessions. The course was based on visual and plastic form and language though the two-dimensional aspects predominated. It was variously titled as 'Basic Form' or 'The Basic Course', 'Basic Design'.

There was a sequence, though it was possibly varied a little from year to year. One year particularly, I remember more emphasis on the relationship between two- and three-dimensional form; which involved me in an additional three-dimensional and sculpture group. But generally the units dealt with point, line, plane (shape), and very particularly with analytical drawing. It should be remembered, that although the terms are used similar to those employed by Kandinsky at the Bauhaus, that work was not used as a model, in fact, we had not seen any published documentation of it at that time. Victor was probably more conversant with the historical aspect. My own research, began at the Courtauld, was based on the fundamental principles of Cubism, Constructivism, and Neo-plasticism, which of course was the source of Bauhaus developments. There is an interesting analogy which I might draw to your attention. As the Renaissance saw its course and the achievements of the High Renaissance demonstrated the achievements of Leonardo, Michelangelo, Raphael, Titian, etc. it was noticeable that the transition from the guilds to master studio practice required a further development. It became apparent that it was necessary to apply the principles and methodologies of the recent past in a cohesive pedagogical system. So the first academy was set up in Bologna by the Caracci brothers. Similarly the revolution of Cubism, the greatest single revolution in all art history and in all cultures, from which the other major developments and principles of two-dimensional and

future individuation ensued, led to the necessity to introduce the first Modern Academy in Weimar in 1919.

It is always necessary to be aware of major additions or changes of principle in art. Art education is responsible for discerning these principles and finding a pedagogical equivalent for them. As far as Britain was concerned, there had been little or no response to twentieth-century principles almost half a century later. So, one of the things we were concerned to do was to belatedly bring art education in Britain into the twentieth century. Pardon the digression.

We spent only a few days on each unit of the course, but there was a certain cohesion and continuity. Everyone experienced the same instruction in one large room and after the initial introduction, usually given by Victor, we team taught, working individually and informally in different parts of the room.

The introduction to each unit would include blackboard diagrams relating to fundamentals; for example with reference to points or small units of form, factors of relationships would be stressed; group systems considered in various relationships (closed and open, formal or informal, etc.), families of forms explored, etc., etc.

In all sections references were made to relate the abstract language we were developing to structures and patterns in nature and the students recommended to deal with them by diagrams and drawings in their notebooks. Lines were explored considering their form and character and the means of making them; fast, slow, hard and soft, etc. Then their relationships in different orientation, horizontal, parallel, intersecting, etc. All forms or elements were exploited in context obviously beginning with rectangular sheets of white paper (later coloured sheets would be used), of determined proportions and orientation. The neo-plastic principle of asymmetric balance was explored and used; generally beginning with only a limited number of elements, moving the pieces around adding and changing in a process of growth of

the image.

The basic problem was the students were already totally conditioned to subject, figuration, and generalised form, without any conception of space, pictorial or real. It was hard and intense work to get them to arrive at an intense awareness of what for them was a new experience and sense of reality. What an artist has struggled for years to achieve cannot be experienced immediately by a student. But what is remarkable is that precisely conveyed information with visual evidence can open psychological doors, which at least permits a recognition of the problem. These occasions could be very stimulating and indeed quite euphoric. They seemed memorable and exciting days. People working all day and often in the evening. We even continued talking and discussing into the night - no one even bothered to go into Scarborough. Sometimes we had a party atmosphere and I carried out some performance pieces in which I satirised art and art education. (How artists work!)

The exploration of elements, marks, lines, etc., was followed by some engagement of forms and structures. One thing relates to or leads to another, but there was always a recognition of the need for discipline; it was not a case of indulgently or waywardly doing one's own thing. A balance of freedoms and disciplines was a principle invoked from time to time. I particularly remember the efforts made when working on shape; instead of a casual outline and arbitrary filling in (arbitrariness was unacceptable!) the form, using a stump of charcoal was built up gradually, growing the form. The dynamic of the edge related to the 'weight' and axial dynamic of the 'mass'. The edge of the form would be drawn, rubbed out and redrawn until the form was dynamically determined, and the ground meeting the black edge would be confirmed with white chalk. This gave a new sense of reality and the satisfaction of an intensity of experience to people who had only known the generalised engagement of subject in predetermined selection in illusionistic space.

Although most of these early explorations were carried out in black and white, colour

was of supreme importance, as well as particularly demanding and enjoyable. It has to be understood that the students, all art school or college of education trained, had virtually no formal training in colour and its principles.

What we did in the beginning was fairly rudimentary, but so conditioned were people to tone, that some found it quite difficult to deal with even the subjective aspects of warm and cool colour. To inculcate the implications of colour in tone meant we had to deal with chromatic greys. Without the ability to 'read' and mix subtle relationships, more personal adventures would not have been possible and the complexities of relationships such as discords would also not have been possible. We worked almost all of the time using a simple two-dimensional diagram, but we also introduced more far-ranging concepts such as three-dimensional, spherical and spatial concepts were referred to (sic). At this time we also only made theoretical reference to light and additive theory. The analytical drawing was interesting insofar as it presented students for the first time with an alternative way of looking at objects and phenomena.

This last summer I ran a course in analytical drawing as it relates to Cubist principles for a group of students. It suddenly struck me that it was probably the first time in North America that such principles had been taught. Isn't it ridiculous that even now in the world's academies, that although students were expected to work in a contemporary idiom (while doing their own thing!) as soon as they go into a drawing class, they are pushed down gutters of history and more often than not they draw or are taught to draw, as if in some semblance of a nineteenth-century academy. (It's like a training in schizophrenia. Art education has often little for which to congratulate itself).

The analytical drawing was presented as dealing with more than one point of view, but this was done simply and schematically. Certainly not with the complex creative command of Cubism. Taking a flower for example, the student would draw a frontal analysis (proportions of concentric rings, the dynamic curves of a trumpet-like form, etc., etc.) then a profile, followed by a back view. Diagrams were stressed rather than

the niceties of sensitive reproductions; rather as might be done by a visually literate botanist. Scrutiny was by the intelligent discerning eye rather than an expressive gesture. These drawings were developed into or followed by colour studies of flowers, vegetables, or other natural materials in a different key or register such as leaves, stones, butterflies, etc., etc. I also gave one or two lectures, using slides to help the students to relate to what others had done and were doing. To show them how they could better read and understand the images to apply an analytical approach, understanding the language employed. There is no doubt that knowledge and appreciation of colour is another effective psychological opening door for entering into the otherwise difficult world of modern art.

Appendix 2

Outline of a typical two-week course structure, Scarborough Summer Schools [422]

Week 1

Monday a.m.

POINTS and small forms, black and white, paper and charcoal.

Exploration — marks, making forms; growth, position, location relationships. Regular and irregular form and two-dimensional space, circular and asymmetric forms.

The axes of forms; edges and character of forms; tonal range and intensity, organisation and orientation.

Monday p.m.

Groups and formats. Grids. The growth of images. The growth of ideas. Families of form.

Relationships of 2, 3, 4, etc. forms. Alternatives - use of black paper collage, or relief forms of wood, etc.

Introduction of tonal range and colour.

Tuesday a.m.

Points, continued from Monday, working towards an understanding of form and ground.

Unity and the whole, variously dynamic concepts.

Working towards personal ideas and responses, varied organisation of form and dots, e.g. rectilinear, circular, ovoid formats.

Possible invention of small forms, variations of character, e.g. hard, soft, light, dark, smaller, larger.

Tuesday p.m.

Contrasts of form, symmetry and asymmetry in grids and groups.

Introduction of colour.

Points engender lines.

Wednesday a.m.

LINE - direction, dynamic and shape.

Exploration of form and character of line, controlled line, e.g. horizontal and vertical, controlled, constructed line.

Gestural line - speed and action, horizontal and vertical, rhythm and relationships.

Black and white, figure and ground.

Line and space: infinitive organisation, length, proportion and measure.

Wednesday p.m.

Controlled systems, e.g. right angle, butt and intersection, angular lines and angular orientation, combining 2, 3, 4, etc. Lines in image-making. Pursuit of Ideas.

Variations of formats, curved lines: simple curves compound curves, arcs and parts of circles, regular waves.

Thursday a.m.

Line continued: free gestural curves - charcoal, ink, paint, black and white.

Complex curves, direction and energy, waves and spirals, concentric and asymmetric relationships, contrasts and physical character.

Chance and control, free forms and constructive organisation. Rhythm.

Thursday p.m.

Developments in three-dimensional and varied formats using balsa wood for constructions, alternative - wire (1/8" rod with pliers).

Images and ideas of a personal kind.

Friday a.m.

SHAPE & PLANE - development of the point to a shape variation of circular-growth shapes - black charcoal on white paper - addition of white chalk to 'carve' and build the shape.

Curvilinear shapes, variations and circles.

Friday p.m

The line engenders planes, e.g. by bounding the shape or the line is multiplied to build a plane (e.g. a wide brush will paint a plane).

Rectilinear planes - variations on a square, triangular planes, variations of forms.

Contrasts of form - rectilinear with curvilinear.

Metamorphosis of form, e.g. sequences from square and circle or reverse. Any other contrasting shapes.

Week 2

Monday a.m.

SHAPE by subtraction, e.g. from square or from circle.

Organisations of shapes; simultaneous infinitive development and organisation.

Variations of tone; variations of colour alternatively as coloured paper for collage relationships, e.g. one colour on coloured ground, add a colour and reorganise, continue. Explore different formats.

Exploration of divisions of formats, e.g. Golden Section proportions; Fibonacci series, etc.

Monday p.m.

Shape and space.

Introduction of colour.

Introduction of physical, tactile surfaces.

Alternative relief structures, combinations of form: relief and spatial structures.

Tuesday a.m.

Introduction to COLOUR.

Basic theory and historical background (late nineteenth century), Chevreul and simultaneous contrast.

Simple colour circle, the concept of mid-hues, e.g. reddest red.

The pigment problem, pigment and colours.

Complementaries, oppositions or 'breaking' one complementary with another to make grey.

Chromatic greys - the range. Black, chromatic blacks. The concept of white as white - colour.

The discord and variations.

Tuesday p.m.

Contrast of extension. The two axes: light and dark.

Temperature, i.e. warm and cool colour.

Colour and relationships; colour and shape, figure and ground. Colour and space; colour and light.

Wednesday a.m.

COLOUR and surface, experimental organisation.

Colour - point, line and plane; form, form and colour.

Drawing colour, drawing with colour.

The reality of colour, observation, heightened observation, observed colour; expressive colour.

Colour, shape and context.

Wednesday p.m.

Form and format (slides shown to demonstrate the use and application of colour by the Masters from the Impressionists to the Abstract Expressionists).

Colour in three-dimensions, coloured constructions. Coloured collage, coloured found objects, etc.

Thursday a.m.

ANALYTICAL DRAWING. Black and white diagrams for initial analysis - then work towards use of colour and a personal selection and range of forms, e.g. forms natural - organic - e.g. flowers, vegetables, etc. or inorganic, rocks, shells, etc.

Outside and inside of forms.

Drawing from a number of points of view.

The object in the hand, front, back, profile, sections, interiors. The engineering which reveals the poetry.

Thursday p.m.

Discovering the difference between forms - by the principles of growth and the differences and variables of one type.

Characteristics of form and colour.

The exploratory sheets as total documentation, i.e. not 'art'.

Friday a.m.

Growth and form, classification of forms.

Growth and energy. Sequences of form, constructive form, expressive form, form and ground.

Observation to invention.

Images and ideas, working in two- and three-dimensions.

The process of analysis and the process of synthesis.

Friday p.m.

The organisation of information.

Intuitive responses.

Developing a personal language.

Appendix 3

Outline of a course in Basic Form at the Scarborough Summer School c.1955 [423]

THE SCARBOROUGH SUMMER SCHOOL c.1955;
North Riding Education Committee

BASIC FORM

An eleven day course in the study of basic elements of form, colour, structure and perceptive processes.

The need for objectivity and method in the teaching of modern art is becoming increasingly evident. The development of a new approach to art teaching on purely emotional and imaginative levels has already been established in infant schools with successful results. But the need for extension on the intellectual, scientific and technical plane of the adolescent and the adult student is now necessary. The immediate requirement is for a recapitulation of fundamental principles of form structure and perceptual processes essential to the visual arts. The development of a methodical course of studies is required which will form the centre of an integrated process of teaching from which all specialised and individual activities can freely develop.

There are, of course, innumerable ways and means of conducting a basic training development. The main essential is that the course does in fact deal with primary elements of form and colour which enables the student to acquire a sustaining grammar. The problems can be so designed so that they allow every student to make a contribution to the maximum of his intellectual ability and emotional requirements.

From a constructive and analytical basis a student can develop a creative awareness and a questioning attitude to life as a whole and his work in particular.

This course, therefore, provides opportunities for the study of form and colour at all levels by analysing their fundamental comparative structure in relation to perceptual processes and natural anatomy.

The course has been divided into a developing series of studies and exercises:

1 POINT and LINE:

studies in straight and curvilinear structure and rhythm.

2 PLANE, AREA, SPACE and VOLUME:

studies in straight and curvilinear structure and rhythm.

3 TONE and COLOUR:

analytical studies

4 DRAWING from NATURE

comparative anatomy and structural analysis.

5 TECHNIQUE

lecture on synthetic materials and machine techniques.

These studies and exercises have been analysed and worked out in all their dimensional forms through the media of drawing, painting, carving, modelling and construction.

Appendix 4

Outline of a Basic Course at the Scarborough Summer School, 1956 [424]

NORTH RIDING SUMMER SCHOOL
SCARBOROUGH 1956

11 day COURSE in DRAWING, PAINTING, SCULPTURE and CONSTRUCTION

The nature of this course has differed from that of previous years in so far as it has not concentrated on providing opportunities for the student to produce complete works. Instead, the purpose has been to investigate the possibility of providing a course of basic training in keeping with the demand of modern visual art.

As modern art is 'conceptional' rather than 'perceptual', a form of laxity is necessary, whereby the student is given the means of formulating his own objective basis. Knowledge of how to reproduce nature's effects and appearances (as in naturalistic painting) gives way to knowledge of the causes by which these effects are produced. This course, therefore, provides opportunities for the study of form and colour at all levels by analysing their fundamental structure and aesthetic functions.

The course has been divided into a series of exercises beginning in two-dimensions and finishing with three.

- 1 A series of exercises in area division and relationships (pencil).
- 2 Free spatial relationships of given rectilinear areas (paper collage).
- 3 Colour analysis and association (oil paint).

Development of primary forms (other than rectilinear) and their complementaries (charcoal).

5. Analytical drawing from natural forms (pencil).
6. Development of cubic relationships in mass (carving).
7. Building in mass and development of free forms (clay modelling).
8. Spatial division and light relationships with rectilinear planes (construction).
- 9 Spatial division and relationships with straight lines
- 10 Spatial relationships in curvilinear form (wire).

Appendix 5

Outline of an experimental Basic Foundation Course at two Newcastle schools [425]

BASIC FORM

An experimental Basic Foundation course has been introduced in two secondary schools in the Newcastle area: at Kenton Comprehensive School under the direction of Mr. Peter Welton and at Longbenton County Secondary School under the direction of Mr. Colin Ross.

The content of these basic courses has been determined by the following factors:

The number of children in a yearly intake who are likely to become artists is so small that to gear a curriculum to this minority is not a satisfactory method of introducing art to the school as a whole. Generally speaking, children entering secondary schools have already lost confidence in their capacity to produce pictures which require specialised artistic skill. Some form of practice is required therefore of a more general character.

By presenting art practice in the form of basic principles, it is possible to place all children on an equal footing free of any prejudice about their ability.

How the Basic Course works

1. Each exercise has a positive objective which demands the solving of a fundamental problem of form, structure, pattern, colour and proportion.
2. No conscious attempt is made to produce a design as a purely decorative art work

in itself. That a finished piece of work should possess beauty or charm is dependent on the sensibility of the child to the problem in hand.

3. Each exercise is concerned with one or more of the fundamental properties inherent to the visual appreciation of form. These are:

- | | |
|------------|---|
| a. Lines | rhythm, contours. |
| b. Planes | surfaces, patterns. |
| c. Solids | mass and volume. |
| d. Colour | hue, value, pattern. |
| e. Texture | materials. |
| f. Space | areas, structure and proportion, intervals between parts. |

The course is a departure from the work of the Junior school where free unsophisticated self-expression in pictorial representation for all pupils continues to have a natural and valuable place.

The Professor of Fine Art is indebted to the Headmasters of these two schools for their cooperation in making it possible to show this work.

Appendix 6

An example of one of Lewis Heath's experiments [426]

TITLE: Experiment 11. THE MAGIC LINE MAKES PATTERNS.

NOTES TO BE COPIED OUT: Let us consider **DESTRUCTION** and what it means in art. Not the unfruitful destruction of the hydrogen bomb, but rather destruction that means change. You must think of paving the way for another idea, like chopping down trees destroying the trees - in order to provide wood, from which to create furniture. In a way growth is destruction. The seed is destroyed when the plant begins to grow; the egg is destroyed when the chick hatches out. Patterns grow. Design grows. It is rather like a tree that spreads out its branches as it grows. If you like to think of art as having grown from very humble seeds sown by man in prehistory in the form of simple scratched lines on the rocky walls of caves in which they lived, you will be able to get the idea of it as a plant having grown from a seed into a very flourishing vegetation.

The magic line moves from **POINT** to **POINT**, growing and changing as it does so. the flat surface of the sheet of paper must be destroyed but out of it will grow **SHAPES** and **FORMS**. These can be arranged into patterns.

REQUIREMENTS:

- (1) SHEET OF PAPER size 11" x 15"
- (2) 12" RULER
- (3) SOFT PENCIL, CRAYON, FELT-TIP, FIBRE-TIP, ETC.
- (4) PAINTS
- (5) BRUSHES
- (6) WATER
- (7) MIXING PALETTE

PRACTICAL WORK: Use your paper any way up. In this experiment you are going to make use of the continuous line method of drawing for building up a regular pattern. Stage 1. Using lightly-drawn fine lines, draw a square 9" x 9" in the centre of the paper. Stage 2. Lightly draw fine lines from corner to corner of the square, then across from points half-way along the sides. Stage 3. You may wish to draw a circle in the centre of the square; or some other regular shape. Refer to the diagram at the bottom of page 25. Stage 4. Now you may begin to draw the continuous line, filling the shapes in the pattern as suggested in the diagrams. Stage 5. Colour in the stripes, planning the colour so as to keep the brightest colour in the centre of the design. The warm colours near the centre. The cool colours on the outside. The idea is to make the centre attractive.

HOW MANY TIMES SHOULD YOU DO THIS EXPERIMENT? Three times, varying the pattern and the colour scheme each time.

Appendix 7

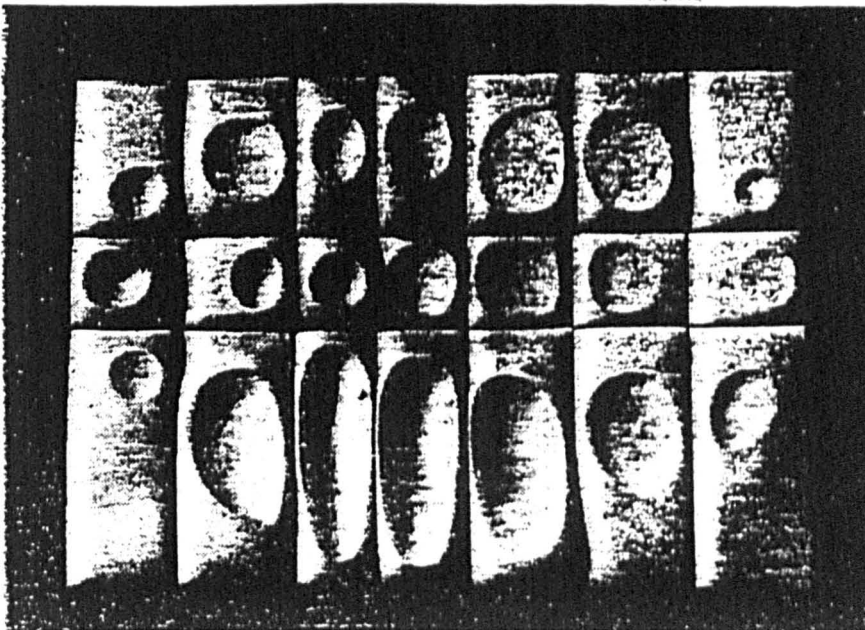
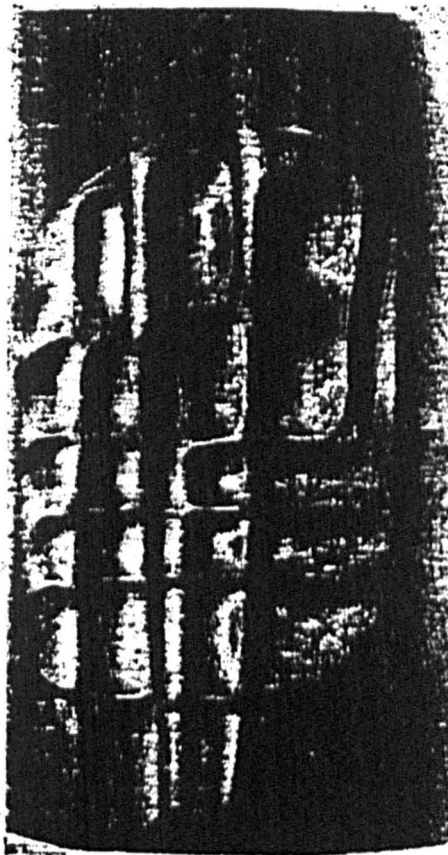
A press review of James Bradley's sculptures [427]

ART FORUM

by John
Fitz-Maurice
Mills

● Two low-relief
wood sculptures by
James Bradley.
"Felt and Seen."
Courtesy of the
artist.

EXPLORATION of the possibilities for sensitive texture, modelling, and light control in low-relief work has tempted comparatively few artists. James Bradley, born in 1919, is one who is inspired by the gentle qualities that can be achieved with this type of work. He has sensed how as the light moves during the day, it gives continual changing images to his creations. In the two examples shown, these qualities of subtlety combined with a pleasing plastic quality bring out a fresh range of effects for the artist to experiment with. After his studies were complete, James Bradley was influenced by Harry Thudron and Victor Pasmore, particularly on the basic relationships between form, mass and space. He works today mainly in wood and draws much of his information from a close study of natural forms such as water-worn pebbles, stones, rock and cave formations. The plate 'Felt and Seen' was derived from a drawing of eroded stratified rock at Newquay in Cornwall. The other illustration is a formal development from the first. This sculptor's work is in a number of permanent collections, and in 1962 he showed with the exhibition of 'Living Art' at the Municipal Gallery.



Appendix 8

A press review of James Bradley's sculptures [428]

NATURE'S WEATHERED FORMS

DAVID IRWIN

New Vision Centre

ROCKS AND pebbles weathered by sea and wind have often held artists bound in fascination. Such stones are collected, and either adapted as objets trouvés (Miro) or infuse as artistic inspiration (Hepworth).

It is to the second category that James Bradley belongs. Smooth surface textures, as if worn by water and not by tools, characterise works whose basic forms litter beaches and mould caves. Forms are hollowed out so that void is as expressive as solid: it is significant that most of his sculptures in this exhibition are called *Hollow form*.

To perceptual shapes inspired by nature, Bradley occasionally adds conceptual forms akin to primitive sculpture. Angularities of Oceanic art are blended with svelte curves of sophistication. It is in sculptures of this kind that Bradley breaks away from an obvious indebtedness to Barbara Hepworth, and conceives forms in his own imagination with some originality.

Appendix 9

Extract from an interview with Pat Cole [429]

HARRY CUNLIFFE: But some of the other things you wouldn't do, I presume? You wouldn't have tried to do? I mean, one of the exercises that Jim [Bradley] did was to point out that the spaces between dots were as important as the dots themselves.

PAT COLE: I need my memory jogging.

HC: And the same things with squares. Then that went on to area division where you have a rectangle and you can divide it up in various ways.

PC: Well, the mathematical work that we did was based on geometric shape to a great extent, but in doing that we introduced the element of, well, you can divide these shapes up [into] similar shapes again or quite different, by doing certain things to them. And yes, we did we used them. Now, I suppose one would say that we didn't use it as an art lesson as such - it was in the maths context.

HC: What I can't understand, and I wouldn't expect it to have happened, was that you just did a sort of mini Jim Bradley course with infants as you'd done yourself.

PC: No.

HC: Because, to me, that would be wrong quite honestly.

PC: No. You couldn't do that ... I think because I'd done the mini course with Jim Bradley and it influenced my outlook on the world as such, it came in a variety of ways, probably not even consciously. I think this is the thing, because if you set out to do a mathematics lesson on triangles, for instance, which would be purely shape at that age, then you suddenly think, well, we did such and such on the course with triangles - whatever.

Appendix 10

Extract from an interview with Pat Cole [430]

HARRY CUNLIFFE: Could you give me an example? You know, a sort of concrete example.

PAT COLE: I know we used to spend a lot of time - we had a beautiful view from the classroom window because we had a hut-classroom on the field and we had, as it were, quite an extensive vista with a horizon, and we used that a lot when we were painting. We'd say: 'Go and look out of the window and see what you can see. See if you can get some distance, some depth'. The distance they could understand because they knew it was quite a long way to walk, because we used to go out a lot on walks so they could walk up to the top of the hill that they could see, and we would also try to get them to paint up there. They knew it was a long way to walk and trying to get this depth and things into their painting...

HC: So they were actually painting - well, it would be schematically, wouldn't it? I mean, that wasn't interfered with because that would be wrong?

PC: Well, it was suggestion and knowing how far [to take it] because they had walked it and suggesting that they might be able to do something then because they could see that the paper was flat; but they knew it was a long way away. I know it helped in their actual paintings, there was something came out of it.

HC: You couldn't talk to them about tone. If you were talking to somebody older, you might say: 'If the tones are lighter it looks further away'.

PC: Well, absolutely, this is it. You can't with four and a half-year-olds. We used to (because I had a nursery helper as well) mix, rather than just give them the basic primary colours, we used to mix a lot of colour up for them to dip into. If you just left them they just dipped into red or green and that was it. But we sort of limited the number of colours for them to dip into and they were mixed colours to extend their colour range...

HC: ...So would you have said that these 'exercises' you were doing were really just a way of expressing things you were seeing and manipulating them rather than trying to produce finished products?

PC: I'm not sure it was as definite as that. I think it was just opening the shutters wider.

HC: You see, some people once they'd done something that they thought looked attractive as an image, would want to put a frame around it and put it on the wall.

PC: Yes. That's how we all started off. Each lesson we wanted to produce something that was set and finished.

HC: Are you saying that as you went on it was the doing that became important?

PC: Yes. More important than the end, and I think that, yes, definitely. Even now and with my own grandchildren, if they get to the point where they 'arghh', I say, 'That's alright go and put it in the bucket, you can have a go again later or not bother with it'. But once upon a time I would have said 'Oh, fancy spoiling it', but I realise that it doesn't matter that they should. And with the children at school, if they felt they were unhappy with it I'd say, 'Well, what do you want to do? Do you want it on the wall or in the file?', because they had folders for them. Or if they said, 'We want to throw it away', then they threw it away. They made the decisions, and I would say they could start again with another one or leave it or whatever. I think it's the freedom to do what they wanted. I'd been brought up where, as you said, it had to have a framework.

HC: Yes, it becomes very precious, or it can do.

PC: Yes, and I think if you can give the children freedom then that's special. Even at that young age, I mean, this is to my mind what they need without being through 'Oh, they're having a mood' or something, because it isn't...

HC: ...On Jim's [Bradley's] course you, yourself, did (I don't like the word 'exercises', but they were exercises) different forms of exercises with formal qualities you know, all the different formal qualities. We're not saying, I take it, that these four and a half-year-olds were asked to do this in the same way.

PC: One or two of the things we did but using materials suitable for them [the children] to use. In his [Bradley's] colour work the first thing he got us to do was

grids with various colours and colour-mixing, and I did this with the children. Again, a little like the colour offered in paint using a lot of magazines with paper, but starting off with a wide range of colours you can get and then sort of cutting it down, and keeping the sheets that each child had done and then letting them see (I think we probably did about three), the three that they'd done altogether when finished and deciding which they preferred.

HC: And this was a colour-mixing exercise and you felt that their reaction to it was quite normal? They weren't just following instructions?

PC: No, because as far as possible they got their own material; they had to fend for themselves a lot. They got their own magazines, their own material and cut out their own colour, but put a limit on it by the magazines offered or newspapers offered or whatever, because otherwise it would just have gone on at that age.

HC: It just seems very young that's all. I mean, four and a half is very young.

PC: Yes, that's why at that age you've got to structure it a little otherwise all you're ever going to get is a mismatch. That's what you're hoping at the end of school age, that's what they are going to have sorted out. So it might be wrong to start doing it at that age, I don't know. But a lot of them appreciated the difference between what they'd done, some of them just...what I felt was the greatest pity was that we could start that off at the beginning of their school life, but within twelve to eighteen months it was finished because there wasn't anybody else in the junior school end to carry on. But you felt that you would like to continue.

Appendix 11

Letter from the County Art Adviser for Hampshire to James Bradley [431]

Hampshire

All communications should be addressed
to the County Education Officer



R. M. MARSH, M.A.,
County Education Officer.

Please quote: CM/ART/DY Your ref.:

THE CASTLE, WINCHESTER. Tel.: 4411.

Telephone enquiries to Miss Delaney Ext.: 485

7th October 1970

Dear Jim,

You know how appreciative I am of the stimulus you are giving to Hampshire teachers, but for once I am putting it in writing. Three Head Teachers telephoned on Monday to thank us; their staff, although exhausted were bubbling with enthusiasm! I certainly do feel that this second course progressed beyond the first and that everyone including myself gained enormously from the weekend.

I would like to visit Sidcot fairly soon and I know that Bernard Brown is extremely interested too, but I will contact you again regarding dates which are convenient to you.

I have written to the Headmaster of Priestlands School thanking him for giving us such freedom and also to Paul Bush who will not pay a fee but will receive an honorarium. I know what an asset he was.

Your fee plus expenses are in the pipe-line, but I could not include the telephone costs; could you send a separate account for these and I will deal with them?

Again, many many thanks; I hope you have now recovered and that you too enjoyed the course and can find some personal gain.

Yours sincerely,

L.P. Delaney
County Art Adviser

James Bradley, Esq.,
Hawkstone,
Sidcot,
Winscombe,
Somerset.

SE

Appendix 12

Letter from the Postgraduate School of Art Education, Cardiff, to James Bradley [432]

CITY OF CARDIFF EDUCATION COMMITTEE

POST GRADUATE SCHOOL OF ART EDUCATION CARDIFF COLLEGE OF ART UNIVERSITY COLLEGE CARDIFF	THE FACULTY OF EDUCATION UNIVERSITY COLLEGE BENGHENYDD ROAD CARDIFF CF2 4AG	PROFESSOR ANDREW TAYLOR, M.A. DEAN OF FACULTY OF EDUCATION EDWARD JENKINS A.T.S. HEAD OF SCHOOL OF ART EDUCATION
---	--	---

Tel. Cardiff 44761

Our ref: JCM/EJ
20th July, 1972.

Dear Mr. Bradley,

I have been advised to write you by Ted Jenkins in connection with a request I have to make of you.

My lecturing and tutoring responsibilities for the next academic session are very closely concerned with the establishment and organising of a new Diploma Course in Curriculum Development (Art & Design). It is an 'in-service' course of one year for serving teachers on secondment. I enclose a prospectus which contains more detailed information about the course aims and objectives.

As part of the students' studies I am arranging various visits to schools/colleges in which controlled studio studies and innovatory practices are being undertaken in a positive way.

It is to this end that I write and ask whether I might bring a party of twelve students to your Department at Sidcot. If you agree to this request then may I suggest Wednesday, 6th December? I have written today to Mr. Jack Walton of the Resources Centre at Exeter University to arrange a visit there for 7th December. Thus we could proceed from Sidcot on to Exeter and restrict excessive travel.

I should be pleased to receive your comments.

Many thanks for your assistance.

Yours sincerely,

John O'Neill

John O'Neill,
Lecturer.

Appendix 13

Letter from Ralph Jeffery HMI, to James Bradley [433]



3 Newenden Road,
Greenhill,
Wigan,
Lancs.

4th August, 1972.

Dear Mr. Bradley,

I am in the process of organising a National Art Course for teachers and lecturers in Colleges of Education which will be held from 9th to 18th April next year at Bishop Otter College, Chichester. I want the theme of the course, especially as far as the practical work is concerned, to revolve around various kinds of three dimensional work. I wonder if you would be interested in coming to the course as a Group tutor? This would involve about 4 days or 5 days of practical work in a studio with a group of about 10 to 15 teachers and lecturers. It would also involve a fair amount of preparatory work on your part, especially as I should like you to work in the field of metal and plastic.

The fee is likely to be about £60 and in addition, your first-class return rail fare and subsistence at the college is paid for by the Department. There is no need at this stage to do more than let me know whether you are interested. I do hope you can come.

Best wishes,

Yours sincerely,

Ralph Jeffery

R. A. Jeffery.

Mr. Bradley,
Head of Art Department,
Sidcot School,
Sidcot, Somerset.

Appendix 14

Letter from the Bristol and Somerset Society of Architects, to James Bradley [434]

In alliance with
The Royal Institute
of British
Architects



Bristol and Somerset Society of Architects
SOUTH WEST SOMERSET GROUP

Please reply to:

G. W. Hill Esq., Dip. Arch., A.R.I.B.A.,
County Architect's Department,
County Hall,
Taunton,
Somerset.

Tel: Taunton 3451 Ext: 497

20th May, 1971

Dear Mr. Bradley,

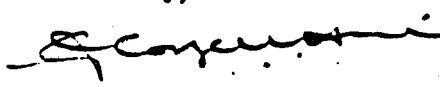
VISUAL APPRECIATION AWARD 1971

On behalf of the Group I should like to thank you most sincerely for the very enjoyable and stimulating talk you gave last Friday evening. The theme was perfect for the occasion and will, I am sure, have done much good in getting the pupils to understand what the Award is all about.

Although we were this year very limited by the School in time to put up the exhibition we were, nevertheless, very pleased that the visual perception and appreciation shown in the individual entries showed a marked improvement from previous years.

Once again, very many thanks for help in making this evening an enjoyable one by your excellent talk.

Yours sincerely,


George W. Hill
Chairman

James Bradley Esq.,
Sidcott School,
SIDCOTT,
Somerset.

GWH/SAO

*Letter re talk
to Society?*

Appendix 15

Letter from the County Art Adviser for Devon, to
James Bradley [435]

DEVON COUNTY COUNCIL



┌	Mr. James Bradley, Director of Art, Sidcot School, Winscombe, Somerset.	└	D. COOK, M.A., Ph.D. Chief Executive Officer
└	Your Ref.	┌	COUNTY HALL EXETER, EX2 4QG
Please quote	Your Ref.	Telephone Enquiries to	Telephone : Exeter 77977 STD Code : 0392-77977
RTC/LO		Mr. Clement : Extension:386.	Date
			15th September 1971

Dear Jim,

I hope we can get together for a couple of hours around half-term to have some preliminary discussions about the In-Service Course at Dartington in January. You will be getting an official invitation to tutor the course from the University very soon.

I know that Friday is a good day for you. Can I come to see you on Friday, 29th October? If this is your half-term perhaps you could let me have an alternative date near this. Looking forward to seeing you again soon.

Yours sincerely,

Bobs Clement

R.T. CLEMENT
County Art Adviser.

P.S. Malcolm Ross, Director of Arts & Adolescents Schools Council Exmouth is sending you a copy of the research paper I have just completed for them - (the reason for my last visit!) - for your comment.

Appendix 16

Letter from the School Broadcasting Council, to James Bradley [436]

The School Broadcasting Council for the United Kingdom

CHAIRMAN : C. F. Carter, M.A.

SECRETARY : R. C. Steele, M.A.

EDUCATION OFFICER

SOUTH WESTERN DIVISION :

J. P. Reid, M.A.

TELEPHONE AND TELEGRAMS :

BRISTOL 32211

Broadcasting House,
23 Whiteladies Road,
Clifton,
Bristol, 8

25th January 1967

Dear Mr. Bradley,

Thank you very much for agreeing to meet Miss Moira Doolan (an Assistant Head of School Broadcasting) and Miss Joan Griffiths (the new Producer of the series 'Art and Design') and to show them the work of your department.

Mr. Reid (BBC Education Officer for this area) will bring them to the school at 10.00 a.m. on Wednesday, 8th February - which you and the Headmaster have kindly agreed will be a convenient time.

Thank you for your cooperation.

Yours sincerely,

Anne Meadows.

(Anne Meadows) (Mrs.)
Secretary to Mr. Reid

James T. Bradley, Esq.,
Head of Art Department,
Sidcot School,
Sidcot,
Somerset.

Appendix 17

Letter from the BBC, to James Bradley [437]



BRITISH BROADCASTING CORPORATION
VILLIERS HOUSE HAVEN GREEN EALING W5
TELEPHONE 01-743 8000 TELEGRAMS BROADCASTS LONDON TELEX
CABLES BROADCASTS LONDON-W1 TELEX 22182

2nd July, 1968

Dear Mr. Bradley,

I hope you have now received the film strips safely. We enjoyed seeing them very much and found them really helpful. It made me very sad that we could not do several series on the same lines.

I had some trouble meeting my friend the photographer. She is also taken away by various assignments. I met her two days ago, and we discussed the subjects you had given me on the lists. She thinks she can find some photographs which may be what you want. She will try to send them to you by the end of this week for you to look at and give an opinion on. She has always done extremely good work for us, and as she is a free-lance, would be able to work for you.

I do hope you will find them useful, and of course she is well prepared, if you find any of them interesting and like her style, to take the others for you specially.

Best wishes for the book.

Yours sincerely,

A handwritten signature in cursive script that reads 'Andree Molyneux'.

(Andree Molyneux)
Production Assistant, Schools Television

Mr. Bradley,
Sidcott School,
Winscombe,
Nr. Bristol.

Appendix 18

Letter from Bramley Grange College, Leeds, to James Bradley [438]

COUNTY COUNCIL OF THE WEST RIDING OF YORKSHIRE EDUCATION COMMITTEE

Bramley Grange College

THORNER, NEAR LEEDS. THORNER 202

Warden: MISS D. M. HODGSON

DMH/IKR

29th May, 1963.

Dear Mr. Bradley,

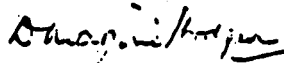
Re: Course 35. 1st-3rd October.
Foundation Courses in Art.

Bramley Grange is a West Riding Education Committee In-Service Training College for Further Education. In October we are arranging with the Yorkshire Council for Further Education, a conference on "Foundation Courses in Art". It has been suggested by Mr. Donald Marriott, the Senior Adviser for Art in the West Riding and by Mr. Taylor the Principal of the Leeds College of Art, that you are just the person to talk to the course about the advantages and disadvantages of Foundation Course study being carried out in the Sixth Form, rather than in the Colleges.

The Programme for the course which starts on Friday evening 25th October and finishes on Sunday afternoon 27th October, includes an opening address by one of Her Majesty's Inspectors, then on Saturday the talk suggested above followed by another from someone from the Colleges' point of view and later that day a discussion on the advantages of generalisation versus specialisation. The Sunday morning will cover some aspect of more detailed investigation into future policy.

I do hope that you will be able to accept this invitation. If so we will be happy to accommodate you overnight, to pay you a fee of £5. 5. 0d. and to pay first class rail fares.

Yours sincerely,



D. M. HODGSON.

Warden.

J. Bradley, Esq.,
Sisbot School,
WINSBORNE,
SOMERSET.

Appendix 19

Letter from F. Walsh HMI, to James Bradley; papers associated with the Conference for LEA Art Advisers and Inspectors, Dartington, 2-7 June 1969 [439]



Albany

Clarendon Rd

Bath. Tel 5787.

BA2 4NH.

20 April 1969.

Dear Mr Bradley,

Art Advisers Conference, Dartington

2-7 June 1969.

I am assisting my colleague, Miss Imble with the above and I am delighted to hear that you are giving a lecture. I believe you are to speak after dinner on Tuesday 3rd June.

The main purpose of this letter is to ask your requirements about accommodation. I am anxious to settle arrangements as we are rather pressed for rooms at the Devon Centre.

owing to the large numbers wishing to attend.
Would I be right in assuming that you
will require a room etc. on Tuesday evening
3rd June?

Also, if you are travelling by train
I will make arrangements for you to be met
at Totnes, if you would let me know your
time of arrival.

Will you wish to show slides and/or
pupils work? Perhaps you would let me
know and I will do my best to assist.

I look forward to hearing from you -
as soon as convenient.

With kind regards,

Yours sincerely,

F. Walsh. H.M.

Conference for Local Education Authority Art Advisers and Inspectors

Director

Miss C. M. Smale H.M.I.

Bursar

Mr. F. Walsh H.M.I.

Staff

Mr. R. Jeffery H.M.I.

Mr. T. Keay H.M.I.

Mr. A. King H.M.I.

Miss P. Wallis-Myers H.M.I.

Mr. P. Young H.M.I.

Visiting Lecturers
and Speakers

Mr. M. de Sausmarez - Principal of Byam Shaw School of Art.

Mr. P. E. Daunt - Headmaster of The Thomas Bennett Comprehensive School.

Mr. J. Bradley - Head of the Art Department, Sidcot School.

Mr. P. Green - Head of the Department of Art Teacher Training,
Hornsey College of Art.

Mrs. M. Mainstone - Victoria and Albert Museum.

Miss M. Lewis H.M.I.

Mr. C. Pickering H.M.I.

Mr. R. Richardson - H.M. Chief Inspector.

CONFERENCE FOR LOCAL EDUCATION AUTHORITY ART ADVISERS AND INSPECTORS JUNE 2nd-7th 1969

"THE TEACHING OF ART IN SCHOOLS" THE DEVON CENTRE, DARTINGTON TOTNES, DEVON

Mon. June 2nd.	9.30-10.30		11-12.30		2.0-4.0			8.15
					Arrival for Tea at 4.0 p.m. onwards		General Meeting 5.30	Opening of the Conference Mr. Peter Cox Principal of Dartington College of Arts
Tues. June 3rd.	"Innovation and Continuity in Art Education" Mr. M. de Saumarez		Discussion		"The Balanced Curriculum" Mr. P. E. Daunt		Free	"Art in the Secondary School - Involvement at all Stages" Mr. J. Bradley
Wed. June 4th.	"Art in the Vith Form - Apathy, Achievement and Ambition" Mr. T.C. Keay H.M.I.	COFFEE	Discussion	LUNCH	To be arranged	TEA	Free	"Art in Further Education" Mr. A. King H.M.I.
Thurs. June 5th.	Art in Primary Education. Discussion introduced by Miss M. Lewis H.M.I.		Discussion		Free		"Is there a place for Traditional Crafts?" Miss C. M. Saale H.M.I.	"Perigrinations in Book Collecting" Mr. C. L. Pickering H.M.I.
Fri. June 6th.	The Use of Art Galleries and Museum Loan Collections - Discussion		Discussion		"The Changing Role of Art Education" Mr. P. Green		Reports from Discussion Groups	Final Session of the Conference Mr. R. Richardson H.M.I.

Sat. Depart.

Appendix 20

Letter from the Chief Inspector for Education, Northumberland, to James Bradley [440]



County of Northumberland
Education Department
County Hall
Newcastle upon Tyne NE1 1RX
Telephone Newcastle (0632) 27411

M H Trollope M.A.
Director of Education

Reference

JCD/KW

26th January, 1970

In-Service Course, April, 1970.
Northumberland College of Education, Ponteland

Dear Mr. Bradley,

Thank you for your reply to the invitation to address the group of Art and Craft Teachers. We are pleased to learn that you are able to accept and that you will be coming to the Northumberland College for this engagement on Wednesday, 15th April, from 2.15 p.m. to 3.30 p.m.

We regret that regulations make it impossible for the County Treasurer to meet a claim for car-travel from Sidcot. Of course many lecturers use their cars while claiming the regulation first-class train fare.

If you decide to do this, it would benefit our teachers, in that they would be able to see the work of your pupils. In these circumstances it could be a partial recompense if you were to claim a fee of £12. 12s. Cd. for the lecture, rather than the £8. 8s. Od. which you mention in your letter.

Perhaps you would let us know how you plan to travel, so that arrangements may be made to meet you at Newcastle Central Station if you decide to use the train.

Yours sincerely,

A handwritten signature in cursive script, appearing to read 'M. H. Trollope'.

Chief Inspector

James Bradley, Esq.,
Hawkstone,
Sidcot,
Winscombe,
Somerset.

Appendix 21

Letter from the Postgraduate School of Art Education, Cardiff, to James Bradley [441]

CITY OF CARDIFF EDUCATION COMMITTEE

POST GRADUATE SCHOOL OF ART EDUCATION CARDIFF COLLEGE OF ART UNIVERSITY COLLEGE CARDIFF	THE FACULTY OF EDUCATION UNIVERSITY COLLEGE SENGHENYDD ROAD CARDIFF CF1 4AG	PROFESSOR ANDREW TAYLOR, M.A. DEAN OF FACULTY OF EDUCATION EDWARD JENKINS A.T.O. HEAD OF SCHOOL OF ART EDUCATION
---	--	---

Our ref: MS/MC.

2nd October, 1970.

Dear Mr. Bradley,

I am writing from the Art Education Department in Cardiff. You had a visit last year from some of our students doing a Diploma in Education year here, and they apparently enjoyed their visit very much.

Within our department we also have a course of 55 students doing their Art Teacher's Certificate. I am trying to organise a series of lectures for them for this coming year, and I wondered if you would be interested in coming down here to talk to them on the sort of work you are doing in your school. We can offer you a fee of 20 gns. for the visit. The department has an informal atmosphere and I am sure the students would be keen to ask questions. We have facilities for the showing of slides or films should you require them.

The students will be just starting teaching practice in secondary schools at the end of this term, and will be doing their block practice next term. If you were able to come towards the end of this term, or the beginning of next, it would fit in well with their other work.

The days we have available for lectures are normally Thursday or Friday mornings.

Could I tentatively suggest some actual dates which are not yet booked - in case you are interested.

Thursday	12th November	(11.00 a.m.)
Friday	13th November	(11.00 a.m.)
Friday	20th November	(11.00 a.m.)
Friday	27th November	(11.00 a.m.)
Thursday	3rd December	(11.00 a.m.)
Friday	4th December	(11.00 a.m.)

I look forward to hearing from you, and do hope you are interested in coming.

Yours sincerely,

Meira Stockl

Meira Stockl (Mrs.)
Lecturer.

Mr. J. Bradley,
Sidcot School,
Sidcot,
Nr. Winscombe,
Somerset.

Appendix 22

Letter from the Schools Council — Art and Craft Education 8-13, to James Bradley [442]

01-192-3856

DIRECTORS: CHARITY JAMES, SCOTT ROBERTSON, MICHAEL LAYTON. PROJECT OFFICERS: HELEN GRAY, KEITH GENTLE

7/3/70

Dear Mr. Bradley,

The above named project are bringing together a small number of people who believe in the unique value of working with materials for the development of the human personality. We hope that, by putting ourselves in an enquiry situation with the availability of Goldsmiths' College workshops, the real values and conditions for work with materials will emerge. The aims and ideas behind this course (seminar) are set out in the accompanying sheet.

Paul Mignell has agreed to take part in this seminar and mentioned your name to me as a person who could make a valuable contribution to it. I would be most interested to discuss this seminar and the work of our project with you. Perhaps if you could let me have a phone number to contact you, or you phone me, we could arrange to meet.

If you felt it a good idea, I would be happy to come to Somerset.

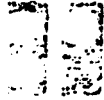
Yours sincerely,

Keith Gentle
Keith Gentle.

James Bradley Esq.,
Head of Art,
Sidcot school,
Wincoburn,
Somerset.

Appendix 23

Letter from the Department of Education Studies, Brighton Polytechnic, to James Bradley [443]



Director G R HALL BSc CEng FRIC FInstP

Mr I Bradley
Art and Design Department
Sidcot School
Winscombe
Somerset

Department of Educational Studies
Head Dennis Davis ATD
2 Sussex Square Brighton BN2 1FJ
Telephone 0273-64141

Brighton
Polytechnic

24th July 1973

Dear Mr Bradley

Art Teacher's Certificate Course Lecture

One of the ways in which we try to start ATC students thinking about art education in secondary schools is to encourage them to consider a variety of approaches to the problem as seen in the work of several practising art teachers. In the past, several teachers have come to the department to describe their approach and, if possible, show examples of children's work.

I am writing to invite you to speak to next year's course in this context. It would involve a lecture to about fifty students from 11.00 to 12 noon and a repeat performance to the other half of the course at 1.30 pm.

The day concerned would be Thursday 15th November and the fee payable would be £8.24 plus travelling expenses.

I sincerely hope you will be able to help.

Yours sincerely

Colin Robinson

Colin Robinson
Course Co-ordinator

Appendix 24

Letter from Richard Carline, to James Bradley [444]

UNIVERSITY OF CAMBRIDGE LOCAL EXAMINATIONS SYNDICATE

General Secretary: T. S. WYATT, M.A.
Deputy Secretary: A. V. HARDY, M.A.
Assistant Secretaries: E. J. SAUNDERS, M.A.
D. GARBUTT, M.A.
MISS J. M. BURCHNALL, M.A.



SYNDICATE BUILDINGS
CAMBRIDGE
Telegrams: SYNDICATE, CAMBRIDGE
Telephone: CAMBRIDGE 54883

When replying please quote

17 Pond Street
Hampstead
London NW3.
20 Feb 1965

My dear Bradley

You have probably wondered as not hearing from me since the delightful visit you gave me last December when I visited Silsoe.

The fact is that December & January are exceptionally busy times in the Examinings as we have the Overseas work in enormous quantities & more Examiners, even, than in the Summer - I had to be often at Cambridge & I am afraid all my private correspondence has to be laid on one side & I am not even able to pick it up again. I still have your notes, but apart from a glance during the journey home from Silsoe, I have not been able to study your interesting document & I will retain it, if I may, for a while longer.

We are planning an Exhibition for next October, but I will let you know of its materialities as I hope.

Meanwhile I hope to see you again - in the not too distant future with best regards to your

Your wife
from
Richard Carline.

Appendix 25

Letter from Richard Brayshaw, Headmaster of Sidcot School, to James Bradley [445]

HEADMASTER:
RICHARD N. BRAYSHAW, M.A.
HEADMISTRESS:
E. MARY HOOPER, B.A.

SIDCOT SCHOOL
WINSCOMBE
SOMERSET

SECRETARY AND CHURCH:
WILLIAM BROWN, A.C.I.S.
TELEPHONE: WINSCOMBE 3102

RNB/MC

4th October, 1965.

James T. Bradley

Dear Jim,

At their meeting on Saturday, 2nd October, the Committee expressed themselves extremely pleased with the Art results in public examinations this year and I was asked to convey to you their very great appreciation for all that you are doing. One hundred per cent success at both Ordinary and Advanced Level is really quite exceptional and the Committee particularly appreciate the reputation Sidcot Art is getting all over the country. I am glad to join with them in this expression of thanks and congratulation.

Yours sincerely,

Richard

Appendix 26

Letter from R. M. Rossetti, to James Bradley [446]

120, Cromwell Road, Bristol. 6.

15th February, 1967

Dear Mr. Bradley,

I would have liked to chat with you after your talk at the Building Centre, but felt lousy with impending 'flu and couldn't stay on.

You probably gathered I had some misgivings about your method of teaching art.

I felt this first when you gave a talk, in Birmingham, I think, about 4 years ago at an ATD-centres conference, and I came on Monday to see whether you had expanded or altered your approach. Your method, however, seems to be essentially the same now as it was then, and I think it gives many points for serious thought. I hope you will forgive me if I touch on these a little.

You said you took no note of a child's previous art expression, but started the children, when they came to you at age 11, with a clean slate. I do not think you will find any educationalist today who will endorse the "clean-slate" approach. Education is a continuous process: from the home to primary school, from primary to secondary, secondary to college or university. Your method seems to ignore this.

Secondly, your beginning with analysed units is educationally open to question. In writing it means beginning reading with single letters - Pestalozzi's mistake. Letters are meaningless: words are the units of meaning, just as the sentence is the unit of of sense. Your early lessons may likewise be meaningless to children. Working with one

dot or one square gives little or no scope for individual differences. Placing several squares, with the injunction to make all intervals different, is likewise deficient in scope. This injunction is an arbitrary rule of the game, which you impose. You thus have the responsibility of satisfying yourself that these rules (a) are valid and (b) must be inculcated in 11-year-olds. All this is open to question.

Your didactic implies that there are general rules of satisfactory arrangement and that young people should learn them through planned exercises. These assumptions are not axiomatic and, for my part, I do not believe they are true.

Although you proceed from the simple (or rather simplified) to the complex, the artists whose work you used as illustrations - Mondrian and Pasmore - had developed in the opposite direction - from the complex to the simple. This too is worth thinking about.

You speak of the early exercises (for exercises they are, however coy you are of the term) as demanding no technical skill. If this is so it is equally true that they debar technical skill.

You also asserted that if a young child is invited to make a design, it will commonly begin by cutting off the corners and placing a shape in the middle. My experience with children does not support this dictum. Children have many ways of organising a space. Educationalists also agree that they have a natural sense of design that differs from child to child. Your aim is to replace this with your own interpretation of design, which, however logical it appears to you, is really questionable dogma. I am aware that something of this kind had a certain currency among schools of art when there were raw to the demands of the new Dip. A. D., but this short and desperate fashion has, I think, largely gone, and your methods may very well be a lot of old hat today, if you will forgive the expression. Your experience with the Royal College may be pointing that way.

At the meeting I expressed misgiving at the strongly formal character of your exercises. Despite your several references to emotional expression, the approach is largely intellectual. This may be your way of seeing and working, but it is not, for instance, mine, nor that of all children, which is what your method implies.

You also seem to assume that pictures are made from rules. I would say rather that art critics have, in the past, made rules of composition from pictures, but I don't think anyone does this today.

I acknowledge that you included, besides intellectual work, intuitive operations. This is running true to form, for the art colleges did this too, and some may still be doing it. I would just like to point out that formal analysis and intuitive creation are equally non-committal. The committal side of art includes emotion, vision, conscious content - and all this is absent from analytical and intuitive work. For this personal side you therefore provide little or no scope.

Your dogma extends to colour. I may say I found your "discord" distinctly agreeable, but even if it jarred, one might have an expressive use for it. I must add that your colour wheel was in terms of pigment instead of perception and therefore gave wrong complementaries* and could not be used for any valid colour theory. I do not wish to stress this, since I think the theory of colour perception has very little relevance to making works of art.

You suggested the alternative to your type of teaching was no teaching. I would say the true alternative is another way of teaching: one that is liberal instead of dogmatic.

I am aware your total outlook on the teaching of art has a different basis from the one implied in my questions, and that in building up your system of filmstrips you are consolidating your basis all the time. You may have plans to publish your filmstrips or to write a book. I realise it may seem unkind to advise caution, but it is only fair to point

out that any such publication may provoke the kind of criticism I am offering.

I suggest also that the two [?] children who appreciated formal elements in Picasso's pictures through having worked through formal exercises with you were responding merely to form and not to content or expression.

I frankly do not see what is wrong in wanting to paint Uncle Joe.

And when you said that the children in their spare time could do anything in art they liked, you still left the question open. One still wants to know: what kind of art do they do at other times? The same as with you? If so, are they expanding, or working within a comfortable formula? If they work in another way, are they keener on their lessons? Above all, what is your attitude to this other work? If they feel impelled to do no art in their spare time, how do you interpret this?

I may say there is one side of your teaching I most warmly approve of, and that is your stimulating their visual curiosity and enjoyment. Whether a child is a visual or non-visual artist, this can do nothing but good, provided one does not insist on every child working directly from such visual experience.

I am aware some of my questions may be off the mark or may assume a flaw which your evidence can easily confute. Please believe that this letter has been promoted by interest in your talk and in your role as a teacher.

Yours sincerely,

Reto Rossetti.

* Maurice de Saumarez makes the same mistake in his book *Basic Design*.

Appendix 27

Extract from a conversation between the author and James Bradley [447]

JB: The putting up of pictures...never ever anything that came from outside. I never ever put up anything that was a reproduction of a Piero della Francesca, or anything. In the library they were in books, yes, but nothing was put like that. It was all 'home grown' if you'd like to use that expression, so that it had the continuation - had I put up the Piero della Francesca it would have had no connection to what the kids were doing.

HC: Although you saw the connection?

JB: Of course, yes, but that's a different thing.

HC: Don't you think that art education is not just about learning to 'see' and learning to produce valuable ways of expressing visual phenomena, but also about understanding what art is in the context of the world and in the context of history, as well?

JB: I think that's a separate thing, in a way.

HC: And if you do, were you not holding back a vast area of knowledge from them?

JB: No, its like introducing particle physics to someone who's experimenting very simply with electricity. In other words, it's putting them far along the field which they might never achieve. That is not to say that they won't be aware of what's happening in the process of reading a newspaper or looking at a magazine. But as far as the teaching of visual education was concerned, as I saw it, the time that I had available would best be spent in cultivating the trial and error experimental approach. So the time I had at my disposal I considered to be essentially placed in that category. Not that I belittle the fact, in fact far from it, the connection between art and social...[aspects]. Ideally this should be taken on by, as indeed we did in the sixth form, between the historian and the art teacher and so on, and we did

this in the sixth form general courses. But as to introducing it in the early stages, as I said, the analogy still rises that you wouldn't teach anything to do with particle physics.

HC: But, I put this to you as a possibility. If the children saw the slide of the Somerset Levels that, it does, it does to me, it makes the penny drop immediately, without my wanting to imitate it and it makes me understand what they [the pupils] were doing. Would it not be true to say that artists' work shown to them at the appropriate moment would have helped them to understand issues of growth or whatever they were doing?

JB: As I mentioned earlier, had the visual aids technology been as it is today I would probably have shown a photograph of the Somerset Levels, but certainly not someone else's painting.

HC: But why not?

JB: Perhaps that's a peccadillo of mine. Because, I think, that it's showing an interpretation of what's there, so it's *second-hand* in that sense.

HC: So you had a fear, if that's the right word, that by seeing somebody *else's painting* they would not transfer the meaning of it, they would be inclined to make a pastiche of it?

JB: Yes, only because that's been the general [trend]. It's so ingrained in people that art teaching is the atelier system, that you copy the artist.

HC: I would have thought, personally, that some of the grids that Klee did when you were on the colour grids, would have been...you could have said that, for instance, that in some of the colour grids of Klee where, it is light colour in the centre or dark colour on the outside, it was very similar to what you did...Using Klee as a sort of lever to understand it.

JB: Paul Klee had a particular interpretation of his own.

HC: Well, I know, but you didn't need to go into that. It was the visual reference. Just as the Somerset Levels are in bands, Paul Klee's paintings are in areas of colour, and some are dark and some are light or some are cool and some are warm

JB: It is better when they see it in the library and they say: 'Oh! yes, you know...'

HC: Yes, but would they do that?

JB: They did, quite often.

HC: Would they follow it through?

JB: Yet again, Paul Klee had a particular sense of humour in many parts of his work.

HC: Yes, but don't get me wrong, I'm not trying to introduce them to Paul Klee's motives, intellectual motives. Just on a purely visual level that Paul Klee's paintings or Mondrian's paintings were divisions of area, and they were doing divisions of area.

JB: Yes, but then again, they would have thought, and they would think, and this is eleven-year-olds, that I'm, in fact, prescribing these things as being ultimate, that I'm putting in front of them 'this is what you have got to achieve'.

HC: But, you could have put alongside some of Klee's grids some of de Stael's grids which are completely different.

JB: Yes, but once again you are showing how somebody else used the thing before the children have, in fact,...[done their own work].

HC: Well, it didn't need to come before it could have come after.

JB: Well, it might have done.

HC: Could it be a peccadillo of yours?

JB: It could be, but it's held very sincerely, this. I feel that the time allocated...if I'd got a lifetime it would be different. And also, it seemed to me better to show examples from reality (shows a photograph of a natural form suggesting dots, as if someone had made marks with a felt-tip pen).

HC: People would argue: what's the difference between showing a child this or the actual thing, which would be better, and a painting by Paul Klee, or somebody else.

JB: Well, because Paul Klee is an *interpretation* of the natural phenomena, he's putting himself into it. Whereas you're trying to introduce children to *building up* visual literacy so that they can, in fact, for example, interpret that [points to photograph] like Klee interpreted it, or anybody. And also be able to put their own experience into whatever they see of another photograph or what have you.

HC: I'll accept that, but it does presuppose that children should look only at nature as a starting point for any art activity. Why is it not valid that they can look at other things, like painters' work?.....

JB: Well, they are not in the first instance, they are not looking at anything, they are just playing around with dots, it's a game.

HC: Yes, but you could argue that, you say that when you show them this (points to photograph), at a later stage, that this is where the idea is seen in nature, so that's the validity of it, what you are doing.

JB: No, the recognition of it, not the validity of it.

HC: Well, the recognition of it. But, there is no validity in using Mondrian's painting, although there's a recognition in Mondrian's painting.

JB: Now, this photograph I selected and put a frame round it. In the process of putting a frame round it I've selected where these dots go. In other words, it's like Pasmore said, that figurative painting, like landscape painting, is the exploitation of the accident. I've exploited this accident and put a frame round it, that's me! But what I would hope would happen was that when the kids, having played around with dots and appreciated the game of it, that they would see this on the wall and they would do their own selection.

HC: I accept that. All I'm saying is that I can't see the difference between doing that and, you see, When Mondrian does a painting (points to photograph), that's your selection, that's his selection.

JB: Yes, of course, but I wouldn't show *this* (points to photograph), not until after the event.

HC: No, but I'm talking after the event. I'm saying that there is a presupposition that the only valid terms of reference are, perhaps, natural form phenomena. Now, I'm saying that there are other stimuli to art and one of them could be paintings by artists. You know, there's no difference, to me, between showing them that (points to photograph) after the event, which is your selection of a natural phenomenon and showing them a painting by Mondrian, which is his selection; from where it comes no one knows, we don't need to know.

JB: I take the point ...

HC: Could you not conceive of an art education which was, perhaps... you could arrive at a similar idea by looking at examples, after the event, of different artists doing similar things?

JB: Yes, you could, but in the process of looking...yes, you could really, but, I mean, time's the element.

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- 5 *Ibid.*
- 6 *Ibid.*, p. 171.
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- 9 *Ibid.*, pp. 13-18.
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- 19 *Ibid.*, p. 16.
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- 21 *Ibid.*, p. 12.
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- 23 *Ibid.*, p. 141
- 24 GAITSKILL, C. D. (1953) in: HARRISON, E. *Self-expression Through Art. An Introduction to Teaching and Appreciation*. Toronto, W. J. Gage & Co, Ltd., p. vii.
- 25 *Ibid.*, HARRISON, E., p. 4.
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- 30 The work was unlike any other seen at the 1956 SEA conference. It consisted mainly of reliefs, mobiles and constructions made in a variety of materials. At the Joseph Rowntree secondary modern school the children had easily transferred their attention from this work to objective and imaginative drawings and paintings. In all of the work the children were concerned with abstract concepts, especially colour and shape, and 'the ability to organise these factors intelligently'. *Ibid.*, p. 19.
- 31 *Ibid.*
- 32 Especially A. Ehrenzweig and V. Lowenfeld.
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- 43 THISTLEWOOD, D. (1981), *op. cit.*
- 44 HAMILTON, R. (1974) Transcript from a conversation with Peter Sinclair, 6 October. NAEA BH/RV/PL/00007.
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- 46 FORREST, E. (1984), *op. cit.*, p. 191.
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- 53 PASMORE, V. (1983b), *op. cit.*,
- 54 YEOMANS, R. (1988) Basic design and the pedagogy of Richard Hamilton,
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- 57 PASMORE, V. (1983b), *op. cit.*
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- 59 REICHARDT, J. (1962), *op. cit.*
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- 78 See READ, H. (1943), *op. cit.*, pp. 208-209.
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- 86 THISTLEWOOD, D. (1981), *op. cit.*, p. 26.
- 87 Hudson's teaching career in Britain spans many years and includes, after Lowestoft, lectureships at Leeds and Leicester Colleges of Art and as Director of Studies at Cardiff College of Art (see THISTLEWOOD, D. (1981), *op. cit.*, pp. 38-44). In each college he devised and developed a curriculum based on basic form which made manifest his philosophy of art and design education.
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- 91 See FORREST, E. (1984), *op. cit.*, for a comprehensive, factual history of Thubron's professional life.
- 92 FORREST, E. (1985), *op. cit.*, p. 151.
- 93 Two main preoccupations run through Thubron's teaching, the figure and the forces that operate on the figure. At various times he organised *drawing* courses. Sometimes the model would be placed inside a strung cubic frame to

emphasise and dramatise the inescapable problems of spatial relationships, but more often the students would be encouraged to put all of what they saw down which meant, inevitably, that they would find that they couldn't, that they would have to break down before they could build up again. They would be brought face to face with their own beings in a mirror that they would be taught to look through as well as at. This was what gave Thubron's courses their extraordinary vitality. Ruskin said that the Fine Arts are those which require 'head, heart and hand'. Thubron is always after showing his students that if their brains are alert to the physics of light as well as to perspective, to relativity theory as well as to colour theory; if their hands are aware of the textures and possibilities of specifically twentieth-century materials as well as of the new possibilities of materials that have always been to the artists hand, then the possibilities for developing new languages and re-animating old are infinite.' This passage is taken from SHUTTLEWORTH, M., *cat. of an exhibition of Harry Thubron's work*, Serpentine Gallery, London, 23 Oct.-21 Nov., 1976.

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- 97 HUDSON, T. (1993a) Letter to the author, 3 February.
- 98 Apart from the Summer Schools at Scarborough there were Winter Schools at Leeds College of Art during 1958 and 1959 and a further Summer School at Boxford in 1961 (see LYNTON, N. (1986), *op. cit.*, p. 17). Later, between 1963 and 1969, similar courses were run at Barry to 'upgrade the skills' of teachers. Local artists and students also attended as well as professional artists: John Walker, John Hoyland and Bridget Riley (see FORREST, E. (1984), *op. cit.*, pp. 145-148.
- 99 Most of the information about the Summer Schools at Scarborough has come from a recollection of events provided by Tom Hudson through the following sources: (1988a) Tape-recorded letters to the author, *op. cit.*; (1992) Letter to the author, 2 January; (1993a) Letter to the author, *op. cit.*; (1993b) Letter to the

- author, 9 August.
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- 102 See Appendices 1 and 2 for more detailed information on the structure of typical basic courses at the Scarborough Summer Schools.
- 103 See Appendices 3 and 4. It is not clear who wrote the original statements
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- 119 See Appendix 6 for an example of one of Heath's 'experiments'.

- 120 SEA conference (1956), *op. cit.*, p. 6.
- 121 ROBERTSON, S (1963), *op. cit.*, p. 49.
- 122 FORREST, E (1985), *op. cit.*, p. 165.
- 123 John Skeaping said that Sidcot was one of the few schools where art was taught at a professional level and was thought of as an essential subject. He continued: 'Many people will not understand this exhibition because it does not represent what they know or understand to be art, but when they send their children to school they expect them to be taught the very latest in sciences and mathematics, and the same thing applies to art.' *Weston-super-Mare Mercury*, 24 April, 1959.
- 124 BRADLEY, J. (1988) Tape-recorded conversation with the author, at Winscombe, Avon, 15-16 February. Bradley's philosophy and details of his working methods are taken from this conversation unless otherwise stated.
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- 126 *Ibid.*
- 127 BRADLEY, J. (1962) Gallery card to an exhibition of pupils' work from Sidcot School. Arnolfini Gallery, Bristol, 7 July to 8 August.
- 128 The art room at Sidcot School was provided with display board from floor to ceiling. Bradley referred to these display areas as his 'teaching walls'.
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- 132 ROWLAND, K. (1968) *Learning to See: Teacher's Book*. London, Ginn, p. 8.
- 133 BRADLEY, J. (1988), *op. cit.*
- 134 See DA VINCI, L. *Treatise on Painting (Codex Urbinas Latinus 1270)*, trans. McMAHON, A. P. (1956), vol. 1. Princeton, New Jersey, Princeton University Press, p. 4.
- 135 ROWLAND, K. (1968) *Learning to See: Teacher's Book 3*. London, Ginn, p. 8.

- 136 LANGER, S.K. (1953) *Feeling and Form*. London, Routledge & Kegan Paul, p. 73.
- 137 BRADLEY, J. (1988), *op. cit.*
- 138 *Ibid.*
- 139 *Ibid.*
- 140 Bradley was a practising artist during the 1950s and '60s and for many years exhibited painting and sculpture at various galleries: Royal West of England Academy, Bristol, Manchester, Bradford, Leeds, Bridgewater, Weston-super-Mare, Newcastle, Drian, London and The New Vision Centre, London. See also Appendices 6 and 7.
- 141 BATTEN, C. (1991) Tape-recorded conversation with the author, 13 April.
- 142 HUDSON, T. (1966) Creativity and anti-art, *Design Education One*, London, Postgraduate Studies, Hornsey College of Art, p. 21.
- 143 *Ibid.*, p. 22.
- 144 WEBB, P. (1991) Tape-recorded conversation with the author, 14 April.
- 145 *Ibid.*
- 146 *Ibid.*
- 147 According to Webb, there were few professional disagreements *within the* department (none with her) and those that did appear were soon resolved.
- 148 During Bradley's career at Sidcot School there were three headteachers : David Murray-Rust (1946-1957), Richard Brayshaw (1957-1977) and Thomas C. Leimdorfer (1977-1986). Brayshaw was the most sympathetic to Bradley's work and coincided with his significant developments.
- 149 CROCKER, S. R. (1965) *Publication notes to the filmstrips Along These Lines*, London, Visual Publications.
- 150 Phillip Willcox still teaches at Somerset College of Art and Technology as a senior lecturer in textiles.
- 151 WILLCOX, P. and BRADLEY, J. (1992) Tape-recorded conversation with the author, 3 January.
- 152 *Ibid.*

- 153 *Ibid.*
- 154 Jeremy Moore was trained at King's College, Newcastle-upon-Tyne, under Pasmore and Hamilton.
- 155 MOORE, J. (1991) Tape-recorded conversation with the author, 30 October.
- 156 *Ibid.*
- 157 COLE, P. (1991) Tape-recorded conversation with the author, 13 April.
- 158 *Ibid.*
- 159 *Ibid.*
- 160 *Ibid.*
- 161 See Appendix 9 which illustrates how Cole was prepared to allow Bradley's principles to infiltrate aspects of the curriculum.
- 162 COLE, P. (1991), *op. cit.*
- 163 COX, M., COOK, G., and GRIFFIN, D. (1995) Teaching children to draw in the infants school, *Journal of Art and Design Education*, 14 (2), pp. 153-163.
- 164 See Appendix 10 which illustrates Cole's attempt to involve young children in decision-making within an art context.
- 165 COLE, P. (1991), *op. cit.*
- 166 See Appendix 11.
- 167 CLEMENT, R. (1988) Theory into practice, *Journal of Art and Design Education*, 7 (3), p. 267.
- 168 *Ibid.*
- 169 Bradley, J. (1988), *op. cit.*
- 170 See Appendices 12-23 which consist of a number of Bradley's personal letters and associated papers illustrating the wide demand for his views on art education.
- 171 According to Peter Loveday, director of Visual Publications, Bradley's filmstrips: *Along These Lines* (1965) and *Further Along These Lines* (1968) were two of his best sellers and were only taken out of distribution in 1993.
- 172 See Chapter 5 for a discussion of the objections to Bradley's course.
- 173 Richard Carline was a chief examiner for the Cambridge University Local

- Examinations Syndicate, visited Bradley at Sidcot and included an account of Bradley's work in his book: *Draw They Must* (1968), London, Edward Arnold, p. 269.
- 174 Ibid. See also Appendix 24.
- 175 BRADLEY, J. (1995) *Tape-recorded conversation with the author, 26 April.*
- 176 Bradley continued with the O-level examination until *his retirement, after which* GCSE became available in 1988.
- 177 See Appendix 25.
- 178 BRADLEY, J. (1995), *op. cit.*
- 179 BRADLEY, J. (1988), *op. cit.*
- 180 RICHARDSON, M. (1948) *Art and the Child*. London, University of London Press, p. 15.
- 181 See Hamilton, R. (1982), *op. cit.*, p. 172.
- 182 BRADLEY, J. (1989) *Tape-recorded conversation with the author, 30 August.*
- 183 BRADLEY, J. (1965), *op. cit.*
- 184 *Ibid.*
- 185 *Ibid.*
- 186 *Ibid.*
- 187 BRADLEY, J. (1992) *Draft notes to the author concerning the slides Seeing to Learning: Colour. Seeing to Learning* by BRADLEY, J. with CUNLIFFE, H. was published by Visual Publications, Northleach, in 1994. (Note: the publisher moved office from London in 1985).
- 188 *Ibid.*
- 189 *Ibid.*
- 190 *Ibid.*
- 191 *Ibid.*
- 192 *Ibid.*
- 193 *Ibid.*
- 194 *Ibid.*
- 195 BRADLEY, J. (1993a) *Tape-recorded conversation with the author, 27 June.*

- 196 BRADLEY, J. (1993b) Hand-written notes to the author.
- 197 *Ibid.*
- 198 BRADLEY, J. (1993a), *op. cit.*
- 199 *Ibid.*
- 200 BRADLEY, J. (1992), *op. cit.*, see n. 151.
- 201 BRADLEY, J. (1993) Bradley's slide catalogue.
- 202 BRADLEY, J. (1993a), *op. cit.*
- 203 Hamilton, R. (1961), *op. cit.*
- 204 TURNBULL, W. (1992) Conversation with the author, 14 November.
- 205 There was a small section devoted to 'basic design' courses associated with Tom Hudson, Maurice de Sausmarez and Harry Thubron, along with artefacts from a workshop held at King's College, Newcastle, run by Victor Pasmore and Richard Hamilton. None of these examples was typical of the major trends in school art education at that time.
- 206 MORLEY, J. in: PAVEY, D. (Ed.) (1983) *The Revolution in Child Art 1930-1960*, handbook to the exhibition at the Festival Hall, London, 24 October - 6 November, and to the Barclay Russell Collection in Wiltshire, pp. 1-2.
- 207 RICHARDSON, M. (1948), *op. cit.*, p. 14.
- 208 CLARK, K. (1948) in the Introduction to *Art and the Child* (n. 207).
- 209 For a full account of Marion Richardson's teaching strategies see SWIFT, J. Marion Richardson's contribution to art teaching, in THISTLEWOOD, D. (Ed.) (1992), *op. cit.*, pp. 118-130.
- 210 See SWIFT, J. The use of art and design education archives in critical studies, in THISTLEWOOD, D. (Ed.) (1989) *Critical Studies in Art and Design Education*, Harlow, Longman, pp. 158-170.
- 211 THISTLEWOOD, D. (1983) Imagination need not die: Alexander Barclay Russell's work on education, *Journal of Art and Design Education*, 2 (2), pp. 173-176.
- 212 BARCLAY RUSSELL, A. (1948) The Significance of children's art for society, reprinted in: *The Child Art Revolution 1930-1960*, the catalogue of an

exhibition at the Festival Hall, London, 24 October - 6 November, 1983.

213 *Ibid.*, p. 18.

214 *Ibid.*, p. 16.

215 READ, H. (1943), *op. cit.*, p. 191.

216 *Ibid.*, p. 168.

217 It is apparent that at the onset of adolescence the individual often becomes hypercritical of his/her own work and is aware of the superior skills evident in adult art. In many cases this results in despondency and the visual imagination becomes inhibited or there is recourse to copying in a bid to imitate adult standards.

218 ZABEL, V. (1942) Teaching Art to Children. NAEA BH/BR/PL/727.

219 Bradley also used a varied range of traditional materials in his teaching, but tended to explore 'modern' methods more, such as the use of varnish to enhance the translucency of tissue paper, emulsion paint to give structural support and depth of colour to constructions and polymer resins and coloured plastics for three-dimensional work.

220 ZABEL, V. (1942), *op. cit.*

221 *Ibid.*

222 BARCLAY RUSSELL, A. (n. d.) A Method of Teaching in the 'Adolescent' Period. NAEA BH/BR/PL/129/1. Intuition was not only prized by followers of The New Art Teaching, it was equally important to Bradley and its presence can be seen in most aspects of his pupils' work (see, for example, Figures. 210, 212 and 213).

223 See PAVEY, D., in MORLEY, J. (1986) Every Person an Artist, Appendix I, p. xiii, NAEA BH/JM/PL/1.

224 PAVEY, D. (1983), *op. cit.*, p. 20 (n. 206).

225 ZABEL, V. NAEA BH/BR/PL/2115.

226 PAVEY, D. (1983), *op. cit.*, p. 16.

227 Although Barclay Russell's classification of children's work illustrated by Figures. 190 and 191 is described as *intellectual*, 'logical reasoning' would appear to be

at a relatively low level in both examples. On the other hand, Bradley strove to allow intuition and intellect to have equal status in his course at Sidcot School.

- 228 READ, H. (1943), *op. cit.*, p. 141.
- 229 ZABEL, V. NAEA BH/BR/PL/ 2116.
- 230 PAVEY, D. (1983), *op. cit.*, pp. 19, 22.
- 231 READ, H. (1943), *op. cit.*, p. 141.
- 232 PAVEY, D. (1983), *op. cit.*, p. 28.
- 233 BARCLAY RUSSELL, A. (1948), *op. cit.*, p. 19.
- 234 THISTLEWOOD, D. (1983), *op. cit.*, p. 181.
- 235 *Ibid.*
- 236 At the time, William Turnbull, Alan Davie, Richard Hamilton and Eduardo Paolozzi introduced non-traditional patterns of teaching, including aspects of abstract form and design, to their classes at the Central School of Arts and Crafts, London.
- 237 ZABEL, V. (1956) SEA conference, *op. cit.*, p. 26.
- 238 MACDONALD, S. (1970) *The History and Philosophy of Art Education*, London, University of London Press, p. 350.
- 239 ZABEL, V. NAEA BH/BR/PL/2116, *op. cit.*
- 240 *Ibid.*
- 241 *Ibid.*
- 242 *Ibid.*
- 243 SEA conference (1956), *op.cit.*, p. 19.
- 244 *Ibid.*, pp. 20-23.
- 245 *Ibid.*, p. 21.
- 246 *Ibid.*, p. 27.
- 247 *Ibid.*, p. 3
- 248 For a more detailed analysis of this theme see WHITEHEAD, A. N. (1926) *Science and the Modern World*. Cambridge, Cambridge University Press; WHYTE, L. L. (Ed.) (1951) *Aspects of Form: A Symposium on Form in Nature and Art*. London, Lund Humphries; THOMPSON, D. W. (1942) *On Growth and*

- Form* (2nd edit.). Cambridge, Cambridge University Press; THISTLEWOOD, D. (1984) *Herbert Read: Formlessness and Form. An Introduction to his Aesthetics*. London, Routledge Kegan Paul (especially pp. 126-138).
- 249 PASMORE, V. (1968) catalogue, National Exhibition of Child Art.
- 250 BRADLEY, J. (1965) General Introduction, *op. cit.* (n. p.)
- 251 See PASMORE, V. (1968), *op. cit.*
- 252 Ehrenzweig was qualified in law, art and psychology and was a lecturer in art education at Goldsmith's College, London. THISTLEWOOD, D. (1984) referred to him as a 'theoretical psychologist' (see n. 16, p. 197), *op. cit.*
- 253 CROSS, J. (1977) *For Art's Sake?* London, Allen & Unwin.
- 254 EHRENZWEIG, A. (1967) *The Hidden Order of Art*. London, Weidenfeld and Nicolson, p. 6.
- 255 *Ibid.*, p. 11.
- 256 *Ibid.*, Preface.
- 257 The word 'play' is used in the Montessori sense of a gamelike process ordered towards a considered end.
- 258 EHRENZWEIG, A. (1967), *op. cit.*, pp. 21-23.
- 259 *Ibid.*
- 260 EHRENZWEIG, A. Conscious planning and unconscious scanning, in KEPES, G. (Ed.) (1965) *Education of Vision*. London, Studio Vista, p. 45.
- 261 BRADLEY, J. (1965), *op. cit.*, 4. Area Division.
- 262 ROWLAND, K. (1976), *op. cit.*, pp. 40-41.
- 263 See Chapter 4, EHRENZWEIG, A. (1967), *op. cit.* pp. 47-63.
- 264 LYNTON, N. in: THISTLEWOOD, D. (Ed.) (1992), *op. cit.*, p. 176.
- 265 EHRENZWEIG, A. (1967), *op. cit.*, p. 59.
- 266 *Ibid.* p. 58.
- 267 *Ibid.* p. 56.
- 268 *Ibid.*, p. 11.
- 269 *Ibid.*
- 270 *Ibid.*, p. 152.

- 271 *Ibid.*, p. 156.
- 272 *Ibid.*, see pp. 164-168.
- 273 *Ibid.*, see pp. 105, 109.
- 274 EHRENZWEIG, A (1967) *op. cit.* p. 107.
- 275 BRADLEY, J. (1968) General Information; notes to the filmstrips *Further Along These Lines*. London, Visual Publications.
- 276 See n. 248, THOMPSON, D.W. (1942), *op. cit.*
- 277 THISTLEWOOD, D. (1984), *op. cit.*, pp. 127-128.
- 278 *Ibid.*, p. 129.
- 279 HUDSON, T. (1969) Creative technology, *Project Technology Bulletin* 8, 2 (62), p. 62.
- 280 *The Island*, Sidcot School magazine, 1968.
- 281 HUDSON, T. (1969), *op. cit.*, p. 61.
- 282 HUDSON, T. (1967) Technology and junk, *Learning Design*, Welsh Arts Council, p. 40.
- 283 HUDSON, T. (1957), *op. cit.*, p. 29.
- 284 *Ibid.*
- 285 See n. 210, SWIFT, J. (1989), *op. cit.*, p. 119.
- 286 *Ibid.*, p. 128.
- 287 RICHARDSON, M. (1948), *op. cit.*, pp. 28-29.
- 288 *Ibid.*, p. 29.
- 289 BRADLEY, J. (1965), *op. cit.*
- 290 BILLINGHAM, R. (1984) The recognition of child art in Britain, *Journal of Art and Design Education*, 3(1), p. 38.
- 291 *Ibid.*, p. 33.
- 292 ALLISON, B. Sequential programming in art education: a reevaluation of objectives, in: PIPER, D. W. (Ed.) (1973) *Readings in Art Education: Book 1: After Hornsey*. London, Davis-Poynter, pp. 66-67.
- 293 ADAMS, E. and WARD, C. (1982) *Art and the Built Environment*. Harlow, Longman, p. 153.

- 294 GOODMAN, E. (1975) Art education. 'Curriculum justification', in: *The Function of Art Education Today*, unpublished paper, Association of Art Advisers, p. 9.
- 295 See Appendix 12.
- 296 Leslie W. Lawley was a secondary school art teacher who had attended one of Bradley's courses for teachers.
- 297 ROWLAND, K. (1976), *op. cit.*, p. 16.
- 298 Rowland included visual and verbal elements as an extension of a visual education course: Descriptive texts illustrated by pictures, or pictures whose meaning is enhanced by additional description, are a natural means of expression, reflecting the dual nature of experience. See Rowland, K. (1968), *op. cit.*, p. 8.
- 299 ROWLAND, K. (1976), *op. cit.*, p. 126.
- 300 *Ibid.*, see pp. 77-79.
- 301 JOICEY, H. B. (1986) *An Eye on the Environment: An Art Education Project*. London, Bell & Hyman, p. 16.
- 302 See YEOMANS, R. (1987), *op. cit.*, pp. 189-190.
- 303 Rowland's findings would seem to contradict Yeomans' hypothesis: 'It has often been assumed that children soon tire of abstract, non-representational work and tend to produce stereotypes. Evidence does not support this view. Where abstraction is a result of the environment and the individual things which children know and understand, and where such work is periodically referred back to reality, children enjoy it. Far from producing stereotyped work they seem to extend their imaginative powers and produce highly individual designs.' ROWLAND, K. (1976), *op. cit.*, p. 64.
- 304 YEOMANS, R. (1987), *op. cit.*, p. 190.
- 305 ROWLAND, K. (1976), *op. cit.*, pp. 77-78.
- 306 *Ibid.*, p. 128.
- 307 See Chapter 3, p. 78 and Figures 20-23.
- 308 The following extracts are taken from letters written to the author from ex-students of Sidcot School. NB. In this thesis all ex-students from Sidcot School

are referred to by number as *some ex-students do not wish their names to be known*. If researchers wish to be put in contact with said ex-students this can be arranged.

Ex-student 1: female, pupil at Sidcot School 1956-59; actress/theatre director/voice and speech consultant. Extract from a letter to the author, 28, March, 1993.

I am neither an artist nor a connoisseur of art, but I think I have some visual awareness. He [Bradley] did make us look closely at things and I'm still looking. In later years when I was practising and teaching the art of classical mime we often used the work of a modern artist as a source of inspiration. I am sure my early teaching made it easy for me to relate to this work. We were also very conscious of the shapes of our bodies in space, the relationship of one form to another. The energy of movement, symmetry, balance, harmony. It was important to show disharmony too. I think through early training my visual awareness had become instinctive, especially on stage...

JB helped me to become aware and to appreciate the visual world around me. He made us all look. He gave me the confidence to be selective, to feel I could make choices. I always felt he gave us a lot of freedom in class, perhaps I just followed happily down the path I was led because it looked so interesting. I got a great deal from the three years I spent in JB's classes.

Certainly I have no other recollection of any other art teacher making any impression on my thinking or on my life at all.

Ex-student 2: female, pupil at Sidcot School 1959-65; Diploma in Art & Design (Fine Art), Diploma in Education. Extract from a letter to the author, 3 April, 1992.

I used to feel that I learnt more at school than I ever learnt at art school, but of course art school gave one time to practice that school didn't offer, but nobody opened the doors quite like JB.

I think his [Bradley's] teaching was in a different calibre from any of the other teachers there...fourteen of my class did go on to art school. Many didn't

continue as a profession - it says something about the other teachers...

Maybe what JB taught has shaped my life more because I found I needed time to explore for myself and not take on what I hadn't experienced... I always felt at an advantage to have had time at Sidcot with JB...I've always believed that there is an artist in everyone. At least everyone should be able to understand art. JB certainly taught that...I would still implement his approach if given a job to teach art in a school...[At] my last job application the art master said that he wanted finished work every six weeks with back up drawings of the finished work to be produced afterwards to give a good display of work. I felt rather sick and extremely irritated. They wanted everything done by the teacher. Any free rein might be construed as experimenting which might get out of hand! I was glad not to get the job.

- 309 ADAMS, E. and WARD, C. (1982), *op. cit.*
- 310 CLEMENT, R. (1988), *op. cit.*, p. 269.
- 311 ROWLAND, K. (1976), *op. cit.*, p. 17.
- 312 FELDMAN, E. B. (1982) Art in the mainstream: a statement of value and commitment, *Art Education*, 35 (2), p. 5., quoted in BOUGHTON, D. (1986) Visual literacy: implications for cultural understanding through art education, *Journal of Art and Design Education*, 5 (1/2), p. 127.
- 313 BRADLEY, J (1988), *op. cit.*
- 314 BOUGHTON, D. (1986), *op. cit.*, pp. 128-141.
- 315 ALLEN, D. (1994) Teaching visual literacy - some reflections on the term, *Journal of Art and Design Education*, 13 (2), p. 139.
- 316 DES (1991) National Curriculum Art Working Group *Interim Report*, p. 19.
- 317 DES (1992) *Art in the National Curriculum (England)* HMSO, p. 8.
- 318 DES (1995) *Art in the National Curriculum (England)* HMSO, p. 6.
- 319 ROWLAND, K. (1976), *op. cit.*, see pp. 118-122, 141-145.
- 320 *Ibid.*, see p. 118.
- 321 *Ibid.*, see p. 120.
- 322 *Ibid.*

- 323 *Ibid.*, see pp. 141-144, n. 2.
- 324 *Ibid.*, see p. 143, part 5. This section of the test, concerned with compositional development, is similar in its demands to the collage work devised by Bradley, where a small fragment of magazine paper would be developed into a full composition. See Chapter 3, p. x.
- 325 *Ibid.*, see pp. 144-145, n. 23.
- 326 HUDSON, T. (1988a), *op. cit.*
- 327 *Ibid.*
- 328 Tom Hudson retired from his position as Dean Emeritus of Emily Carr College of Art and Design, Vancouver, Canada, and now lives in Bristol, England. In his recent Foundation Course (also developed as a TV programme) he retained many of the features of earlier basic course work of the 1950s, but they were developed to accommodate computer-based imagery and other visual systems of the latter half of the twentieth century. For a full account of Hudson's work in this sphere see: HUDSON, T. (1988b) Art and design education: further initiatives for change, *Journal of Art and Design Education*, 7 (3), pp. 275 -301., and HUDSON, T. (1991) *An Introduction to Computer Based Literacy* (unpublished).
- 329 HUDSON, T. (1988b), *op. cit.*, p.278.
- 330 *Ibid.*
- 331 HUDSON, T. (1991), *op. cit.*, p. 2.
- 332 HUDSON, T. (1987) Current issues in art and design education: art, science and technology; some initiatives for change, *Journal of Art and Design Education*, 6 (3), p. 281.
- 333 HUDSON, T. (1988b), *op. cit.*, p. 278.
- 334 FORREST, E. (1985), *op. cit.*, p. 166.
- 335 HUDSON, T. (1987), *op. cit.*, p. 277.
- 336 See Appendix 26 for a copy of the complete letter.
- 337 Bradley's views on his methods of art education in this chapter, unless otherwise stated, have been taken from BRADLEY, J. (c. 1966) A paper to

Harold Dennis, editor of *Reynard* (an occasional booklet about Quaker arts published in the 1960s by the Society of Friends), to be used for an article called *The Influence of Art on Education*, p. 2.

338 *Ibid.*

339 BRADLEY, J. (1965), *op. cit.*, (n. p.).

340 In 1965 Bradley's sixth form art group numbered fifteen (Lower and Upper sixth) out of a school sixth form of between twenty and twenty-five.

341 Rod Taylor's work for the Critical Studies in Art Education Project (CSAE), 1981-84 which has become generally known as Critical Studies came about too close to Bradley's retirement to affect his ideas, but, nevertheless, with one exception (Bradley's pupils were very much aware of their peer's work), it illustrates the growing gap between theory and practice in Bradley's teaching. The Project argued and demonstrated that both primary and secondary pupils could appreciate and enjoy a variety of art and craft objects in their own right, and understand them in context, when the educational approaches were appropriate. It also illustrated how pupils of all ages could make beneficial links between their own practical needs and their growing awareness of the works of others, whether by their own peers or by mature artists.

See TAYLOR, R. Critical studies in art and design education: passing fashion or the missing element, in: THISTLEWOOD, D. (1989) (Ed.) *Critical Studies in Art and Design Education*, London, Longman, p. 27. Refer also to TAYLOR, R. (1986) *Educating for Art*, London, Longman, for a full account of Critical Studies work with children.

342 See Appendix 27, an extract from BRADLEY, J. (1995), *op. cit.*

343 BRADLEY, J. (1965), *op. cit.*

344 BRADLEY, J. (1995), *op. cit.* The General Studies course at Sidcot School for all sixth formers included a more theoretical approach to the study of art.

Various aspects of history were explored with contributions from a range of specialist members of staff. In these circumstances artists' works, methods, context and philosophy were often discussed.

- 345 SIMPSON, A. (1987) What is art education doing?, *Journal of Art and Design Education*, 6 (3), p. 257.
- 346 Ibid., see REDFERN, H. B. (1986) *Questions in Aesthetic Education*, London, Allen & Unwin, p. 94.
- 347 **Ex-student 3**: male, pupil at Sidcot School 1952-59; B.A. (Fine Art), King's College, Newcastle-upon Tyne. Senior Lecturer in Art and Design at a college of art. The ex-student's opinions are taken from a letter to the author, 16, November, 1991.
- 348 **Ex-student 3** recalled:

I was painting up the coombe and Jim [Bradley] came up behind me just as I had finished the first basic washes and said: 'Stop! That's finished!' Looking back I think he was right (I stopped), but at the time I felt that this was an affront.

Letter to the author, 16 November, 1991.

Significantly, a critique of the same ex-student's work taken from a copy of an insert by a staff reporter for a local radio news programme called *Round-Up* (submitted to Bradley for approval), although confirming Bradley's intentions, was less than encouraging to the ex-student who, at the time, wished to succeed as a representational painter. Bradley, it seems, saw no reason to amend the critique and soften the blow, and it suggests that he could be biased towards his own hard-held beliefs in relation to other forms of expression.

I found young Mr. ----- a bit of a problem. He is a prolific exhibitor - 13 paintings, 2 lino prints and a sculpture - and I think it is this prolixity that threatens to undo him. The wax crayon abstract I've just mentioned is very good - but his River Bridge, stuffily and crudely academic, is very bad indeed and Mr. ----- should blush for allowing it to go up, even though much his other work shows a great potential talent, provided keeps away from the frustrated academicism that appears to struggle inside him.

Insert for *Round-Up - Sidcot School Art Exhibition*, at the Arnolfini Gallery, Bristol, 7 July - 8 August, 1962.

- 349 Letter to the author (n. 341), *op. cit.*
- 350 In one particular instance, a sixth form student wanted to produce a silk-like finish on the surface of a three-dimensional construction (Fig. 167) and Bradley was happy to show her how this could be achieved (BRADLEY, J. (1995), *op. cit.*). See also Figs. 157, 158 and 183 which show evidence of taught skills.
- 351 Letter to the author (n. 341), *op. cit.*
- 352 BRADLEY, J. (1988), *op. cit.*
- 353 It should be stated that this applied mainly to the lower school pupils. Sixth formers, in particular, were encouraged to develop their own ideas as adequate conclusions to their previous study.
- 354 BRADLEY, J. (1995), *op. cit.*
- 355 *Ibid.*
- 356 A card from the Arnolfini Gallery (1962), *op. cit.*, states: 'The selection of work was made by the Arnolfini Gallery, and each work was considered as a piece of painting in its own right, and not primarily as the work of a school child.'
- 357 Michael Gough (educated at Reading University) first came into contact with Bradley's theories when he attended a workshop for art teachers (run by Bradley) at his own school (Blue School, Wells, Somerset) c. the late 1950s. His wife taught at Sidcot School and this enabled him to be in close contact with Bradley's course for a number of years. He has taught in an art college since 1968 and subsequently became Head of the Foundation Course at Bournemouth and Poole College of Art and Design. He is currently Vice-Principal of that college. His views are taken from an interview by the author, 29 October, 1991.
- 358 GOUGH, M. (1991), *op. cit.*
- 359 Most training courses for specialist art teachers followed a similar pattern at the time. My own experience of the Art Teachers' Diploma Course at King's College, Newcastle (1961-62), coming from an NDD course in Manchester, indicates that, surprisingly, it had few direct links with the philosophy of the basic course taught by Pasmore and Hamilton. The theoretical aspects of the

Richardson, and the psychological aspects of Lowenfeld's work. Herbert Read's book *Education Through Art* was a set text, but little detailed study was demanded of his writing.

- 360 FORREST, E. (1985), *op. cit.*, pp. 155-156.
- 361 In 1974 Michael Gough was organiser of the National Society for Foundation Courses and came to know most of them.
- 362 GOUGH, M. (1991), *op. cit.*
- 363 *Ibid.*
- 364 BAYNES, K. (1984) Design education in Britain, *Journal of Art and Design Education*, 3 (1), p. 18.
- 365 GOUGH, M. (1991), *op. cit.*
- 366 ALLISON, B. (1973), *op. cit.*, p. 65.
- 367 *Ibid.*,
- 368 GOUGH, M. (1991), *op. cit.*
- 369 SUDJIC, D. (1995) Who says we don't like modern furniture?, *Guardian Weekend*, 9 September, pp. 34-35. Deyan Sudjic is the design correspondent for the *Guardian* newspaper.
- 370 TURNBULL, W. (1992), *op. cit.*
- 371 See the article 'Vision obscured', *The Designer*, No. 161, July 1966, pp. 4-6.
- 372 *Ibid.*, pp. 7-8.
- 373 *In Sight*, a series of six filmstrips published by Visual Publications, London, was available in pairs and was primarily intended for the first three years of the secondary school as follows: Shape and Organisation (first year), Focus and Distortion (second year) and Movement and Structure (third year). The stimulus of the filmstrips was entirely visual: photographs of natural forms, people, landscape, manufactured objects, architecture and occasional works of art. The filmstrips were accompanied by notes suggesting ways in which they could be looked at under the headings of art, English/drama, biology and mathematics.
- 374 *In Sight* (1973) Filmstrip notes from the booklet on Shape and Organisation, London, Visual Publications, p. 1.

London, Visual Publications, p. 1.

375 *The Designer* (1966), op. cit., p. 5.

376 **Ex-student 4**: male, pupil at Sidcot School 1960-67; A-levels: history, geography, art; B.A. (Hons) Industrial Economics, M.A. Marketing. Present position: Director of The Added Value Company, Hampton Wick, Surrey. Responsible for: strategic business consulting for client companies, e.g. RHM Foods, Safeway, Reed, *Britannia Airlines*, Driving Standards Agency. Extracts are taken from a letter to the author, 5 July, 1992.

I think I always agreed with JB's course. It began to become clearer where we were going after a while, and it became more fascinating to see where the course would go next...

The course enabled us to become far more proficient at representational work if we so chose to, although it is certainly true in the early years that little time was spent on representational work apart from still life. We did realise that we were learning the techniques to be able to become more proficient at any kind of art, however...

... but I know I was fascinated in JB'S methodology which I much later - at University, I guess - saw was really that of an enabler (like a University tutor), rather than a teacher. The course often appeared much less structured than I think it actually was - the framework certainly existed...

I think the course helped to develop my ability to think more laterally about many things: to never accept things at face value...One of the most important things JB taught was the necessity to really look at things; at their reality, not our preconceived notions of what they were...

'Abstract' wasn't a word that we used at all - probably partly because JB didn't like it - but also because I think we came to see it as an irrelevant distinction between different types of art form...

I'm quite sure that the more talented pupils were never held back by his teaching and I think it very unlikely that pupils were turned off by his course who would otherwise have stayed interested...

How visually aware I am I don't know. I do know that I am much more visually aware than I would otherwise have been as a result of his teaching...

Undoubtedly [influenced], although it would be impossible to isolate all the influences.

- 377 THISTLEWOOD, D. (1983), *op. cit.*, p. 171.
- 378 *Ibid.*, see pp. 172-173.
- 379 BARCLAY RUSSELL, A. (1948), *op. cit.*, p. 19.
- 380 MORLEY, J. Alexander Barclay Russell: idealist campaigner for creative educational research, in: THISTLEWOOD, D. (Ed.) (1987) *The Bramley Occasional Papers* Vol. 1. Pontefract, Lofthouse Publications, p. 11.
- 381 Although Barclay Russell's paper was addressed to Pasmore as leader of the 'basic design' movement, it was, in fact, a response to all that had been said by de Sausmarez and Thubron at the SEA conference (1956).
- 382 See Barclay Russell, A. (n. 107), *op. cit.*
- 383 *Ibid.*, p. 2.
- 384 *Ibid.*, pp. 3-4.
- 385 THISTLEWOOD, D. (1983), *op. cit.*, p. 178, has referred to the term 'advient' to mean 'expectancy of promise and fulfilment'.
- 386 BARCLAY RUSSELL, A. (n. 107), *op. cit.*, pp. 8-10.
- 387 *Ibid.*, pp. 13-15.
- 388 See TAYLOR, B. (1987) Art history in the classroom: a plea for realism, *Journal of Art and Design Education*, 6 (2),
- 389 *Ibid.*, p. 193.
- 390 See TURNER, P. (1983) Children's responses to art: interpretation and criticism, *Journal of Art and Design Education*, 2 (2), pp. 185-186. In this article, groups of fourteen-year-olds gave their opinions about Derain's painting *The Pool of London* (1906) seen in the Tate Gallery. Uniformly, the children did not like the painting and described it as 'too childish' and 'amateur'.
- 391 TAYLOR, B. (1987), *op. cit.*, p. 194.
- 392 TURNER, P. (1983), *op. cit.*, p. 190.

- 393 See HUGHES, P. (1989) Visual education and art education, *Journal of Art and Design Education*, 8 (1). p. 37.
- 394 PERRY, L. (1995) Thoughts about the teaching of aesthetics, *Journal of Art and Design Education*, 14 (1), p. 94.
- 395 *Ibid.*
- 396 EISNER, E. W. (1972) *Educating Artistic Vision*. New York, Macmillan, p. 218.
- 397 *Ibid.*
- 398 *Ibid.*, p. 220.
- 399 TORRANCE, E.P. (1965) *Rewarding Creative Behaviour*. New Jersey, Prentice-Hall, p. 316.
- 400 *The Designer* (1966), *op. cit.*
- 401 See *Learning to See* (1-5), *op. cit.*
- 402 MORRIS, R. (1987), *op. cit.*, p. 199.
- 403 *Ibid.*
- 404 EISNER, E. W. (1972), *op. cit.*, p. 219.
- 405 An analysis of Bradley's slide collection of pupils' work revealed that the number of drawings with non-figurative characteristics is small while those with representational characteristics is large. In relation to paintings, the opposite is true.
- 406 BRADLEY, J. (1995), *op. cit.*
- 407 HUGHES, A. The copy, the parody and the pastiche: observations on practical approaches to critical studies, in: THISTLEWOOD, D. (Ed.), (1987) *op. cit.*, p.73.
- 408 *Ibid.*, p. 76. See also pp. 76-79.
- 409 READ, H. (1943), *op. cit.*, p. 8.
- 410 TAYLOR, R. and TAYLOR, D. (1990) *Approaching Art and Design. A Guide for Students*. Harlow, Longman.
- 411 READ, H. (1943), *op. cit.*, p. 11.
- 412 See BELL, C. (1961) *Art*. London, Arrow, especially Chapter 1, p. 19 *et seq.*
- 413 *Ibid.*, p. 37.

- 414 See BARRETT, M. (1979), *Art Education: A Strategy for Course Design*.
London, Heinemann,
- 415 For example, see The Northern Examination and Assessment Board's GCSE
Syllabuses A-F for Art and Design, 1996 and 1997, p. 1:
Syllabus A Art and Design (Unendorsed)
Syllabus B Art and Design (Drawing and Painting)
Syllabus C Art and Design (Graphics)
Syllabus D Art and Design (Textiles)
Syllabus E Art and Design (Three-Dimensional Studies)
Syllabus F Art and Design (Photography)
In each case the emphasis is on the candidate performing as a professional
artist or designer, culminating in a final exhibition.
- 416 BINCH, N. (1994) The implications of the National Curriculum Orders for art for
GCSE and beyond, *Journal of Art and Design Education*, 13 (2), p. 118.
- 417 *Ibid.*, pp. 124-125.
- 418 *Ibid.*, pp. 127-129.
- 419 See n. 360.
- 420 PERRY, L. (1995), *op. cit.*
- 421 HUDSON, T (1993a), *op. cit.*
- 422 HUDSON, T (1993b), *op. cit.*
- 423 NAEA BH/RH/PL/00007
- 424 NAEA BH/RH/PL/00008
- 425 NAEA BH/RH/PL/00006
- 426 HEATH, L. E. (1968), *op. cit.*, p. 6.
- 427 FITZMAURICE MILLS, J (1965) *The Irish Times*. Friday 22 October.
- 428 *Art News and Review* (1958) 10(4), Saturday 15 February, p. 3.
- 429 COLE, P. (1991) *op. cit.*
- 430 *Ibid.*
- 431 James Bradley's personal letters and papers.
- 432 *Ibid.*

433 *Ibid.*

434 *Ibid.*

435 *Ibid.*

436 *Ibid.*

437 *Ibid.*

438 *Ibid.*

439 *Ibid.*

440 *Ibid.*

441 *Ibid.*

442 *Ibid.*

443 *Ibid.*

444 *Ibid.*

445 *Ibid.*

446 *Ibid.*

447 BRADLEY, J. (1995), *op. cit.*

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Ex-student 2: female, pupil at Sidcot School 1959-65. Letter to the author, 3 April, 1992.

Ex-student 3: male, pupil at Sidcot School 1952-1959. Letter to the author 16 November, 1991.

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