

“We don’t have a collection, just an art gallery”: An enquiry into the origins, rationale and role of the Hatton Gallery Collection formed by Professor Lawrence Gowing for King’s College, University of Durham, from 1952 to 1957

Melanie Gail Stephenson

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Abstract

This thesis examines the formation of a collection of old master and contemporary art works by Professor Lawrence Gowing for the Hatton Gallery in the Fine Art Department of King's College, Durham University, between 1952 and 1957. This collection was the foundation of what is now understood as the "teaching collection".

Through the exploration of archives, texts and narratives, this study considers the origins of the collection's formation and the rationale for its content. It also addresses the question of its role within the pedagogy of the Department, in which Richard Hamilton and Victor Pasmore were concurrently developing an experimental basic course and installing unorthodox exhibitions in the Hatton Gallery.

This thesis argues that two significant factors converged to bring about the formation of the art collection. The first was the sequence of events that established the Fine Art Department within a university institution and brought Gowing to Newcastle; the second was Gowing's ambition as an educator. This research particularly draws on Gowing's writings to argue that this was predicated on his own desire to understand the motivations of the artist and to share his own experience of making and looking at art with others. Rather than a narrative based on radical pedagogy, this thesis therefore refocuses the attention onto Gowing's pedagogic activities within the Fine Art Department, which have been overlooked in contrast to those of other staff, particularly Hamilton and Pasmore. It thereby offers a fresh perspective on the development of progressive pedagogical ideas at King's College and the influence of this institution on art education.

In so doing, this thesis makes a valuable contribution to the field of art history and creative arts pedagogy and concludes with propositions for the use and purpose of the Hatton Gallery Collection in the twenty-first century.

Dedication

To my daughter, Ella

Acknowledgements

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Abbreviations

Art Committee Minute Book	ACMB
Art Committee Minutes	ACM
Bequests and Funds File	BeqF
Board of Education	BoE
Collaborative Doctoral Award	CDA
Edinburgh College of Art	ECA
Eustace Percy Art School File	EPArtScF
Exhibition File	ExF
Hatton Gallery Archive	HGA
Hatton Gallery Permanent Collection	HGC
Hatton Gallery	HG
Leeds College of Art	LCA
Local Education Authority	LEA
Newcastle Hatton Gallery	NEWHG
Newcastle University Archives	NUA
Newcastle University Robinson Library	NURL
Newcastle University Special Collections	NUSpeColl
Newcastle University	NU
Newcastle upon Tyne	NUT
Object File	ObjF
Tyne & Wear Archives & Museums	TWAM
University College London	UCL
University of Edinburgh	UE
University of Edinburgh	UE
University of Leeds	UL
University of Reading	UR
University Picture Loan Scheme	UPLS

Introduction. “We don’t have a collection, just an art gallery”

I. The Research Context

In 2007, Richard Hamilton (1922–2011) gave Michael Bracewell his following recollection about the Hatton Gallery of King’s College, Durham University (now Newcastle University), for Bracewell’s book, *Re-make/Re-model; art, pop, fashion and the making of Roxy Music, 1953-1972*:

In 1955 I made the exhibition “Man, Machine and Motion”, primarily because I thought: this university happens to have an art gallery; we don’t have a collection, just an art gallery. It was only a short-term exhibition space called the Hatton Gallery, but having got that under my wing, it became a kind of responsibility.¹

Fifty years earlier, in March 1958, Lawrence Gowing (1918-1991), Professor of Fine Art and Director of the Fine Art Department at King’s College, wrote a letter to the Gulbenkian Foundation, in which he made a plea for funding for the purchase of art works for the Hatton Gallery. The Hatton Gallery, Gowing explained, was attached to the Fine Art Department, which was “a University school teaching to undergraduates both the history and practice of the arts in one degree course, and promoting a certain amount of graduate study in art history.”²

Gowing described the Hatton Gallery as the University’s public art gallery, serving a large public “both from outside and within the academic community.”³ Gowing’s letter set out what had already been achieved for the Hatton Gallery in the past ten years since he had taken up the post in 1948. It had undergone “fairly” rapid development with its programme of loan exhibitions, some of which were “fairly ambitious”⁴ and many self-organised.

¹ Bracewell, *Re-make/Remodel*, 68.

² Lawrence Gowing to Alan Sanderson at the Gulbenkian Foundation, 11 March 1958, Bequests and Funds File (BeqF), Hatton Gallery Archive (HGA), Newcastle University (NU), Newcastle upon Tyne (NUT).

³ Ibid.

⁴ Ibid.

Among these “fairly” ambitious exhibitions developed and organised in the Hatton Gallery, Gowing would have certainly included the installation, *Man, Machine and Motion*, conceived and designed by Hamilton in 1955 and *an Exhibit*, on which Hamilton collaborated with his fellow lecturer in the Fine Art Department, Victor Pasmore (1908-1998), in 1957.⁵ In the light of the subsequent attention that has been paid to these exhibitions, Gowing’s use of the word “fairly” in his description of the Hatton Gallery’s exhibition programme was rather a modest one.

Hamilton’s installation, *Man, Machine and Motion* was both ambitious and unorthodox for a provincial art gallery. It was produced using industrial methods and materials, comprising a set of welded metal frames displaying a collection of monochrome photographs screen-printed onto laminate plastic sheets. The enlarged, reproduced images charted man’s efforts to overcome or emulate nature with machines, on land, in the sea, in the air and in space. The multi-faceted installation, which filled the one room of the Hatton Gallery at that time, was designed for visitors to navigate, explore and experience from many viewpoints. The gallery visitor became a participant rather than a spectator, overturning the conventional art gallery experience of wall-hung paintings and singular, sculptural objects.⁶ It illustrated Hamilton’s interest in the proliferation of new technologies and mechanisation and the explosion of imagery of science fact and fantasy. Hamilton shared this interest with many of his peers, particularly fellow members of the London based, Independent Group, which met up from 1952-1955 at the Institute of Contemporary Arts (ICA), the capital’s renowned centre for contemporary cultural events, where *Man, Machine and Motion* was subsequently exhibited in July 1955.

Anna Massey, in her comprehensive study of the membership, history and influence of the Independent Group, clearly places the subject matter of *Man, Machine and Motion* within the context of the Group’s interests, in its subject matter and in its challenge to the conventional values of exhibition content and display.⁷

⁵ *Man, Machine and Motion* ran from 2-19 May 1955 in the Hatton Gallery. *An Exhibit* ran from 3-18 June 1957.

⁶ See Elena Crippa and other authors, *Exhibition, Design, Participation ‘an Exhibit’ 1957 and Related Projects* (London: Afterall Books in association with the Center for Curatorial Studies, Bard College, 2016). For Hamilton’s own detailed description of the exhibition’s fabrication see Phillip Spectre, *Richard Hamilton Introspective* (Germany: Verlag der Buchhandlung Walther Konig, 2019), 69-79.

⁷ Anna Massey, *The Independent Group, Modernism and Mass Culture in Britain, 1945-1959* (Manchester, England: Manchester University Press, 1995), 81-84. See also “an Exhibit,” in *The*

Man, Machine and Motion was, for Hamilton, the opportunity to create a counterpoint to his earlier exhibition at the ICA, *Growth and Form*, in 1951, created as the Independent Group's contribution to the Festival of Britain. This installation of film projections, photography and displays of scientific and organic structures and models had been a survey of natural forms inspired by the work of Victorian biologist D'Arcy Wentworth Thompson.⁸ *Man, Machine and Motion* was a continuing exploration of Hamilton's interest in exhibition form and an inventive solution for displaying the collection of images he had gathered to demonstrate a theme of his particular interest, not this time of nature but of mankind's invention of machinery to overcome the limitations of his natural attributes. Hamilton, in his book, *Collected Words*, described both of these installations as "didactic",⁹ an indication that he intended them to produce an experience that would engage, enthrall but also educate the viewer. The catalogue, which provided a descriptive commentary on each of the exhibits, written by Rayner Banham (1922-1988), cultural critic and fellow member of the Independent Group, also adds weight to this assertion. Gowing facilitated Hamilton's realisation of the installation at the Hatton Gallery and the ICA and contributed to the text for the catalogue introduction.

Man, Machine and Motion was a prelude to Hamilton's involvement the following year in *This is Tomorrow*, which many commentators consider to be a groundbreaking event in exhibition design, as evidenced by its inclusion in Bruce Altschuler's book, *Salon to Biennial – Exhibitions That Made Art History, Volume 1, 1863-1959*. *This is Tomorrow*, which opened at London's Whitechapel Art Gallery in August 1956 was an installation based, multi-media collaboration of artists and architects. The installation created by Hamilton, John Voelcker (1903-1991) and John McHale (1922-1978) which contributed an interactive experience based on themes and images from popular culture, was the most remembered and commented on of the twelve sections of the exhibition and is attributed with heralding the British and American

Independent Group: Postwar Britain and the Aesthetics of Plenty, ed. David Robbins (Cambridge: M.I.T. Press, 1990): 161.

⁸ D'Arcy Wentworth Thompson, *On Growth and Form* (Cambridge: Cambridge University Press, 1917). The book argued the importance of mathematical and mechanical laws in determining the structure and form of living organisms.

⁹ Richard Hamilton, *Collected Words* (London: Thames and Hudson Ltd, 1982,) 18.

Pop Art movement.¹⁰ Hamilton's contribution to the exhibition's catalogue and exhibition poster, the collage entitled *Just What Is It that Makes Today's Homes so Different, so Appealing?* has also gained significance through its attribution as the iconic image of British Pop Art.¹¹

In 1957, *an Exhibit*, Hamilton's collaboration with Pasmore and Lawrence Alloway (1926-1990), another Independent Group member, comprised suspended sheets of transparent and semi-transparent Perspex planes which the visitor manoeuvred through to create their own visual experience according to their own whim.¹² This installation built on *Man, Machine and Motion's* concepts of spatial manipulation but excluded specific imagery. Like *Man, Machine and Motion*, *an Exhibit* was another innovative, convention breaking installation that was created and first tested out on the students, the academic community and the public of Newcastle, in the Hatton Gallery. After their launches in the Hatton Gallery both exhibitions travelled down to the ICA in London. They, like a number of exhibitions, were generated by the Hatton Gallery, for which, as Hamilton explained to Bracewell, he began to take some responsibility, including designing their format, display stands and catalogues. However, Gowing, from soon after his arrival in the Department and before that of Hamilton, had already created a number of exhibitions for the Hatton Gallery which toured out from Newcastle. In this respect Gowing was already overturning the conventions of the reliance of a regional gallery's exhibition programme on hosting exhibitions predominantly generated by London-based institutions.

Hamilton's experimentation with *Man, Machine and Motion*, his collaboration with Pasmore on *an Exhibit* and subsequently, *An Exhibit II* of 1959, all undertaken in the Hatton Gallery, have been reconstructed and critiqued in detail, for example in the exhibition *Richard Hamilton at the ICA* in 2014¹³ and in texts by Elena Crippa,¹⁴

¹⁰ For a first-hand account of British Pop Art and *This is Tomorrow* within its context see Lawrence Alloway, "The Development of British Pop" in *Pop Art*, ed. Lucy R. Lippard, 3rd ed (London: Thames and Hudson, 1970), 27-68.

¹¹ John-Paul Stonard gives a detailed account of the creation of the collage, including the origin of the title, in "Pop in the Age of Boom: Richard Hamilton's 'Just what is it that makes today's homes so different, so appealing?'" *The Burlington Magazine* 149 (September 2007), 607–620.

¹² Lawrence Alloway's instructions on how the exhibition should be experienced are set out in the *an Exhibit* exhibition catalogue, which takes the form of a fold-out poster.

¹³ "Richard Hamilton at the ICA 12 Feb 2014–6 April 2014," ICA, accessed January 10, 2018, <https://www.ica.art/whats-on/richard-hamilton-ica>.

¹⁴ See Elena Crippa and other authors, *Exhibition, Design, Participation 'an Exhibit' 1957*.

Isabelle Moffatt,¹⁵ Victoria Walsh,¹⁶ and Kevin Lotery,¹⁷ among others. These commentaries provide evidence of the rightful acknowledgment these exhibitions have been afforded for their place in post-war exhibition history. More emphasis has, however, been placed on their creators than on the environment which facilitated their creation or on the role of Gowing in engendering that environment.

For Gowing, as his letter to the Gulbenkian Foundation went on to indicate, despite the success of these and other exhibitions which originated in the Hatton Gallery, its temporary exhibition programme did not fulfil the more general need, in either the public or the academic community, for a “substantial permanent collection of works of art”.¹⁸ Therefore, with the use of a £2,000 bequest (a current value of around £56,500¹⁹), given to the art school more than thirty years before, the Hatton Gallery had acquired “some twenty pictures”²⁰ spanning from the fourteenth to the mid-twentieth century. The collection had also been added to by donations from the Contemporary Art Society and loans from Northumbrian collections and the Tate Gallery.

Gowing started this collecting activity prior to Hamilton’s arrival in the Department and by the time he wrote to the Gulbenkian Foundation he had formed a collection which had been exhibited in the Hatton Gallery and was “being much used and appreciated both outside the College and within it.”²¹ In 1954, five months before Hamilton installed *Man, Machine and Motion* there, its permanent collection of works had been displayed and had been reported in the local press. In October 1955, five months after Hamilton’s installation, the Hatton Gallery’s growing collection was exhibited again in the Gallery, accompanied by a catalogue. By 1958, the Gallery

¹⁵ Isabelle Moffatt, “Richard Hamilton and Victor Pasmore, *an Exhibit*, 1957,” in *The Artist as Curator*, ed. Elena Filipovic (Milan/London: Mousse Publishing/Koenig Books, 2017), 17-32.

¹⁶ Victoria Walsh, “Seahorses, Grids and Calypso: Richard Hamilton’s Exhibition Making in the 1950s,” in *Richard Hamilton*, ed. Mark Godfrey, Paul Schimmel and Vincente Todoli (London: Tate Publishing, 2014). 61–75.

¹⁷ Kevin Lotery, “*an Exhibit*/an Aesthetic: Richard Hamilton and Postwar Exhibition Design,” *October*, 150, (Fall 2014): 87–112.

¹⁸ Gowing to Sanderson, 11 March 1958, BeqF, HGA, NU, NUT.

¹⁹ This and all subsequent current currency equivalents in the thesis are based on the Bank of England’s Inflation Calculator, which calculates values as they stood in 2018. “Inflation Calculator,” Bank of England, last modified January 22, 2019, <https://www.bankofengland.co.uk/monetary-policy/inflation/inflation-calculator>.

²⁰ Gowing to Sanderson, 11 March 1958.

²¹ *Ibid.*

was also in the process of expanding from its original one room into adjoining rooms, which would more than double the space available to exhibit art works and enable Gowing's acquisitions to be on permanent exhibition. It also afforded Hamilton and Pasmore the space to create *an Exhibit II*. For Gowing, these were the essential steps that were being taken towards "the foundation of a University museum"²² with a serious collection of art works which the University of Durham required, just like any other university working "seriously in the fine arts".²³

Gowing therefore saw the existence of a collection of art works, consisting predominantly of Old Master paintings, as a necessary and integral part of the pedagogy of the Fine Art Department, which, by 1958, was becoming known, not just for its ambitious exhibitions but also for its innovative, new first-year course in art practice, also instigated by Hamilton and Pasmore. Gowing's statement to the Gulbenkian Foundation indicates that Gowing must have considered Hamilton and Pasmore's activities with the first-year students, alongside their own work in their studios, as a constituent part of the serious work of his Department, and a vindication of his own work over his ten years as its Director.

For Gowing's first two years in the Fine Art Department, he had focused on reorganising its curriculum in art history and studio practice. He brought in scholars from the Courtauld Institute in London to teach art history as a theoretical underpinning to the studio practice. He then began to develop the Hatton Gallery's exhibition programme and started to think about forming a collection. To revitalise the studio work, in 1953 Gowing appointed Hamilton as a part-time lecturer in Design and Pasmore as Master of Painting.²⁴

Once Hamilton and Pasmore arrived at Newcastle, alongside challenging exhibition conventions, they were also collaborating on overturning the Department's traditional, Arts and Crafts influenced pedagogy. They worked together on developing a first-

²² Ibid.

²³ Ibid.

²⁴ "Staff Changes, Academic Year 1953-54," *King's College Rector's Report 1953-1954*, NUA/3/1/5, NUSpeColl, NURL NUT, 8. Hamilton's appointed title was "Lecturer in Decorative Design" though what this signified is unclear. Hamilton explained to Bracewell in *Re-make/Re-model*, 8, "[...] I was lecturer in design which meant I didn't really have much of a job, so I had to make a job for myself. Pasmore's arrival at Newcastle was postponed until sometime after April 1954, due to suffering a broken leg.

year, basic course of experimental, experiential, analytical mark and form-making exercises, intended to break down the students' existing preconceptions and to lay down new foundations for their art and design practice. This developing course was loosely founded on concepts of integrated art and design education and production developed at the German Bauhaus Art School between 1919 and 1933 and which were being circulated by William Johnstone (1897-1981) as principal of the Central School of Arts and Crafts, in London, where both Hamilton and Pasmore had been teaching.²⁵

The Hatton Gallery became the showcase for this course through exhibitions of the students' exercises and the work that they went on to create from their first-year experience. Hamilton and Pasmore's evolving pedagogy, alongside like-minded work being undertaken at Leeds College of Art and elsewhere under Harry Thubron (1915-1985), Tom Hudson (1922-1998) and others, was to spread out into art education through an ICA and travelling exhibition and supporting publication, *The Developing Process*.²⁶ As part of the Basic Design movement, from the 1960s Hamilton and Pasmore's Basic Course was adopted and adapted into the fabric of the reforms in art education resulting from the recommendations of the First Coldstream Report,²⁷ becoming the basis of pre-diploma foundation courses for the Diploma in Art and Design (DipAD). The serious study in art that Hamilton and Pasmore had contributed to in the Fine Art Department under Gowing therefore became a significant part of the restructured art and design system.

Hamilton and Pasmore's Basic Course was already acknowledged as an "important step in the history of art education"²⁸ by Stuart Macdonald in 1970, at a time when its role within the art education of Coldstream's reforms was still being established and questioned. Its content and influence has been extensively documented, researched

²⁵ Johnstone provides insight into the pedagogy he established at both the Camberwell and Central Schools of Art and the staff who taught under him in his autobiography, *Points in Time* (London: Barrie and Jenkins, 1980).

²⁶ University of Newcastle upon Tyne Department of Fine Art and Leeds College of Art, *The Developing process: work in progress towards a new foundation of art teaching as developed at the Department of Fine Art, King's College, Durham University, Newcastle upon Tyne, and at Leeds College of Art* (Newcastle: King's College, 1959). The exhibition toured, including at the ICA in April 1959.

²⁷ This was the *First Report of the National Advisory Council on Art Education*, known by the name of the person who had become its Chair in 1959, the Slade Professor, William Coldstream.

²⁸ Macdonald, *Art Education* (London: University of London Press, 1970), 360.

and analysed since, with Richard Yeomans' 1987 thesis "The Foundation Course of Victor Pasmore and Richard Hamilton 1954-1966" and David Thistlewood's *A Continuing Process, The new creativity in British art education 1955-65*, of 1981, frequently cited in subsequent and more recent publications such as Crippa and Williamsons publication for the Tate Gallery's 2013 Basic Design exhibition of 2013.²⁹

Hamilton and Pasmore's radical experimentation in exhibition format and with the Basic Course in the Fine Art Department, alongside their individual artistic achievement, has therefore been widely considered, and justifiably acknowledged and recognised for their contribution to the development of post-war art education and culture. This activity was undertaken in the Fine Art Department and disseminated to the University community and the public through the Hatton Gallery. At the same time Gowing was amassing a significant art collection for the benefit of the Department and the wider academic and public audience, to be displayed in the same Hatton Gallery. There was not, therefore, "just an art gallery"³⁰ with its full, diverse and progressive exhibition programme; there was also a substantial collection of art works, which had been exhibited as part of its programme but which was intended for permanent display.

II. The Research Question

The contrast, therefore, between Hamilton's lack of recollection of the existence of an art collection and Gowing's considerable efforts and use of resources to create one, has posed a conundrum in the context of this thesis. It raised the question, what was the role of the art collection of the Hatton Gallery within the pedagogy of the Fine Art Department and how could it be justified as a teaching collection? It is this question that underlies the overarching purpose of this thesis, which is to understand the origins and rationale of the art collection formed by Gowing for the Hatton Gallery and to address the question of its role within the pedagogy of the Fine Art Department.

²⁹ *Basic Design*, Tate, 25 March – 25 September 2013 and accompanying booklet, ed. Elena Crippa and Beth Williamson (London: Tate, 2013).

³⁰ Bracewell, *Re-make/Remodel*, 68.

III. The Research Framework

This thesis contributes to a wider project which has been set up with the purpose of informing a deeper understanding of art education and culture of the North East between the 1930s and 1970s, of which the Fine Art Department played a significant part. It has been undertaken within the framework of an Arts and Humanities Research Council Collaborative Doctoral Award (CDA). This CDA was set up between Newcastle University and two non-higher education partners in the region, Woodhorn Museum, Ashington, Northumberland and Tyne & Wear Archives & Museums (TWAM). The Woodhorn Museum manages the art collection of the Ashington Group of artists, also known as the Pitmen Painters, and TWAM manages the Hatton Gallery, its collection and its archive on behalf of Newcastle University. The CDA was developed to collaborate with these two partners to investigate two areas of art education provision in the North East of England. The focus of one is on the work of the Art Appreciation Class in Ashington, Northumberland delivered for the Workers Educational Association, through the extra-mural provision of King's College. The focus of the other is the art education provision within the King's College Fine Art Department.

The primary aim of this CDA has been to redress the predominantly London-focused research which has been undertaken through major projects such as The Tate Gallery's "Art School Educated" of 2009-2014 and redirect attention towards the contribution of the North East. Although this project acknowledged and referenced Hamilton and Pasmore's Newcastle pedagogy in its exhibition *Basic Design*,³¹ the project, for the most part, concentrated on the contribution of the London art schools, as indicated by two of the resulting outputs, the publication *The London Art Schools*, edited by Nigel Llewellyn and Beth Williamson³² and Alexander Massouras's 2013 thesis "Patronage, professionalism and youth: The emerging artist and London's art institutions 1949-1988". To redress this London bias, in May 2013 Newcastle University presented a conference, *Victor Pasmore, Richard Hamilton, radical innovation in art, architecture and art education in the North East*.³³

³¹ *Basic Design*, Tate, 25 March–25 September 2013 and accompanying booklet, ed. Elena Crippa and Beth Williamson (London: Tate, 2013).

³² In addition to contributions by the editors the book includes chapters by Elena Crippa, Lucy Howarth, Alexander Massouras and Hester R Westley.

³³ The conference was held on 3-4 May 2013 at Live Theatre, Newcastle upon Tyne.

The subsequent CDA, in which my research project is situated, has been set up to broaden the perspective beyond what is already known about the Basic Course and to consider the wider impact of the art pedagogies taking place within and outside of the university environment of the Newcastle Fine Art Department. Its intended outcome, therefore, is to draw some of the less explored aspects of the art education and culture of the North East of England from the periphery back into the centre of focus. This thesis, on the origins, rationale and role of the Hatton Gallery Collection, makes an important contribution to this endeavour.

IV. The Scope of this Research

In aiming to understand the origins, rationale and role of the Hatton Gallery Collection, my research has not only been directed into a study of the Collection per se but also into a study of the institution in which it was created. As a result, the scope of my research extends into an investigation of the history of the Fine Art Department in order to identify and understand the environment in which Gowing was able to form the collection of art works. It also extends to an examination of Gowing's own art education and experiences prior to his arrival at Newcastle in 1948 and his subsequent early pedagogic activities in the Fine Art Department, in order to understand what influenced his motivations to create the Collection. In so doing, this thesis provides new insight into the history and development of the Fine Art Department and its role within and its influence on local and national art education policy. It also focuses attention on Gowing's less explored early development as an art educator and his contribution to the art pedagogy of the Fine Art Department in the 1950s. This thesis thereby contributes significant new knowledge to the history and development of twentieth-century British art education and the role played by the Fine Art Department of King's College, Lawrence Gowing and the formation of the Hatton Gallery Collection within that history.

V. The Institution in Question

At the time of Gowing's arrival in the Fine Art Department its history as an art school extended back over one-hundred and ten years of transformation and translocation, to 1837. In the late nineteenth century the Art School became part of the College of Physical Science of Durham University in Newcastle. In 1912, on its opening in its new and current building, it was named the King Edward VII School of Art in memory

of the recently deceased King. At that time it was the Art School of Armstrong College.³⁴ In 1926, the Art School's gallery was renamed the Hatton Gallery in memory of its first Professor of Fine Art, Richard George Hatton (1865-1926). Eleven years later, in 1937, when Armstrong College merged with Durham University College of Medicine to become King's College, the King Edward VII School of Art became the Fine Art Department of King's College, Durham University. Then, in 1963, on the separation of King's College from Durham University to become an independent university, it became the Fine Art Department of the new University of Newcastle upon Tyne and, subsequently, Newcastle University. It is now referred to as Fine Art at Newcastle University.

VI. The Collection in Question

Gowing purchased the first acquisitions for the Hatton Gallery Collection in 1952. He continued to drive the collection's development until the available funds were exhausted in 1957, which prompted his letter to the Gulbenkian Foundation to seek further funding, in May 1958. In December 1958 Gowing left his post at Newcastle to oversee the formation of the New School of Art in Chelsea.³⁵

From 1959, with funding secured from the Gulbenkian Foundation and further donations from the Contemporary Art Society, Gowing's successor, Kenneth Rowntree (1915-1997) was able to add more old master and twentieth-century works to the Collection. By the end of the 1960s, however, the Gulbenkian Fund had been spent and other sources of funding were not forthcoming, and so the regular, purposeful purchasing of works for the Hatton Gallery Collection ceased. From then on works continued to come into the Collection in a more *ad hoc* way. It was the group of art works that Gowing began collecting in 1952 and which Rowntree was able to continue to add to up until 1968 that has specifically acquired the description of 'teaching collection'. It is Gowing's acquisition activity, which drove the foundation of this 'teaching collection' up to 1957 within the context of the University Fine Art

³⁴ Armstrong College was named after the Newcastle industrialist and engineer, William Armstrong (1810-1900), one of the College's founders and benefactors.

³⁵ The London County Council managed, new Chelsea School of Art came about from the amalgamation of the art school of Chelsea College of Science and Technology and the Polytechnic School of Art of Regent Street Polytechnic. It moved into its purpose built site in Manresa Road, Chelsea, in 1965.

Department and its art pedagogy, which has been the focus of my research and has driven the content of this thesis. The Fine Art Department did however possess other art works as a result of its long history as an art school and as such, these are also examined within this thesis to assess what influence they may have had on Gowing's ambition to create an art collection

VII. Research Methodologies

The approach I have taken in producing this thesis is to formulate propositions and arguments and set out findings based on empirical evidence, drawn from written and spoken narratives, texts and archives, which have been explored through a lens framed by the Hatton Gallery Collection as a teaching collection, that is a body of works actively used for the teaching of Fine Art or Art History. This is the first time that these resources have been researched from this particular viewpoint. This thesis therefore offers new perspectives on material that may already exist in the public realm and brings new material to light which has not been previously gathered, collated or scrutinised for this purpose.

My research has also been informed by the opportunity to work collaboratively with my fellow researcher within the CDA, Harriet Sutcliffe, on the personal narratives of former staff and students within the Fine Art Department, gathered through the joint undertaking of interviews with a number of people who taught or studied in the Fine Art Department across the time span of our study.

Personal Narratives

In my expectation that the art works in the Hatton Gallery Collection would have had an influence or impact on the students and staff in the Fine Art Department as the primary beneficiaries of Gowing's art collecting endeavour, one of my early research activities was to study pre-existing published and unpublished accounts from its students and staff.

An important primary source was that of the students' accounts of their own art school experience compiled in an on-line paper "A Developing Process", by Gill Hedley for the 2013 Newcastle University conference, *Victor Pasmore, Richard Hamilton*, referred to previously, along with associated unpublished material gathered

in the course of the project. Other detailed sources were Lesley Kerman's *The Memory of an Art School* produced in response to the conference and John A Walker's 2003 recollections in *Learning to Paint. A British Student and Art School 1956-61*. These narratives were not, however, created in response to a specific focus on Gowing's collection of artworks for the Hatton Gallery and do not make reference to the Hatton Gallery Collection. I therefore sought further evidence of personal recollections through questionnaires, followed up by recorded interviews with a number of questionnaire respondents and other volunteers.³⁶ Undertaking these interviews in collaboration with my fellow CDA researcher has enabled us to share a dialogue with the interviewees and collect accounts which have encompassed both our specific research interests. These shared interviews have thereby informed my wider understanding of the pedagogy of the art school during and after the time of Gowing's tenure. This collaborative approach has therefore been a valuable contribution to the understanding of my specific research area.

The information provided by these interviews, as with other written and recorded narratives of the art school experience, has, however, been considered and informed by the knowledge that they provide a limited and partial view. The content of these interviews is a resource limited by the access we have had to a cohort of people who have been traceable and contactable, forty-five to sixty years after their time in the Fine Art Department and to those who have been prepared to recollect, analyse and share their experiences of the environment of the Fine Art Department and its pedagogy. The number of interviews has also been limited by the time available within the constraints of our research timetable, so in this respect it is also a small sample of possible interviewees. The experiences recollected and narrated have also been predominantly those of people who have continued to practice as artists and educators, so they do not necessarily reflect those of the students or staff who took other career paths, for example, in Art History. The interviews undertaken for this research are therefore a small and not necessarily representative sample of the experience of the Fine Art Department and those who studied there.

³⁶ 39 questionnaires were sent out, by post or by online form. 20 responses were received from 4 women and 16 men, with start dates in the Fine Art Department from 1952-1969. These included 3 students who were both students and staff and 2 who were staff only. 11 people were interviewed (7 questionnaire respondents and 4 additional volunteers); 3 of whom were women. 3 of the male interviewees were both students and staff.

These recorded interviews have been undertaken with the intention of depositing them within the Newcastle University or other archives as an oral history of the Fine Art Department. They will therefore provide new and additional insight for future researchers into personal perspectives on the experience of the Fine Art Department during the 1950s and 1960s and a further contribution to the knowledge of the twentieth-century art school experience, specifically of one in the North East of England.

Most important, however, within the context of this thesis, were the responses given in the questionnaires to the questions asking “were you aware of art works being collected for the Gallery?” and “do you recall any art works being used for teaching purposes?”. The answers were in the negative. This was predominantly the same response when interviewees were shown a catalogue of images of the Hatton Gallery Collection. The results of the questionnaires and interviews, albeit a small and non-representative sample of the full student cohort of the period under investigation, therefore corroborated Hamilton’s statement about the lack of an art collection. Their responses highlighted the dichotomy between an apparent lack of awareness of the existence of the Hatton Gallery Collection and the physical evidence of Gowing’s activities in creating one for the Fine Art Department and the University.

In the absence of contemporary recollections on the influence and impact of the Hatton Gallery Collection and in order to support my research into the history of the Art School in which the collection was formed, the two other main primary sources of information on which I have focused my research are the Hatton Gallery Archive (HGA) within Newcastle Fine Art’s King Edward VII Building and the Newcastle University Archives (NUA) held within the Newcastle University Robinson Library’s Special Collections (NUSpeColl).

The Hatton Gallery Archive

The primary source of information for the Hatton Gallery is its archive of physical files containing material records that relate to the objects in its collection and the exhibitions that took place in its gallery. These are the Hatton Gallery Object Files (ObjF) that contain the correspondence, information sheets, photographs, conservation records, loan data and supporting information from external sources

related to each object and the Exhibition Files (ExF) relating to each of the Hatton Gallery's exhibitions. The information contained in these files originates from the time of the object's acquisition, or the exhibition, if that took place after 1949. It seems that the lack of records prior to 1949 is due to earlier Hatton Gallery records being destroyed by the authorities of Durham University, possibly being sent for paper salvage during the Second World War.³⁷ This means that information about acquisitions and exhibitions that took place prior to that time, for the most part, can only be identified if they are recorded in annual reports and committee minutes now held in the Newcastle University Archives. In the process of my research I have uncovered information on earlier donations to the Art School and exhibitions in the Hatton Gallery, which had either been lost or overlooked. This information can now be reinstated into the Hatton Gallery Archive's records, thereby providing a more thorough account of the early acquisitions and exhibitions.

For the duration of my research, the Object Files, Exhibition Files and other data in the HGA have not existed in any complete, systematically digitised form and have not been individually accessioned. For the purpose of this thesis, therefore, the material has been referenced by the name of the object or the exhibition and by any specific information which can individually identify it, such as correspondence dates. During the period of my research some of the material has been digitised through a Newcastle University and Tyne & Wear Archives & Museums project which has now been published online on the Hatton History website.³⁸

In the absence of any other direct narrative from Gowing or his peers about the collecting process or collection strategy, this is the material from which I have compiled the part of this thesis which comprises the study of Gowing's acquisitions for the Hatton Gallery. In so doing, however, I have produced the first collated study of the archives concerned with Gowing's acquisition process, from his first confirmed purchase in 1952 to his last in 1957. This will be a valuable resource for the Hatton

³⁷ "Discover Durham Collections, Durham University Records" Durham University, accessed 14 September 2019, http://discover.durham.ac.uk/primo_library/libweb/action/dlDisplay.do?vid=44DUR_VU1&search_scope=CSCOP_ALL&d_oId=44DUR_EAD_DSCollection.150&fn=permalink.

³⁸ "Hatton History," <https://www.hattonhistory.co.uk/>.

Gallery and as the groundwork for future research on its content, status or context within other theoretical frameworks.

What the HGA has not revealed was a definitive strategy or purpose in Gowing's collection making. For this reason I have investigated the other factors that created the environment and motivated Gowing's ambition to create an art collection for the Hatton Gallery.

The Newcastle University Archives

The archives that I have researched relating to the history of the Art School are those which pertain to the period when the Art School integrated into the College of Physical Science, through the various formations of the institution up to Gowing's departure from the Department in 1958. These include the records held in the Art School Minute Books, which chart the activities of the Art School Committee from 1879, prior to its integration into the College of Physical Science, up until 1940, through its many institutional transitions. Subsequent Minute Books of King's College and the University of Newcastle record the discussions and decisions of the Sub-Faculty of Fine Art and Architecture from 1946. I have also studied the College of Physical Science, Armstrong College and King's College Annual and Departmental Reports for information on the Art School's activities, delivered through its Principals, Rectors and Art Masters and for details of curricula and prospectuses through their Handbooks and Calendars. Rectors' and Registrars' files have provided context and additional detail to the discussions, developments and events which are summarised in the University's public facing documents.

The Annual Reports, Handbooks and Calendars, by their nature, provide summaries of the important events and activities of the Art School and are dependent on the perspective of the author – the Art Master or Professor and the disseminator - the Principal, Rector or college authorities, through which they are channelled. Their format and content is dictated by institutional protocols and the requirements of beneficiaries. These texts therefore provide facts from the institutional perspective and state the outcome of the more nuanced discussions which are recorded in minutes and reports and in correspondence held in the files of individual decision makers.

These archives have enabled me to construct a history of the Art School relating to certain sets of decisions recorded and actions taken which I regard as relevant to my research into the university institution in which Gowing formed his collection. This history of the Art School, constituted from this set of archival material, provides only one perspective of the life of the Art School but in so doing it makes an important contribution to the knowledge of the Art School's development and the resources available in the archive from which other knowledge and other histories might be constructed.

VIII. Thesis Content

This thesis sets out the results of my research into the above resources, associated texts and materials. It identifies the two significant factors that I propose converged to bring about Gowing's formation of the Hatton Gallery Collection. The first is the sequence of events that established the Fine Art Department within a university institution and which brought Gowing to Newcastle. This factor is explored in Chapters 1 and 2. The second is the influence of Gowing's own experience of art education in the 1930s and as an artist during and after the 1939-1945 War which motivated him to form a collection of artworks as part of his pedagogy in the Fine Art Department. This factor, and its consequences on the art pedagogy he developed at Newcastle are explored in Chapters 3 – 6 of this thesis.

Chapter 1. A History of the Fine Art Department of Newcastle University, 1837-1948

This first chapter describes a history of the Fine Art Department from its origins in the 1830s, up to 1948, as a prelude to Gowing's arrival. It has a particular focus on the least researched area of the Art School's history; that is its integration into the University of Durham College of Physical Science from the 1880s and its development within the transformations of this institution through the 1930s and 1940s until Gowing's arrival. This chapter particularly highlights the relationship between national and local art education through the roles and activities of the King's College Rector, Lord Eustace Percy (1887-1958) and two of its professors, Edward Montgomery O'Rourke Dickey (1894-1977) and Robin Darwin (1910-1974). The symbiotic relationship between the University Art School, these individuals and developments in twentieth-century national art education have not previously

received any detailed examination through the archival records, so this chapter provides new insight and places new emphasis on the University Art School's spheres of influence. It draws on frequently cited texts such as Quentin Bell's *The Schools of Design* of 1963 and Stuart Macdonald's *The History and Philosophy of Art Education* of 1970 for the early history of the Art School as a Branch School of Design but goes on to provide new research and information for the later years of the nineteenth century and the first half of the twentieth century.

Chapter 2. "Towards the Foundation of a University Museum"?

To understand what influence or impetus the remaining, existing collections and resources may have had on Gowing's collecting activity, this thesis therefore considers what art works or teaching resources were at the disposal of the Fine Art Department at the time of Gowing's arrival. In so doing this chapter provides an examination of the Gallery's earlier acquisitions and the reasons they were acquired. Such in-depth research has not been previously undertaken on this aspect of the Hatton Gallery Collection and is therefore a new and important contribution to the understanding of its extant early acquisitions, as well some which are now lost.

Chapter 3. "Looking and Learning to Look"

This chapter considers Gowing's own art education and the evidence of how this influenced his thinking about looking at art, making art, and educating people about art. It studies the available evidence for indications of Gowing's early development as an art educator before he arrived at Newcastle, which is provided through his own writing on art. My examination of Gowing's early texts on art in his series of essays, "From a Painter's Notebook" of the 1940s has not previously been undertaken in such detail or with the focus of understanding his motivations for creating an art collection. This particular area of research is formulated around Gowing's experience of art works in their original form, in reproductions or through writing, within the immediate post-1939-1945 War period. This has prompted my analysis of Gowing's reflections on these experiences in comparison to Walter Benjamin's ideas about the aura of the original art work, set out in his 1935 essay, *The Work of Art in the Age of Mechanical Reproduction*. In so doing, this part of the thesis provides new insight into Gowing's ideas on the concept of the original work of art and its value for art history and art practice within the early post-war period, within the

context of Benjamin's propositions and in relation to Gowing's future collecting activity in the Fine Art Department at Newcastle.

Chapter 4. "An Art School Run to My Liking"

Very soon after Gowing arrived in the Fine Art Department and prior to the formation of the Hatton Gallery Collection, he turned his attention to the art history syllabus and the exhibition programme. How Gowing put into practice the ideas brought to light in Chapter 3, initially through curriculum reform and ambitious exhibitions is therefore the subject of this chapter. Supported by primary source archival material in the University and Hatton Gallery Archive, this chapter provides a commentary on his curriculum reforms for art history and art practice and an analysis of how his ideas on art history, identified in Chapter 3, relate to the development of a collection of art works. It particularly examines two of Gowing's early contributions to the Hatton Gallery exhibition programme, *Pictures from Collections in Northumberland*, which ran from May to June 1951 and *Poussin – The Seven Sacraments* of December 1951 to March 1952, as precursors to his collecting activity. In so doing this chapter brings to light archival information and provides new knowledge about the rationale for these exhibitions and propositions about their influence on Gowing's subsequent collecting activity.

In recording and analysing the pedagogy of the Fine Art Department in the 1950s, from the perspective of Gowing's activities, this chapter thereby focuses directly on Gowing's achievements and influence within and beyond Newcastle rather those of Hamilton and Pasmore, which have been more extensively documented.

Chapter 5. "Ideals and Experiments in the Fine Arts"

In order to understand what other factors may have determined Gowing's manner of creating the art collection, this chapter considers the art collections of other universities which may have motivated Gowing's ambition to collect or acted as a template for his collection. It therefore provides a desk-based analysis, through texts and online resources, of the institutional histories of three university art schools, Reading, Edinburgh and The Slade School of Art within the context of the status of their art collections in the 1950s. These three institutions are included in the scope for this study because they are identified in Gowing's 1953 text "Ideals and

Experiments in the Fine Arts” for the journal *Universities Quarterly*.³⁹ In addition, Leeds University is also included in this analysis due to the development of its Fine Art provision during Gowing’s tenure at Newcastle and other interconnectivities which are explained in the chapter and provide justification for its inclusion. These four university art schools are treated as comparators to the status of the Fine Art Department of King’s College in order to assess their influence on the formation of the Hatton Gallery Collection.

Such a comparative analysis of these institutions has not been undertaken before and in so doing it brings to light the interconnections between these institutions in the course of their histories up to the mid twentieth century. It also identifies the points at which and the way in which the Art School in Newcastle influenced aspects of the art pedagogy of these other university schools through its art educators and its ethos. It therefore provides a new perspective on the “Ideals and Experiments in the Fine Arts” within these universities at the time Gowing was making his commentary in 1956.

Chapter 6. “The Dream of the Art Collection”

This chapter focuses on the process by which Gowing acquired the foundations of the Hatton Gallery Collection. It undertakes a detailed analysis of the archival material to identify a rationale for his choices which might inform their use as a teaching collection. It also identifies the resources that Gowing drew upon, in terms of funding, institutional support, art scholarship, art dealership, connoisseurial networks and personal enthusiasm, to achieve his acquisitions. This chapter therefore provides an insight into an aspect of the art collecting world of early post-war Britain, which brought the North East of England closer to London, which brought a significant collection of art works to Newcastle and a significant asset to the university in which it was formed.

Chapter 7. “We don’t have a collection, just an art gallery”

The final and concluding chapter returns to the conundrum posed in the introduction to this thesis – what was it about the works in this collection that apparently rendered them invisible or perhaps inconsequential to members of staff such as Hamilton and

³⁹ Lawrence Gowing, “Ideals and Experiments in the Fine Arts”, *Universities Quarterly* 10 (1956): 148.

to, at least, some of the students? It also reflects on what this apparent lack of recognition indicates about the status of a collection of art historical paintings and its use or value in the pedagogy within the Fine Art Department in the 1950s and 1960s. The Hatton Gallery Collection is referred to as a 'teaching collection' so this chapter considers what this means and whether it can be justified. In conclusion this chapter makes propositions based on the findings set out in this thesis to help inform the future use of the Hatton Gallery Collection.

This thesis provides new, detailed analysis and research on the origins of Gowing's pedagogic "ideals and experiments" in Fine Art at Newcastle, which included the formation of the Hatton Gallery Collection. It offers a new perspective and understanding of the role of the university institution in which Gowing's activities took place within local and national art education pedagogy and policy, not only during his tenure, but in the century prior to his arrival and beyond his departure. In so doing it refocuses attention on the significant influence of the North East of England to art education and culture and contributes valuable new knowledge to the field of studies in Fine Art pedagogy.

Chapter 1. A History of the Fine Art Department of Newcastle University, 1837-1948

In the 1950s and 1960s the Fine Art Department of King's College, Durham University, which was to become, in 1963, the University of Newcastle upon Tyne, was a place of experiment and innovation in Fine Art practice and pedagogy. It also held a significant collection of original art works. In this post-war period, the University Art School of this industrial northern city became a magnet for a diverse range of interests and aspirations. The staff and students who contributed to the environment and ethos of the Art School during this time were to influence art education and cultural practice far beyond the Fine Art Department's Edwardian redbrick foundations, its provincial location and the two decades that followed the Second World War, 1939-1945.

It is the work of Hamilton and Pasmore, through their individual artistic practice, their collaborative work on exhibitions and, especially, their development of the pedagogy that became known as the Basic Course, which has brought most attention to the Fine Art Department's reputation for pedagogic innovation and influence. It was Lawrence Gowing, however, who as Professor of Fine Art from 1948-1958, employed Hamilton and Pasmore and facilitated the environment which was to determine the following two, change-making decades. Gowing has received much less acknowledgement for his contribution to the reputation of the Fine Art Department than Hamilton and Pasmore. Similarly the national and local factors that determined the route of the Art School into the university institution and the decisions made that ensured its survival in the institution that Gowing inherited, have also not been recognised or acknowledged.¹ What has also been overlooked is the significant symbiotic relationship between the development of this provincial university art school and that of national art educational policy. This chapter will therefore identify and analyse the events and challenges that shaped its ethos and created the foundations on which Gowing was able to formulate his own influential ideas on art pedagogy and which included the development of an art collection.

¹ See Stephen H Madoff, ed., *Art School (Propositions for the 21st century)* (Cambridge: MIT Press, 2009), ix for his introductory proposition of what every art school embodies.

1.1. The Institution of a School of Art, 1837

In 1937, Robert Bertram (1871-1953), Assistant Director and Master of Design in the Department of Fine Art, Armstrong College, wrote a chapter on the King Edward VII School of Art as part of a publication, *University of Durham 1937*, commemorating the centenary of the grant of the University's Charter.² The year 1937 was particularly significant for the departments within Armstrong College as it marked the revision of the constitution of the University of Durham by Statutory Commission, with the amalgamation of the College of Medicine and Armstrong College into King's College, Newcastle. This was one of several transitions in the constitution of the colleges of the University of Durham, in their first hundred years, that shaped the Fine Art Department into its present twenty-first century form. The quarter century that followed Durham University's centenary celebrations and the formation of King's College, up until it became the University of Newcastle upon Tyne in 1963, were the years that transformed the Fine Art Department from a hundred year-old, provincial, handicrafts-oriented art school into an university Fine Art Department at the forefront of radical pedagogy and innovative art practice.

In Bertram's chapter on the King Edward VII School of Art, Bertram explained that, as well as marking the formation of King's College, 1937 should also be considered the centenary of the foundation of the Fine Art School. This was because the year marked the centenary of the first general meeting of the North of England Society for the Promotion of the Fine Arts in their Higher Departments, and in their Application to Manufactures. This meeting took place on 26 October 1837, in the Lecture Room of the Literary and Philosophical Society of Newcastle upon Tyne and announced the establishment of the Society. At the time this was considered an auspicious and important occasion because the Bishop of Durham presided and the bells of St Nicholas' Cathedral rang to mark the event.³ In the previous fifteen years, there had been several attempts at establishing such an institution so there must have been considerable optimism as well as some apprehension about the future of this new iteration and its considerable ambitions.⁴ According to Bertram, this new Society for

² Robert Bertram, "The King Edward VII School of Art," in *The University of Durham, 1937*, ed. C.E. Whiting (printed for the Centenary Committee of the University of Durham, 1937), 71-72.

³ *Ibid.*, 71.

⁴ Paul Usherwood, *Art for Newcastle: Thomas Miles Richardson and the Newcastle exhibitions 1822-1843* (Newcastle: Tyne and Wear County Council Museums, 1984). Usherwood describes the history of these previous institutions: The Northumberland Institution for the Promotion of Fine Art (1822–

the Promotion of the Fine Arts had the aim of “instituting a School of Art; forming a library of works on art and a collection of casts; holding, periodically, exhibitions of works of art, and gradually forming a permanent collection of such works.”⁵ The formation of the Society was to prove a significant event as it resulted in the establishment of an art school, which survived through one hundred and ten years of changes in national art education policy and local art education provision to provide Gowing, from 1948-1958, with a testing ground for his own ideas on art education, which included the formation of the Hatton Gallery Art Collection. These, as I will demonstrate in the course of this thesis, in turn would influence art education policy through the twentieth century.

The full title of ‘The North of England Society for the Promotion of the Fine Arts in their Higher Departments, and in their Application to Manufactures’, reflected the foresight and make-up of its membership. They were people from a wide range of professions in the arts and sciences who were favourable to the fine arts but who also had a desire to educate the public taste “more especially with regard to its application to manufactures.”⁶ The stated aims of this North East institution confirmed its members’ awareness and understanding of the concerns of national Government. This was with regard to the country’s general attitude to the arts and particularly to the quality of British manufacturing design in the face of and in competition with the superior quality of European design. The members of the Society were also undoubtedly aware of one of the Government’s steps to address this concern through the establishment, also in 1837, of its first School of Design, at Somerset House in London. The decisions made by Government in its numerous attempts to resolve how to equip its population effectively and appropriately with the creative and manual skills and cultural sophistication to meet the demands of and create the demand for the advancing manufacturing technologies, mass production and competition in expanding markets were to determine the course of the Art School throughout the nineteenth and twentieth century. The decisions that its Art

1827), The Northern Academy of Fine Arts (1828–1831), The Newcastle upon Tyne Institution for the General Promotion of the Fine Arts (1832-1834) and The Newcastle Society of Artists (1835–1836).

⁵ Bertram, “The King Edward VII School of Art,” in Whiting, 71.

⁶ Vera Smith, “Some Antecedents of the Department of Fine Art, Newcastle upon Tyne,” *The Durham University Journal*, 25, no 2, (1926-1928): 50-58. This quote is taken from an extract which Smith includes on page 51 of her text, from the “Prefatory Notice” of the *Catalogue of the Works of Art in the First Exhibition of the North of England Society for the Promotion of the Fine Arts*, which opened on 20 August 1838.

Committee and Art Masters made in response to national and local demands eventually steered it into a university institution and, as such, inevitably shaped its particular ethos.⁷

The history of the Government decisions and their impact on art education are documented extensively in a number of texts, as I have set out in the introduction. What has not been documented in detail is the role that national art education policy played in the development of Fine Art education provision in Newcastle and how that, in turn, influenced national decision making. What has also not been investigated and considered is the cause and effect of the transition of the Art School into the Fine Art Department of a university institution. This is what the following sections of this chapter set out to do.

1.2. “By whatever fees happened to come in” - the early years of Newcastle Art School, 1838–1843

By 1838, within a year of its establishment, the North of England Society had moved to newly built premises on the corner of Newcastle’s Grey Street and Market Street, in its Central Exchange Buildings and had started appointing teaching staff to its art school. Within two years, the Society, it seems, was attempting to fulfil its aims of promoting the fine arts in their application to manufactures, by employing tutors in architectural drawing, geometry and perspective to “young and intelligent builders and engineers” and to teach ornamental and decorative drawing and design to “artizans” - the skilled working class.⁸ It is probable that the demand for such skills was fuelled by the redevelopment of the town by the architect John Dobson (1787-1865), builder Richard Grainger (1797-1861) and others, alongside the engineering projects of George Stephenson (1781-1848) and his son, Robert Stephenson (1803-1859). To support its teaching it seems that the School held an extensive collection of casts⁹ and that discourse on the arts was encouraged.

In April of 1838, the Society invited Benjamin Robert Haydon (1786-1846) to give six

⁷ See Madoff, ed., *Art School*, ix.

⁸ Usherwood, *Art for Newcastle*, 26. These are secondary sources. Usherwood takes these quotes from The North of England Society catalogue of 1829.

⁹ William Minto and William Bell Scott, *Autobiographical Notes of the Life of William Bell Scott ... and Notices of His Artistic and Poetic Circle of Friends 1830 to 1882* (New York: AMS Press, 1970 reprint of 1892), Vol 1, 177-178.

public and well-received lectures, which opened at the Literary and Philosophical Society¹⁰ and continued at the Nelson Street Music Hall.¹¹ Haydon was a painter of historical subjects and a campaigner for national art education. Haydon adamantly believed that, to achieve excellence either in design for manufacture or in “High Art”,¹² these disciplines should be taught together and that instruction in drawing from the human figure, in a progression from the study of the antique to working from the live figure, was foundational to that art education.¹³ Haydon believed that separating the two activities and removing the opportunity for students of design to study from the figure alongside intending fine artists was fundamentally detrimental to the creative potential of both cohorts and, in consequence, the aspirations of all classes of society. Haydon’s positive reception by the members of the Society in Newcastle was understandable, for his views would have been in tune with their vision for promoting the breadth of art activity in their Art School. Haydon’s views, however, were not shared by the Council of the Schools of Design, in whose Design Schools’ curricula there was no place for instruction in any of the disciplines associated with High or Fine Art.

By 1840, the Society had sunk into debt and was raising funds through admission fees for its annual exhibition and large-scale events such as the Newcastle upon Tyne Polytechnic Exhibition.¹⁴ Additional teaching staff, however, continued to be appointed so that by 1842 there were teachers of modelling and landscape painting, the latter perhaps to more specifically provide for teaching the fine arts in ‘their higher departments’. However, the staff were being remunerated “by whatever fees happened to come in”¹⁵ or giving their services free of charge, and the art classes, were, it seems, surviving, rather precariously. The North of England Society therefore decided to take advantage of the Government’s intentions to establish provincial Schools of Design in the manufacturing towns for the education of workers in the design skills they required for their particular local industries. In November

¹⁰ “Haydon’s Lectures on Painting,” *The Newcastle Courant*, April 5, 1839, part 2, 3. The First and Second Lectures were recorded in full in the edition of April 5, the Third and Fourth Lecture in the edition of April 12 and the Fifth and Sixth Lecture on April 19, 1839.

¹¹ Quentin Bell, “The School of Design at Newcastle,” *Durham Research Review*, 2, no. 9, (1958): 188.

¹² The term “High Art” was frequently used in this period rather than the term “Fine Art”.

¹³ For a summary of Haydon’s ideas on how art education should be delivered in Schools of Design see Stuart Macdonald, “The Philosophies of Haydon, Dyce and Wilson,” in *The History and Philosophy of Art Education*, 117.

¹⁴ These two events ran from April 1840 to September 1841 and in 1842 respectively.

¹⁵ Bertram, “The King Edward VII School of Art,” in Whiting, 71.

1842, The Society sent a representation of its committee members to seek the assistance of the Council of the School of Design. The Society's deputation was successful in persuading the Council to add its Art School to the number of schools it intended to establish in provincial towns.¹⁶

1.3. A Branch School of Design, 1843-1852

In 1843, the Newcastle Art School joined Manchester, Birmingham, York, Coventry, Norwich, Sheffield and Nottingham to become the final one of the first eight provincial schools. The Council recognised Newcastle's "peculiar manufactures in glass and metal" alongside its importance as "the chief town of a large and populous district".¹⁷ It also acknowledged that the Society's own existence as an institution, whose aims, set out in its name, so clearly reflected its own, persuasively demonstrated Newcastle's disposition towards carrying out Parliament's objectives to improve the "Arts of Design as applied to Manufactures."¹⁸ That its objectives mirrored those of the Design School at Somerset House clearly worked in its favour, as did the fact that its school already had adequate rooms, furniture and teaching resources, such as "many and valuable casts" although "few works of ornaments and books."¹⁹ As a result, the Newcastle Branch School of Design was established sooner than several of the other schools listed above.

There were, of course, conditions attached to the rescue of the Newcastle Art School from debt and potential demise. The Council of the School of Design agreed to pay an annual grant of £150 for three years for the salary of the Master, who it would appoint, as well as providing casts and books. The Society had to continue to raise the existing local subscription of £200 per annum for three years, for the running costs of the School, exclusive of the Master's salary, and to clear any existing debt. It also had to agree to make the School of Design its principal object and assign the rooms, furniture and the casts already in its possession to that purpose.

The governing structure of the Branch Schools generally resembled that of the

¹⁶ Quentin Bell, *The Schools of Design* (London: Routledge and Keegan Paul, 1963), 122.

¹⁷ Council of the School of Design, *Report of the Council of the School of Design, 1842-3* (London: HMSO, 1843), 12.

¹⁸ *Ibid.*

¹⁹ *Ibid.*

Central School in London and, in this respect, the organisational structure and membership of the North of England Society appeared to have stood it in good stead in its transition to the governing body of the Newcastle Branch School. In turn, the support of the Government School at this precarious time in the life of the North of England Society may well have cemented the foundations for the long-term future of its Art School, which was eventually to become the Fine Art Department of Newcastle University. What the decision of the North of England Society also did, however, was relinquish the autonomy of its art provision and methods of instruction to Government control. This meant that it became beholden to the constraints and fluctuating trends of central Government art education policy for a substantial part of its existence. For the most part, this policy supported instruction in design skills applied to manufacturing, founded on understanding the principles of ornament through persistent copying. It suppressed instruction in Fine or 'High Art' for aspiring artists founded on understanding the principles of form and composition from drawing the live figure. The unresolved national debate about whether these disciplines could or should be taught together as the most effective foundation for producing the skills that the country was perceived to need, was an ongoing determinant in the local development of the Newcastle Art School.

The first Master appointed to the Newcastle Branch School was William Bell Scott (1811-1890) who took up his appointment in January 1844 and served the School until he retired in 1864.²⁰ Although Scott was an appointee of the Government School, he had trained as a fine artist at the Trustees Academy in Edinburgh and did not agree with all the diktats that his Design School had to follow to maintain its funding.²¹ He complained, for example, that he had to "teach the working classes, who could not hold a pencil, to create new decorative designs and even begin new

²⁰ Vera Smith, "Some Antecedents of the Department of Fine Art, Newcastle upon Tyne," *The Durham University Journal*, 25, no 2, (1926-1928): 50-58. For a comprehensive account and assessment of William Bell Scott's life and his work in the Newcastle Branch School see Vera Walker, "The Life and Work of William Bell Scott, (1811-1890)," (PhD diss., Durham University, 1951).

²¹ For the dilemmas faced by the Schools of Design and their art masters in delivering art education within the constraints of the Government system, see also Macdonald's chapter "The Schools of Design" in his *The History and Philosophy of Art Education* (London: University of London Press, 1970), 73-115. In her thesis, "Pedagogic objects: the formation, circulation and exhibition of teaching collections for and design education in Leeds, 1837-1857," (PhD diss., University of Leeds, 2012), 87-89, Rebeca Wade refers to Scott's attitude to the regulations imposed by the Government School of Design system in the context of the actions taken by the Leeds School of Design operating in the same circumstances.

trades.”²² For Scott, the expectation that he would provide a class for the manufacture of artificial flowers, while classes in drawing from the figure, geometry, perspective and mechanical drawing were banned, proved a frustrating and difficult task.²³ Providing skills for the local manufactures must have seemed somewhat futile and frustrating, for, as Bell pointed out, there was very little industry, apart from the stained glass works that could benefit directly from the design teaching that Scott was directed to provide.²⁴ It also seems that the manufacturers were not at all receptive to the provision of an art education for their workers, with Scott complaining that they “wanted no art, and resisted their workmen being taught, as by that means they became ambitious and conceited.”²⁵ Fear of potential competition or demands for higher wages from a skilled workforce was, no doubt, at the forefront of the manufacturers’ minds, as perceived by Scott’s acerbic assessment of the situation. It was also a constant criticism made by the Branch Schools of their local manufacturers, who seemed unwilling to support the precise purpose for which these schools had been established.

Vera Smith, in her text for the *Durham University Journal* and Bell in *The Schools of Design* both describe how much of Scott’s and the North of England Society’s energy was taken up in steering a sometimes turbulent course between skilling up artisans for industry and educating the leisured classes in the fine arts in their ‘higher departments’. From the time of Scott’s appointment and for the remainder of the century, art and design education provision at the Newcastle School was controlled from government departments in London. The methods of teaching and the teachers employed were determined by the Board of Trade, the Council of the School of Design and the successive departments, committees and personalities responsible for deciding and shaping education to meet the needs of an increasingly industrialised economy. Scott and the North of England Society had to manoeuvre their Art School carefully through the changing ideologies that ensued in the Government’s attempts to solve the country’s ills through its art and design education. Throughout the 1840s Scott’s tenure as Master survived successive unfavourable reports about his School’s progress, as measured by the Council of the

²² Minto and Scott, *Autobiographical Notes*, Vol 1, 178-180.

²³ *Ibid.*

²⁴ Bell, *The Schools of Design*, 124.

²⁵ Minto and Scott, *Autobiographical Notes*, 178.

School of Design in London. These reports were accompanied by threats of suspension of the grant, which were then retracted through successful petitions for its re-instatement from influential local dignitaries. As Smith explains, it was a testament to Scott's character and his commitment to art education in Newcastle above that of his personal artistic career that the Art School survived and ultimately thrived.²⁶

By 1850, to reduce expenses, the Art School moved from the Central Exchange to rooms vacated by the Society of Antiquaries below the Museum of the Natural History Society (the Newcastle Museum). The Art School was therefore situated behind the Newcastle Literary and Philosophical Society, in a location referred to as Library Place,²⁷ which was to prove a significant factor in its future survival and development. The School, in its new location, continued to expand and, by 1851, despite rules to the contrary as stated by Scott and as I have noted previously, it had amalgamated with a mechanical drawing class and had an additional master.²⁸

1.4. A Provincial Art School, 1852-1884

In 1852, according to Bell, the history of the Schools of Design came to an end with the establishment of the Department of Practical Art.²⁹ The Department's intention was to make the provincial Design Schools self-supporting as Provincial Art Schools. This was to be accomplished by opening up the schools to amateurs and semi-amateurs who wished to study art and were willing to pay the special-rate higher fees they would be charged. The gentry could now study Fine Art alongside the artisans learning design skills for manufacturing. The provincial Design Schools became provincial Art Schools, which would have, no doubt, been a vindication both to Scott and to the North of England Society, which had always intended its school to provide opportunities for both types of study and had been holding private art classes for some years in opposition to Government rules. The Department of Practical Art may have loosened its grip on the type of students allowed into art schools but it tightened its grip on the format of the system students were required to work within in order to

²⁶ Smith, "Some Antecedents of the Department of Fine Art," 56.

²⁷ For information on the history and location of the Newcastle Museum see the website, The Natural History Society of Northumbria, accessed 21 August 2019, <http://www.nhsn.ncl.ac.uk/about/our-history/>.

²⁸ Smith, in "Some Antecedents" describes the amalgamation with this class run by William Harrison. Details of Harrison's teaching are recorded in Appendix III of the *First Report of the Department of Practical Art* (London: HMSO), 142.

²⁹ Bell, *The Schools of Design*, 253.

achieve a qualification. This system, which comprised the National Course of Instruction, the National Competition and the National Graded Examinations in Art, was based on progressive stages of learning through copying, from two-dimensional designs through to three-dimensional models and casts. The system demanded compliance, rewarding students who demonstrated painstaking conformity in reproducing reproductions with medals and their masters with payment by results.³⁰ This new regime nevertheless seemed to find more favour with Scott, probably because he could now legitimately run an art school for aspiring fine artists as well as artisans. Scott continued as Master until his resignation in 1864.³¹

When William Cosens Way (1833-1905) succeeded to the post of Art Master on Scott's departure, the Art School was still operating from rooms under the Newcastle Museum.³² During the next half century however, educational advancements in Newcastle in the study of medicine and the physical sciences, along with geographical advancements of the railway system, were to determine the Art School's next transition. These events were to bring about the Art School's eventual status within the institution of the University of Durham and its final location, in 1912, in the King Edward VII Building on its present site. The journey was, however, by no means a straightforward one.

1.5. Medicine, Science, Art and the Railway - The Fine Art Department of the Durham College of Science, 1884-1904

The two educational institutions in Newcastle that determined the future of the Art School in the last two decades of the nineteenth century were that of the College of Medicine and the College of Physical Science. The College of Medicine had followed its own convoluted trajectory since its foundation in 1834, standing alongside the

³⁰ Macdonald, *The History and Philosophy of Art Education*. Macdonald describes the National System for Public Art Education in detail on pages 188-191.

³¹ For an in-depth account of the Art School under Scott, particularly an assessment of centralised education policy on the identity of artists who trained under him, see Rachel Mumba, "The Government School of Design, Fine Art Teaching and Regional Identity, 1842-1864," chapter 2 in her PhD thesis, "Class, nation and localism in the Northumberland art world, 1820-1939," (PhD diss., Durham University, 2008), 47-73.

³² Cosens Way was a product of the Government's Central Training School for Art Teachers. He had been appointed as Assistant Master in 1862.

University of Durham as the oldest higher education institution in the North East.³³ In 1852, the College's relationship with the University had been established when it became "the Newcastle upon Tyne College of Medicine in connection with the University of Durham".³⁴ In 1870, its integration into the University was further confirmed when it was renamed "The University of Durham College of Medicine" and it appointed its first Professor of Medicine.³⁵ In 1871, the College of Physical Science was formed with financial support from the University in response to several decades of campaigning for educational provision in science and technology, to meet the growing needs of industry. Subsequently, the University agreed that Science could be subject to the award of a Bachelor degree, thus laying the foundation for the award of Bachelor degrees in the Arts in 1908/1909 and the subsequent Honours Degree in Fine Art in the 1920s.³⁶

In 1883, the College of Physical Science became 'The Durham College of Science, Newcastle upon Tyne' and from 1884 discussions took place on merging the North of England Society's Art School with both this College and the College of Medicine, potentially on a shared site.³⁷ All these three institutions held tenancies on sites at the Literary and Philosophical Society required by the North Eastern Railway for the development of the Central Station, so the need for new premises for each of them was imminent. In January 1887, when its tenancy with the Natural History Society ended, the Art School became the railway company's tenant, with its tenancy renewed on a month-by-month basis until the end of July 1888.³⁸ The North of England Society set up a permanent sub-committee to "meet the Council of the College of Physical Science to prepare a scheme for carrying out the joint working of the College and the School."³⁹ By 1889, however, both the College of Medicine and

³³ E M Bettenson, *The University of Newcastle upon Tyne: a Historical Introduction, 1834-1971* (Newcastle-upon Tyne: University of Newcastle upon Tyne, 1971), 13-20. Bettenson was the University Registrar at the time he wrote this book.

³⁴ *Ibid.*, 14.

³⁵ *Ibid.*, 16.

³⁶ C.E Whiting, *The University of Durham, 1832-1932* (London: The Sheldon Press, 1932), 195. The Degree of Bachelor of Science was instituted in 1876.

³⁷ Art Committee minutes (ACM) 11 January 1887, Art Committee Minute Book 1 (ACMB1), Newcastle University Archives (NUA) /00-3196, Newcastle University Special Collections (NUSpeColl), Robinson Library, (NURL), Newcastle upon Tyne. (NUT).

³⁸ ACM 12 October 1887, ACMB1, NUA/00-3196.

³⁹ *Ibid.*, 11 January 1887. The sub-committee was comprised of Thomas Hodgkin, Thomas G Gibson, Charles Mitchell Senior, James Leathart, A M Dunn, John Philipson and F R Goddard.

the College of Science were located in new buildings.⁴⁰ Despite records of 1887 referring to plans for the type and size of space the Art School would require and the costs involved for location within the future new buildings of the College of Science,⁴¹ and the Society's apparent amalgamation with the College in 1888,⁴² the emergent 'Fine Art Department' still did not have its own, new, permanent accommodation. Instead, it was housed on College of Science property, in converted, inadequate temporary buildings that had been used as the Art Gallery in the 1887 Jubilee Exhibition.⁴³

The North of England Society's plans to integrate with the College of Science do, however, seem to have diverted it from the route that many art schools took soon after, when the Technical Instruction Act of 1889 was introduced. This Act relinquished the centralised stronghold over local art instruction, giving local authorities the power to develop art teaching that was more appropriate for local industry and to raise local taxes with which to do it. The consequence was that many local art schools lost the support of private subscriptions and resulted in their local municipalities taking over the responsibility for the running of what became their Municipal School of Art. The Art Committee of the Newcastle Art School and its subscribers, one of whom was William Bell Scott,⁴⁴ did not appear to entirely follow this route, possibly because they did not want to lose what autonomy they had gained back from central Government control. They may also have been unsure if any commitment to running an art school would ever be forthcoming from the municipality, which, unlike many other towns and cities, was yet to have its own civic art gallery.⁴⁵ The city, therefore, never had a 'Newcastle Municipal School of Art'.⁴⁶

⁴⁰ The former was located in new buildings on Northumberland Road, Newcastle and the latter in separate new buildings in the North East Wing of what is now the part of the University's Armstrong Building facing its Quadrangle.

⁴¹ ACM 11 January 1887.

⁴² Whiting, *The University of Durham*.

⁴³ Bertram, "The King Edward VII School of Art," in Whiting, 71-72. The temporary buildings were not without their problems, with reports of poor heating, leaking roofs, inadequate ventilation and near-freezing temperatures recorded in the Art Committee minutes of November 1888, February 1889, October 1889 and January 1890 respectively, ACMB1.

⁴⁴ ACM 23 January 1890, ACMB1. The printed subscription list for December 1889 is inserted between pages 61-62 of the minute book.

⁴⁵ The Laing Gallery did not open until 1904; in contrast Manchester's Art Gallery opened in 1834 and Birmingham's in 1885.

⁴⁶ Macdonald gives more detail of the outcome of the Technical Instruction Act in his *History and Philosophy of Art Education*, 298.

During the 1880s, the decisions made by the Art Committee of the North of England Society and the governance of the College of Science, were driven by the urgent need to secure appropriate permanent accommodation for the Art School as a consequence of the requirements of the railway system. I would argue, however, that these decisions, determined in the short-term by the progress of industrialisation and technological advancement, were significant in ensuring the long-term survival of the Art School. This was because its prospective incorporation with the College of Science and thence the University of Durham meant that it avoided the fate that befell many municipal art schools from the 1960s onwards.⁴⁷

In 1892 the status of the Art Department of the College was definitively confirmed by the publication of its prospectus of day and evening courses in the College Calendar, under the heading “Department of Fine Art”.⁴⁸ Its object and that of the associated “North of England Society for the Promotion of Fine Art” was “to provide a course of instruction, carefully arranged, so as to develop to the highest degree the Artistic faculties of the Students.”⁴⁹ The prospectus lists the following staff: Principal, William Cosens Way, Second Master, Richard George Hatton and Assistant Master, Ralph Bullock (1867-1949).⁵⁰ Bullock had joined the School in 1889 in response to an increase in day pupils and Hatton had been appointed on Cosens Way’s recommendation in 1890, from the Birmingham Municipal School of Art, to replace a Mr Wood.⁵¹ The curriculum offered lessons in drawing and painting from life, figure modelling from the antique and from life, applied ornamental design and architectural design. Lectures in geometry and perspective were presented by Cosens Way and Hatton delivered them in all the design disciplines. Students were examined for College certificates and, if they were assessed to have conformed to the required standards of the National Course of Instruction, they would submit their work for the national Department of Science and Art examinations and medals, for which the

⁴⁷ See John Beck and Matthew Cornford’s project documented in “The Art School in Ruins,” *Journal of Visual Culture* II (1) (2012): 58-83, accessed 12 September 2019, DOI 10.1177/1470412911430467. This article includes opinions on the cause of the demise of many Municipal Art Schools in the wake of the First Report of the National Advisory Council on Art Education of 1960 (the First Coldstream Report). See also Beck and Cornford, *The Art School and the Culture Shed* (Kingston, University: The Center for Useless Splendour, 2014) for a commentary and photographic record of some of these lost art schools.

⁴⁸ Durham University College of Science Calendar Session 1892-1893, NUA/1/3/2, 198.

⁴⁹ ACM 3 April 1889, ACMB1, NUA/00-3196.

⁵⁰ Durham University College of Science Calendar Session 1892-1893, 198.

⁵¹ ACM 21 July 1890, ACMB1.

School would earn payment by results. Benjamin Haydon's view of an art education that he had promoted to the enthusiastic members of the North of England Society in 1838, which integrated teaching in the principles of high art and of design, had eventually come into existence.

It was not until 1893 that the College of Science provided purpose-designed accommodation for the Art School in its newly completed South West Wing.⁵² [Figure 1-1]. The move also coincided or prompted the reorganisation of the department on the recommendations of the College's Principal, Dr William Garnett (1850-1932), for improved teaching and financing and increased staffing, drawn from his experience of the London and other art schools, with Birmingham offered as a possible model.⁵³ The Art Committee were fortunate to have the support of Garnett as the College Principal, whose aim was to create a university college "second to none in the country",⁵⁴ who had the vision to include art education as an integral part of that ambition.

When Cosens Way retired in 1895, the Art Committee, in recognition that its most important department was now that of Design, appointed Hatton, its Design Master, as Art Master, initially for a twelve month period.⁵⁵ In the same year, Hatton wrote *A Guide to the Establishment and Equipment of Art Schools and Schools of Art with estimates of probable cost etc*, which provides a detailed exposition of what he suggested were the minimum requirements for an art school. Its first chapter also provides an insight into the control wielded by Government regulations pertaining to "The Relation of the Class or School to the Department of Science and Art."⁵⁶ This publication indicates that Hatton had either been significantly involved in planning the new art school in the College of Science, or was offering his learning from the mistakes and drawbacks he identified in his own new but inherited facilities.

⁵² This was in accommodation now facing the Newcastle University Bedson Building.

⁵³ ACM 24 November 1893, ACMB1, NUA/00-3196.

⁵⁴ From *To the Governors and Other Friends of the Durham College of Science, 1893*, NUA/16/7/1,7, "A Work in Progress: Newcastle University up to 1914," University Library Special Collections, accessed 6 September 2019, <https://www.ncl.ac.uk/library/special-collections/explore/current-and-past-exhibitions/ww1/A-Work-in-Progress-Newcastle-University-up-to-1914.php>

⁵⁵ ACM 26 March 1895, ACMB1. Cosens Way's long service of over 30 years to the School was rewarded by a retiring allowance of £150 per annum for life by the Art Committee.

⁵⁶ R G Hatton, *A Guide to the Establishment and Equipment of Art Schools and Schools of Art with estimates of probable cost etc* (London: Chapman & Hall, 1895), 1-30, accessed 6 September 2019, <https://babel.hathitrust.org/cgi/pt?id=uiuo.ark:/13960/t7pp44c3c&view=1up&seq=3>.



Figure 1-1. The location of this image in possession of Fine Art at Newcastle is unidentified but is likely to be of one of the Art Classrooms in the College of Science/Armstrong College, taken between 1893 and 1912. Photographer unknown.

The publication provides a valuable insight into the demands and practicalities of fulfilling the requirements of the national art curriculum. It also, however, makes a helpful reference to the new, less oppressive regime in which art schools were operating since the introduction of the Technical Instruction Act of 1889. Hatton states that “the assistance of the county councils has happily widened the scope of our schools and relieved them of some, at least, of the pressure of the incubus of grant-earning”.⁵⁷ To this end, Hatton made suggestions for provision that would extend “beyond the seeming limits of the Government syllabuses.”⁵⁸

By 1895, this *Guide* was the third publication Hatton had in circulation, accompanying textbooks on Elementary Design and Figure Drawing and Composition. With the

⁵⁷ *Ibid.*, iv.

⁵⁸ *Ibid.*

appointment of Hatton as “Head Art Master, Durham College of Science”,⁵⁹ the attendant prestige of his publications and some freedom from the centralised syllabus, Hatton and the Art Committee began to fashion the Fine Art Department’s courses and curriculum with a very specific design ethos and to set its direction for the first half of the twentieth century.

1.5.1. “The impress of individual feeling” - Richard Hatton and the Arts and Crafts Movement

Hatton had studied and trained at Birmingham’s Municipal Art School, the leading centre of the Arts and Crafts Movement, in the 1870s and 1880s and which had William Morris as its president.⁶⁰ Hatton brought his Art and Crafts based training and his support for the Movement’s ideals and principles to Newcastle along with a link with the progressive attitude to art and design fostered in Birmingham, which he may well have encouraged Principal Garnett to investigate, as noted in the previous section.

Macdonald explains how, at Birmingham in 1890, its city council set up a training school for jewellers and silversmiths, which was “revolutionary” and “exceptional”,⁶¹ and in advance of the promotion of artistic handicrafts at Glasgow School of Art and the London Art Schools in the 1890s. The Art Committee in Newcastle was keen to take advantage of Birmingham’s innovation and expertise, with its Chair, Charles Mitchell (1820-1895), making a fact-finding visit to the Birmingham Art School, in 1894, following on from Principal Garnett’s previous endorsement. Mitchell was so impressed by what he found that he recommended its Head Master, E R Taylor (1838-1911), should be invited to visit Newcastle to impart advice on how its Art School could make improvements.⁶² This indicates that the Art Committee, with Hatton, were aiming to directly follow Birmingham’s inspiration and example through developing its own Arts and Crafts teaching in the Art School and the promotion of its hand-crafted production ethos through the formation of the Newcastle Handicrafts Company.

⁵⁹ Ibid., title page.

⁶⁰ Macdonald, *History and Philosophy of Art Education*.

⁶¹ Ibid., 298.

⁶² ACM 20 January 1894, ACMB1, NUA/00-3196, 139.

The Handicrafts Company was initiated in 1898-1899 by Charles William Mitchell (1855-1903), the son of the Mitchell referred to above. Mitchell was an artist who had close affiliations with the Arts and Crafts Movement through his membership of the Art Workers' Guild (AWG). The AWG had been set up in London in 1884 by architects and designers as a meeting place for the fine and applied arts and is described by Macdonald as "the powerhouse of the Art and Craft Movement in education".⁶³ It included among its members William Richard Lethaby (1857-1931), who became Principal of the Central School of Arts and Crafts in 1896 and Walter Crane (1845-1915), who became Principal of the Royal College in 1898. Mitchell was also Chair of the Art School Committee from 1895/6 to 1902, having succeeded his father, the shipyard owner and public benefactor, Charles Mitchell, who had held the position since 1887 and had steered the Art School through its relocations and amalgamations into the College of Physical Science, the appointment of Hatton and the retirement of Cosens Way. Charles Mitchell senior had commissioned the building of St George's Church, Jesmond, an exemplar of Arts and Crafts style and the principles of the AWG and on which his son, Charles William, had worked.⁶⁴ The younger Mitchell appointed Hatton as superintendent of the Company's workshop,⁶⁵ and Hatton delivered its lectures and classes around Northumberland. Mitchell's connections with the AWG and Hatton's art training in Birmingham were therefore, as I have previously noted, an inevitable influence on the formation of the Handicraft Company in Newcastle.

The Handicraft Company aimed to "facilitate the exercise of the "Lesser Arts", and to assist Students who wish to earn a livelihood by their practice",⁶⁶ by providing the means of producing and selling the handicrafts which the Art School had trained students in the skills to accomplish. The expected outcome of the Company's activities, alongside that of the Art Department, was that, in Newcastle, works of artistic beauty and interest could be produced, which would also "bear the impress of individual feeling."⁶⁷ Hatton had also been building up contacts with manufacturers,

⁶³ Macdonald, *History and Philosophy of Art Education*, 292.

⁶⁴ Neil Moat, "A Theatre for the Soul, St George's Church, Jesmond. The Building and Cultural Reception of a Late Victorian Church," (PhD diss., University of Newcastle upon Tyne, 2011).

⁶⁵ Principal's Report, The Durham College of Science Annual Report Session 1898-1899, NUA/3/1/1, 18.

⁶⁶ Principal's Report Session 1898-1899, NUA/3/1/1, 18.

⁶⁷ *Ibid.*

particularly the pottery company of C T Maling and Sons and the printers R Robinson and Company, who seemed receptive to the practical application of art and might offer work opportunities for his students.⁶⁸ The governance and staff of the Art Department were committed to educating students in the Arts and Crafts Movement ethos and training them in the technical skills they could use to earn an income, albeit this was through the production of beautifully hand-crafted small-scale goods, rather than by learning skills suitable for a role in the manufacturing industries. The Handicrafts Company and the Art School made an important contribution to the promotion of the Arts and Crafts Movement in Newcastle. However, at the time Macdonald was making his assessment of the development and promotion of the Movement in art and design education, the activities in this North East city were too much of an obscure and provincial enterprise for be recognised and acknowledged for their contribution to its progress.⁶⁹

The Art Committee, chaired by Mitchell, and the Art Department, directed by Hatton, with the support of Principal Garnett, were to set the course of the Fine Art Department, with its Fine Arts and Handicraft oriented curriculum, into the new century, into a university institution and into a new building.

1.6. The Art Department of Armstrong College, 1904-1911

In 1904, the Durham College of Science was renamed Armstrong College, University of Durham, after its founder and benefactor, the industrialist, scientist and philanthropist, William George Armstrong (1810-1900). The official opening of the building and its King's Hall by King Edward VII followed in 1906. From 1905, the Art Committee was recording its notices of meetings on "Armstrong College in the University of Durham" headed notepaper, firmly situating its physical position within the college of a university.⁷⁰ Armstrong College Council had, in fact, been responsible for appointing Art Committee members, approving minutes and

⁶⁸ How this relationship functioned in practice and whether any formal arrangement or regular hiring took place, is a question that would require further research, outside of the scope of this thesis.

⁶⁹ The work of the Handicraft's Company gained the attention of researchers in the 1990s. For an evaluation of the significance of the Handicraft Company for the Arts and Crafts Movement in Tyneside see Tony Peart, "The Lost Art-Workers of Tyneside-Richard George Hatton and The (Newcastle) Handicrafts Company," *The Journal of the Decorative Arts Society 1850 - the Present*, 17 (1993), 13-22.

⁷⁰ Notice of Art Committee Meeting dated 14 January 1905, ACMB1, NUA/00-3196, 325.

authorising account payments since, at least 1891.⁷¹ In 1909, a new constitution was confirmed for the University, creating its two divisions of Durham and Newcastle, giving Armstrong College full representation on the University Senate and admission to its degrees in Arts as well as Letters and Science.⁷² With the College of Medicine and Armstrong College forming the Newcastle Division, the position of the Art Department of Armstrong College within the Newcastle Division of the University of Durham had become firmly established.

During the first decade of the twentieth century, the Department expanded its courses and staffing. It provided a wide range of subjects with application to the fine arts and, particularly, to the “lesser arts”, reflecting its close connection with the Handicrafts Company, with which, from 1905, its modelling school also shared some temporary accommodation in the College grounds. The Department was teaching an extensive range of courses: drawing, painting and modelling from the living human model and the study of the form and construction of the human figure, drapery and armour and painting in oil and water colour. Courses also included geometry and perspective, architectural studies, the theory, principles and practical skills of ornament, the study of heraldry and the design and decoration of objects. Students could also study lettering and designing for trade purposes, jewellery, enamelling and other light metal work, book illustration, illumination and ornamental writing.⁷³

The Art Department was still dependent on Government funding and so it was constantly aiming to adapt to accommodate the Board of Education’s (BoE) pursuit of delivering the effective study of design to meet the needs of local industry and the requirements of its examination system. However, in order to fully respond to the BoE’s demands it also needed increased space, staffing and equipment. This, it seems, was not forthcoming in its existing Armstrong Building accommodation. The Art Department Committee was therefore still making efforts to secure its own building, with the hope that the College Council would consider the opportunity to use bequests from the Gateshead solicitor and art collector, John Shipley and others for the purpose.⁷⁴ This hope did not come to fruition, so in May 1910 the Art Committee

⁷¹ 1906 Sub Committee of Art Department Committee ACMB1, NUA/00-3196, 329.

⁷² Armstrong College Calendar Session 1909-1910, NUA/1/4/1, 4-5.

⁷³ Armstrong College Calendar Session 1905-1906, NUA/1/4/1, 261.

⁷⁴ ACM 12 February 1909, ACMB1, 337.

made plans to draft an appeal for subscriptions to raise the funds.⁷⁵ The major donation that instigated the building of the new art school did not, however, come from a consortium of art lovers or local manufacturing industries but from the proceeds of the North East mining industry.

1.7. “A complete new School of Art and Handicraft” - The King Edward VII School of Art, 1911-1912

In October 1910, the Art Committee recorded that John Bell Simpson (1837-1926) gave a sum for the institution of a “John Bell Simpson Gold medal in Art”.⁷⁶ Simpson was a leading figure in the development of mining technology in the North East and, at the time of his donation, President of the Institute of Mining Engineers.⁷⁷

Developments then appeared to have happened quickly, with Simpson’s further generous gift of £10,000 “for the special purpose of establishing a complete new School of Art and Handicraft as a memorial to His Late Majesty King Edward VII.”⁷⁸

The College Council supported this purpose with an additional £8,000 and a site.⁷⁹

King George V duly gave permission for its designation as ‘The King Edward VII School of Art’. On 25 April 1911, Simpson laid the foundation stone of the new Art Department building in the presence of the Lord Mayor of Newcastle and the Chairman of the College Council. Bertram wrote in his centenary text that Hatton had dreamt of “a Provincial Art School equipped in the most thorough manner, with its own library and its schools of painting, crafts, engraving, sculpture and architecture.”⁸⁰ This was now about to be realised.

The laying of the Art School’s foundation stone, on 25 April 1911, under the building’s ‘Arches’ was celebrated with a lecture on ‘Universities and Art-Teaching’ delivered in

⁷⁵ Ibid., 18 May 1910, 347.

⁷⁶ Ibid., 10 October 1910, 349.

⁷⁷ Simpson’s portrait bust, by Frederick W Pomeroy (now in the Hatton Gallery Collection, NEWHG: S.0010) was unveiled at Armstrong College in 1923, gifted by his son Colonel F R Simpson as a memorial to his father’s work “in building up the College of Science”, as recorded in “News in Brief”, *The Times*, 28 November 1923, 9. This report also records the unveiling of the statuette of King Edward VII by the Duke of Northumberland, which Bell Simpson had also gifted to the College. This statuette is positioned on the front of the building’s arches.

⁷⁸ Armstrong College Principal’s Annual Report 1909-1910, NUA/3/1/2, 13.

⁷⁹ According to the *Shields Gazette* of 1 June 1910, in its report on “The Gift to Armstrong College” on page 4, this was the first memorial to be erected to the dead king. It gave further details of the funding which included a previous, anonymous donation of £1,000, Simpson’s £10,000 and the College’s contribution of £8,000, with an acknowledgment that further funds would be needed for equipment and a considerable endowment required for its upkeep.

⁸⁰ Bertram in Whiting, *The University of Durham, 1937*, 72.

the King's Hall of Armstrong College, by Sir William Blake Richmond, Royal Academician and former Slade Professor of Fine Art at Oxford.⁸¹ Richmond opened his speech with reference to the "vicissitudes" of the North of England Society for the Promotion of the Fine Arts and its foundation in October 1837.⁸² This indicates the recognition by all involved, of the Art School's achievement in surviving its first seventy-four years, from its ambitious beginnings at a meeting in the Literary and Philosophical Society, to the foundations of its purpose-built accommodation within a university institution.

The imminent establishment of the Art School in its own separate building, detached from the Armstrong College site but within the College environs, appears to have given the Art Committee the impetus to reaffirm and redefine the School's position within the Newcastle Division of the University of Durham. In March 1911, the Committee resolved to recommend that the Art Department be recognised as a Department of the College, that the Headmaster should be given the title of "Director" and that the second master should have the title "Assistant Director".⁸³ By May 1911, detailed plans and costs were being drawn up for the new building. As an indication of its aspirations to situate itself as a cultural focus for the city, the Committee gave careful attention to the design of the Library and the adjoining Director's room "to enable the new school to fully serve its purpose as a centre for the artistic activities of the city".⁸⁴ The Library was to be partially wainscoted in oak and the School was also to have a conservatory for plants on the gallery roof, lockers for students, glass show cases and other furniture for the Gallery.⁸⁵ The Art School was finally to have its own gallery, equipped with cases and furniture, although, at this stage in the planning, there was no detail provided of what the gallery was to display or contain.

The Art Committee and the Art Master were also planning the future status of the Art School curriculum that it would offer in the new building. In March 1911 the Committee recommended that the College Council should be asked to authorise the establishment of a three-year course for Diplomas in Fine Art and in Handicraft and

⁸¹ William Blake S Richmond, *Universities and Art-Teaching* (London: F B & C Ltd, 2015, reprint of 1911), 3.

⁸² *Ibid.*

⁸³ ACM 17 March 1911, ACMB1, NUA/00-3196, 354.

⁸⁴ *Ibid.*, 8 May 1911, 352.

⁸⁵ *Ibid.*

to consider the opening of the BA Degree to Fine Art students.⁸⁶ The Diploma Course, which was established within the next academic year, required passing an entrance examination in English and a modern foreign language. The setting of the academic standard can be seen, I therefore argue, as an astute tactic by the Art Committee and Hatton, in their strategy to pave the way for access to the BA General Arts Degree and beyond that, the establishment of the Honours Degree in Fine Art.

The reputation of the Art School and its Director was also gaining recognition beyond its own institution. An indication of this is provided by the annual report for the academic year, 1910-1911. It notes that Hatton had been appointed on a “special Committee of the BoE to consider the best scheme for art instruction throughout the country”.⁸⁷ The status and respect for the Art School and its Director, along, perhaps, with the affluence and influence of its committee members, meant that, seventy years after the Art Committee sent a deputation to the Board of Trade seeking advice and funds, the School was now in a position to provide advice on art education to the BoE. This was a role it was to demonstrate increasingly in the next half century.

The King Edward VII School of Art opened its new building to students at the start of the 1912 academic year. With its own building prominently and impressively situated on the Armstrong College campus, its Committee and its Director were set to further advance the status of the Fine Art Department of Armstrong College.

I propose that the choices made by the Art Committee and its associates and supporters within the college authorities in the last three decades of the nineteenth century, were significant manoeuvres in securing the long-term future of the Art School. These decisions facilitated the move of the School from adapted accommodation shared with the Newcastle Museum to purpose-designed accommodation in Armstrong College. They resulted in the transition from a Branch School of Design accountable to the Department of Science and Art to that of a department with the aspiration to deliver an Honours Degree in a university college. The choices that the decision-makers made enabled the Art School to be resilient to

⁸⁶ Sub Committee of the Art Committee, 17 March 1911, ACMB1, 354.

⁸⁷ Armstrong College Principal's Annual Report 1910-1911, NUA/3/1/2, 15.

the challenges of subsequent restructuring in art education dictated nationally and enacted locally, which were an ongoing potential threat to its autonomy and its survival during the first half of the twentieth century. The events of the years that the King Edward VII School of Art steered through up to the arrival of Lawrence Gowing as Professor in 1948 and that ultimately laid the groundwork for the Hatton Gallery Collection, will be considered in the following sections of this chapter.

1.8. The King Edward VII School of Art in and out of its new building, 1912-1918

The first of the twentieth century challenges that significantly affected the Art School had its momentum in the Government's 1889 Technical Instruction Act, which I have previously referred to in Section 1.5. Up to that time the Department of Science and Art (DSA), which was established in 1853, had dictated all the work of the Government Schools of Art and Design through its twenty-three stage Course of Instruction. The Act, however, loosened this centralised grip by providing each local council with the power to form its own Technical Instruction Committee.⁸⁸ This Committee was answerable to the DSA but could raise rates locally to improve the required local provision of "instruction in the principles of science and art applicable to industries and in the application of special branches of science and art to specific industries or employments."⁸⁹

The Education Act of 1902 then enacted two pieces of legislation, the first of which, I would argue, specifically influenced the trajectory of the Art School. The first piece of legislation, crucially, released the Schools of Art from the control of the Government's Science and Art Department and placed them under the control of Local Education Authorities (LEAs). This brought Newcastle's voluntary education institutions, such as the City's other significant provider of further and higher technical education, Rutherford College, under the management of the Newcastle Education Committee and inevitably resulted in the Education Committee undertaking to bring some uniformity to the City's education provision. This had implications for the delivery of

⁸⁸ The Art Committee recorded in its minutes of 18 October 1889, ACMB1, NUA/00-3196, 58, that two members of the Art Committee, James Leathart and J R Strang, were appointed representatives to attend a conference on the Act.

⁸⁹ "Technical Instruction Act 1889," Education in England, accessed 7 January 2019, <http://www.educationengland.org.uk/documents/acts/1889-technical-instruction-act.html>. This act is held in ProQuest U.K Parliamentary Papers under the title, *A Bill to Facilitate the Provision of Technical Instruction*.

art education within the locality, specifically that between the Art Department of Armstrong College and the School of Art of Rutherford College.

In their book, *Rutherford's Ladder, the Making of Northumbria University, 1871-1996*, Joan Allen and Richard Buswell record the development of Rutherford College, including its School of Art, and the many instances of tension and negotiation that occurred between Rutherford College and the Durham University colleges, before and after the existence of the LEA. These issues revolved around the institutions marking out of their "spheres of operation"⁹⁰ in their competition for students, LEA funding and their status in the region. The issues were predominantly focused on the long-running and continuing debate about how training in Fine Art and Design as applied to industry should be delivered. The means by which these issues were resolved ultimately determined the future formation of the two university institutions within the City, that of Newcastle and Northumbria, especially in relation to art education.⁹¹

Allen and Buswell particularly note the dispute that occupied the two art institutions and their respective art masters, Hatton and Mr Easton, during 1914, on the allocation of responsibility for teaching Fine Art and art in its application to industry. Armstrong College argued that it had the more suitable provision for teaching the former and expected Rutherford School of Art to relinquish any teaching in fine art and retain art applied to industry as a technical subject. The resulting BoE decision, made in the face of this dispute, was that Rutherford College should concentrate on applied art and that King Edward VII School of Art would be "officially recognised as 'the central Art School of the city and district'."⁹² Allen and Buswell make the point that this "enshrined" Armstrong College's exclusive rights to teach art at advanced level, with the exception of art relating to technical subjects."⁹³ The ensuing attempts by the two parties to achieve a compromise around how this BoE judgement would be implemented were not resolved at the outbreak of the 1914-1918 War and, in November 1914, the BoE defined the curriculum for both colleges, so, for Rutherford

⁹⁰ Joan Allen and Richard Buswell, *Rutherford's Ladder. The Making of Northumbria University, 1871-1996* (Newcastle upon Tyne: Northumbria University Press, 2005), 39.

⁹¹ Ibid.

⁹² Ibid.

⁹³ Ibid.

School of Art:

[...] elementary and intermediate drawing, geometrical drawing and elementary design were all permitted, whereas life drawing was embargoed, practical typography was allowed but not book decoration or illustration; there was to be no stone modelling or carving from heads or full figures, and no architecture, apart from basic courses related to the building trade. Finally, suitably able candidates in arts subjects were to be transferred to Armstrong College at the age of sixteen.⁹⁴

These constraints on Rutherford College's art provision would have been very familiar to William Bell Scott, within the regime of the Government Schools of Design seventy years earlier. The BoE resolution would have also been anathema to Benjamin Haydon and the ideals of the North of England Society in its promotion of 'Fine Arts in their Higher Departments, and in their Application to Manufactures' when it established its art school in 1838. The Art Committee of Armstrong College would have, however, been relieved to have retained its supremacy and its Fine Art and Handicrafts provision.

A second aspect of the 1902 Education Act that, I propose, had perhaps a more imperceptible but equally significant effect on the future of art pedagogy in the UK was the reorganisation of teacher training. The responsibility for training elementary teachers in teacher training colleges was reallocated to the LEAs, while the control of the education of secondary school teachers was maintained within the universities.⁹⁵ This meant that the Art School of Armstrong College, subsequently King's College and the University of Newcastle, provided instruction for art teachers who went out into the secondary schools, Grammar Schools and other art schools. These then passed down their particular experience of art education in a university environment to their own students, with the potential for significantly influencing their expectations about an art education, the choices they made about a career in art and where they applied to study art. Many of the students in the 1940s to the 1960s came from Grammar Schools whose art teachers had encouraged them to apply to the Art

⁹⁴ Ibid., 40.

⁹⁵ Ibid., 44.

Department where they had been taught art and then trained in art teaching. The impact of university teacher training provision on the developments in art education and practice in the twentieth century warrants further investigation, which is beyond the scope of this thesis.

The delineation between technical art subjects and industrial design at Rutherford College and the provision of advanced classes including the training and examining of teachers at the Art School at Armstrong College was thereby set for the future.⁹⁶ During the war years, however, some compromise does appear to have been forged between the two institutions by necessity, with Rutherford College providing some accommodation for King Edward VII School of Art. At the outbreak of the First World War, in 1914, the buildings of Armstrong College were allocated to military operations and the Art School had to vacate its new building soon after it had moved in. The loss of its premises, for example, its art gallery, as a ward for the treatment of injured soldiers in the 1st Northern General Hospital and the absence of many of its staff to military service, significantly disrupted its activities for the duration of the War. Its classes were dispersed around the city to accommodation provided by the Newcastle Education Committee, the Northern Architectural Association in Higham Place, the Laing Art Gallery and the Natural History Society, in the Hancock Museum.⁹⁷

Following the end of the War in 1918, the debate about how Fine art, Applied Art and design for industry, and art education per se was to be provided in Newcastle and the region continued to demand the attention of the Armstrong College authorities, the Art Committee and the Director of the Art School. The local deliberations, concerns and experiences however now had the potential to feed back into the national debate

⁹⁶ Ibid., 40.

⁹⁷ On 14 July 1915 the Art Committee recorded its thanks to these four institutions for granting accommodation to the art school in the past session and “that they be asked kindly to extend the privilege during the continuance of the War”, ACM, ACMB1, NUA/00-3196, 381. By the end of the academic year 1916-1917, Hatton was reporting, in his Departmental Annual Report to Council from the Professors and Lecturers, 1916-1917, NUA/3/2/2, 39, that for that year and the previous, the School had been housed at “Hancock Museum, Rutherford College, 55, St Mary’s Place and at the rooms of the Northern Architectural Association” but that the School had been required to surrender the rooms at Rutherford College in the Easter Term. The classes were then transferred to St Mary’s Place and the Hancock Museum. Hatton hoped “that the loss of very suitable accommodation will be balanced by the greater concentration in premises nearer together”. In his 1917-1918 Departmental Report, NUA/3/2/2, 27, Hatton reported problems of congestion in the space available at St. Mary’s Place and the hope that greater use of the rooms of the Architectural Association would improve matters “providing the requisite fuel is available”.

about the future provision of art education, which continued up to and during the 1939-1945 War.

1.9. The Chair in Fine Art and the Honours Degree – the King Edward VII School of Art, 1918-1926

By 1918, the status of the King Edward VII School of Art was consolidated within Armstrong College in the University of Durham. This came about with the establishment of the University's first Chair of Fine Art and the promotion of Richard Hatton to the Professorship, in tandem with his role as Director. Armstrong College's Fine Art Department was also delivering BoE certified training for art teachers. By 1920 the teaching of the History of Art had become a significant aspect of the curriculum, as the College Calendar of 1920-1921 explains in its description of the subjects and courses of study available in its day classes:

Several changes have been made in the organization of the work of the department. The most important change is the introduction of lectures upon the critical history and development of the several branches of Art. These lectures form the nucleus to a student's course. Accompanying the lectures are analytical and technical study of examples. The student thus learns what has been and can be done in his branch of Art. To this study is added technical practice of the Art with necessary exercises in auxiliary subjects.⁹⁸

The advancement in the provision of "lectures upon the critical history and development of [...] Art" indicates the preparations which Hatton was undertaking in order for his Department to gain degree awarding status.

Providing lectures on the History of Art as a theoretical basis of the students' understanding of the disciplines in which they were to practice or teach was, I would argue, an acknowledgment of the ethos of scholarship that was inherent in the concept of the arts degrees awarded by a university institution. The arguments that Hatton (and his colleague in the Music Department, Dr Whittaker) were making for the mutual benefits of the creative arts within a higher education institution and for

⁹⁸ Armstrong College Calendar Session 1920-1921, NUA/1/4/1, 294.

the recognition of their disciplines as of equal value as other degree level courses were set out in the Principal's Annual Report for 1921-1922:

In recent years there has been a welcome tendency towards closer co-operation between the Department of Fine Art and those which minister to the General Education in Armstrong College. The impulse in this direction has been given by Professor Hatton and Dr. Wittaker who are convinced that the painter and architect and the musician stand as much in need of general education as ordinary mortals. It is a delusion to suppose that they are better artists for living in a narrow world of their own cut off from the sympathy of their fellow men; the opposite is true; the wider their sympathies and the closer their familiarity with the great thoughts that move mankind the nobler their art is likely to be. On the other side it is not less true that no education is complete which does not include the knowledge and the power of appreciating what is best in the Fine Arts. The method by which these generalities may be put into practice by a University is (1) by making a branch of the Fine Arts one of the optional subjects in the B.A. course and (2) by requiring Diploma students to take some subjects of general educational value concurrently with their artistic training.⁹⁹

The Principal of Armstrong College's declaration of these ideas in the Annual Report was an important endorsement of the aspirations of the Art Committee, Hatton and Whittaker. This statement was significant for the Fine Art Department in its acknowledgement that the creative arts disciplines should be recognised as playing an integral role in the academic life of the University and that they should be considered as disciplines underpinned by levels of research and scholarship worthy of degree status. I would also argue that it was significant for initiating the concept of the status of art education and, most importantly, art practice, within the higher education system, which was to develop beyond that of the university campus in future decades.

In the 1920s, the basis of the Fine Art Department's work was its full-time courses at diploma level and at certificate level - a three to four year course that had been

⁹⁹ Armstrong College Principal's Annual Report 1921-1922, NUA/3/1/2, 11.

introduced without the requirements demanded by the Diploma for the demonstration of proficiency in English and a foreign language. The most significant development for the Fine Art Department was the adoption by the University Senate, in 1923, of Fine Art as a subject on the Bachelor of Arts pass degree course and Fine Art and Architecture as major subjects in the Honours Bachelor of Arts course.¹⁰⁰ Students could study Painting, Sculpture, Engraving, Architecture and Crafts and Manufactures as a principal component on the Certificate, Diploma and Degree courses. However, the crafts as listed in the syllabus for 1920 to 1921: “Metalwork, Jewellery, Book-Binding, Stained Glass, Weaving, Embroidery, Writing and Illumination”,¹⁰¹ indicate that this course of study was equipping students for a profession based on handicraft skills and, most probably, within the teaching sector, rather than as a professional craftsman. The technical, industrial design skills required for manufacturing and industry were distinctly now the remit of Rutherford College.

Hatton died unexpectedly in 1926 after thirty-six years of service. His successor, Edward Montgomery O’Rorke Dickey, witnessed the first rewards of the Art Committee and Hatton’s labours in establishing Fine Art as subjects in the Pass and Honours Degree courses, when a Second Class Honours degree was awarded in 1927. This was, according to Whiting, in his centenary summary of the Art School’s history, the “the first instance of a candidate taking an honours degree in Fine Art in any English university.”¹⁰² What Whiting failed to report about this significant national event for art in higher education, was that this first candidate was a woman student, Ethel Urquhart. In the following two years, the next two successful Honours candidates were also women, Phyllis Hough in 1928, with a Third Class degree and Vera Nicholson, in 1929, who achieved a First Class degree.¹⁰³ Neither the event of the award of the first Fine Art Honours Degree in England or the achievement of its first female graduates appear to have been recognised in any accounts on the history of British Art Education. This, I therefore argue, is evidence of the lack of attention

¹⁰⁰ Ibid.

¹⁰¹ Armstrong College Calendar Session 1920-1921, NUA/1/4/1, 300.

¹⁰² Whiting, *The University of Durham*, 252.

¹⁰³ Durham University Gazette, Vol 2, 1912-1929, NUA/2/1, 467, 519, 569. Further research, which lies outside the remit of this thesis, may be valuable in understanding how women continued to fare in terms of academic achievement within the Fine Art Department and might provide insight into how the prevailing pedagogies of the Department influenced their artistic development.

paid to the significance of the role of the Fine Art Department of Armstrong College, and which this chapter sets out to redress. [See *Figure 1-2*].



Figure 1-2. Staff and students of the Fine Art Department, Armstrong College, 1927. The three first Degree award holders may be in this picture. Photograph in possession of Fine Art, Newcastle. Photographer unknown.

The appointment of Dickey, after Hatton's lengthy period of influence as teacher, Master and then Professor, heralded a new era in the development of the Fine Art Department and, in turn, its influence on the state of national art education.

Dickey was educated at Cambridge University and then studied at Westminster Art School, under Harold Gilman (1876-1919), who was Slade School educated, internationally travelled and an influential proponent of contemporary modern art. Dickey inevitably brought with him from London and from the influences of a new generation of artists and art educators, a fresh perspective on art and art education. He was soon bringing proposals to the Art Committee to improve the quality of the provision of art education in the Fine Art Department at Newcastle. Dickey's input

into the development of the Art School teaching resources and the exhibition programme will be described in the next chapter. In the section below, however, I will specifically focus on Dickey's work on the Art School's curriculum development and draw attention to his activities working internally alongside the Art Committee within the University institution and externally within the national art education structures and directives of the BoE. In so doing I will reflect on how this experience may have influenced his future actions as Staff Art Inspector for that Board. Subsequent sections of this chapter will also consider Dickey's influence on the direction of the Art School for the remaining years of the first half of the twentieth century, the appointment of Gowing and, consequently, the history of art education in the second half of the century.

1.10. The Fine Art Department of Armstrong College under Professor Dickey, 1926-1931

In May 1929 Dickey made a statement to the Art Committee "regarding possible future developments in the Art School."¹⁰⁴ Two of these developments were set out in memoranda about the School of Art and on the School of Architecture.¹⁰⁵ The first was that of proposed improvements to the quality of Craft Teaching. This was in response to feedback Dickey had received from the BoE on the inadequacy of the School's embroidery instruction, which meant that students had to access external lessons and had not succeeded in passing the Board's Industrial Design examination in this subject – an apparent necessity for students wanting a teaching position. Dickey reported to the Art Committee that the Board would not increase its grant to the School unless its craft teaching strengthened, so he proposed the appointment of a full-time teacher of embroidery, dress design and two other craft skills, while also stressing that the additional staffing and subject delivery would have an undesirable impact on the already inadequate accommodation.

The appointment of an extra craft teacher was subsequently actioned, as was the recommendation, made in the second memorandum, for changes in the structure of the School of Architecture. These changes were put forward in the light of a

¹⁰⁴ These memoranda were inserted into the minutes of the Art Committee of 2 May 1929, in Art Committee Minute Book 2 (ACMB2), NUA/00-3214, 2.

¹⁰⁵ *Ibid.*, 4-5.

prospective increase in students and “[i]n order to facilitate the administration of the School, to improve its prestige and thereby establish a closer relationship with the life of the district”.¹⁰⁶ The decision that the School of Architecture should be given the status of a Department and the Head be given the title of Director was ultimately to separate Architecture and Fine Art organisationally and physically within Armstrong College, allowing both departments to expand and flourish as autonomous disciplines. Dickey had ended his statement on future developments by saying that “he considered that little was being done for the life of the city by the Art School compared with the activities of certain other provincial Schools.”¹⁰⁷ Which other provincial art schools these were, was not noted. In response, the Committee asked him to submit a memorandum to them on the subject.

A full year later, in 1930, the Art Committee had received and fully considered Dickey’s report, which is not included in the Minute Book, but the response that it elicited from the Committee gives an indication of its content. In a reiteration of the content of the Principal’s statement of 1922, which I noted in the previous section, it unanimously resolved:

That it is important for the teaching of fine art that it should be part of the work of the University and it is equally important for the teaching of crafts and industrial art that they should be associated with the teaching of Fine Art.¹⁰⁸

Significantly, the Committee also “desired to place on record their hope that the policy of the College will be governed by the above considerations.”¹⁰⁹ It seems that the Committee was still striving to define the nature of its School’s art provision and the relationship between Fine Art, Craft and Industrial Art, its place within the University and within the local art education structure. In light of the context outlined here, it is possible to view this as a strategic statement of the Committee’s intent to maintain the integrity of the Fine Art Department’s provision of art education within the University and in the region. It also indicates the means by which it intended to hold the College to account in the light of any future national directives or local

¹⁰⁶ Ibid., 6.

¹⁰⁷ Ibid., 2.

¹⁰⁸ ACM 19 May 1930, ACMB2, NUA/00-3214, 13.

¹⁰⁹ Ibid.

initiatives. It was certainly prescient of developments in the next decade.

The experience and knowledge Dickey gained as Professor in the Art School soon directed him back to London. His involvement in negotiating with the national art education system through the BoE and with the structures and governance of the Art Committee, Armstrong College and the University, would, I propose, have produced an invaluable skill set for forging his future career in this system. In July 1931 he left Newcastle to join the BoE as Staff Inspector of Art Training.¹¹⁰ Dickey's work, coordinating and reporting on art education nationally, was to feed back into and influence the manner in which the King Edward VII School of Art developed in the following decades. This was because it was not long before Dickey, this time in his BoE role, was back in front of the Art Committee and his successor as Professor, Allan Douglass Mains (1841-1945), advising on the implications for the Art School of the 1933 Board of Education Circular 1432.¹¹¹

The propositions for art education as set out in the Circular were an ongoing preoccupation for Professor Mains and the Art Committee during the 1930s. However, like Dickey before him, Mains also brought his own particular experience as an art educator to bear on the development of the Art School in the following decades. Mains' ideas about art education and those of his successor, Robin Darwin, were to play their own important part in shaping the Art School's pedagogy and practice, which would constitute Gowing's inheritance as Professor and Director in 1948.¹¹² The remainder of this chapter therefore focuses on developments within the Art School during Mains' and Darwin's tenure as professors, up to Gowing's arrival.

Within each of Mains' and Darwin's professorships, national art education policy continued to influence the strategy and aspirations of the Art Committee and the University for its Art School, within the City and the North East Region. Under

¹¹⁰ Ibid., 15 July 1931, 29. A report in the *Aberdeen Press and Journal* of 20 April 1931, 6, noted that Dickey's appointment was especially interesting because the BoE had "awarded this important post to an artist and a scholar whose service as head of an art school in a great industrial centre ha[d] brought him into close touch with the modern demand for the application of art in industry."

¹¹¹ BoE, *Circular 1432 to Local Education Authorities for Higher Education on the Organisation of Art Instruction*, 19 October 1933.

¹¹² See Madoff, *Art School*, ix.

Mainds, it was the proposed system for Regional Art Colleges set out in Circular 1432 and under Darwin it was the work of the Council of Industrial Design. Both these aspects of the art education system, as well as Mainds' and Darwin's individual contributions to the pedagogy of the Art School, will be specifically considered within the following sections on the development of the Art School between 1931 and 1948.

1.11. "Working along the right lines" - The School of Art under Professor Mainds, 1931-1946

Mainds had been a student at Glasgow School of Art and returned to teach there in 1909, after studying in Holland, in Brussels, Paris, Venice and in Rome, where he is recorded to have studied the frescoes of Michelangelo and Raphael in the Vatican.¹¹³ At Glasgow he had taught life drawing, ornament and painting and lectured in the history of art, costume and armour, before taking over the post at Newcastle on Dickey's departure in 1931.¹¹⁴ Mainds' activities within the Art School were soon being recognised by the Armstrong College Principal, when he wrote in his Annual Report of 1931-1932:

[Mainds] has already embarked upon a considerable re-organisation of the school, inspired by a desire to bring the teaching of the school as closely as possible into relation with the knowledge and appreciation of subjects taught in it on the one hand, and on the other with the qualifications which students must have if they are to compete successfully in the employment market. The report on the work of the School by the external examiner, Dr. Anning Bell, seems to indicate that Professor Mainds is working along the right lines, and I hope that the changes will bring about the increase which seems certainly to be desired in the output of the school.¹¹⁵

The Annual Report goes on to record how Mainds' "well selected"¹¹⁶ exhibition

¹¹³ "The British School at Rome," *The Times*, 27 November 1907, 18.

¹¹⁴ "Obituary," *The Times*, 7 July 1945, 6.

"Mainds, Allan Douglas," The Glasgow School of Art Archives and Collections, accessed 26 August 2019, <https://gsaarchives.net/collections/index.php/mainds-allan-douglas#>.

¹¹⁵ Armstrong College Principal's Annual Report 1931–1932, NUA/3/1/4, 15. Robert Anning Bell, RA (1863-1933) was an painter, illustrator and designer in the Arts and Crafts tradition, notably in stained glass and mosaics. From 1918-1924 he had been Professor of Design at the Royal College of Art and held ongoing positions with the Design School at Glasgow School of Art.

¹¹⁶ *Ibid.*, 16.

programme for the Hatton Gallery, which had been named in honour of Professor Hatton after his death in 1926, had supported the objectives noted in the preceding statement. I will discuss this area of Mains' work in more detail in the context of the School's teaching resources in the next chapter. Here, however, I will consider the area of his work which, I propose, laid the groundwork for an important part of the Art School's pedagogy which developed further significance under Gowing; that of the relationship between art practice and art history.

1.11.1. *The Art School, Art History and the Courtauld Institute*

The important relationship between theory and practice in the Art School had been established over the decades since Richard Hatton introduced History of Art as the nucleus of the students' courses. The academic quality of this discipline, was, as I set out in Section 1.9, an important factor in the Art School gaining Bachelor of Arts (BA) Degree awarding status towards the end of Hatton's tenure. Mains' own appreciation of art history may well have originated from his European travels and his study in Rome as a student, which he then incorporated into his teaching of art practice and Art History at Glasgow. The place of Art History in the Newcastle curriculum may even have encouraged his application to the Art School. At Newcastle, however, possibly due to his concern for the employability of his graduates, he re-balanced the undertaking of practice and theory within the degree curriculum, which included redesigning and re-scheduling timetables so that a reduced number of lectures took place, in the late afternoon, in order to free up the mornings for practical work.¹¹⁷ The outcome was that Mains could state, in his Departmental Report of 1933-1934, "[t]he fact that students in the honours school are devoting more time to practical work is having a beneficial effect on the written work."¹¹⁸

The written work in Art History on the Fine Art and General BA courses appears to have attained a considerable standard and reputation by this time. I would advocate that this is demonstrated by the agreement reached between Armstrong College and the Courtauld Institute that a graduate from the College could gain a diploma of the

¹¹⁷ ACM 2 November 1931, ACMB2, NUA/00-3214, 30. Lectures were to be given between 4 and 5pm.

¹¹⁸ Armstrong College Departmental Report 1933-1934, NUA/3/2/3, 43-45.

Institute in one year rather than the normal two years.¹¹⁹ The Courtauld Institute also extended access to its lectures and its library to those students who were not in full-time study.¹²⁰ The Courtauld Institute had only been founded two years earlier, in 1932, with the aim of creating a centre of academic study of the History of Art which would elevate the discipline to a status worthy of scholarship, a condition it had not previously achieved in this country in comparison to Europe. The fact that students who graduated from Armstrong College with Art History as a component of their degree, were given privileged access to the Courtauld Institute, would, I propose, indicate the quality of its teaching in the King Edward VII School of Art. The academic status of its art history teaching reverberated through the following decades as, in turn, it attracted the expertise of Courtauld Institute graduates into the School as teachers, who made their own contribution to its activities and the enhancement of its reputation.

Mainds also turned his attention to the structure of the Degree course, which was in the questionable situation of requiring a minimum of three years of study while the lesser qualification of the Diploma required four. Mainds' recommendation for the extension of the Degree course to at least four years signalled the future structure and subsequent dominance of the Fine Art Degree over the Diploma course.

The Art Committee's willingness to support Mainds' proposals for further evolution in the Art School's structure and curriculum, as it had done with each of the professors it had appointed, indicates the value in which it held their expertise and the value in which it held the status of its art education provision for the City. It also indicates the foresight of its members in their capacity for change in the face of local, national and international challenges to the Art School's survival. The certainty of this provision was especially being destabilised throughout Mainds' tenure by the propositions of the BoE Circular 1432.

1.11.2. The Art School and the Board of Education Circular 1432

The Board of Education Circular 1432 considered how Local Education Authorities in

¹¹⁹ Ibid.

¹²⁰ Ibid. Whether this meant King's College students who were not enrolled in the Institute full-time, or who were studying part-time at King's College is unclear.

industrial regions could pool their resources to establish Regional Colleges of Art. The BoE's expectation was that these institutions would achieve a more systematic and coordinated approach to teaching in Fine Art and art applied to industry, which would "increase the effectiveness of their contribution to industrial and commercial development, both locally and nationally, and similarly [...] raise the standard of instruction in Fine Art."¹²¹

The message set out here, regarding the symbiotic relationship between Fine Art, Craft, Applied and Industrial Art, bears a similarity to the statement which Dickey's memorandum to the Art Committee had generated three years earlier. I would argue that the aspiration set out in the Circular was yet another reiteration of the views of Benjamin Haydon and the North of England's Society, from almost a century earlier, which was the promotion of the important influence of instruction in the "higher arts" on the quality of the "lesser arts"¹²² and the efficacy of access to all these branches of the arts in one institution. However, because of the BoE's focus on raising the standard of training in crafts and industrial art, its message argued that the improved teaching in the applied arts would raise the standard of Fine Art, rather than vice versa.

The Circular set out the envisaged structure for a system that the Local Education Authorities should adopt in order to achieve the Board's aim. This would comprise "Art Schools and [...] Art classes in other institutions, in close relation with each other and with a central college for the district."¹²³ The distinctive function of the central Art College would be "to provide the most advanced work in Fine Art and in Industrial Design and Craftsmanship, to pay special attention to the artistic needs of the district, and in some cases to provide courses for intending Art Teachers."¹²⁴ This inevitably resumed the debate about the position of the King Edward VII School of School, with its training in Fine Art, Craft and Art Teaching but no vocational Industrial Art based curriculum, within this proposed regional structure, and the consequent nature of its provision.

¹²¹ BoE Circular 1432, *Organisation of Art Instruction*, Section 1.

¹²² Principal's Report Session 1898–1899, NUA/3/1/1, 18.

¹²³ Circular 1432, Section 3.

¹²⁴ *Ibid.*

Circular No 1432 was first discussed at the Art Committee on February 15, 1934. Considerations were given to local provision and whether the School should be the Regional Art College or remain a University Department. The resulting resolution reiterated and reaffirmed the Art Committee's desire "that the School should remain a University Department."¹²⁵ It also resolved to invite Dickey to meet the Committee to discuss the Circular. The Committee wanted to understand from Dickey what the implications would be for the Art School's functioning and autonomy if it were to become a Regional Art College and whether it could remain part of the University as such. Its questions for Dickey indicated the Committee's concern for any loss of independence that the Art School currently enjoyed within the University institution, if it had to cut its ties with Armstrong College in order to ensure its survival. The Art Committee's concerns were, not for the first time in its one-hundred year history, focused on the role the Art School might have in the training of designers for the industries in the area "to which the application of art is of importance."¹²⁶

I would also assert that Dickey would have been aware of the challenges the Circular would present to the particular situation of his former Art School, with its physical and ideological position within a university institution, its instruction limited to Fine Art and Handicrafts and the capacity for expansion limited by its campus location. It is also possible that, judging by Dickey's criticism of the performance of the Art School in his 1929 memorandum to the Art Committee, as its Professor and Director, he had been frustrated by the way Fine Art and industrial art instruction in Newcastle was divided and delivered between the University and the Municipality. This experience may therefore have travelled with him to the BoE and into its vision of an integrated regional art and design education system, which was to demand the attention of Armstrong College through the next two decades.

In April 1934, Dickey and his colleague, Mr Stone, attended the Committee and explained their views "of the position which the School of Art in Armstrong College might take under the scheme suggested in Circular No.1432."¹²⁷ These views were referenced in the subsequent report, compiled from the views of the Art School

¹²⁵ ACM 15 February 1934, ACMB2, NUA/00-3214, 48.

¹²⁶ Ibid., 8 May 1934, 53.

¹²⁷ Ibid., 24 April 1934, 52.

Committee and its Director, Professor Mainds, which was produced in preparation for Armstrong College's submission to the BoE. The report confirmed that Dickey and Stone had clarified what the BoE's expectations of a designated Art College were, in order to achieve the competencies students needed to fulfil the requirements of modern industry in its locality. These were for the College to provide instruction across Fine Art, Handicrafts, Industrial and Commercial Art processes relevant to the local area and, by necessity, the power machinery required to do so.¹²⁸ In response, the report questioned the efficacy of such a strategy, informed, it seems by the views of Art Committee members who had direct experience of training designers for the pottery industries.¹²⁹ The report set out the opinion of Professor Mainds that:

the scheme of training proposed by the Board [...] is fundamentally unsound. He considers that a designer for industrial processes should be an artist trained as such; that it is his function to produce a design satisfactory from artistic standards, and the function of technically trained workers familiar with materials, machinery and processes to work out the means by which his design can be produced in the material of the industry.¹³⁰

Mainds' contention was that such a division in the provision of instruction produced the best results, as opposed to the system promoted by the BoE. His view was that the BoE's envisaged system would not train designers sufficiently in industrial processes to enable them to produce designs suitable for the industry with which they were engaged. Conversely, a bias towards concentrating on training in machine processes would only result in the situation that currently prevailed, which was that of "designs which [were] easy to reproduce rather than aesthetically satisfactory."¹³¹

The report also expressed the Art Committee's concerns about how introducing such vocationally oriented courses would impact on the degree and diploma status of the Art School's courses and its subsequent position within the University. The

¹²⁸ Armstrong College, *Future of King Edward VII School of Art under Board of Education Circular 1432*, undated. A copy is held in the Eustace Percy Art School File 1942-1951 (EPArtScF (1942-51)), NUA/FRAS 00-2471B.

¹²⁹ The Art Committee minutes of 8 May 1934 record the invitation to J Metcalf Philipson and FT Maling to submit statements regarding the place the Art School might take in the training of designers for their industries. Their feedback was discussed on 19 October 1934, ACMB2, NUA/00-3214, 54.

¹³⁰ Armstrong College, *Future of King Edward VII School of Art*, EPARtScF (1942-51).

¹³¹ *Ibid.*

Committee also highlighted the basic practicalities of finding the funding and the space for substantial pieces of machinery within Armstrong College and the associated organisational and administrative problems. The Art Committee's proposition was that the provision of training in industrial art was not the appropriate role of the Art School of the university institution of Armstrong College, but for a municipal technical college, which would run in parallel. The Art Committee envisaged co-operation and potential sharing of some teaching and facilities and the opportunity for students to move from the Art School to the technical college and vice versa, according to their abilities and employment needs. The Art School would however continue to provide training in Fine Art and Handicrafts, such as woodworking, metalwork, pottery and weaving, with the use of manual processes, which, the Committee considered, provided all the experience and knowledge the student needed to become an expert designer. The Committee gave its support to achieving such a regional system and foresaw "no insuperable difficulties in coming to a satisfactory agreement."¹³²

Circular 1432 and the visit from Dickey and Stone instigated a protracted process of communications between the Art Committee, represented by its Chair and Professor Mains, the College Council and its Principal, and local Education Authorities in the area. A memorandum which was sent out to the district Education Committees in an effort to gauge opinion of the School of Art's proposition to become the Regional Art College, did, at least, provide some clarity about the intentions of Newcastle Education Committee for the City. It confirmed "that provision shall be made for Industrial Art in the new College of Technology which will be erected in the course of the next three or four years."¹³³ Armstrong College could now consider how to progress its ambition in the light of this knowledge.

A year after Dickey and Stone had offered their advice Armstrong College sent its memorandum in response to the Circular to the BoE, with a summary of the replies from the Education Committees, and asked it for comment. The BoE's response was inconclusive and probably not what the Art Committee had had hoped for. It acknowledged that any satisfactory advanced art education scheme would need to

¹³² Ibid.

¹³³ Extract from letter from the Director of Education, Newcastle, ACM 24 May 1935, ACMB2, 59.

take account of the provision made by the universities “in one or two areas”,¹³⁴ thus indicating the unusual position that the Art School was in, as one of very few operating within a university institution. The BoE emphasised that the position of the School had to be considered, not only in relation to the existing or future provision made by its own Education Authority, but also that of the other North East Higher Education Authorities, and that cooperation with all the regional bodies concerned was essential. Its advice for the probable way forward was “eventually to call a conference of the parties interested” though it added “the Board do not suggest that the time is yet ripe for this step.”¹³⁵

The BoE continued in its letter with comments on what appears to have been the main focus of the Art Committee’s memorandum. This was the aspect of its content which had been informed by the industrial expertise of its committee members and concerned “the problems of industrial art.”¹³⁶ The BoE did not appear to agree with what the Art Committee had concurred from these expert witnesses and from Professor Mainds, who held the view that there was a very clear distinction between training in design skills and training in the specialised technical skills required for particular industries. In the BoE’s view, modern industry needed competent designers who were also “closely acquainted with industrial processes, properties of materials, and the limitations posed by financial factors.”¹³⁷ The BoE’s letter went on to state that, while it did not think it was impossible to have a successful system where the different types of instruction were taught in separate institutions, it would be necessary that they worked in “the most constant and intimate co-operation”.¹³⁸ The BoE noted their satisfaction that the College Council was “exploring the question of co-operation with the Newcastle Authority, as well as with other Authorities concerned.”¹³⁹ Its final advice was that, before the matter was further pursued, “it might be useful for the Director of the School to visit one or two important institutions, such as those at Birmingham and Leicester, where the problems of design for modern industry have been engaging the attention of the Authorities for a

¹³⁴ Copy of letter from H B Wallis, BoE, to the Rector of Armstrong College, ACM 7 October 1935, ACMB2, NUA/00-3214, 68.

¹³⁵ Ibid.

¹³⁶ Ibid., 69.

¹³⁷ Ibid.

¹³⁸ Ibid., 70.

¹³⁹ Ibid.

considerable time.”¹⁴⁰ It helpfully offered the services of H M Inspector Stone in making the necessary arrangements for Professor Mainds to undertake these visits. In response to Circular 1432, the Art Committee had been attempting to argue for an arrangement that maintained the status quo for the King Edward VII School of Art, a position that it had only achieved through prolonged negotiation with the Newcastle Education Authority and Rutherford College in the years leading up to 1914, as described in Section 1.8. With vocational technical training in industrial art devolved to Rutherford College, its curriculum had been developed in favour of the education of fine artists and artist craftsmen, using manual craft skills, up to university degree level, with, as Professor Dickey had reported to the Committee in 1929, inadequate space for further expansion.

The thoughts of the Art Committee on the BoE’s letter are not recorded and further reference to the Circular is not made until May 1936, when Professor Mainds reported that he had not yet visited Birmingham or Leicester. Then, in November 1936, the Art Committee asked that Mainds and the Armstrong College Registrar should discuss the development of art teaching in the district with the Newcastle and Northumberland Directors of Education.¹⁴¹ A meeting between these parties followed in December, which agreed the distribution of art subjects to be taught in Armstrong College and the proposed College of Technology and which was subsequently recommended for approval by the Art Committee in the following February.¹⁴² The Art Committee may have felt that this progress signalled the opportunity to push forward with its pursuit for recognition as an Art College under the Circular 1432 scheme and recommended to Armstrong College Council that application should be made, to which it agreed in March 1937.¹⁴³

This application was, however, put on hold by the BoE, by its deferral of any decision, on the grounds that it could not be “usefully pursued at present, since it involved the larger question of the organisation of art education for Tyneside and the neighbouring districts.”¹⁴⁴ The Armstrong College Council, the Art Committee and

¹⁴⁰ Ibid.

¹⁴¹ ACM 17 November 1936, ACMB2, 79.

¹⁴² Ibid., 19 February 1937, 81-82.

¹⁴³ Ibid., 7 July 1937, 83.

¹⁴⁴ Ibid., 84, The response came in a letter of June 30, 1937.

Professor Mainds must have wondered what else they could do to draw the issue of the position and the provision of their Art School, within the City and the region, to any kind of successful conclusion.

No further progress was reported on the position of the Art School within the Circular 1432 system in that decade.¹⁴⁵ The final record in the Art Committee Minute Book is for 21 October 1940, a year into the 1939-1945 War, and its last entry concerns more mundane but nonetheless important aspects of the running of the Art School. This was the Committee's decision to provide "suitable warm wraps [...] for models if they should have to go have to go to the College Shelters during an air raid alarm."¹⁴⁶

Throughout the 1930s, the question of the Art School's future had been a significant focus of the Art Committee's attention but, as this last entry in the minutes and as Section 1.11 of this chapter indicates, the daily life of the Department continued to develop and evolve in all its aspects under the direction of Professor Mainds. By the end of the decade the Art School had also been steered through a change in the University's constitution and had gained the formidable support of its new Rector and Vice Chancellor, Lord Eustace Percy.

1.11.3. Lord Eustace Percy and the Art School of King's College

Lord Eustace Percy was appointed as Rector of King's College in 1937, on the reconstitution of Armstrong College and the College of Medicine into one university college. In this position Percy alternated with the Warden of the University of Durham as the University's Vice Chancellor, with both positions holding considerable standing and influence. Percy held the Rectorship up until 1952, spanning the second half of Professor Mainds' professorship and the appointments of Mainds' successors, Darwin and Gowing.

Percy's appointment, I would argue, was auspicious timing for the King Edward VII School of Art, as he had come into the role with previous experience of national art education which would have provided specific insight into the milieu in which the Art

¹⁴⁵ The Art Committee noted in the minutes of 3 March 1938 that there were no further developments concerning the relations between the School of Art and the proposed Technical College, ACMB2, NUA/00-3214. 89.

¹⁴⁶ ACM 21 October 1940, ACMB2, 100.

School was aiming to negotiate its position in the context of Circular 1432. His expertise, which may have either prompted or demanded his close interest in the work of the Art Committee, was, I would also argue, an important factor in determining the Art School's future post-war development and success and its influence on art education from the 1950s onwards.

Prior to his appointment as Rector, Percy had held significant positions at the BoE, as Parliamentary Secretary in 1923 and then as its President, from 1924 to 1929. In these roles, Percy would have become fully versed in the affairs of art and design education policy, particularly the ongoing debate about the most appropriate way the nation should train designers for industry in the machine age – whether through Fine Art and Design education, vocational industrial design training or a shared curriculum. This debate was particularly played out around the provision of training by the Royal College of Art (RCA), which had originally been instituted in London for the training of designers as the Government School of Design in 1837.¹⁴⁷ However, throughout the 1920s up to 1935, under the directorship of William Rothenstein (1872-1945), it had turned its bias distinctly toward Fine Art. Despite Rothenstein's enlightened and reforming attitude in introducing teaching methods that would help equip its students for work in industry, the College was producing successful painters and sculptors rather than skilled industrial designers.¹⁴⁸ As Michael T Saler notes in his charting of the RCA's position in the conflict between training for design for Handicrafts and design for mass-production, in *The Avant-Garde in Interwar England: Medieval Modernism and the London Underground*, the RCA was receiving criticism from industrialists as a consequence.¹⁴⁹

In the light of such criticism, Saler notes how, in 1928, Percy, in his position as President of the BoE, had been engaged in considering ways of improving the teaching of industrial design at the RCA and had called a meeting with the Royal

¹⁴⁷ The Government School of Design changed its name by royal consent in 1896. For a comprehensive history of the RCA see Christopher Frayling, *The Royal College of Art, One Hundred and Fifty Years of Art and Design* (London: Barrie and Jenkins, 1987).

¹⁴⁸ See Frayling, *The Royal College of Art, 90-115*, for an account of the ethos of the RCA under Rothenstein and Henrietta Gooden, *Robin Darwin, Visionary Educator and Painter* (London: Unicorn Press, 2015), 93-94, for a brief chronology of the RCA's changing focus.

¹⁴⁹ See Saler's chapter "Morris, Machine and Modernism," in *The Avant-Garde in Interwar England: Medieval Modernism and the London Underground* (Oxford: Oxford University Press, 1999), 61-91, for a detailed assessment of the interwar debates on how art and industry should be integrated and how the RCA should be organised to accomplish this.

Academy to seek guidance about how industrial art training could be improved. Nevertheless, Percy confirmed his support for the ethos of Rothenstein's fine art-oriented RCA, in yet another reiteration of the belief in the mutual benefits of teaching Fine Art, Design and Industrial Art in the same institution. Saler quotes Percy's comments in a letter to the Academy's President:

It seems to me evident that training in Design or Industrial Art cannot be divorced from training in the Fine Arts, and it would probably be generally admitted that the best teaching of Industrial Art is being done in institutions which also teach the Fine Arts, like the Royal College of Art.¹⁵⁰

On his appointment as Rector of King's College, nearly a decade later, Percy would have, no doubt, made himself aware of the history of the local manoeuvrings of Armstrong College and the Art Committee in their attempts to establish what bias their Art School's own provision would follow, its concomitant position in the region and its status in the University. In his role as Rector, Percy held a seat on the Art Committee, just as the previous principals of the College of Science and Armstrong College had done. His presence is recorded in this role and, on occasion, in the position of Chair, which indicates that he had a close oversight of the Committee's work.¹⁵¹ His future actions in attempting to shape the provision of art education in Newcastle are evidence of his close continuing interest in this particular arena. By 1943, the BoE's policy on Regional Art Colleges was still standing, ten years on from the publication of its Circular 1432. Now, however, Percy was giving his close attention and his expertise to attempting to resolve the position of the Art School in relation to the Regional College of Art.

1.11.4. One "Newcastle College of Art" and a New Art College

In June 1943, Percy outlined his "tentative views on the question of a future College of Art"¹⁵² in a memorandum to the Art Committee for discussion, "under the Board of Education Circular 1432."¹⁵³ Percy's overarching proposition was that there should

¹⁵⁰ Saler, *The Avant-Garde in Interwar England*, 71. Saler references this quote from Pro ED24/607.

¹⁵¹ Percy's Art School File, EPartScF (1942-51), NUA/FRAS 00-2471B provides insight into a range of other issues he was working on with the BoE, outside of the immediate context of this chapter.

¹⁵² Percy, *Memorandum by the Rector to the Art Committee*, 29 June 1943, EPartScF (1942-51).

¹⁵³ ACM 29 June 1943, ACMB2, NUA/00-3214.

be “one Newcastle College of Art”.¹⁵⁴

Percy’s view, however, was that this “one Newcastle College of Art”¹⁵⁵ should consist of two schools, a University School, situated in the University grounds and a General School, which would be run by the City Education Authority. The University School should prepare students for its University Degrees and Diplomas and have departments of Painting, Sculpture, Engraving and Design, each directed by a Master of the subject. His opinion was that teaching in Painting and Sculpture should be concentrated in the University School, while Engraving and Design should be shared between the two institutions, with instruction in these two disciplines overseen by their University appointed masters, across the two Schools. Percy proposed that the City and the University could agree between them the distribution of teaching in other subjects but had to take account of the University’s responsibility for the training of teachers. He expected that the University School would be directed by a Professor and the General School by a Principal. He then set out a framework for joint oversight between the University and the City for governance of the two institutions, to ensure a unity of purpose for the one Art College, while delineating each institution’s boundaries.

Percy’s memorandum suggests that he foresaw, to refer back to the BoE’s letter to the Art Committee in 1937, a “not impossible scheme [...] by which certain branches of instruction [would be] supplied in one institution and others in another.”¹⁵⁶ It seems that, in Percy’s envisaged system, in contrast to the views he had expressed to the Director of the Royal Academy, fifteen years earlier, there would be a separation between institutions, between the disciplines of Fine Art and Handicrafts, the training in technical design required for industry, and between university and municipal governance. Percy’s vision of the two Schools having some shared resources does not indicate that he anticipated the “constant and intimate co-operation between these two institutions”¹⁵⁷ demanded by the BoE, so it is difficult to gauge how he imagined this one Newcastle College of Art to function in a way in

¹⁵⁴ Percy, *Memorandum by the Rector*, 29 June 1943, EPArScF (1942-51).

¹⁵⁵ *Ibid.*

¹⁵⁶ *Ibid.*

¹⁵⁷ Copy of letter from H B Wallis, BoE, to the Rector of Armstrong College, ACM 7 October 1935, ACMB2, 68.

which it could achieve satisfactory, let alone successful results.

Percy made subsequent revisions in his thinking about how cooperation could be successfully managed between the two institutions, to satisfy “Dickie (sic) and his merry men at the Board”,¹⁵⁸ which he set out in a letter to the Newcastle Director of Education, T Walling, in 1943. However, in a following letter to Walling, in 1944, he outlined a much more ambitious vision for a new College of Art, which would be fit for Newcastle and the region, taking into account the present limitations of the University site and the predicted expectations of the art provision in the proposed Rutherford Technical College.

Percy’s new College of Art would facilitate future expansion and would function alongside the Technical College. His plan was based on his now stated belief in a close alliance between Art and Technology, but in refutation of the idea that “beauty consists in adaptation to function.”¹⁵⁹ Percy proposed that these came together from “very different origins”¹⁶⁰ and that between them there should always exist a healthy tension. To this end, he stated that “a College of Art should be separate from a Technical College; and independent of it – with a bridge between” and that it should be made up of a student body “who begin by being more interested in beauty than efficiency”.¹⁶¹ Percy’s proposal was, therefore, for the new College of Art to be built on land set aside by the City for “University and cultural development.”¹⁶² It would provide courses in Fine Art, Industrial Art and in Music, with a professor for each, one of whom would be Director of the College. It would have a Committee to oversee its management “as the present King Edward VII School is managed”.¹⁶³ Percy made suggestions about the eventual governance of the new Art College and for the interim arrangements, which would allow for future development and expansion of the College, depending on the eventual decisions of the BoE. His idea was for a scheme that would not necessarily been confined to one building “so long as there was some central building with a small gallery and a small concert hall” for which “King Edward VII School, with an extension for Music, might serve as such a building

¹⁵⁸ Percy to Walling, 22 July 1943, EPArScF (1942-51), NUA/FRAS 00-2471B.

¹⁵⁹ Ibid., 21 March 1944.

¹⁶⁰ Ibid.

¹⁶¹ Ibid.

¹⁶² Ibid.

¹⁶³ Ibid.

for the present.”¹⁶⁴

I would argue that Percy’s actions and proposals indicate that the manner in which he saw art education accommodated, governed, argued for and delivered at King’s College had made a significant impression on him. For this reason he intended to preserve and maintain a place for its ethos and ambitions within any future provision of art education in Newcastle and in the North East region.

Percy’s vision of a new Art College in which the University’s King Edward VII School of Art was integrated, did not, however, become a reality. The division of expertise between the Art School of King’s College and the City’s yet-to-be-built technology college continued to be negotiated and brokered throughout the rest of the 1940s. It finally came to a resolution a decade after Percy’s memorandum, with the establishment of the College of Art and Industrial Design in September 1953, which opened in premises in Clayton Road, Jesmond, Newcastle, and provided facilities for Commercial Design, Dress and Industrial Art. This provision would eventually be subsumed into the development of the Polytechnic and thence the art and design provision of Northumbria University.¹⁶⁵ Percy’s idea of one Newcastle College of Art or a new College of Art had not survived this journey but King Edward VII School of Art with its degree level courses in Fine Art and Design, did survive. By the time the College of Art and Industrial Design opened, Percy’s Art School of King’s College was on the path to a new era of experimental art pedagogy that, under Lawrence Gowing, was to have repercussions on national art and design education throughout the twentieth century.

It is possible that Percy’s proposals for a Newcastle College of Art may have been prompted by the actions of Dickey at the BoE in 1942-1943. This was a confidential discussion paper, referred to by Frayling in his account of the RCA, which Dickey compiled, on the “reorganization of art education after the war”.¹⁶⁶ Frayling explains that Dickey based his paper on the results of questionnaires put out by the BoE. I would assert that, based on Percy’s former work at the BoE and his plans for art

¹⁶⁴ Ibid.

¹⁶⁵ See Allen and Buswell’s chapter on the “College of Art and Industrial Design,” in *Rutherford’s Ladder*, 57-64, for the College’s future development.

¹⁶⁶ Frayling, *Royal College of Art*, 126.

education in Newcastle, these are likely to have included responses from Percy and the Art Committee. The results of the questionnaires generated Dickey's proposal for a division of disciplines for the RCA, whereby an "easel painter"¹⁶⁷ would go to the Slade School of Art or the Royal Academy and the RCA's departments would be set out in "Main Crafts".¹⁶⁸ Ultimately, however, this separation of disciplines did not take place and the RCA, which was reorganised, from 1948, under its new Principal, Robin Darwin, did keep its easel painters. Frayling notes, nevertheless, that Dickey's report contained much of the detail and method of Darwin's future reforms. However, I propose that, even if Percy and the King Edward VII School of Art may have had some discrete influence through submissions made on Dickey's questionnaire, their influence on Darwin's reforms at the RCA may have been more overt. This is because, between the time Percy made his propositions for a new Art College in 1943 and Darwin's appointment as Principal of the RCA in 1948, Darwin had compiled his own extensive report on the state of art and design education for the Council of Industrial Design. He had also succeeded Mairns to the post of Professor and Director of the King Edward VII School of Art.

1.11.5. Robin Darwin and the Council of Industrial Design, 1944-1946

In 1944 the Government set up the Council of Industrial Design (CoID), in an ongoing pursuit of a resolution to the continuing national debate on the fitness-for-purpose of training in art and design for industry. The country's art schools, such as the Art School of King's College, were still producing students with Fine Art and Handicraft skills unable to create designs fit for the advancing industrial processes while technical, vocational courses were producing people with skills in production processes but without any sensibility for design. In the post-war environment, however, there was now a new urgency to find solutions to this persistent conundrum in the face of competition from the sophisticated and desirable machine-made goods, mass-produced in Europe and the United States, using the new materials and technologies generated by that war.

¹⁶⁷ Ibid. Frayling reproduces the section of Dickey's report which cites the term "easel painter".

¹⁶⁸ Ibid., 126. Frayling sets out Dickey's extensive list of these crafts which includes mural decoration and millinery.

The CoID instigated a “Report on the Training of the Industrial Designer”,¹⁶⁹ which was written by the Secretary to its Training Committee, Robin Darwin. According to Henrietta Gooden, in her biography of Darwin, the report was not published but its contents were discussed at length by the Ministry of Education, the CoID and “various educational dignitaries”¹⁷⁰ one of whom may well have been Percy, whose experience and views would have been very pertinent to its remit.¹⁷¹ Gooden has summarised the CoID in some detail, so for the purpose of this chapter I will outline only those areas that have significance and resonance with Newcastle’s art education provision.¹⁷²

Darwin’s report held in its scope the analysis of the system of English art school teaching with the Royal College of Art as its “pinnacle”.¹⁷³ It also considered the role of industry in the training of industrial designers and described the whole-system failure in producing such designers with the necessary skills for that new technology-driven industry geared up to mass production.

Darwin’s report identified that the Arts and Crafts tradition in training craftsmen for their regional industries in the provincial art school system had become increasingly outmoded in the face of the new technologies and materials. His report however did acknowledge that industry should not lose the Arts and Crafts ethos of design as the relationship between the aesthetic, the functional and practical. The report then considered how fine artists and craftsmen might be trained alongside industrial designers in the same establishment in the early stages of their courses, to their mutual benefit, and how specialisation in the technical aspects of the training needed by designers could be introduced at a later stage. Darwin followed this up with the suggestion that regional art schools and technical colleges should combine forces and each contribute to a joint course of instruction, in order to attract more attention from industrial employers, in a system similar, it seems, to that of Percy’s ‘Newcastle College of Art’. Darwin acknowledged that achieving this aspiration might prove a problematic task because of possible long-standing feelings of disapproval between

¹⁶⁹The CoID archives, including material relating to Industrial Design Training, DES/DCA/7, are held within the Design Council Archive, GB 1837 DES/DCA/ at the University of Brighton.

¹⁷⁰ Gooden, *Robin Darwin, Visionary Educator and Painter*, 102.

¹⁷¹ There is a copy of this report in EPartScF (1942-51), NUA/FRAS 00-2471B.

¹⁷² Gooden, “The Council of Industrial Design” in *Robin Darwin*, 96-101.

¹⁷³ *Ibid.*, 96.

the two types of institution and artistic and technical fear of the unknown. This statement would have been clearly recognised and endorsed by Percy and the Art Committee in their operations to steer the path of their Art School. It may well be that their experience had fed directly into Darwin's findings.

Darwin's report then addressed the situation of the RCA, which, according to Darwin, provided an essential training period in the capital for the design student, the only place where they would "meet contemporary trends and ideas face to face."¹⁷⁴ Counter to his vision for regional art schools providing a separation of skills at advanced level, he proposed that the RCA should provide advanced basic training to fine artists, craftsmen and industrial designers alongside each other in, as Gooden quotes Darwin, "a finishing school of very special character."¹⁷⁵ Darwin, however, acknowledged that what the RCA could not currently provide was the desperately needed post-graduate level training in industrial design for light metal and plastics and in couture fashion. He recommended that one option would be for new, experimental, research-based institutions to be set up, staffed by professional designers, teaching light engineering, plastics, furniture, interior decoration, display, fabric printing and photography, with workshops set up with the capacity for small production runs.

Darwin produced his first draft of this report in February 1946. In March 1946 he was appointed Professor of Fine Art and Director of the King Edward VII School of Art, following Maunds' death the previous July. Darwin had chosen to leave behind the "contemporary trends and ideas"¹⁷⁶ of the capital and move three hundred miles north to run a provincial school of Fine Art and Handicrafts, albeit one situated in an autonomous, academically independent higher education institution which provided graduate and post-graduate study and which had been originally founded to provide training in the skills and expertise needed for industry. It is quite possible that Darwin's appointment was a result of contact made with the Art School through his investigations for the CoID report and which whetted his appetite for a return to art

¹⁷⁴ Ibid., 98. Gooden cites this quote from Darwin's paper to the Royal Society of Arts (RSA), 6 May 1949., Royal Society of Arts.

¹⁷⁵ Ibid., 97, citing the Council of Industrial Design *report on the Training of the Industrial Designer*, July 1946, Design Council Archive, University of Brighton.

¹⁷⁶ Ibid., 98. Quote from Darwin's paper to the RSA, 6 May 1949.

education. It may also be that, though he made no direct reference to it, King's College, Newcastle, reminded Darwin a little of his experience of Cambridge as a child, which he recounted in a lecture to the Royal Society of Arts in 1954 about the RCA, cited by Frayling. Darwin recalled his memory of the "lights twinkling in the Fellows' Rooms"¹⁷⁷ and what they represented to him:

The power that has kept them shining day in, day out, for six centuries and more, depends on the deep impulse which makes mature men come together in one place and associate with one another in learning and research, and in the common pursuit of ideas more important than themselves.This is the spirit which hallows all universities and gives to them their timeless traditions, and I believe something of this spirit has begun to move within the Royal College of Art.¹⁷⁸

Darwin's research, his findings and the outcomes of his report for the CoID were to preclude him from remaining in Newcastle beyond December 1947. His brief time in the Art School nevertheless did prepare its future path and direction and his departure from Newcastle to become the Principal of the RCA was to prove serendipitous for both institutions.

1.12. The Art School of King's College under Robin Darwin, 1946-1947

Darwin arrived at King Edward VII School of Art on 1 May 1946, aged thirty six.¹⁷⁹ He had been educated at Eton, then for a short time at Trinity College Cambridge, before leaving to pursue his artistic career, briefly as a student at the Slade School of Art, followed by a period at the Academie Julian in Paris. He came to Newcastle with no direct experience of teaching in higher education. His professional experience of art teaching had been, from 1929 to the outbreak of the 1939-1945 War, first as art master at Watford Grammar School and then as Second Art Master at Eton College. His skills as a teacher were, however, already being acknowledged there, as Gooden describes how, in his role at Eton, Darwin gained a reputation for transforming the

¹⁷⁷ Frayling, *Royal College of Art*, 128.

¹⁷⁸ *Ibid.*, 128-129.

¹⁷⁹ Darwin had been appointed to the post in March with the expectation that he would take up his position from 1 October; though he chose to start at this earlier date, ACM 14 April 1946, ACMB2, EPArScF (1942-51), NUA/FRAS 00-2471B.

subject from an unpopular, conventional activity into an inspiring and engaging one which introduced students to a wide range of media and skills in a department with increased facilities, studio and exhibition space.¹⁸⁰

What Darwin, however, most significantly brought with him to Newcastle, alongside his capacity to inspire, motivate and actuate, was his clear belief that the means of achieving successful design for industry was through the collaboration of art and science. He also brought his accumulated knowledge of the state of the country's training for designers and the vision for its future, as set out in the CoID report. As Gooden explains, Darwin's wartime experience at the Civil Defence Camouflage Establishment, where he had been employed as an artist working alongside architects and designers as well as photographers, scientists and engineers and then in a senior administrative role on its Camouflage Committee, had laid the foundation for these views. His understanding and expertise gained in this post in turn led him, in 1945, into the role of Secretary to the Training Committee of the CoID and its report writer. Darwin's move to the CoID, according to Gooden, also opened "a new installment of his life [...] in which his influence would forever change the nature of British art and design education".¹⁸¹ Darwin's route from the CoID to the RCA however also took him via the King Edward VII School of Art. I propose that this stopover in Newcastle had a more profound but unacknowledged influence on the nature of art education in England than that identified by Gooden.

Based on Darwin's background in the training of artists and designers for industry, his appointment to the Fine Art and Handicrafts oriented King Edward VII School of Art is an intriguing choice. It is possible, however, that Percy still held the vision of the new Art College, with one of its professors, of either Fine Art, Industrial Art or Music, taking the role of Director, in which case Darwin would have had the ideal credentials. Darwin may have also seen the potential for collaboration between art and science, working in a university and a region whose development was founded on scientific and technological advancement.

¹⁸⁰ Gooden, "Eton Days" in *Darwin*, 57-80.

¹⁸¹ Gooden, *Darwin*, 90.

Soon after Darwin's appointment but prior to his arrival at Newcastle, correspondence while he was still in his post in the CoID between him and Percy and between Percy and Viscount Ridley at the Northern Regional Board for Industry, indicates that Darwin was already planning to put some aspects of his CoID report into action.¹⁸² His intention was to develop industrial design teaching in the area and he was looking for firms that might be interested, presumably in order to identify the type of training needed locally or to offer teaching expertise or placements. By the Art School's Autumn Semester Darwin had further developed his plans into the proposition for an experimental postgraduate course in Industrial Design.¹⁸³ In the meantime, his report for the CoID was being discussed and commented on extensively across art, industry and academia, including by Dickey. Darwin maintained his involvement with the CoID as a co-opted member of the Training Committee, continuing to work on redrafts of the report and being involved in discussions focused on the future of the RCA.

In Newcastle, meanwhile, Darwin lost no time in aiming to reinvigorate the Art School. According to Frayling, Darwin had found the students' work in painting "curiously depressing" as so much of it was "tired and dull and nearly all seem[ed] insubstantial and lacking in personal conviction."¹⁸⁴ This was despite the fact that it was "well presented, some of it suspiciously clever; technically [...] mostly of a high standard".¹⁸⁵ Frayling attributes this lack of energy, substance and integrity in the work to the "standardizing effects of the Ministry of Education's examination system".¹⁸⁶ This system must have been that which delivered the advanced Examinations in Painting, in Industrial Design, in Illustration and in Modelling, which were set and examined centrally and which Newcastle students would have elected to do in addition to or instead of the University examined Degree, Certificate and Diploma courses. This system had been running since 1913 and by 1946 its efficacy had become jaded, so, in the same year that Darwin came to Newcastle, it was abolished and the four examinations replaced by a single, but still centrally examined

¹⁸² Percy to Darwin, 12 April 1946, Percy to Ridley, 23 April 1946, EPArScF (1942-51), NUA/FRAS 00-2471B.

¹⁸³ Darwin to Percy, 11 October 1946, EPArScF (1942-51).

¹⁸⁴ Frayling, *Royal College of Art*, 131. Frayling quotes Darwin. The primary source is not referenced.

¹⁸⁵ Ibid.

¹⁸⁶ Ibid.

qualification, the National Diploma in Design (NDD).¹⁸⁷

Darwin's response to the situation, as he saw it, was to breathe new life into the Department through introducing new staff. These were a painter and trained art teacher (and his cousin) Christopher Cornford (1917-1993) who took on the post of Master of Painting and Roger de Grey (1918-1995), one of his former Eton pupils, who became Lecturer in Drawing and Painting. Cornford and de Grey joined a team of more recent appointments as well as long-serving staff spanning the three previous professorships. Leonard Evetts (1909-1997) had replaced the long-serving Robert Bertram as Master of Design in 1938 and Louisa Hodgson (1905-1980), who was a significant and established painter and expert on tempera techniques, had been a student under Hatton and became a staff member under Dickey. Diana Metford Lall (1886-1980) was another product of Birmingham Art School, who came into the Department under Dickey, to teach Art History and Art Education. Sculpture was taught by J R Murray McCheyne (1911-1982) and textiles and dress design by Helen Audrey Dalby (1918-2017). These were the staff members who Gowing was to inherit as Director of the School in 1948.

Darwin was reviewing every aspect of the Art School. He had set his mind to revising the entry requirements, curriculum, examination and award system and had reported his issues with the current situation to the December 1946 meeting of the Sub-Faculty of Fine Art, Architecture and Town and Country Planning.¹⁸⁸ His concerns were with the quality of the students graduating with a BA Honours degree in Fine Art in comparison to those who did not take it, those being the students who followed the University Diploma or Certificate courses, which were substantially more weighted towards practical work. He also questioned the validity of the Diploma and the King's College Certificate, which, he stated, had ceased to have any significance outside of the University.¹⁸⁹ Darwin had formulated these views within the context of the introduction of the NDD, which remained a standardised, national examination system for advanced courses and for which students were still prepared through an

¹⁸⁷ See Clive Ashwin, *Art Education Documents and Policies 1768-1975* (London: Society for Research into Higher Education, 1975), 82-89, for the background to the introduction of the NDD and for examples of the examination questions.

¹⁸⁸ Minutes of the Sub-Faculty of Fine Art, Architecture and Town and Country Planning 1946–1953, 16 December 1946, NUA/TV440 00-1104/00-1106, 1-2.

¹⁸⁹ *Ibid.*

external, nationally governed and examined syllabus. For students wishing to gain a recognised qualification for training or teaching in design this would have been the necessary course of study rather than undertaking a local Diploma or Certificate or a Fine Art degree. Darwin reported to the Board that he assumed “the primary object of the school was to train creative artists, if so the highest award should go to those students of greatest practical ability and the degree course should aim at reaching a higher standard than that of the Ministry’s National Diploma.”¹⁹⁰

He advised the Board that, if this objective was the case, then the students must be free to devote more time to practical work than they were presently able to. In tandem with this, Darwin held that the balance in the required matriculation qualifications for the degree course should be tipped in favour of higher practical ability and a lower standard of attainment in academic subjects, “in view of the late development of many artists”.¹⁹¹ Darwin’s concern was that the present academic requirements of the degree course obliged “many good students to take the external examinations for the National Diploma in place of the University examinations”,¹⁹² presumably because they demanded less academic rigour. Darwin also probably felt that, despite the recent streamlining of the national system into the NDD, its still standardised, centralised, formulised nature stultified true creativity. It seems he was determined to reform his Art School out of the apparent dullness, tiredness and depression in which it had been inculcated by the NDD and its predecessors.

The reports of the Sub Faculty throughout the following year track Darwin’s workings and recommendations on the structure of the Art School courses. These encompassed the extension of the Degree from three to four years, as previously proposed by Mains and new draft regulations for the Degree of BA and Degree of BA with Honours in Fine Art. The entrance examination and subsequent year examination structure and requirements were to be revised, along with the removal of Fine Art from the General BA syllabus and the re-writing of the History of Fine Art and Architecture syllabus for that degree. Darwin also had ambitious plans for the exhibition programme of the School’s Hatton Gallery, which will be further discussed

¹⁹⁰ Ibid.

¹⁹¹ Ibid.

¹⁹² Ibid.

in the next chapter. In effect, Darwin was intending to achieve a complete overhaul of the system that had taken shape from the time of Richard Hatton, throughout the first half of the twentieth century.

By December 1947, however, Darwin was leaving Newcastle to begin work on transforming the Royal College of Art into the institution he had identified the need for in his own CoID report. As the author of the report this had ultimately determined him as the most appropriate candidate to take on the role of its Principal and to implement its findings. Previous reports to that of Darwin's had speculated on propositions for what form the restructure of the RCA should take, and, particularly, as Frayling points out, Dickey's mid-war discussion paper, referred to in Section 1.11.4 of this chapter.¹⁹³ Frayling suggests that Dickey's paper substantially influenced Darwin's reforms at the RCA, except for that of its retention of Fine Artists - Dickey's "easel painters". It may be that Darwin's, albeit short, experience of working within the Art School within the University of Durham, confirmed for him the value of the presence of the discipline of Fine Art within a research and teaching institution. The relative autonomy of the University environment, which could design its own syllabuses and awards and operate outside of the diktats of the Ministry of Education, may have also provided Darwin with the taste of independence and freedom in art education which he was determined to achieve at the RCA and which contributed to its future success.

The loss of Darwin to the RCA, so soon after his appointment, must have been considered a frustrating setback to Percy and King's College and much of the reform Darwin had set in motion was "deferred until after the new Professor of Fine Art ha[d] taken up his duties".¹⁹⁴ However, a "fateful meeting"¹⁹⁵ between Darwin and Lawrence Gowing on a London bus resulted in Gowing's appointment as the new Professor and Director. Just as Darwin's move back to London signified an important new beginning for the RCA in January 1948, so did the move of Gowing from London

¹⁹³ See Ashwin, *Art Education Documents and Policies* for an overview of the Report of the Committee on Advanced Art Education in London, 1936 (The Hambledon Report), 74-77.

¹⁹⁴ Minutes of the Sub-Faculty of Fine Art, 1946-1953, 19 February 1948, NUA/TV440 00-1104/00-1106, 28.

¹⁹⁵ Lawrence Gowing, "Catalogue," in *Lawrence Gowing*, (London: Arts Council of Great Britain, 1983), 30.

to Newcastle in April 1948, for the King Edward VII School of Art.

1.13. In conclusion

There were numerous events and challenges that shaped the development of the King Edward VII School of Art as Gowing found it in 1948. However, this chapter shows how the responses to these events by the Art School's governance and staff and the resulting outcomes of their decisions were, in turn, to significantly influence the development of both local and national art education policy.

Some of the seemingly negative events and challenges that the Art School faced were to prove fortuitous for its survival. This began with the Art School's financial problems which resulted in the manner of the Art School's art provision being dictated by the persistent attempts of Government to impose a national art education policy in order to resolve specific local issues in design for manufacturing. What determined the survival of the Art School in response to this national challenge was the ambition of the Art Committee to preserve the provision of art education for the City of Newcastle, particularly the teaching of disciplines associated with Fine Art. The actions of the members who maintained and steered the Art Committee demonstrated that they regarded art education as an important contribution to the life of the City and that the teaching associated with Fine Art should be the foundation on which all art training should be based.

The other significant outcome of the Art School's lack of funds was its relocation into the path of the Railway. This situation, however, resulted in its integration into the City's university institution. This chapter demonstrates that, in incorporating the Art School into its College of Physical Science and supporting its existence within the institution throughout the debates on local art provision and its own transitions, the University regarded art education including, significantly, Fine Art practice, as a valid contributor to its cultural and academic life. The Art School was recognised as worthy of a place alongside science and engineering within the University's education provision and worthy of its own building within the College campus. The Art Committee, supported by sympathetic College governance under the leadership of Principal Garnett and Rector Eustace Percy, and realised through the work of successive Professors and Directors with vision as art educators, saw the

progressive development of the Art School within the arts faculty of the University institution. The results of these endeavors was the recognition of Fine Art practice, in the form of Painting, Sculpture, Engraving and Design, supported by the study of History of Art, as subjects which held intellectual rigour and deserved academic recognition and reward. This concept, fostered and preserved in the Fine Art Department at Newcastle, was to prove influential in formulating the role of art within higher education institutions in the reforms which were to follow in the second half of the twentieth century.

The Art School Directors, Professors Hatton, Dickey, Mains and Darwin, with the experience and expertise they gained within the University institution, each created their own impact on art education. Hatton and Mains, who died while in post, bringing long tenures to a close, directed the School through the two World Wars and delivered successive, progressive developments which Dickey, and Darwin inherited. Dickey, following after Hatton, and Darwin, following on from Mains, rapidly instigated change and reform during their relatively short tenures before they moved on to influence national art and design education policy: Dickey at the BoE and Darwin with his transformation of the RCA into the world-recognised, postgraduate autonomous art institution. The King Edward VII School of Art as a place of innovation and influence was, therefore, an environment that Gowing inherited rather than one that he instigated but which provided the foundations for future experiment and impact. Positioned within the autonomy of a university college, its ethos and facilities, translated “across the bridges of generations and time”,¹⁹⁶ provided Gowing with firm ground on which he could test his own ideas on art pedagogy and practice, in which the creation of an art collection would constitute a part.

The next chapter considers another aspect of Gowing’s inheritance and its potential to influence Gowing’s decision to create an art collection. This is the situation and status of the Art School’s collections of teaching resources and art works at the time of his arrival in 1948.

¹⁹⁶ See Madoff, *Art School*, ix.

Chapter 2. “Towards the Foundation of a University Museum.” The Art School Collections before 1948

In Gowing’s letter to the Gulbenkian Foundation in 1958 he described the art works that had been acquired to lay the foundations of a much needed collection. These he listed as “some twenty pictures” acquired by purchase, to which had been added “a few works given to us by the Contemporary Art Society and pictures lent to us from a few Northumbrian collections as well as from the Tate Gallery.”¹ With additional space being allocated for exhibitions, Gowing explained that the essential step was being taken “towards the foundation of a University Museum, a museum housing a serious collection of the kind which any University that is working seriously in the fine arts undoubtedly requires, and which we, almost alone, up to this time, have not had at our disposal.”²

This raises the question of how the University, that had been “working seriously in the fine arts”³ for over half a century, had functioned without such a collection of art works, in an area which Gowing described as “culturally underprivileged”?⁴ The Fine Art Department was not, however, completely lacking in collections of art objects, accumulated through its long history as an art education institution. These, however, Gowing chose to ignore, at least for the purposes of making a strong case to the Foundation for the need for more resources. This thesis, however, does not ignore these resources. I would assert that it is important to acknowledge their existence and content in order to assess the reason they were not referred to or recognised by Gowing. This thesis also provides the context for assessing their value as contributions to the Hatton Gallery Collection as a ‘teaching collection’.

This chapter therefore provides an analysis of the other art works the Fine Art Department did have at its disposal at the time of Gowing’s appointment and considers what their use and status was. It provides an insight into the precedents that may have been set for creating a collection and how these may have influenced or dictated Gowing’s own collecting activity for the Fine Art Department.

¹ Gowing to Alan Sanderson, Gulbenkian Foundation, 11 March 1958, BeqF, HGA, NU, NUT.

² Ibid.

³ Ibid.

⁴ Ibid.

The founding principles of the North of England Society for the Promotion of the Fine Arts, in its institution of a School of Art in 1837, comprised the formation of “a library of works on art and a collection of casts; holding, periodically, exhibitions of works of art, and gradually forming a permanent collection of such works.”⁵ What constituted the early contents of the library of works on art is now less tangible but records and commentary on the acquisition of objects for use in the Art School, particularly antique and other casts, provides an insight into the developments in art pedagogy and the networks of influence operating within the School in the ensuing century of its history.⁶

2.1. The Art School Casts

By 1845, when William Bell Scott, the newly appointed Master, arrived in the Newcastle Branch School of the Government Design Schools, situated in the Newcastle Central Exchange Buildings, there appears to have been an extensive group of casts, which he describes in his *Autobiographical Notes* as a “fine collection of casts from the antique”.⁷ He recounts how he found “two old women scrubbing the limbs of the Laocoon and the Apollo and other gods dearly beloved by me.”⁸

The several relocations of the School of Art and its casts and other objects, as well as its place within the Government Design School system, meant that the contents of the cast collection can be tracked through local and national records. By the time the School had moved, in the 1850s, from the Central Exchange Buildings to premises leased from the Museum of the Natural History Society, in Library Place, the collection included samples purchased from the recommended list provided by the Department of Practical Art, which oversaw the running of the Branch Schools. These could be purchased individually or as a collection of forty-seven examples for a five percent discount on the total price of £52.8 shillings (a current value of

⁵ Robert Bertram, “The King Edward VII School of Art,” in Whiting, 71-72.

⁶ The contents of the collection of the early library of works on art would need more detailed research, which is beyond the scope of this thesis. Evidence may be available in the records of the Newcastle Literary and Philosophical Society and/or the Newcastle University Robinson Library (NURL) records of books and journals which made up the early collection of the Fine Art Library. The library was sited within the Fine Art Department, King Edward VII Building up until 2006 when it was integrated with the main University Library. Art texts are now held in the NURL.

⁷ William Minto and William Bell Scott, *Autobiographical Notes of the Life of William Bell Scott ... and Notices of His Artistic and Poetic Circle of Friends, 1830 to 1882* (New York: AMS Press, 1970 reprint of 1892), Vol 1, 178.

⁸ *Ibid.*

approximately £6,500). The collection on offer was made up of classical statuary, masks and friezes, Renaissance and Gothic architecture and models from nature.⁹ It seems that the Newcastle School had purchased at least some of the examples listed because the 1853 *First Report of the Department of Practical Art* records that the School had carried out the requested inventory and had labelled these casts as Department property with the provided stamp.¹⁰ The casts were supplied by Domenico Brucciani (1815-1880) whose business practiced the craft of modelling or ‘formatore’ in Convent Garden from the 1830s to the early twentieth century and some of the Art School casts bear the Brucciani name.¹¹

The Department of Practical Art also records donations of statues presented to the School by the following people:

Mr Rennie, engineer, Messrs. Longridge, Embleton, and Mr Lough, the sculptor, who gave a copy of his colossal statue of the “Fallen Angel,” and also of his group of Samson to the North of England Society *prior to the union of the School of Design with it*. A frame containing the Elgin Friezes cast in iron, the gift of the late John Buddle, *Esq.*¹²

Perhaps it is not surprising, therefore, that, in addition to the Art School’s existing “two galleries and two rooms”,¹³ it is also reported that “some more room would be desirable for drawing and painting from casts.”¹⁴

The School did not however move until the 1880s, when it had to make way for the North Eastern Railway and preparations were being made for its amalgamation with the Durham College of Science on a shared site, as is have explained in the previous

⁹ Department of Practical Art, *Department of Practical Art First Report* (London: HMSO, 1853), App II, 73.

¹⁰ *Ibid.*, 14.

¹¹ Rebecca Wade, in her 2012, University of Leeds PhD Thesis “Pedagogic Objects: The Formation, Circulation and Exhibition of Teaching Collections for Art and Design Education in Leeds, 1835-1857,” 62-69, examines in more detail the role of plaster casts in teaching in the Branch Schools of Design and the role of the Brucciani in making and supplying them. She also makes reference to their destruction and disposal by art schools and museums from the 1950s.

¹² Department of Practical Art, *First Report*, App.III, 110. None of these donations appear to have survived into the HGC.

¹³ *Ibid.*, 104

¹⁴ *Ibid.*, 105

chapter. In an inventory presented to the Committee in 1885, the value of the casts of “Antique Figures and Furniture” is given as £394.14s (a current value of approximately £15,000),¹⁵ suggesting that the collection was considerably larger than the one recommended by the Department of Practical Art in 1853. By 1888, however, with no permanent accommodation forthcoming, the Art School, with its casts “gradually removed”¹⁶ under the superintendence of the Art Master, William Cosens Way, had to be housed in temporary buildings on the college property. By this time the casts may well have been in need of some care and repair as the Art Committee Minutes of July 1888 record that William Bell Scott had “kindly undertaken to pay the cost of restoration and painting of the whole of the casts.”¹⁷ It seems that even twenty-five years after retiring from the Art School, Scott maintained a fondness and regard for the “fine collection”.¹⁸

The collection continued to grow. In October 1888, the Art Committee recorded the donation of a cast from Mr W B Wilkinson, to be selected by Cosens Way and Committee member, Mr J Philipson.¹⁹ In February of the following year the Committee was able to report that various casts had also been presented and others were to follow. The minutes record that the schedule of casts from Mr Wilkinson was to be recorded in the minutes²⁰ but this does not seem to have happened nor are any of the names of the casts given, such as the two recorded in 1894 to be sold as surplus to requirements.²¹ Unless earlier inventories are traced, the full extent of the Newcastle Art School cast collection, its collective history or that of its individual examples, is unlikely to be known.

In 1893 the Art School finally found a home on the second floor of the newly completed South West Wing of the College of Physical Science. [See *Figure 2-1*]. The curriculum for the 1894/95 session offered practical classes and lectures in Life, in Geometry and Perspective, taught by Assistant Master, Ralph Bullock (1867-1949) and in Design and History or Art, taught by Richard Hatton, whose appointment and

¹⁵ ACM 9 February 1885, ACMB1, NUA/00-3196, NUSpeColl, NURL, NUT, 6.

¹⁶ Ibid., 30 January 1888, 26

¹⁷ Ibid., 17 July 1888, 29.

¹⁸ Minto and Scott, *Autobiographical Notes*, Vol 1, 178.

¹⁹ ACM 22 October 1888, ACMB1, 32-33.

²⁰ Ibid., 27 February 1889, 36.

²¹ Ibid., 4 July 1894, 193.

future significance to the history of the Art School has been set out in the previous chapter.

The courses started with freehand drawing from diagrams and large casts, model drawing and elementary design, and flat washing in colour. They then progressed to cast and nature drawing, colour drawing, elementary modelling, geometry, perspective and outline from the cast. Students then moved on to drawing in light and shade, and line and mass brush work. The advanced course covered figure drawing from the cast, moving on to studies from life,²² advanced modelling in clay, painting of still life, interiors, advanced and specialised design, decorative painting, book illustration and other processes of art production. Students could not advance to painting from life without first having undertaken satisfactory work in the study of still life and drapery and in life drawing. To progress to still life painting they had to evidence that they could undertake advanced shading from the cast.²³

Hatton's *Guide to the Establishment and Equipment of Art Schools*, referred to in the previous chapter, describes in detail what type of casts were required to fulfil and extend beyond the Government syllabus.²⁴ It also demonstrates Hatton's own attitude to the type of tyranny they could wield over the Art School:

It is a great question whether so much antique will be "done" in the future as in the past, though there is no doubt that the real study of it is keener than it ever was. In the writer's opinion it will be best to procure statuettes where possible. "Reductions" are not good in some ways, though it is remarkable how nobody grumbles at the small "Slave" who would be horrified beyond expression at the sight of a reduced Discobolus. The full-size statuettes are good, but very cumbersome, and more-over they swallow up capital as well as space, and preside in a depressing manner over the whole school.²⁵

²² A copy of a letter to members from the Honorary Secretary, Alfred Howson, dated 13 May 1891, inserted between pages 82-83 of the ACMB1, for the ACM of 13 June 1891, records the business of discussing a "class for painting from the nude model".

²³ College of Physical Science Calendar Session 1894-1895, NUA/1/3/2, 228-231.

²⁴ Richard Hatton, *A Guide to the Establishment and Equipment of Art Schools, and Schools of Art with estimates of probable cost etc* (London: Chapman & Hall, 1895).

²⁵ Hatton, *A Guide to the Establishment and Equipment of Art Schools*, 83.

In the curriculum of Hatton's Art School, the pedagogical and physical presence of the Art School casts loomed large and continued to do so for many years.



Figure 2-1. Figure drawing from the cast. The location of this image in possession of Fine Art at Newcastle is unidentified but is likely to be of one of the Art Classrooms in the College of Science/Armstrong College, taken between 1893 and 1912. Photographer unknown.

In 1904, when the College was renamed in honour of William Armstrong, the Art School became the Fine Art Department of Armstrong College but this title and this location for the casts lasted less than a decade, as the previous chapter explains. In 1906 the cast of a torso of a female figure by the French artist Alphonse Legros (1837–1911) was added to the collection, donated by the Art Committee's Chair, the Earl of Carlisle,²⁶ but Armstrong College was not, however, to be the permanent resting place for this or the other casts. This did not happen until 1912 when the

²⁶ ACM 21 September 1906, ACMB1, NUA/00-3196. There is no record of this torso in the HGC. The V&A Museum holds a plaster cast "Torso of a Woman" by Alphonse Legros, of 1890, museum no.378-1891, which may be from the same original. "Torso of a Woman", *V&A, Search the Collections*, 2017, accessed 11 June 2018, <http://collections.vam.ac.uk/item/O138802/torso-of-a-woman-torso-legros-alphonse/#>.

casts and the Art Master, Hatton, made their final move to the new, purpose-built King Edward VII Building where they remain – or their remains lie, to this day.

The cast collection continued to be a necessary resource for the curriculum and was added to well into the twentieth century. During the 1914-1918 War, the Trustees of the British Museum donated six casts, though further details of their type, as well as where they were going to be housed while the building was being used as a military hospital was not noted.²⁷ In 1939, Professor Mainds made a request for a special grant of £25 to purchase new casts and reproductions, required for the Departments of Fine Art and Architecture, although, again, what these casts were is not further described.²⁸ Mainds' successor, Darwin, however, is reported to have had a less than sympathetic attitude towards casts and the traditional art teaching they represented. Gooden, in her biography of Darwin, reports how, in his role as Second Art Master at Eton College in the 1930s, he is said to have destroyed its art department casts, which had been used in classical drawing lessons.²⁹ It seems that the Newcastle Art School casts may have been lucky to survive his period as Professor, perhaps only because he did not have time to reach that part of his to-do list marked 'destroy the casts' before moving on to his next post.

In November 1956, at a time when working from the cast had become increasingly marginalised by art educators such as Robin Darwin, and Richard Hamilton and Victor Pasmore were developing new ideas in art pedagogy through their experimental Basic Course, the cast collection was substantially and controversially increased. This occurred through the receipt of twenty-three plaster casts from the Bowes Museum.³⁰ The *Newcastle Journal* reported on the row this transaction had caused between the Barnard Castle School Art Master and Durham County Council, in the manner of their transfer and their loss as a resource for local artists and students. The report thereby highlighted the contrast between the value in which they were still held in secondary school art pedagogy, at least in the local area, in

²⁷ Armstrong College Calendar Session 1915-1916, NUA/1/4/1, 514.

²⁸ ACM 10 March 1939, ACMB2, NUA/00-3214.

²⁹ Gooden, *Robin Darwin, Visionary Educator and Painter*, 75.

³⁰ Receipt on County Council of Durham headed notepaper, 30 November 1956, HGA, NU, NUT. The receipt records twenty-three casts whereas the *Newcastle Journal* report of 5 January 1957 refers to twelve casts, suggesting that a number of the casts may have been kept in store and the local artists and art masters were ignorant of their existence.

contrast to the attitude of the Council, who as the new custodians of the Bowes Museum, may well have seen the casts as irrelevant space-taking objects.

The casts were seen as a fortunate gift to the Art School.³¹ However, images of the Art School from the 1950s onwards, where casts appear as a backdrop to a student activity or being used as a prop, would probably evidence an attitude more akin to that of the Bowes Sub-Committee than that of the Art Master of Barnard Castle School. These images portray their slow decline and demise. By the time of Gowing's arrival the casts may have been considered more part of the furniture than part of any kind of collection. This may have been the same fate for other objects which had been acquired over the lifetime of the Art School but which no longer appear to be part of the Hatton Gallery Collection. The following sections of this chapter consider what these objects were, why they were acquired and what became of them in the Hatton Gallery Collection.

2.2. "Objects of art for study"

In Newcastle in 1853, the Art School seems to have been in a fortunate position, ahead of many of its fellow Branch Schools, in already having access to a museum, if not having its own. One hundred years prior to Gowing's first steps towards the foundation of the University museum, the *First Report of the Department of Practical Art* was reporting on whether its Branch Schools of Design had access to "any museum containing objects of art for study, attached to the school?" and asking, "if not is it desirable there should be one?"³²

Newcastle's Art School provided the most comprehensive entry of the twenty-two listed, and could state that its access to a museum was actual rather than aspirational. This was due to its location "under the same roof"³³ as the museum of the Natural History Society of Northumberland, Durham and Newcastle-on-Tyne; the Art School's address was even noted in the report as "Museum-place, Westgate-Street".³⁴ The students, on application, could gain access to study in a museum "rich and varied in all branches" which was a "valuable auxiliary to the school". The entry

³¹ "The 12 Moving Statues start an Artists' Row," *Newcastle Journal*, 5 January 1957.

³² Department of Practical Art, *First Report*, 1853, App.III, 108.

³³ *Ibid.*

³⁴ *Ibid.*, 103.

however also declares a desire which, it seems, could not be met by the School's existing means – that of an exhibition gallery.³⁵

Newcastle also provided the most extensive list of objects and donors of the twenty responses to the question “Have any presents or objects been made towards forming a Museum? and by whom?” This included the casts listed above and continued by describing:

Specimens of fire clay manufacture by Mr. Addison Potter. Four pictures of local interest by local artists, are deposited here by the corporation of Newcastle- One picture presented by Mr John Gibson, and sundry books of art by Messrs. Burnet, Bewick, Adamson, Donkin, Griffiths, Hollingsworth, W. Hutt, M.P., M. H. Rankin, W. Ord, M.P., the Rev. N. J. Hollingsworth, *all members of the “North of England Society for the Promotion of Fine Arts”* (sic) in Newcastle.³⁶

The School reported on the existence of a small library, consisting of “presents” originally gifted to the North of England Society for the Promotion of Fine Arts, which had been recently augmented by loans from the Board of Trade.³⁷

While the Art School remained on the same premises for the following thirty years, it would not have had any necessity to form a museum of its own. When the need came to consider relocation, the minutes of the Art Committee record some of the concomitant practicalities of transferring the objects and equipment belonging to the School. There may well have been concerns about the loss of proximity to the Natural History Museum but also knowledge that the relocation of its own collection was being planned under the project management of local naturalist, John Hancock (1808–1890).³⁸

³⁵ Ibid., 108.

³⁶ Ibid., 110. Glasgow and Birmingham Schools were the closest followers in numbers of items and donors.

³⁷ Ibid., 111.

³⁸ “Our History,” *Natural History Society of Northumbria*, accessed 1 May 2018, <http://www.nhsn.ncl.ac.uk/about/our-history/>.

The records of the Art Committee preserved in its minute books span sixty one years, from 1879, when it was still situated in Library Place, until 1940, in its King Edward VII Building. Alongside the discussions about the Art School's relocations and its staff appointments, the number and types of donations listed provides an insight into the nature and make-up of its teaching resources and the associated pedagogy that followed it from its position as a Government directed enterprise to a university Art Department, prior to Gowing's acquisitions for the Hatton Gallery.

A record in the minutes of April 1884, following one of the many discussions about potential new premises, notes that the Art Master, Cosens Way, was requested to prepare and submit to the committee a complete schedule of the property of the Society "consisting of Pictures, Models, Furniture etc", and instructions were given to the Secretary to cover "these properties of the School by a fire policy".³⁹ The inventory recorded in the minutes of February 1885, in which the value of the casts is recorded under "Antique Figures and Furniture" also lists "[b]ooks etc?" to the value of £259.9.3 (an approximate current value of £32,000) and pictures to the value of £488.4.0 (an approximate current value of £59,000).⁴⁰

A portrait of Cosens Way painted by Alphonse Legros is one of the few early accessions which may have been included on that list and which remains in the Hatton Gallery Collection today.⁴¹ The back of this painting describes it as being a 'demonstration' and an account in the *Newcastle Courant* of 14 November 1879 confirms the circumstances in which this took place.⁴² Legros executed it during one of his tours of the country while he was Professor at the Slade School of Fine Art in London. On these tours, which included, in that year, visits to Sunderland and the Newcastle Art School's rooms in the Westgate Road, he would demonstrate his draughtsmanship in executing portrait sketches in two-hour sessions in front of an invited audience of art students and "local worthies".⁴³ Cosens Way, whether he was chosen or put himself forward because of his role as the School's Head Master, was the sitter at the event on Friday 7 November. He was "a good model, who knew how

³⁹ ACM 4 April 1884, ACMB1, NUA/00-3196.

⁴⁰ Ibid., 9 February 1885.

⁴¹ Alphonse Legros, *William Cosens Way*, c.1862, HGC NEWHG: OP.0013, NU, NUT.

⁴² "An Artist at Work", *Newcastle Courant*, Friday 14 November 1879, 6.

⁴³ Timothy Wilcox, "Alphonse Legros," in *Oxford Dictionary of National Biography*, (Oxford University Press), 23 September 2004, accessed 9 May 2018, doi.org/10.1093/ref:odnb/34480.

to sit” and had “a capital face with the right form and colours for a painter to copy”.⁴⁴ He was also probably already acquainted with Legros through connections afforded by the members of the Newcastle Art School and the Art Committee, whose networks linked Newcastle with London through shared artistic interests and who had organised Legros’s Newcastle portraiture session at the School. Sixteen years earlier, in 1863, Legros, on his arrival from Paris, had become acquainted with the artist and co-founder of the Pre-Raphaelite Brotherhood, Dante Gabriel Rossetti (1828–1882), who in turn introduced him to one of his patrons, Newcastle lead manufacturer, James Leathart (1820-1895). Leathart, a long-serving member and sometime chair of the Art Committee, seconded the vote of thanks to Legros at the Newcastle Art School.⁴⁵ Legros had also been tutor to George Howard (1843-1911), who became the ninth earl of Carlisle, continued as a painter, became a major patron of Legros and was Chairman of the Art Committee from 1905 to 1911. Carlisle, too, had been a patron of the Pre-Raphaelite Brotherhood, particularly Edward Burne-Jones (1833-1898) and of William Morris and the architect Philip Webb (1831-1915), emphasizing the strong community of interest between London and Newcastle in the work of the Brotherhood and then the ethos of the Arts and Crafts Movement.⁴⁶

This ethos, as I have described in the previous chapter, was already established within the Art School through the support of the Mitchells, father and son, who were the Committee Chairs prior to Carlisle and through Hatton’s own Arts and Crafts influenced education at the Birmingham Art School which he promoted through his own pedagogy in Newcastle, as explained in Chapter 1, Section 1.5.1.

Carlisle donated three works by Legros to the Art School in 1906, including the female torso referred to earlier, together with thirty-five bound volumes of the progressive, fine and applied arts and craft-promoting art magazine *The Studio* and a

⁴⁴ This newspaper report dates the portrait exactly as Friday 7 November 1879 although the date currently allocated in the records is circa 1862, the date when Cosens Way joined the staff of the Art School. The report explains what was then to happen to the portrait, which would be “hung up in the School of Art as a memento of the Professor’s visit, and to assert how much can be done in a little time - when you know how”.

⁴⁵ “An Artist at Work”, *Newcastle Courant*, Friday 14 November 1879, 6.

⁴⁶ A study of the artistic life of George Howard, including his relationship with Legros, can be found in Katherine Haslam, “Volo non Valeo quia Nequeo quod Desidero’. Antithetic aristocrat: George Howard, Ninth Earl of Carlisle (1843-1911), artist and patron,” (PhD dissertation, University of NUT, 2004).

“Drawing in Gold Point by Miss Landau”,⁴⁷ none of which are recorded in the Collection today. Between 1908 and 1910 he donated a number of ship drawings from the late seventeenth century by Van de Velde, which may be those now recorded in the Collection, and several books on etching and engraving, to the library.⁴⁸ After his death in 1911, the position of Chairman was taken up by the Honourable Walter John James, Third Baron Northbourne (1869-1932), a member of the Royal Society of Painter-Etchers.⁴⁹ In commemoration of his contribution the *Armstrong College Principal’s Annual Report of 1932-1933*, described Lord Northbourne as someone “whose artistic gifts, combined with his deep love of beauty, and knowledge of the history of art made him an incomparable Chairman of the Art Committee.”⁵⁰ Northbourne had also contributed directly and substantially to the Department’s growing collection of teaching examples and resources. In 1910 he donated seven of his own etchings, which may have complemented his sessions teaching etching to the advanced students⁵¹ and in the subsequent decades he gifted books and a significant contribution of £20 towards the “Copy Fund”, which will be referred to again later in this text.⁵² Northbourne is commemorated in a stained glass

⁴⁷ ACM 21 September 1906, ACMB1, NUA/00-3196, 331. The Laing Art Gallery, Newcastle upon Tyne, holds two paintings by Dorothea Natalie Sophia Landau de Fano (1881-1941), one of which is a portrait of the daughter of William Holman Hunt, *Lady with a Bowl of Fruit (Gladys Holman Hunt)*, 1917, Laing Art Gallery, TWCMS: G.1323. This is a further indication of the interwoven cultural networks that were operating between members of the Newcastle Art Committee and London artistic circles.

⁴⁸ Armstrong College Calendar Session 1909-1910, NUA/1/4/1, 380. Documents in the Willem Van der Velde ObjF in the HGA chart a controversy between the Naval Architecture and Fine Art Department over the custodianship, restoration costs and conservation of a group of drawings by Willem Van der Velde the Elder (1611-1693) and Younger (1633-1707). The entry in the Calendar records the Earl of Carlisle’s donations as made to the College, not specifically to the Art Department. This may confirm the provenance of the works NEWHG: D.0034-0036, D.0039, D.0040, D.0042 and D.0047. It may also provide an explanation for the dispute between the two departments of the College.

⁴⁹ The Society of Painter-Etchers was founded in 1880, gaining its Royal Charter in 1888. Its name changed to the Royal Society of Painter-Printmakers in 1991. Alphonse Legros was one of the first fellows. Walter John James (Northbourne) was elected as a member, an RE, in 1909. The Royal Society of the Painter-Printmakers, “History and Diploma Collection”, *RE*, 2018, accessed 6 June 2018, <http://www.uwe.ac.uk/sca/research/cfpr/dissemination/archives/painterprintmakers.html>.

⁵⁰ Armstrong College Principal’s Annual Report 1932-1933, NUA/3/1/4, 11.

⁵¹ Armstrong College Departmental Annual Report from the Professors and Lecturers Session 1909-1910, NUA/3/2/2, 57. There are currently three etchings by Walter John James in the HGC. These are *The Bather*, NEWHG: ET.0035, *Redesdale Birches*, ET.0041 and *After the Rainstorm*, ET.0043. However, the existing records indicate that these three works and another, *Rocky Landscape*, not now in the records, probably came as part of the later William Henry Charlton Bequest rather than directly from Walter John James so the works he donated are probably lost.

⁵² Armstrong College Calendar Session 1924-1925, NUA/1/4/1, 302, reports a gift from Lord Northbourne of seven hundred volumes of his late father’s library, as an important donation from the 1923-1924 session. Some, if not all of these volumes may have come into the Fine Art Library. Another recorded gift is that from the Right Honourable Earl Grey (Charles, 5th Earl Grey, 1879-1963) of a bronze statue, currently unidentified and untraced in the University Collections.

window in the Art School Library, now the Ex Libris Gallery.⁵³

In 1909, two sets of gifts were recorded: Mrs Stanley had offered “a large number of drawings by her late husband” and Arthur Hardwick Marsh (1842–1909) had given a watercolour drawing. The gift of a number of anatomical specimens was also reported.⁵⁴ In 1894, the minutes record that Mr Marsh, along with Ralph Hedley (1848-1913), had accepted an invitation to become visiting artists to the Life Class and the value of their visits, one morning per week, was acknowledged in successive Durham College of Science Principal’s Reports between 1896 and 1900.⁵⁵ From 1897 the College Calendars also record both men as serving in the Art Committee up until their deaths in 1909 and 1913 respectively. Further studies by Marsh were donated by his widow in 1923; again none of these are now recorded in the Hatton Gallery Collection. The first two works of this period which have survived are John Macallan Swan’s (1846-1910) drawings of a *Lioness* and a *Tiger*.⁵⁶ These are recorded as “Purchased for £5 and presented to Armstrong College by Mr.J.C.J. Drucker, Feb. 1911.”⁵⁷ Mr Drucker was a Dutch collector who made his wealth in the City of London and donated works of art to the Tate Gallery, National Gallery, other galleries and museums in the United Kingdom and elsewhere, including the Rijksmuseum, for which an extension - the Druckeruitbouw - was built specifically to house his and his wife’s extensive Drucker-Fraser Collection. What or who prompted his donation to Armstrong College is not clear, although information on the two works which states that their provenance was “?The artist’s studio (Selected for Armstrong College by Sir Charles Holroyd)”⁵⁸ might provide possible connections. At this time,

⁵³ Following Northbourne’s death in 1932 the Art Committee, on 10 February 1933, resolved to hold a memorial exhibition of his works that summer. This was followed, on 31 October 1935, by the decision for a memorial in the form of a heraldic stained glass panel in the Art School Library. See the ACMB2, NUA/00-3214, 45 and 63. The Principal’s Annual Report of 1935-1936, NUA/3/1/4, 25, records that the memorial was commissioned from Dr Douglas Strachan of Edinburgh and bore Lord Northbourne’s coat of arms.

⁵⁴ The ACM of 12 February 1909, ACMB1, records the Stanley donation and, on 19 July 1909, the Marsh donation. In his Report to the Council of July 1909, NUA/3/2/1, 49, Hatton refers to the anatomical specimens gifted by Professor Richard Howden (1856-1940) and provides more detail of the Stanley gift. The donations from Mrs Stanley were of drawings and cartoons by her late husband, H I Stanley. The gift also included a portrait of her husband by Kaulbach – most probably the portraitist and historical painter Friedrich August von Kaulbach (1850–1950), although he was one of number of the Kaulbach family of German artists. This painting is not recorded in the HGC and I have been unable to find out any further information about H I Stanley.

⁵⁵ ACM 28 December 1894, ACMB1 and Durham College of Science Principal’s Annual Reports, 1896-1897, 20-21, 1897-1898, 26, 1898-1899, 18, 1900-1901, 15, NUA/3/1/1.

⁵⁶ John Macallan Swan, *Lioness*, NEWHG: D.0106 and *Tiger* D.0107, HGC.

⁵⁷ HGC Card Index Box, HGA.

⁵⁸ John Macallan Swan, *Lioness* and *Tiger* ObjF, HGA.

Holroyd was Director of the National Gallery and a member of the Society of Painter-Etchers. It could be conjectured therefore, that, in the year the foundations of the new King Edward VII School of Art and Handicrafts building were laid, there were exchanges between Northbourne, Holroyd and Drucker which may have prompted this philanthropy towards the College to herald the new era of the Art School and the appointment of Hatton as its Director. Such donations enabled Hatton, in 1912, to write in his first Departmental report in the new building:

The ordinary or “Fine Art” equipment of the School has been further attended to during the year. A large number of books, photographs and examples have been added, and while by no means equalling what the School must possess, enables the School to offer its Students adequate, and in some respects, very unusual facilities for study. The generosity of donors has added to our store of treasures several items of interest and value.⁵⁹

2.3. Richard Hatton’s “store of treasures”

With its own funds limited for such activities, the generosity of donors was vital to the enhancement of the School’s teaching resources, so Hatton may well have been leading or encouraging by example with his own contributions. The Hatton Collection holds fifty-four accessioned works from a series of woodcuts designed by the German woodcut printmaker and painter Hans Burgkmair (1475-1531), with the title *The Triumph of Maximilian I*.⁶⁰ These woodcuts were taken from a series of original miniature paintings commissioned by the Emperor Maximilian in 1512 to promote his achievements. Burgkmair and Albrecht Dürer (1421-1528) were among the artists who created the woodcut versions for mass production, which were printed in five editions over three centuries.⁶¹ Information in the HGA suggests that Hatton

⁵⁹ Armstrong College Departmental Annual Report from the Professors and Lecturers, 1911-1912, NUA/3/2/2, 69-70.

⁶⁰ Their accession numbers are NEWHG: W.0009-W.0023, W.0035-W.0037, W.0040-W.0065, W.0078-W.0087. Two additional woodcuts in the series are attributed to Albrecht Altdorfer (1480-1538), NEWHG: W.0066-0067 and a further seven to Hans Springinklee (C1490/c1495-c1540), NEWHG: W.0068-W.0077. The Burgkmair woodcuts can be seen at “Collections Search”, *Tyne & Wear Archives & Museums, Collections*, accessed 7 August 2018, <https://collectionssearchtwmuseums.org.uk/#view=list&id=e770&modules=ecatalogue&maker=Burgkmair&ColObjectStatus=Current>.

⁶¹ A detailed explanation of the origin and authorship of the woodcuts can be found in the pages which accompany the 1875 Holbein Society facsimile reprint of the 1796 edition of *The Triumph of the Emperor Maximilian I* edited by Alfred Aspland. Included in this publication, on page 163–164, are letters debating the hand of Burgkmair and Dürer on the work’s authorship. One of the letters is written

purchased the set of woodcuts, from the 1796 edition of 135 prints, in 1903, for £3.3s (a current value of approximately £360).⁶²

The information that the HGA holds on these acquisitions does not provide any insight into the reasons why Hatton bought these works, however the Armstrong College Calendar, reporting for the Session 1905-1906 on the previous year's donations to the College Library, may provide a possible answer. Hatton is recorded as having donated three books – a book on modern European and American etching and engraving, whose author is not given, and two of his own publications: *Figure Drawing* and *Figure Composition*.⁶³ In 1895, the year he became Head Art Master, Hatton had published the book *Figure Drawing and Composition* in which he marks out “Burgmair”'s (sic) *Triumph of Maximilian* as one of several German works demanding special attention for its “excellent drawing and composition” and its management of “thick line”.⁶⁴ In 1904 and 1905 Hatton produced two separate, companion volumes with the titles *Figure Drawing* and *Figure Composition* respectively. *Figure Composition* (1905) contained significant additions to the section in the 1895 edition on *Figure Composition*, including appendices.⁶⁵ It is probable that it was copies of the 1904 and 1905 editions which Hatton donated to the College Library.⁶⁶ In Appendix I of *Figure Composition* Hatton provides examples of printing-blocks made by “Albert “(sic) Dürer, Solomon Bernard, William Blake and Hans “Burgmair” (sic), “in the hope” he explains in the preface that “they will be interesting and suggestive to the reader”,⁶⁷ presumably comprising in part, his own students. He reproduces seven of Burgkmair's images from the 1796 Vienna impression of the *Triumph of Maximilian I* in five plates, two in Appendix I where he

by William Bell Scott who had studied and published on Dürer and researched Burgkmair, a shared interest in these two artists by two of the Art Masters at the School, which may indicate the value of these artists' works to the particular art school pedagogy of the latter half of the nineteenth century. The facsimile of Volume I, (Volume II contains the images) can be found online at Internet Archive “Triumph of the Emperor Maximilian I,” accessed 1 August 2018, <https://archive.org/details/triumphofemperor00burg>.

⁶² Conservation Fund Proposal–Hatton Gallery, June 2007, Burgkmair ObjF, HGA. The acquisition details on the information sheet in this file note the purchase details.

⁶³ Armstrong College Calendar Session 1905-1906, NUA/1/3/2, 337.

⁶⁴ Richard Hatton, *Figure Drawing and Composition* (London: Chapman and Hall, 1895) vii. A copy of this book is held in the NURL 19th Century Collection, 743 HAT. This may have been donated by Hatton although this donation is not recorded in the calendars of that period.

⁶⁵ Hatton, *Figure Drawing* (London: Chapman and Hall, 1904), *Figure Composition* (London: Chapman and Hall, 1905).

⁶⁶ The editions now held in the University Library are more recent.

⁶⁷ Hatton, *Figure Composition*, vi.

provides some background and comment on the work and notes that the whole set of the *Triumph* has been published by the Holbein Society⁶⁸ and three in “A Note on Armour”, in Appendix IV.⁶⁹ Six of these seven sheets correspond directly to the numbered sheets of Burgkmair’s *Triumph* in the Hatton Gallery Collection, while the seventh seems to correspond directly to two copies of another.⁷⁰

The use of these images in the book suggest that either Hatton may have purchased a set of the *Triumph* for reference in writing the text and for reproduction in his publication, or that he used the publication as a vehicle to demonstrate works he already possessed and used as examples in teaching. The study of design, decoration and ornament, with a strong emphasis on learning through copying examples, made up a significant part of the syllabus of every art school in this period. At Newcastle, where the curriculum was evolving and broadening its offer of craft skills and the staff to teach them, by 1904, among other subjects, students could study Costume and Armour, Figure Design, Jewellery, Illumination and Ornamental Writing.⁷¹ This may provide the answer to the other works in the Hatton Gallery Collection which are recorded or acknowledged to have come through Hatton but which have little surviving information beyond tantalising suggestions in the HGA to explain their reason for or method of acquisition. These are sixteen Illuminated manuscripts consisting of fourteenth, fifteenth and sixteenth-century pages and fragments depicting letters and borders taken from choir books and liturgical texts,⁷²

⁶⁸ Ibid., 237, 241-3. On page 238 Hatton explains “Plate XXIX. is Plate 37 of the issue of 1796; Plate XXX. is Plate 3 ; Plate XXXI. is Plate 50 ; Plate XXXII. is Plates 25 and 26 ; and Plate XXXIII. is Plates 41 and 42. Plates 25 and 26 and 41 and 42 are now, therefore, for the first time printed edge to edge. No doubt the whole procession was meant to be pasted into a continuous picture.”

⁶⁹ Ibid., 286-8.

⁷⁰ Hatton’s Plates/Burgkmair’s Plates XXIX/37, XXX/35, XXXII/25 and 26, XXXIII/41 and 42, correspond directly to the same numbered sheets of the *Triumph* in the HGC, NEWHG: W.0055 (Sheet 37), W.0053 (Sheet 35), W.0044 (Sheet 25), W.0045 (Sheet 26), W.0059 (Sheet 41) and NEWHG: W.0060 (Sheet 42). Plate XXXII/50 seems to correspond directly to two copies of Sheet 51, W.0086 and W.0064.

⁷¹ Durham College of Science Calendar Session 1903-1904, NUA/1/3/2, 229.

⁷² NEWHG: IM.0001–IM.0016. A record in the HGC Card Index Box notes the donation of a “Resurexi (sic) page from an Antiphonal”, “c.23¹/₄ × 17³/₄ in.”, “Probably purchased by Professor R.G. Hatton - £15.” IM.0001 (currently missing from the HGC), matches this description so it is likely that the other fifteen items have come into the collection through him. There is a possibility that the donation of “Six specimens of miniatures borders and initials with an example of successive printings” recorded on page 315 of the 1904/1905 Durham College of Science Calendar, NUA/1/3/2, is a reference to some of these but their donor is not given. The manuscripts can be found at “Collections Search”, *Tyne & Wear Archives & Museums, Collections*, accessed 13 June 2018, <http://collectionssearchtwmuseums.org.uk/#view=list&id=b55a&modules=ecatalogue&keywords=NEWHG%20%3A%20IM&ColObjectStatus=Current>.

an engraving by Marcantonio Raimondi (c1480-c1534),⁷³ and a group of ten, nineteenth-century Indian Miniatures depicting a range of domestic, courtly and religious themes.⁷⁴ It is quite possible that Hatton purchased these, too, as teaching aids to be studied or copied, to respond to the introduction of courses listed above or to inform his publications.

Hatton's own Arts and Crafts sensibilities and his desire to support the creative aspirations of his students, alongside the demands of the national BoE art examinations, may have also been his reason to provide examples of works by craftsmen in their original hand and colour. These would have been a vivid counterpoint to the predominantly monochrome reproductions available to them for imitation through art school instruction manuals and the London Museums. Viewing these images over one hundred years on, the linear bravado of the woodcuts and engraving and the brilliant colours and complex designs of the Indian miniatures and the illuminated manuscripts are still dazzling examples of inventive composition despite the conventions within which their skilled artists and craftsmen would have operated. By whatever method these works came into the Fine Art Department's collection of examples these sets of works are now regarded as the foundation of the Hatton Gallery Collection and Richard Hatton as the founder of a collection of art works, which was eventually to bear his name.⁷⁵

All of these donations, of casts, examples, photographs, books and magazines by Hatton, the Committee and other benefactors contributed to the "store of treasures"⁷⁶ that would be housed in the new building of the School of Arts and Handicrafts and

⁷³ Marcantonio Raimondi, *Quos Ego*, NEWHG: E.0028. A card in the HGC Card Index Box notes "? Purchased by Professor Hatton". It does not give any indication of an acquisition date.

⁷⁴ NEWHG: Min.0001–Min.0010. These are all recorded in their ObjF as "Purchased by Professor R.G. Hatton" with various permutations of "?" and "probably" crossed through. These can be found at "Collections Search", *Tyne and Wear Archives and Museums, Collections*, accessed June 13, 2018, <http://collectionssearchtwmuseums.org.uk/#view=list&id=fb3c&modules=ecatalogue&keywords=NEWHG%20%3A%20Min.&ColObjectStatus=Current>.

⁷⁵ Lucy Whetstone, "The Hatton Gallery," in *Newcastle University, Past, Present and Future*, ed. Norman McCord (London: Third Millennium Publishing, 2006), 27. Also see North of England Civic Trust, *The Hatton Gallery within the King Edward VII Building, Newcastle University, Newcastle upon Tyne Conservation Plan, Final Report, February 2015* (Newcastle: North of England Civic Trust, 2015), 65.

⁷⁶ Armstrong College Departmental Annual Report from the Professors and Lecturers Session 1912-1913, NUA 3/2/2, 69.

which enabled it to be “equipped in the most thorough manner, with its own library and its schools of painting, crafts, engraving, sculpture and architecture.”⁷⁷

In September 1914, two years after moving into the new building, Hatton reported to Council that during that year the Library and the School’s store of examples “had been considerably augmented” and that generous gifts were continuing to come in to both those “valuable aids to our study”.⁷⁸ Among these it is probable that Hatton counted the regular annual donations from the Trustees of the British Museum. These were series of reproductions of drawings, illuminated manuscripts, prints and descriptions of ancient marbles in the Museum’s collections, which are recorded in the College Calendars from at least the mid-1890s, as well as the six casts referred to previously, in Section 2.1. Items such as unglazed plates given by Messrs C T Maling and Sons, the Newcastle pottery manufacturer, are also listed.⁷⁹

The donors, such as Maling and Sons and the type and quantity of resources that were being accumulated by the beginning of the 1914-1918 War reflect the developing and expanding curriculum; the curriculum in turn prompting the type of objects donated. By 1915, however, the War was making a significant impact on the Art School. As explained in Chapter 1, its activities were disrupted for its duration. Although its classes were dispersed around the city and its staff likewise relocated or on war service, the Art School continued to develop and expand its Fine Art and craft-oriented courses. The syllabus reflected the direction in which it the Art School had been steered by the Arts and Crafts Movement sympathies of its Master and its Committee under the successive chairmanships of the Mitchells, the Earl of Carlisle and Lord Northbourne.

The Art School was now providing a comprehensive range of Fine Art and craft subjects for study such as:

Painting in Oil and Water Colours, Drawing in Pen and Ink and other forms of illustrative Design, Etching, Lithography, Typography, Bookbinding, Jewellery,

⁷⁷ Bertram in Whiting, *The University of Durham 1937*, 72.

⁷⁸ Armstrong College Report from the Professors and Lecturers Session 1913-1914, NUA/3/2/2, 70.

⁷⁹ Armstrong College Calendar Sessions 1914-1915, 525 and 1915-1916, 514, NUA/1/4/1.

Metal-Works, Enamelling, Stained Glass, Embroidery, Illumination, Hand-loom Weaving, Design for Manufactures and for Handicrafts, House Decoration, Modelling, Carving, Cabinet Making and of Architecture and Architectural Design.⁸⁰

The School also now offered Diplomas and Certificates in Fine Art and Handicraft and Art Teaching. It seems too, that by this time, the School possessed a sizeable collection of important craft work, which despite or perhaps because of the upheavals caused by relocation, efforts had been made to survey and assess. Hatton's Departmental Report of the session 1915-1916 explains that there had been "valuable assistance from high authorities (who prefer to remain anonymous)" in determining the provenance of "about a hundred of the examples"⁸¹ which had been largely gifted to the School. The continuing commitment of the Committee and other supporters and benefactors to the fabric and pedagogy of the School must have provided much-needed morale and solace to Hatton and his staff, as the conditions of the war years took their toll. By 1916, Hatton was reporting the impact it was having in that "[a]bsence from our own building and its valuable equipment, and the abandonment of collateral activities, are now beginning to make themselves felt, and have serious effect."⁸²

Hatton's own work and commitment to the delivery of art education through this challenging war-time period and his previous long years of service to art pedagogy were rewarded in 1917, as recorded in Chapter 1, when Armstrong College created its first Chair of Fine Art and he was promoted to be its first Professor. The Art Committee members who, as everyone else, had been impacted by the War and supported Hatton in steering the Art School through its tribulations, must have been very gratified to see their Art School rewarded with these accolades. I would argue that the donations that came into the Art School in the following years are clear evidence of the pride in which they held these achievements and the respect in which they held their new Professor.

⁸⁰ Armstrong College Calendar Session 1915-1916, NUA/1/4/1, 393.

⁸¹ Armstrong College Departmental Annual Report Session 1915-1916, NUA/3/2/2, 41.

⁸² Ibid., 69.

That same year, the deaths occurred of two of the Art Committee's artist members, John Charlton and the unrelated William Henry Charlton. These were to result in bequests to the Art School which dominate the nineteenth and early twentieth-century stock of the Hatton Gallery Collection as it stands today.

2.4. The Charlton Bequests

The first of the Charlton gifts was that of the sketchbooks and sketches of John Charlton (1849–1917), who had exhibited at the Royal Academy and was an artist of animals and contemporary and historic military scenes. The donation was made in 1918, by Charlton's sisters, following his death and the subsequent loan exhibition of his works at the Laing Art Gallery. John Charlton had been invited to join the Committee in 1905, along with fellow artist Robert Jobling (1841–1923),⁸³ but his connections with the Art School seem to have dated back four or more decades earlier, as a student of an evening class at the school. Hatton explains the significance of this donation to the School in his departmental report to the Council of 1917-1918:

Miss Jane Anne Charlton, and Miss Mary Henrietta Charlton have presented to the School the whole of the sketchbooks and loose studies of their brother Mr. John Charlton and of his son Mr. Hugh Vaughan Charlton. This gift is placed in a special cabinet and forms a very valuable collection of studies of animal life.⁸⁴

Among the studies of Mr. John Charlton are some executed when a student of the School in 1864. Even then the School was not young, for the labours, still remembered by a few, of the eminent master, William Bell Scott, had already ceased, though only just. These studies remind us however of the long service, now nearly of eighty years, which the School has rendered to the intellectual life of the city.⁸⁵

⁸³ ACM 19 January 1905, ACMB1, NUA/00-3196, 325.

⁸⁴ There are one hundred and thirty six drawings and sketchbooks accessioned to John Charlton and his son in the HGC, NEWHG: CH.0063–CH.0111, CH.1181 –CH.1185, CH.1187-CH.1190, CH. 1192-CH.1199, CH.1203-CH1207, CH.1222, D.0111-D.0112, CH.1186 and CH.0001-C.0062. The "special cabinet" is still in the Fine Art Department. It is referenced in the North of England Civic Trust's *Hatton Gallery Conservation Plan Final Report, February 2015*, 34.

⁸⁵ Armstrong College Report from the Professors and Lecturers Session 1917-1918, NUA/3/2/2, 27.

Hatton's report was written in July 1918, with four months of the war still to run, the School excluded from its new premises in the King Edward VII Building and operating across several locations and with some of its permanent staff absent on service or returned but recovering from shell-shock.⁸⁶ Committee members had also been bearing their war losses, particularly so, the family of John Charlton. In November 1916 the Art Committee Minutes record votes of sympathy for members who had lost sons in the war.⁸⁷ John Charlton had lost two, within seven days of each other, in June and July 1916. Hugh Vaughan Charlton, the first to be killed, studied at Armstrong College and, like his father, was a talented animal painter as well as a naturalist, hence the inclusion of his drawings and sketchbooks in the bequest.⁸⁸

Hatton's acknowledgment of this Charlton donation, which had resulted from the tragic direct effects of the war on one family, states its value as a resource for the School, but also as a signifier of the value of the School to its city and its art community. It could also be seen also an important affirmation of the School's long survival in the precarious circumstances of mid-1918.

This donation by the Charlton sisters may have prompted the next and most substantial donation of art works then recorded; that of George Frederick Charlton who, in 1919, gave to the Art School a large bequest in memory of his brother, William Henry Charlton (1846-1918). Both brothers were members of the Art Committee.⁸⁹ This bequest included the sum of £800 (over £40,000) to endow a lecture, to be delivered annually in November and which continued for the most part, as directed, up until 1970, but more intermittently since [see *Appendix A Charlton Lectures*]. The first lecture, *The Development of Modern Landscape*, was delivered by Lord Northbourne on 3 November 1919. It was published, together with the second and fifth lecture, in 1925, with an introduction which describes the bequest:

⁸⁶ Hatton wrote in his Departmental Annual Report for the 1916-1917 session, NUA/3/2/2, 39, "[s]ince the conclusion of the Session Mr Weightman has returned from Military Service, and has resumed his place upon the Staff. He is suffering the effects of shell-shock, but I hope he may completely recover."

⁸⁷ ACM 20 November 1916, ACMB1, NUA/00-3196.

⁸⁸ Ashleigh Jackson, "The Charlton Brothers and the First World War," *Natural History Society of Northumbria*, 2016, accessed 6 June 2018, <http://www.nhsn.ncl.ac.uk/resources/archive/stories-local-history/the-first-world-war/the-charlton-brothers-and-the-first-world-war/>.

⁸⁹ William Henry Charlton's nomination is recorded in the ACM 13 March 1912, ACMB1. At the meeting of 17 June 1918, there is an expression of sympathy to George Charlton on the death of his wife.

William Henry Charlton was born at Newcastle-upon-Tyne on 12th July 1846. He studied in the Department of Fine Art at Armstrong College, and later became a member of the Art Committee of the College. In 1882 he retired from business as a corn-merchant, and thereafter until his death at Gosforth, Northumberland, on 3rd June 1918, devoted the whole of his time to his art.

In January 1919 his brother, Mr George Frederick Charlton, established the William Henry Charlton Lecture, which is delivered annually in Armstrong College on some subject of Fine Art. Mr. G F Charlton also gave to the College a large collection of his brother's drawings, a collection of etchings and lithographs formed by his brother, and, in addition, a number of small drawings by the late Joseph Crawhall, Junior, which have been sent to his brother in private correspondence.⁹⁰

Hatton provided more detail of the nature, content and significance of the collection of over one thousand art works, by Charlton's own hand and by others, in his departmental report of 1918/19:⁹¹

These sketches are chiefly drawings in black or coloured chalks, but many are in water-colours and some in oils. Very many of the sketches and all the lithographs are of extraordinarily fine quality. Mr Charlton also included in his gift many fine and valuable etchings by eminent modern artists, and some sketches by Joseph Crawhall, Jnr.⁹²

⁹⁰ *Charlton Lectures on Art* (Oxford: Clarendon Press for Armstrong College, Newcastle upon Tyne, 1925).

⁹¹ Armstrong College Annual Reports from the Professors and Lecturers, 1918-1919, NUA/3/2/2, 38.

⁹² The HGC holds 1093 works by William Henry Charlton as described in Hatton's report. Charlton's own collection of art included contemporary etchings and lithographs by Sir Muirhead Bone (1876-1953), Henri Fantin-Latour (1836-1904), Frank Brangwyn (1867-1943) and others, a number of which, it seems, came into the Hatton Collection through the bequest, together with drawings by Joseph Crawhall Junior (1861-1913). Six drawings by Crawhall, which may well have been part of Charlton's collection are among the first recorded loans out of the Art Department, to the 1929 North East Coast Exhibition, in the ACM of 2 May 1929, ACMB1, NUA/00-3196. A comprehensive study of Charlton's life and work researched through the HGC can be found in Douglas Glendinning's Master of Art dissertation, "A Consideration of the Life and Artistic Development of the Artist William Henry Charlton (1846-1918) Centred on the Collection of his Work in the Hatton Gallery University of Newcastle upon Tyne, 1997," W H Charlton ObjF, HGA. Appendix 2 of the thesis provides a list of works in the HGC that were known to have been part of William Charlton's own collection and so can be assumed to originate from the Charlton Bequest.

It is however more likely that Richard Hatton was the instrumental agent in this bequest, rather than the beneficence of the Charlton sisters. The inscription under George Frederick's photograph in a file holding records of the Charlton Lectures in the HGA explains that it was at the suggestion of the late Professor R G Hatton that George "paid to the College the sum of £800, which was invested, thus enabling the lecture to be held annually upon the first Monday in November."⁹³ Hatton must have had strong powers of charm and persuasion to elicit such a valuable investment (a current value of over £40,000) in the future provision of art education in the Art School and the College.⁹⁴ It is also a further indication of the status in which the arts were held by the educated middle classes of the period in Newcastle that they chose the Art School as the beneficiary of their philanthropy.

By the time of George Frederick Charlton's bequest and the delivery of the first Charlton Lecture, the Art School was re-established in its own building with its own Library, described in the 1920-1921 Calendar as containing "a valuable collection of works of reference, photographs, engravings and examples".⁹⁵ Records indicate that two donations which were added to this collection at this time have survived to the present day. The first is a drawing or drawings by the Italian Baroque painter and draughtsman Guercino (Giovanni Francesco Barbieri, 1591-1666), possibly the first original work of an artist of that period to come into the School, gifted by Committee member and later chairman, Walter S Corder (1861-1933).⁹⁶ The other is an etching

⁹³ Henry Charlton Lectures File, HGA. This is a brown, loose-leaf ring file that contains photographs of William Henry and George Frederick and notices, lecture details up to 1978 and information on publication stocks held in the library.

⁹⁴ The North of England Civic Trust *Hatton Gallery Conservation Plan Final Report* (2015) cites an unreferenced statement on page 48 which describes Hatton as "a likeable, persuasive man and a charismatic, knowledgeable teacher." This is backed up by the tribute paid by Ralph Bullock, Master of Painting, who took over the running of the Department as a temporary measure after Hatton's death. Bullock wrote in the Departmental Annual Report for 1925-1926, "[i]t is unnecessary to say that the lamented death of Professor Hatton meant a very serious loss to the Department in every possible way. A man of his remarkable powers and charming personality could not be removed without his absence being felt very seriously in the working of the Department, and his loss as a generous head and loyal kindly friend being felt very keenly." NUA/3/1/2, 56.

⁹⁵ Armstrong College Calendar Session 1920-1921, NUA/1/4/1, 311.

⁹⁶ Walter Shewell Corder was co-founder of the Newcastle Gelatine Factory, Williamson and Corder, a magistrate, antiquarian, print collector and a keen photographer who became the first president of the Tynemouth Photographic Society. The ACM of 4 November 1921, ACMB1, NUA/00-3196, records the gift of an untitled drawing by Guercino from Corder. The HGA Guercino ObjF records the subject as "a baby in a woman's arms", NEWHG: D.0051, presented by Corder to Armstrong College, but with no date. There is another work attributed to Guercino in the HGC, with the Recto titled "Studies of a boy's head and leg" and the Verso titled "Studies of a man with a sword", D.0010 but with no details of donor so it is possible that this could have been the donation from Corder instead of or made along with D.0051.

by the Italian artist, Giovanni Battista Piranesi (1720-1778), the first of this artist's work in the collection, which was gifted by Richard Mitchell, along with what may have been the first of its works by Thomas Bewick (1753-1828).⁹⁷ Donations of works by these artists would have contributed to the breadth of the art historical canon of the Art School's collections, particularly of graphic works, which would have been less costly to acquire and easier to store. They would have helped support the aspirations of the Art School to establish its status alongside the degree awarding departments of the College, for which the groundwork had been prepared during the war years, as I have described in the previous chapter. In May 1922, Hatton could therefore report to the Art Committee on the necessity for additions to the Art School's resources as a result of Fine Art being adopted onto the pass B.A Course, and Fine Art and Architecture each becoming major subjects in the Honours B.A. Course:

The History of Art forms an important part of the new courses now established in this department. For the study of technique of historical times authentic examples are requisite. The department possesses many useful examples which have been given to it at different times but it is in need of more. The small funds of the department allocated to the provision of specimens is quite inadequate, and reliance must be placed on the further generosity of benefactors for the gift of pictures and craftwork by old masters.⁹⁸

Hatton's call on the generosity of donors seems to have borne fruit as, by the following July, the Art Committee minutes recorded an extensive list of gifts, including works by old masters: Vermeer, Holbein, Titian and Rembrandt, albeit in

⁹⁷ Richard Mitchell's donation, in 1921, of "the left half of the Frontispiece" to a plate of Piranesi's *Magnificence di Roma* dated 1748 is recorded in the HGA Piranesi ObjF, NEWHG: E.0016, with its provenance described by reference to its collector's mark of "Bewick". The gift by Mitchell of a print of Thomas Bewick's *Chillingham Bull* is recorded in the same ACM as that of Corder's donation of the Guercino, so this may be the engraving in the HGC, NEWHG: E.0011. Mitchell is noted as one of several lenders to the Bewick centenary exhibition held at the Shipley Art Gallery in 1928. Amongst his loans are several versions of the *Chillingham Bull* and other Bewick works. The provenance of the Piranesi and his ownership of several of Bewick's own works suggest a close connection between Mitchell and Bewick's estate, which requires further research as he is not known to the Bewick Society. Mitchell is also mentioned, on page 4 of the *Shields Daily News* of 5 February 1920, under "Art Topics at Armstrong College" as a member of the Print Collector's Society and, in a review of the Laing Art Gallery's Exhibition of Etchings 1471-1921 in the *Yorkshire Post and Leeds Intelligencer* of 15 August 1921, as "an enthusiastic collector", so he appears to have had a profile as a respected print collector.

⁹⁸ ACM 4 May 1922, ACMB1, NUA/00-3196, 410.

reproduction, from the Medici Society. These may have not been authentic, original works but they would have been high quality colour-collotype reproductions which it had been the Medici Society's aim to produce and bring to the appreciation of the wider public.⁹⁹ It would have been rare for the students and staff of the Art School to have been able to experience these works first-hand in their European locations or to have seen them reproduced in colour, so their value to the Art School resources can be considered significant. It is unclear who the donor or donors of these reproductions were, but judging by the provenance of many of the other donations in the ensuing years, it is probable that they were members of the Art Committee who appreciated the value and role of bringing high quality reproductions to students disadvantaged by their distance from the galleries and museums of London and Europe.

2.5. The National Gallery Copy Fund

The Committee's attitude is further evidenced by its actions in facilitating a fund to support those students and former students who were able to proceed to study in London, to make copies of works for the Art School, in the National Gallery, which offered students study days for this activity.¹⁰⁰ One of these artists was W D Bland, the other was Louisa Hodgson, formerly a student and, from 1924, a part-time teacher of painting in the School. In 1928, Bland won a free scholarship and Hodgson won an Abbey Minor Scholarship to the Royal College of Art, where the copying of art works was an established part of its training.¹⁰¹ This was an opportunity seized by the Art Committee to commission works from Bland and Hodgson using the fund, the formation of which appears to have been prompted by the particularly fortuitous circumstances provided by these two talented students.¹⁰² The cost in time and money to the students and the Art School however, appears to have been significant. In 1929, the Art Committee recorded that the materials

⁹⁹ The Medici Society was founded in 1908.

¹⁰⁰ Armstrong College Principal's and Departmental Reports 1928-1929, NUA/3/1/3, 67-70.

¹⁰¹ See Angela Summerfield, "Interventions, Twentieth-Century Art Collection Schemes and their Impact on Local Authority Art Gallery and Museum Collections of Twentieth-Century British Art in Britain," (PhD diss., London: City University, London, 2007), 14.

¹⁰² The ACM of 2 October 1928, record how Bland, who was in very poor circumstances, could only take up his studentship because he was commissioned to copy a picture in the National Gallery by Major Temperley, an Art Committee member. A discussion then followed about raising a fund to enable students such as Hodgson and Bland to make copies in the National Gallery and for the Finance Committee to be approached to consider allocating income from the Howard Pease bequest for this purpose (Pease had been a Committee Member). ACMB1, 453.

needed for Hodgson to “complete satisfactorily the copy of Orcagna’s Coronation of the Virgin at the National Gallery would involve considerable expenditure on her part.” It was therefore agreed to “defray the cost of these materials from the National Gallery Copy Fund, to an amount not exceeding £5” (over £300).¹⁰³ On its reported near-completion, two years later, it seems that Hodgson’s work had cost an additional £10.¹⁰⁴ This is unsurprising, as the original painting has substantial areas of gold leaf in its composition. Bland had not completed his commission of Lorenzo Monaco’s (c.1370–c.1425) *Death of St Benedict* for the Art School by 1932 and there is no recorded confirmation that he did so.¹⁰⁵

Although Hodgson’s copy appears to have been near to completion in 1931, it has not survived into the Hatton Gallery Collection. It may be that Hodgson could not eventually complete her work before she returned to teach at the Art School in the 1931-1932 academic year and that her unfinished copy never came in to the School. She did however bring the knowledge and technical skills she had acquired through such study back into the Art School through her lectures in Perspective and Technical Methods and her research on pigments.¹⁰⁶ It is also possible that her copy did come back to the Art School but it may have eventually lost its place and purpose within the Art School as either a teaching resource or an artwork, as original artworks and high quality art publications became more accessible through travel, technology and the Hatton Gallery exhibition programme. Consequently, Hodgson’s reproduction of an early Renaissance tempera painting, along with other materials considered obsolete and surplus to requirements, including many of the donations referred to above, may have ended up in a skip. In the 1930s, this was not the case; copies of paintings were still valued by the College, with acquisitions such as the Painting Master, Robert Lyon’s copy of Sir William Orpen’s portrait of Sir Charles Parson hung in the

¹⁰³ ACM 17 October 1929, ACMB2, NUA/00-3214, 9. The painting in the National Gallery to which the minutes probably refer is the *Coronation of the Virgin*, the central main tier panel of the altarpiece from the Church of San Pier Maggiore, Florence, now attributed to Orcagna’s brother, Jacopo Cione (probably active 1362-died 1398/1400) and his workshop.

¹⁰⁴ ACM 15 July 1931, ACMB2, 28.

¹⁰⁵ *Ibid.*, 8 March 1932, ACMB2, 33.

¹⁰⁶ The HGC has a number of Hodgson’s sketchbooks, drawings and photographs and a press cuttings book, NEWHG: LH.0001-0045, HGC. Examples of Hodgson’s tempera paintings are held in the Laing Art Gallery. Her research on “Egyptian Blue Frit” was published in *the Papers of the Society of Mural Decorators & Painters in Tempera*, 1925-35. Hodgson continued in the Art School/Fine Art Department up until the late 1960s. Her expertise assisted Richard Hamilton in his use of complex perspective in works such as his drawing for the screen print *Five Tyres Abandoned*, 1964.

Library Corridor, to be accompanied by Louisa Hodgson's copy of Orpen's painting of Viscount Grey of Falloden.¹⁰⁷

2.6. The Age of Mechanical Reproduction

In the 1920s and 1930s the annual reports, calendars and minutes indicate that the majority of donations of art works continued to take the form of sets of photographic reproductions of etchings and engravings, alongside the occasional handicraft-oriented example, such as a loom, lace and specimens of antique pottery and glass. The Art School was also adopting technological advances in delivering its pedagogy with the installation of an epidiascope to the lecture theatre. This equipment could project original student works and colour reproductions onto the screen for the teaching of composition; which must have been an unnerving prospect for a student, seeing their sketch enlarged to full-size on a screen, for scrutiny by their teacher and peers.¹⁰⁸ The last generous gift of "£20 towards the Copy Fund"¹⁰⁹ recorded from Lord Northbourne to the Art School, in 1932, may have been towards the copying of old master paintings in the London museums but it may, by this time, have been in response to the exciting potential of this piece of equipment. This amount, with its equivalent value today over £1,300 was certainly considered the "most outstanding gift to the Department this session"¹¹⁰ by Professor Mainds. The Art School was embracing the age of mechanical reproduction.

There are no records to confirm if the epidiascope complemented the use of a lantern slide projector to illustrate lectures with glass slides. However, the calendars record donations of negatives to the College for making slides, from at least the 1907-1908 session and, in 1908-1909, the Newcastle upon Tyne and Northern Counties Photographic Association donated a lantern, lantern stand and lantern screen.¹¹¹ The Art Committee also had its very own photography expert in Walter S Corder, who was its Chairman from at least 1924 to 1927. By 1925 the Lantern Slide Department of the College was reporting that "Walker, the Photographer, has been taught by

¹⁰⁷ Armstrong College Principal's Annual Report 1934-1935, NUA/3/1/5, 22. Oil paintings by Louisa Hodgson of Viscount Grey of Falloden and a painting of Sir Charles Parson by an unknown artist, most probably Robert Lyon, are held in the Newcastle University Art Collection, PCF26 and PCF69 respectively. They are not described as copies of works by William Orpen.

¹⁰⁸ Armstrong College Departmental Reports 1931-1932, NUA/3/2/3, 29-31.

¹⁰⁹ Ibid.

¹¹⁰ Ibid.

¹¹¹ Armstrong College Calendar Session 1907-1908, 377 and Session 1908-1909, 385, NUA/1/4/1.

Professor Briscoe to use the whole plate camera, and has done some useful work in the various Departments” and that its inventory consisted of 1,096 slides, 1,031 negatives and 250 prints.¹¹² This suggests that, at that time, the Lantern Slide Department held all the College Slide Collection and loaned or supported the Art School in the provision of slides as it required.¹¹³ Whatever the arrangement may have been, the developing technologies were increasing the range of methods accessible to the Art School through which art could be seen and experienced through the means of reproduction.

The importance of reproductions to the School’s pedagogy, particularly within the discipline of Art History, was made explicit in a letter from Dickey to the Art Committee, early in his appointment as Professor, in 1926. Dickey was proposing expenditure to create a durable collection of indexed images and wrote:

It is obvious to me that we need a great deal more equipment if we are to be able to teach the history of Art really effectively. A very much more complete collection of reproductions than the existing one and a large number of additions to the Art Library seem to me essential. I consider it more desirable to spend money in accumulating a really comprehensive series of good photographs of works of art, the best Medici prints, and the soundest – though not necessarily the most expensive – monographs on important Masters, rather than to buy sumptuous books, the illustrations in which are not available for exhibition nor for easy handling. A very good foundation for such a collection ought to be built up with the expenditure of say, £175.¹¹⁴

He went on to describe how these should be curated:

¹¹² Armstrong College Principal’s and Departmental Reports 1924-1925, NUA/3/1/2, 84, 88.

¹¹³ Fine Art at Newcastle now does hold its own lantern slide collection of over 20,000 slides (and a collection of 35mm colour slides), some of which may have been made in-house and originated at that time or may be of earlier origin, having been brought into the collection from other manufacturers. In-depth commentary on the history, contents and use of this large collection in the art pedagogy within the Department is beyond the scope of this thesis but warrants further research now that there is a growing interest in the pedagogical and material value of such surviving, as yet undigitised collections.

¹¹⁴ Copy of letter inserted into pages 437-438 of ACMB1, NUA/00-3196, for 5 November 1926. The Art Committee agreed at that meeting that Dickey’s letter should be sent to the Finance Committee with a change of wording from “and other”, rather than “the best” in reference to the Medici prints. The minutes of 23 February 1927 confirm that £125 was granted - half of what Dickey requested; £45.10s of which was spent on reproductions, £7 on materials, mounting and indexing and £10 on lantern slides. £27 covered the cost of a carpenter for the show-cases (and two potters’ wheels).

In addition it seems to me desirable that reproductions should be mounted in such a way that they will survive many years of handling, and that they should be filed and indexed so that they may be readily accessible. To establish such a system and put it in working order for the reception of additions to our collection would involve the outlay of say, £25.

I have obtained an estimate of £30 for wall-cases in which mounted prints and photographs of any kind and size could be shown in rotation under glass in Room 2.¹¹⁵

Dickey's proposal for a durable database of art images has created the lasting legacy of an image collection, much of which has survived many years of handling and still exists in Fine Art at Newcastle, holding over fifty years of art reproductions spanning many millennia of art works.¹¹⁶

Dickey's resource of good reproductions was also being increasingly complemented by the Art School's exhibition programme, in its own on-site gallery. The inclusion of a museum or gallery space into the King Edward VII School of Art building meant that it no longer had to rely on its municipal neighbour the Laing Art Gallery to see or show work, which it had done since the Laing Art Gallery's opening in 1904. The Art School's staff and students could now experience original art work within their own institution.¹¹⁷

The advent of the Gallery was a significant development in the Art School's resources, enabling it to "promote the Study of the arts in one of the most important ways – the holding of Exhibitions."¹¹⁸ For this reason, in the remaining section of this

¹¹⁵ Ibid.

¹¹⁶ This collection deserves more attention and research, with regard to its past and future use as a teaching resource and its value as an art historical record, which is beyond the scope of my current research.

¹¹⁷ A section of the Laing Art Gallery's publication *The Creation of an Art Gallery* celebrating its first 50 years, in 1955, is dedicated to its work in co-operation with the King Edward VII School of Art and the School of Architecture, King's College. It states on page 21 "[s]ince the earliest days of the Laing Art Gallery, every possible assistance has been given to the students and staff [...]. This has taken the form of lectures and talks, exhibitions, loans, facilities for research, purchases of works, commission and recommendations".

¹¹⁸ Armstrong College Principal's and Departmental Reports 1912-1913, NUA/3/2/2, 69.

chapter I will describe the early development of the Gallery's exhibition programme. I will consider how it was conceived, perceived and received and what indications it provides of any future collecting strategy of the Art School.

2.7. The Art School Exhibition Programme, 1912-1948

One of the first exhibitions recorded in the new gallery of the King Edward VII School of Art was made possible with loans from families of members or former members of its Committee, the Mitchells, Peases and Leatharts. In the case of the loans from Sir George Trevelyan (1838-1928), the connection was most probably through his family's patronage of the former Head Master, William Bell Scott, who the Trevelyan's had commissioned to paint the murals at the family property of Wallington Hall, Northumberland. Other exhibitions reported in the brief time between the Art School's move into its new premises in 1912, and its move out again in 1914, to make way for the military hospital, similarly originated from its local personal and pedagogical networks. Such exhibitions were those of etchings from William Henry Charlton's collection, the Northumberland Handicraft Guild annual show of works, student shows and displays of elementary and secondary school drawing and needlework [see *Appendix B Exhibition Programme*].

Once the Art School was re-established in its own building after the 1914-1918 War, the available information from the annual reports, calendars, Art Committee minutes and from newspaper announcements, suggests that the Gallery exhibition programme continued in a similar vein until the late 1920s. From this time on, the programme clearly began to broaden its horizons, interspersing the locally-oriented exhibitions with those of wider geographic and thematic scope and contemporaneity. It is probable that this programme coincided with the appointment of the new Professor, E M O'Rourke Dickey, following Hatton's death in 1926. Certainly, the Departmental Annual Reports provide increasing commentary on the reception and impact of the exhibition programme.

Dickey's appointment had been made by the Art Committee after consultation with Sir Charles Holmes (1868-1936), the Director of the National Gallery and member of the influential New English Art Club. The Club had been set up by artists in the 1880s in reaction to the entrenched attitudes of the Royal Academy and with a

Parisian avant-garde outlook. Dickey had exhibited in London, including at the New English Art Club. He was also a member of the progressive London Group, which had been formed in 1913 to provide exhibition opportunities to contemporary artists, in addition to and unrestricted by the conservatism of the Royal Academy. He was therefore in a position to understand, on his arrival in Newcastle, “the urgent necessity for showing students really first-rate work, in order to put them slightly less at a disadvantage as compared with London art students, to whom numerous galleries are immediately accessible.”¹¹⁹

2.7.1. “A varied and interesting collection of modern pictures” - Professor Dickey’s Exhibition Programme

To meet that need for showing first-rate work, the support of institutions and individuals was called upon to contribute to the programme of the Hatton Gallery, which by the end of 1926 had been renamed in honour of its long-serving Master and first Professor. Relationships, which may well have been fostered through Dickey’s London connections, bore fruit, when in January to February 1928, supported by Charles Aitken (1869-1936), the Director of the Tate, the Hatton Gallery exhibited “a varied and interesting collection of modern pictures, the property of the Contemporary Art Society (CAS) and the Sir Joseph Duveen Fund.”¹²⁰ This first exhibition of collections of original modern art works, together with the other exhibitions that followed, suggests that the Art School was looking beyond its usual local patrons and networks. It was also probably following the Laing Art Gallery’s example, in taking advantage of the opportunities afforded by the institutions and individuals who were making their contemporary and old master collections accessible to a wider audience through touring exhibitions and loan schemes.¹²¹

The Contemporary Art Society, for example, was one of the two earliest national, independent exhibition and loan schemes, the first being the National Art Collections Fund (NACF). The NACF had been formed in 1903 as a body of individually

¹¹⁹ Armstrong College Principal’s and Departmental Reports, 1927-1928, NUA/3/1/2, 63-64. This is stated in the Principal’s report on the Department but can be assumed to echo the words of the Professor, who would have submitted the report to the Principal.

¹²⁰ Ibid.

¹²¹ The Laing Art Gallery held a CAS exhibition in 1912. Its review in the *Yorkshire Post and Leeds Intelligencer* of 19 October 1912, provides an informative snapshot of the contents of the CAS circulating collection at that time.

subscribing members, primarily to support collecting institutions such as the British Museum, National and Tate Gallery. Its intention was to purchase British old master works and heritage items which were under threat of loss to the nation through their sale from private collections in country estates to collectors and collections abroad. The CAS then grew out of a sub-committee of the NACF, set up in 1910, to focus on contemporary art, which the NACF, due to its commitment to preserving the nation's heritage, could not prioritise. The CAS consisted of gallery directors, artists, art critics, writers and collectors including Charles Aitken, Charles Holmes and London Group member, Roger Fry (1866-1934). Its aim was to support contemporary artists through the purchase of their work and by increasing their representation to the public through the exhibition, loan and gifting of that work to national and municipal galleries. The CAS was funded by private and institutional subscriptions and its collection formed through purchases made by the CAS committee and gifts made by individual benefactors. It adopted a purchasing scheme whereby individual committee members were designated the role of buyer for a specific, limited time period, according to their own taste, to intentionally avoid the pitfalls of selection by committee.

Joseph Duveen (1869-1939), in contrast, was an individual benefactor who had a significant impact on the art world of the period. He was an influential dealer of Old Master art works who fashioned art taste, particularly that of American art collectors, in the first half of the twentieth century and whose philanthropy provided gifts of art works and money for buildings to institutions such as the British Museum and the Tate Gallery. He too, set up a scheme to bring the work of lesser-known artists to public notice and to assist and guide them in "appreciating the value of painting and sculpture."¹²² It is probable that this was the scheme from which the Hatton Gallery benefitted, along with the CAS show, although these displays may have been organised outside of the usual CAS exhibition arrangements. This is because there is a lack of evidence to suggest that the Art Committee or Armstrong College subscribed to the CAS at this time. The Art School does not seem to have considered introducing contemporary art into its own collection of resources and examples through the CAS scheme, for, unlike many other provincial and municipal art galleries, the Art School did not acquire any CAS donations in the first five

¹²² "British Artistes," *Shields Daily News*, 28 January 1927, 4.

decades of the twentieth century. Paintings or sculptures from the CAS would have required display and the Art School may not have wished to forfeit any of its valuable gallery space to contested works of modern art with an uncertain stylistic durability. It may also be that the Art School saw its developing programme of regular and varied exhibitions in the Hatton Gallery, its Charlton Lecture series, its existing teaching resources of prints, books, monographs and photographs, along with its casts and crafts in the studios, as adequately promoting the study of art to those within its institutional walls. There is a lack of record of any discussion by the College, the Art Committee or the Professors about the desire to create a publicly accessible “permanent collection” of art works for display in its gallery.

The other reason why the Art School Committee and staff did not specifically choose to buy art works for the Gallery may have been because of their perception of the function and status of the objects and images in the School’s possession. The nature of the objects acquired, as previous sections of this chapter have described, together with the frequently used terminology of ‘example’ in reference to these objects, suggests that the various groups of works or individual items were regarded as a “source of creative reference material”¹²³ for use in comparative study and as illustrations of technique. I therefore propose that they were to be seen as part of an in-house museum in microcosm, rather than as items of “high art aesthetic standards and scholarship-linked connoisseurship [...] to be admired and consulted essentially as art objects”¹²⁴ to be found a home in an art gallery. The Art School could also look to the municipal Laing Art Gallery, with which it had a close relationship and which also made available to its students “[s]pecial facilities for study and research such as reserve collections, photographs and objects”,¹²⁵ to provide the function of the public-facing art gallery holding a developing permanent collection. It seems the Hatton Gallery was, however, also becoming a significant facility for bringing exhibitions of old and modern masters to the College community and the general public.

¹²³ I have used this terminology and developed this idea from a paragraph in Angela Summerfield’s thesis, “Interventions, Twentieth-Century Art Collection Schemes and their Impact on Local Authority Art Gallery and Museum Collections of Twentieth-Century British Art in Britain” (PhD diss., London, City University, 2007), 14. Summerfield’s thesis describes the distinction between the collecting rationales and strategies adopted by art galleries such as the National Gallery and those of museums such as the V&A. Her work also includes insights into the strategies and influences, which impacted on the Laing Art Gallery’s development as a Local Authority art gallery.

¹²⁴ Ibid.

¹²⁵ Laing Art Gallery, *The Creation of an Art Gallery*, 22.

To develop its post-war exhibition programme, the Art School turned to other loan collections for contributions. A collection that became a valued feature in the Hatton's programme of modern art in the later 1920s to early 1930s was that of the Rutherston Bequest.¹²⁶ Charles Rutherston (anglicised from Rothenstein), (1866-1927) was a wealthy Bradford-born textiles businessman and keen collector and patron of the arts whose younger siblings included the Principal of the Royal College of Art, William Rothenstein and artist Albert Rutherston (1881-1953). In 1925, he bequeathed his collection of modern art to Manchester Art Gallery, on the condition that it would be circulated to teaching institutions to familiarise students with good works of art. The Hatton Gallery benefitted from Rutherston's philanthropic intentions four times between 1928 and 1931 [see *Appendix B Exhibition Programme*] but not, it seems, in future years.¹²⁷

The private collection of another connoisseur, the Scottish-born print collector Allan Kirkwood (died 1944), provided two exhibitions in the same period, of *Japanese Prints* in 1927 and *Contemporary Etchings* in 1929, though these were facilitated through much closer academic connections with a fellow Scot, William Renwick, who was Professor of English Language and Literature at Armstrong College. Another global-facing exhibition facilitated by Armstrong College's principal, Theodore Morison (1863-1936), who had spent time as an educationalist in India and the College's Indian students, was of *Indian Village Handicrafts*, in May to June 1928, suggesting that the Hatton Gallery was being considered as a college-wide resource beyond the confines of the Art School. A further opportunity for students and staff to experience an "extremely interesting collection of modern pictures" came from the collection of J W Freshfield in co-operation with the Northern Art Collections Fund, in 1930, although information on this individual and the Fund is scant and so its route into the gallery programme is not evident.¹²⁸

At the end of the decade there were loans of drawings by the very young and precociously talented Rex Whistler (1905-1944), who was noted for his recent mural commission for the Tate Gallery Restaurant from Sir Joseph Duveen, and by the

¹²⁶ Armstrong College Principal's and Departmental Reports 1928-1929, NUA/3/1/3, 67-70.

¹²⁷ "Paintings and Drawings, Manchester Loan to the Armstrong College," *Shields Daily News*, 22 January 1931, 4.

¹²⁸ Armstrong College Departmental Reports 1929-1930, NUA/3/2/3, 33.

almost-as-precocious Thomas Monnington (1902-1976), of his full-size drawings for his Westminster Palace, St Stephen's Hall commission. These exhibits must have had an impact on their aspiring near-contemporaries studying in this northern art school, particularly as a former, highly talented student of the Art School of the previous decade, Alfred Kingsley Lawrence (1893-1975), was also involved in the Westminster Palace commission.

In contrast to the range of contemporary works that were coming to the Hatton Gallery on loan from individual artists, connoisseurs and organisations such as the CAS, in 1929 the Hatton Gallery held its first National Art Collections Fund exhibition. This was a display of Dutch and other old master works, which ran for two months in the spring of 1929. This exhibition may have been prompted by the favourable reception by the Art School students of a Laing Art Gallery exhibition of Dutch works lent by the National Gallery two years earlier.¹²⁹ It may also have been planned to follow the *Royal Academy Exhibition of Dutch Work, 1450-1900*, which ran from January to February 1929 and which "[a] large number of students took advantage of the special facilities offered by the L.& N.E.R. to visit".¹³⁰ Such an exhibition of old master works was not repeated however, until twenty years later.

Art in reproduction also had its place in the gallery programme and played its role in providing examples of art historical works, with exhibitions such as that of *William Blake's Paintings*, loaned in December 1927 by the experimental photographer, Frederick Hollyer (1837-1933). In 1933, the Newcastle print-seller, art dealer, restorer and frame-maker, Mawson, Swan and Morgan loaned a collection of Medici Prints, indicating the quality and value assigned to these reproductions.¹³¹

Architecture, industrial design and the applied arts were also supported by regular exhibitions of the V & A loan collections and with occasional contributions from organisations such as the British Institute of Industrial Art and the Royal Institute of British Architects.

¹²⁹ Armstrong College Principal's and Departmental Reports 1927-1928, NUA/3/1/3, 62.

¹³⁰ *Ibid.*, 1928-1929, NUA/3/1/3, 67-70.

¹³¹ ACM 8 March 1932, ACMB2, NUA/00-3214, 34.

The routine advertisement of its exhibitions from 1912 onward, in the local papers, the *Newcastle Journal*, the *Newcastle Evening Chronicle*, *Shields Daily News* and even further afield, the *Yorkshire Post and Leeds Intelligencer*, indicates that the Art School also saw the Hatton Gallery as a valuable asset. The School could use the Hatton Gallery exhibition programme as a conduit through which it could promote its own activities and status throughout both the College campus and the City, engaging students and citizens alike in art appreciation and discourse.

The outcome of the range of exhibitions shown in Dickey's last year, and, I would suggest, in his preceding years as Professor, was aptly summed up by the principal of Armstrong College, William Sinclair Marris (1873-1945) in 1931. His report indicates the institution's recognition of the role the Hatton Gallery was, by this time, assuming within the College and within the City, as well as the diversity of its programme:

During the year several exhibitions have been held in the Hatton Gallery, of work in various branches of fine art and architecture. The primary object of these exhibitions is to show art students what is being done in various fields today, but they offer valuable opportunities to students of other subjects and older people as well, both inside and outside the College. The exhibitions are free and are open to the general public, and, though naturally they are on a small scale, they have impressed me as being often singularly well selected. One of the most interesting was the exhibition held in conjunction with the Northumberland and Newcastle Society dealing with the preservation of the amenities of Rural England.¹³²

2.7.2. "An important contribution to the artistic life of the City" - The Hatton Gallery under Professor Mairns

The exhibition programme throughout the following professorship of Allan Douglas Mairns, from 1931-1946, retained its mix of disciplines in line with its curriculum of Fine Art, Architecture and the applied arts, and its wider scope, of the local and global, the contemporary and art historical, the art school-oriented and broader

¹³² Armstrong College Principal's Annual Report 1931-1932, NUA/3/1/4, 16.

College focused [see *Appendix B Exhibition Programme*]. In 1937, when Armstrong College merged with the College of Medicine to become King's College, University of Durham, Robert Bertram, the Assistant Director of the Art School and its Master of Design, wrote a brief resume of the School's one-hundred-year history in the centenary publication, previously referred to and quoted from in Chapter 1, Section 1.1. This text also featured in the School of Art prospectus for 1936-1937 and concluded:

To-day, when so many of our time-honoured traditions are under revision, it is interesting to note that the activities of the King Edward VII School of Art are based on the foundations which were laid by the Fine Art Society so many years ago. The primary aim of the school is "to make the artist a better craftsman and the craftsman a better artist." The function of the school is to collect, increase, and disseminate knowledge and experience in the fine arts, and of the arts adapted to manufacture. To declare unmistakably, in its instruction, in its lectures, and in its choice of exhibits, that art is and ought to be not mere virtuosity or skill of the fingers, but an intellectual and emotional statement of which the best expression is a penetrating and untiring technique.¹³³

The above commentary affirms the role of the Hatton Gallery's "choice of exhibits"¹³⁴ in its pedagogic purpose within the Art School, while a quote by Professor Mains from the annual report of the same year, reiterates its civic and public impact. He wrote "[o]ne feels that, by its exhibitions and lectures open to the public the Department is making an important contribution to the artistic life of the City."¹³⁵ Mains could reasonably justify this statement through the example of the exhibition that had been recently held, from April–May 1937, of *Modern Painting*. According to the Art Committee minutes, it had been visited by 4,700 adults and 4,000 school children, "indicating that the exhibition had aroused and occasioned considerable public interest in the neighbourhood."¹³⁶

¹³³ Bertram, "The King Edward VII School of Art," in Whiting, 71-72. See also *King Edward VII School of Art Prospectus 1936-37*, 4. (This prospectus currently only exists as a photocopy in Fine Art at Newcastle).

¹³⁴ Ibid.

¹³⁵ Armstrong College Departmental Annual Report 1936-1937, NUA/3/2/34, 39-40.

¹³⁶ ACM 7 July 1937, ACMB2, NUA/ 00-3214, 85.

The Hatton Gallery remained open throughout the 1939-1945 War, continuing to show exhibitions as well as accommodating other College activities necessitated by wartime disruption, such as the erection of a stage for the Education Department students.¹³⁷ The Gallery also took advantage of the work of the recently-formed war-time, national, government-funded body, the Council for the Encouragement of Music and the Arts (CEMA), which was set up in 1940 to promote British culture and which, after the war, became the Arts Council of Great Britain. In March 1943 the Hatton Gallery hosted its first exhibition arranged through CEMA, of *Photographic Portraits* compiled by the Warburg Institute, which was followed up at the end of the same year with *Design in the Home*, a craft-oriented exhibition of examples from the V&A, complemented by local contributions. The war years also saw arrangements made for the monthly loan of a work from the Laing Art Gallery's collections "to give students a better opportunity of studying important pictures in close detail".¹³⁸

In July 1945 Professor Mains died and his post was filled by Robin Darwin, who took up the role in the following May. Darwin was soon reviewing the Hatton Gallery's exhibition programme and its status within the University and the City, setting out his views and proposals in a letter to the Rector of King's College, Eustace Percy. In view of the statements quoted above by Marris and Mains in 1937 and the programme of exhibitions that continued throughout the 1939-1945 War, Darwin's opening sentence might appear perplexing, when he states "I am very anxious to arrange an almost continuous series of Exhibitions in the Hatton Gallery so that not only the University students, but also the town, will get used to coming here and seeing something stimulating and good."¹³⁹

A later section in Darwin's letter complains, with some acknowledgement of the circumstances, about the environment in which the Hatton Gallery had been, and it seems, was still operating:

¹³⁷ The final entries in the ACM 21 October 1940, ACMB2, NUA/00-3214, 101, explain that as the Art School was one of the few blacked-out buildings in the College, evening classes were therefore being held in its rooms and its accommodation was "taxed to capacity". The Hatton Gallery was sharing its space with a stage erected for Education students studying stage-craft, school plays and puppetry.

¹³⁸ Laing Art Gallery, *The Creation of an Art Gallery*, 22.

¹³⁹ Robin Darwin to Percy, 14 October 1946, EP/ArtScF (1942-51), NUA/FRAS 00-2471B.

[...] the question of the Hatton Gallery being used for other purposes at once arises, because it hasn't been used for its proper purpose sufficiently in the past, these encroachments seem to have become fairly formidable and the aggregate time in which it is out of action by reason of University examinations, School certificate examinations, Dramatic Societies etc. etc., is great. I realise what the pressure of space is at the moment here and naturally want to help those in difficulty as much as I can. On the other hand I do feel that if we are to try and get people in the town and University used to dropping in here and always seeing something good we must fairly soon put an end to the use of the Gallery for activities which materially interfere with exhibitions.¹⁴⁰

This assessment of the situation, I would assert, seems rather unfair. It may well be, however, that the war years exacerbated an existing situation regarding the use of the Gallery and further took their toll on the Gallery's activities and its relationship with the public. There are no apparent records of visitor numbers during this time to make a reasoned assessment. Equally, as in Dickey's situation two decades earlier, Darwin's experience of the London exhibition scene in which he had regularly participated during the war, probably magnified the contrast between the activities taking place in the Hatton Gallery, in particular, and in Newcastle, in general, and those of the galleries in the capital, which he had just left behind. His letter to Percy also resonates with Dickey's Departmental Report of 1928, referred to in Chapter 1, Section 1.10, when Darwin wrote "[a]s far as my students are concerned, and many of them must be among the poorest in the University, it is absolutely essential for them to see good contemporary and other art."¹⁴¹

2.7.3. "Arranging such good Exhibitions on our own hook" – Robin Darwin's Exhibition Programme

Darwin's strategy in response to the Hatton Gallery's seemingly sorry status was to draw up a list of eighteen exhibitions to be scheduled almost continuously over two years. This programme was to be inaugurated, at the end of October 1946, by "an excellent Exhibition of contemporary Scottish painting".¹⁴² It seems that Darwin had

¹⁴⁰ Ibid.

¹⁴¹ Ibid.

¹⁴² Ibid.

considered the option of turning to the newly-renamed Arts Council for support with the programme, but understood that it had “been rather sticky” about either the Hatton Gallery “or even the Laing having their best exhibitions”.¹⁴³ He could, he believed “pull some strings” to change this state of affairs but had concluded that there was “something to be said for arranging such good Exhibitions on our own hook that they will be glad, in due course, to contribute to our programme”.¹⁴⁴ Darwin also raised the issue of funding these exhibitions, which he estimated at twenty-five pounds or more for each one (over £1,000 in current terms). He acknowledged that this might seem a large expense and suggested that one way of subsidising such a cost might be to consider establishing a “Friends of the Hatton Society”¹⁴⁵ or similar scheme. Any such cost, he pointed out, would nevertheless “be money well spent and is in the best interests of education.”¹⁴⁶

Darwin appears to have been the first Professor to raise the issue of an exhibition budget, or lack of one, which raises the question of how the cost to the College of staging exhibitions was met. Previous exhibition costs are not reported in the Art Committee minutes, with the exception of the 1932 Byron Dawson exhibition [see *Appendix B Exhibition Programme*]. In this instance, the expense incurred was discussed.¹⁴⁷ There is no indication of how the costs of the other exhibitions had been met, but the cost of this exhibition may have begun to highlight the expense involved for the Art School in comparison to the benefits reaped by some of the artists and societies that exhibited. It may explain why the Art Committee made a resolution, albeit three years later, that, in future, it was to be consulted on any proposed exhibitions.¹⁴⁸ This discussion does not, however, seem have been broached again until Darwin’s letter ten years and numerous exhibitions later. The

¹⁴³ *Ibid.*

¹⁴⁴ *Ibid.*

¹⁴⁵ *Ibid.*

¹⁴⁶ *Ibid.*

¹⁴⁷ The exhibition cost £17.10.0, which resulted in £343.0.0 in sales for the artist. Dawson contributed £7.2.0 and donated a picture to the Art School, suggesting that this was a reciprocal arrangement for the use of the Gallery.

¹⁴⁸ ACM 6 February 1936, ACMB2, NUA/00-3214, 72. There is no clear indication as to why this resolution was made. However, ensuing discussions about prohibiting the display of trade cards and the sale of goods of a commercial nature in some of the forthcoming exhibitions infers that there was concern about the role of the Art School exhibition programme in promoting commercial activities and offending commercial sensitivity. The Committee may also have felt it could usefully contribute more to the planning and production of the exhibitions. Whatever the reason, it meant that more detail of exhibitions was recorded in subsequent records.

outcome of Darwin's proposal for a subscription scheme is unclear but the exhibitions which are recorded for the following two years do not reflect the programme devised by Darwin, who, by the end of 1947 had moved on to become the Rector of the Royal College of Art, [see *Appendix B Exhibition Programme*]. The responsibility for transforming the status of the Hatton Gallery through its exhibition programme in the next decade was to fall to Lawrence Gowing and the staff he appointed.

By the time Gowing took over the running of the Art School from Darwin in 1948, the exhibition programme funding mechanism must, it seems, have been resolved to some extent, judging by the ambitious programme that Gowing went on to develop. Gowing's vision for the Hatton Gallery however went beyond that of its exhibition programme. He soon turned his attention to sourcing funding to undertake what none of the previous professors had specifically set out to do – to create a permanent art collection for the Gallery as the “foundation of a University Museum.”¹⁴⁹

2.8. In conclusion

In the Art School's early years, under the regime of the Government Design Schools, objects were acquired or donated primarily to support its fulfillment of national pedagogic frameworks for art education, necessitated by the country's economic need for a better design-skilled workforce. The type of collections in the Art School's possession were determined by the national art education system and sourced from a central stock list of casts and examples for purchase. These collections were enhanced by other donations, which reflected and responded to the Art School's developing curriculum and the appeals of its successive Professors for support in improving its resources. The recorded history of these acquisitions does not, however, identify any obvious purposeful strategy or intent. The acquisitions were gathered in an *ad hoc* fashion, relying predominantly on the generosity of the Art Committee members and their significant business, artist, academic and connoisseurial networks. They also, however, came in response to individual persuasion, to local, personal, cultural interests and to personal tragedies brought about by international conflict. The nature of the objects donated and the term 'example' used in reference to them, suggests that they were utilised and studied in

¹⁴⁹ Lawrence Gowing to Alan Sanderson, Gulbenkian Foundation, 11 March 1958, BeqF, HGA.

art room exercises and stored accordingly, within the available classroom and studio spaces of the Art School, with limited space available for any type of museum display. This, in turn, may have limited the type and size of the items donated.

When the Art School was established in its King Edward VII building, with its dedicated on-site exhibition space, the opportunity for creating a museum or gallery to showcase either the existing objects in the School's possession or for acquiring a permanent collection to display in it, does not appear to have been taken up. The factors precluding any consideration of a strategy for specifically acquiring an art collection may have included the limited budget available for such an enterprise. The role of the collections of resources as examples for study rather than as objects to admire would also have removed the motivation for creating an additional collection of art works that would take up space on the walls. What the Hatton Gallery, as it became known from 1926, did enable its staff and students to do, was to take advantage of the increasing number of touring exhibitions that were becoming available through the activities of public institutions and private collectors, which had come into being from the beginning of the twentieth century. The Hatton Gallery was therefore used for exhibiting changing selections of contemporary and old master works of national and international artists, alongside exhibitions of local artists and the work of students. It increasingly became a locus for mitigating the lack of access to art for the students, academics and public who were so distant from the London galleries and collections. It also acted as the public face of the Art School, becoming a means by which the Art School could promote and seek to establish its profile and status as the predominant art institution within the City and the region, in response to the continuing challenges it was negotiating for this position, as set out in Chapter 1.

It is also possible that the energy required for undertaking the creation of a permanent collection of art works for the Hatton Gallery may have simply been lacking from an Art Committee and staff whose resources had been concentrated on steering the Art School's survival through institutional change and through two world wars. Following on from Darwin's aborted plans to arrange exhibitions of such quality that the Arts Council would become willingly contributors, it required the energy and capabilities of another young, new Professor from post-war London, Lawrence Gowing, to fulfil these aspirations.

In this chapter and in Chapter 1 I have examined the institutional environment that supported the development of Gowing's art pedagogy at Newcastle. In the next chapter I will move on to consider the personal influences that motivated Gowing's ideas on art education, which were to incorporate the formation of an art collection for the Hatton Gallery.

Chapter 3. “Looking and Learning to Look”

Lawrence Gowing took up the Professorship and Directorship of the Newcastle Fine Art Department of King’s College, University of Durham, at the young age of thirty. His own previous experience of teaching in art schools was therefore limited.¹ His early experience of being taught art at school was, in these circumstances, undoubtedly formative for his career as both an artist and an art educator. Gowing provides a personal insight into the formative events of his artistic career in a catalogue text for a touring exhibition in 1983.² The text, which takes the form of brief but candid autobiographical notes considered in the context of the exhibited works and through extracts from his notebooks, explains how he was introduced to painting and reflects on his development as an artist. The other source of information which, I would argue, is very significant in providing an insight into how Gowing was formulating the ideas which would shape his art pedagogy and which would ultimately influence his decision making in creating the Hatton Gallery Collection at King’s College, is a series of essays he wrote for *The Penguin New Writing Series*, immediately after the Second World War and prior to his arrival in Newcastle. These essays provide a very personal, first-hand account of cultural life in London in the immediate post-war period by someone aiming to understand their own creative drive and ambitions. They also provide valuable predictions for Gowing’s future activities in an art school, in a provincial city, three hundred miles away from London.

This chapter therefore considers the influences that formed Gowing’s thinking as an artist and educator in the years prior to his arrival in Newcastle to take up the Chair in Fine Art at King’s College in 1948. It charts these influences from his schooldays, noting the impact of his formative art education at school under an inspiring art teacher. It then moves on to focus on Gowing’s early writing on art, particularly his

¹ According to Frances Partridge, co-author, with Julia Strachey of *Julia: A Portrait of Julie Strachey*, (London: Phoenix, 2000), 208, Gowing was appointed Professor of Fine Arts in Newcastle early in 1948 and took up his post in the Spring Term. On page 209 Strachey writes in a letter to Partridge of 17 April, 1948, that Gowing had left for Newcastle. This was four days before his thirtieth birthday. Julie Strachey was Gowing’s partner, becoming his wife on 28 March 1952.

² Lawrence Gowing, “Catalogue” in *Lawrence Gowing* (London: Arts Council, 1983). The catalogue, with an introduction by Stephen Spender (1909-1995) accompanied a retrospective Arts Council organised exhibition of 50 years of Gowing’s work. It was shown at the Serpentine Gallery, London, from 26 March–24 April, 1983, the Hatton Gallery, Newcastle upon Tyne, 7 May–4 June 1983, Ferens Art Gallery, Hull, 11 June-17 July 1983, Plymouth City Art Gallery, 23 July-27 August, 1983.

series of essays “From a Painter’s Notebook”, for *The Penguin New Writing Series*. In exploring the content of these texts for an insight into his reason for creating a collection for the Hatton Gallery, this chapter considers how Gowing’s views on the state of contemporary writing on art and the language he uses in setting out those views, may indicate his motivations. It also reflects on how, as an artist, Gowing was absorbing, responding to, and/or reflecting the zeitgeist of this period. This especially brings to the fore Gowing’s reflections on what constituted good art and on the power of the original art work and how this resonates with Walter Benjamin’s propositions on the condition of the original work of art, set out in his text, *The Work of Art in the Age of Mechanical Reproduction*,³ written in the previous decade. In summary, this chapter considers how Gowing’s experiences as an artist and the ideas he conveyed in his formative years as a commentator on art, prior to becoming the Professor of Fine Art at King’s College, influenced his future pedagogical activities in the Fine Art Department, including the formation of an art collection for the Hatton Gallery.

3.1. Maurice Feild, “an inspired teacher”

In his introductory text for his 1983 exhibition catalogue, Gowing describes his art education at his Quaker School, Colwall, Herefordshire, where he was taught for five years by Maurice Feild (1905-1988), a recent graduate from the Slade. Feild encouraged Gowing and his fellow pupils to draw and paint in oils, out in the countryside. This was a novel experience for the London-raised Gowing at the young age of nine. In other interviews Gowing gives further accounts of Feild’s importance in developing his own interest in art and that of numerous other pupils who also went on to become internationally reputed artists, such as Andrew Forge (1923-2002), Patrick George (1923-2016), Anthony Fry (1927-2016) and Anthony Hill (born 1930).⁴ Kenneth Rowntree (1915-1997) preceded Gowing as a senior pupil at Colwell School in Gowing’s time and proceeded him as Professor of Fine Art at King’s College, so Feild’s influence, and possibly that of the Quaker education,

³ Walter Benjamin was a German Jewish philosopher, translator, literary critic and essayist whose writings included commentary on cultural and aesthetic theory. His essay, *The Work of Art in the Age of Mechanical Reproduction*, was originally published in German in 1935, in French, in 1936, with a revised edition in German in 1939, from which the English translations derive. The English translation referenced in my thesis is by J A Underwood, in the Penguin *Great Ideas* series, published in 2008.

⁴ Lawrence Gowing interview by Richard Wollheim, Track 1, 22 June 1990, Richard Wollheim Recordings, British Library Sound and Moving Image Catalogue, C1021/05/01-03, 1CDR0014485, British Library, London.

followed more than one pathway through to the pedagogy and practice in the Fine Art Department at Newcastle.⁵

Gowing describes how Feild treated his pupils as grown artists, teaching them the studio practice and the critical terminology of the day⁶ and refers to him as “among the unsung influences on British painting.”⁷ This is further borne out by the account of another of those pupils, Andrew Forge, who called Feild “absolutely an inspired teacher”⁸ who taught his pupils to stretch canvases, lay out an oil palette, clean brushes and paint and draw “like a grown-up.”⁹ What Forge also says about Feild is how “absolutely marvellous” he was at educating pupils in “looking and learning to look.”¹⁰ This discipline, having been instilled in Gowing at a young age, was to be fundamental in driving his own art practice and art writing and, I would argue, in his ambition to create an art pedagogy which instilled it in others and in which his creation of an art collection for the Hatton Gallery played a fundamental part.

This skill in “training the observation”¹¹ was developed with intensity during Gowing’s time when he became a teenage pupil under the tutelage of William Coldstream (1908-1987).¹² Gowing then followed his tutor to the Painting School, which Coldstream, Claude Rogers (1907-1979) and Victor Pasmore founded in Fitzroy

⁵ Both Gowing and Rowntree were brought up and educated within in the Quaker Movement. Between then they ran the Fine Art Department at Newcastle for thirty two years. The influence of Quaker education on British art and art education in the twentieth century deserves further attention, which is outside the scope of this thesis. Whether it was the Quaker belief system per se that encouraged enquiry and creativity in its membership or whether it was its belief system channelled through its education provision or its fortuitous recruitment of people like Feild to work within that system, requires further investigation.

⁶ Gowing, interview by Wollheim, Track 1, 22 June 1990, Richard Wollheim Recordings. British Library.

⁷ Lawrence Gowing, interview by Roger Berthoud, “The Artist as writer, teacher, enthusiast,” *The Times*, 12 June 1982, 12.

⁸ Andrew Forge, interview by Cathy Courtney, Part 13, Track 7, 1 August 1995, National Life Stories: Artists’ Lives, British Library Sounds, accessed 15 August 2019, <https://sounds.bl.uk/Arts-literature-and-performance/Art/021M-C0466X0036XX-0013V0>.

⁹ Ibid.

¹⁰ Ibid. Feild’s “unsung influence [...] on British painting” deserves further study and recognition.

¹¹ The emphasis on “training the observation” was the main tenet of the School of Drawing and Painting, as set out in its Prospectus and as explained by Bruce Laughton, in *The Euston Road School* (Aldershot: Gower Press, 1986), 3. Laughton’s book provides a comprehensive study of the history of what became known as the Euston Road School, its founders, teachers, students and influences. Gowing’s relationship with the School is frequently referenced.

¹² According to Tim Hilton in his “Obituary, Lawrence Gowing. The Weather of a Painter,” *The Guardian*, 8 February 1991, 39, Gowing met Coldstream when Coldstream visited Auden at Colwall School and became his pupil in 1929. This is, however, contradicted by Gowing’s own account of his introduction to Coldstream, in the introduction to his 1983 catalogue.

Street, London and then moved to the Euston Road. Gowing's involvement with what became known as the Euston Road School, which he attended for its duration from 1937 to 1939, had also come about through Feild, who had prompted his friend and teaching colleague, W H Auden (1907-1973) to introduce Gowing to Coldstream in 1936.¹³

Gowing's writing suggests that, either fostered or initiated by Feild, he had a precocious hunger for studying and appreciating the work of other artists. He describes, for example, his miserable state of mind at the age of eighteen, at a point when he "admire[d] every artist but [him]self".¹⁴ The painting which resulted from his broodings about his artistic ability, *Self-Portrait in Oakleigh Avenue*, 1936,¹⁵ was sold to Kenneth Clark, the Director of the National Gallery, at a fundraising event for the School of Drawing and Painting. It is likely that the sale of this work to Clark at an early age was as significant to Gowing's future career in art education as was his time as a pupil at the Euston Road School. This was not only because it gained for Gowing his father's permission to give up his expected career as an insurance clerk to concentrate on painting, but equally because it gained for Gowing a friendship with Clark and a connection through him with the world of art museums and art collecting. This route into connoisseurship and the art market would have been an important facilitator and possibly motivator, for his future ambitions to become the art collector and curator of a university art gallery.

In the late 1930s, Gowing began earning an income through writing, an activity which he had undertaken from an early age, encouraged at school by senior pupil, Rowntree.¹⁶ Gowing saw writing as either an alternative or, at least, linked to his painting.¹⁷ He contributed to the *Dancing Times*, probably through his friendship with

¹³ W H Auden taught at the Downs School during the mid-1930s and met Coldstream while working in the General Post Office (GPO) Film Unit in the same period. According to Gowing in his 1983 catalogue introduction, he was introduced to Coldstream circa 1936 through an introduction from W H Auden prompted by Feild, a fellow teacher at the Downs School.

¹⁴ Gowing, "Catalogue" in *Lawrence Gowing*, 1983, 11.

¹⁵ Ibid.

¹⁶ Gowing refers to his early essay writing in an account he gives of Kenneth Rowntree for the catalogue of the Hatton Gallery *Kenneth Rowntree Retrospective*, 8 April–3 May 1974. Gowing explains how Rowntree, an older pupil at the school, encouraged him in his prose writing for the school's essay society.

¹⁷ Laughton, *The Euston Road School*, 176. This is a secondary source from Laughton who quotes a letter from Gowing to Claude Rogers, from Rogers' archive.

the ballet critic and contributor, Adrian Stokes (1902-1972), who was a fellow pupil at the Euston Road School and whose old studio flat Gowing moved into in Fitzroy Street. Gowing was enthralled by Stokes's paintings and was avidly reading Stokes's books.¹⁸ Stokes's friendship and writings on art in "a language which invokes in the reader various experiences which are analogous to the act of looking"¹⁹ were highly influential on Gowing's own development as an artist and writer and deserve far more attention than I can give in this thesis.²⁰

In 1945 Gowing started writing anonymously for *The Penguin New Writing* series, edited by John Lehmann, in essays under the title "From a Painter's Notebook".²¹ His first contribution, "From a Painter's Notebook-I", appeared in No 24 of the series, with a succession of essays, running from II through to VI up to 1947.²² By the time the first of this series of essays appeared Gowing had gained some teaching experience, initially, it seems, in early 1940, as a "sort of senior student instructor"²³ in a post-Euston Road "remnant life class".²⁴ By 1944 Gowing, who as a conscientious objector was exempted from conscription, had been invited by John Dodgson (1890-1969), a supporter of the founding of the Euston Road School,²⁵ to

¹⁸ Gowing, "Catalogue" in *Lawrence Gowing*, 1983. By the time Gowing met Stokes, Stokes had exhibited paintings in the London Group exhibition in 1936, had written *The Quattro Cento* (1932), *the Stones of Rimini* (1934) and *Colour and Form*, (1937).

¹⁹ Described in Laughton, *The Euston Road School*, 174. Laughton provides further descriptions of Stokes' stance on aesthetics, his writing style and influence on and by the Euston Road School in the subsequent pages of this book, 174-176.

²⁰ Richard Wollheim in his memoir of Gowing, "in the cause of creativity-A memoir of Lawrence Gowing," *The Times Literary Supplement*, 5 April 1991, issue 4592, 22, talks of Gowing's aspiration to the "miraculous amalgam of lyricism, awkwardness and observational accuracy" in Stokes' manner of writing and talking about art. Wollheim refers to John Pope-Hennessy's comment on how, between his reading of the first and second draft of Gowing's text on *Vermeer*, he found that Gowing had transposed it "into the key of Adrian Stokes." Sarah Whitfield in her introduction to *Lawrence Gowing, Selected Writings on Art* (London: Ridinghouse, 2015), also references Stokes's impact on Gowing's writing style.

²¹ *The Penguin New Writing* was published by Penguin from 1940–1950, under the editorship of John Lehmann.

²² These appeared in *The Penguin New Writing* editions 25 and 26 of 1945, 27 and 28 of April and July 1946 and No. 30 of 1947. This sequence was interrupted in edition No 29 of 1947 with an accredited essay titled *French Painters and English*. I have not found any reference by Gowing as to why he chose to publish the "From a Painter's Notebook" essays anonymously.

²³ Laughton, *The Euston Road School*, 207. Laughton takes this description from a tape recorded interview he made with Christopher Pinsent (1922-2015) in 1980, of Gowing's role in the Fitzroy Square life class he attended as a student in 1940.

²⁴ *Ibid.* Laughton uses this direct quote from Pinsent's description of his art tuition under Coldstream and other members of the Euston Road School in 1940.

²⁵ According to Sarah Whitfield in her introduction to *Lawrence Gowing, Selected Writings on Art*, (London: Ridinghouse, 2015), John Dodgson had invited Gowing to assist him on this course in 1944 and this is the year Gowing lists in his "Biography" in his 1983 *Lawrence Gowing* exhibition catalogue. Laughton however states that Gowing was already at Camberwell in 1943, when Victor Pasmore was

teach on the intermediate painting course at Camberwell School of Arts and Crafts, under the principalship of William Johnstone (1897-1981). Johnstone recalls in his autobiography²⁶ that Gowing was a great success and greatly admired by his students, so his precocious talents as an educator, alongside his skills as an exhibiting artist and published writer were becoming evident from his mid-twenties.

3.2. Lessons from a Painter's Notebooks

Gowing's early published writings provide a fascinating window into his thoughts on art and into the art-world environment which were shaping his ideas at the time. His "From a Painter's Notebook" essays provide extensive commentary on exhibitions, books and cultural events which were occurring in the years immediately after the Second World War. Written in a witty, incisive, sometimes acerbic and somewhat self-deprecating manner they are a subjective and evocative insight into the early post-war period from the perspective of an artist trying to comprehend his own creative impulses and challenges in representing his experience in and of the world, alongside those of his peers.

Gowing's essays explore the contemporary artistic landscape being mapped out by British artists as they navigated the European influences evolving out of Post-Impressionism, Dadaism, Cubism and Surrealism and explored their own meaningful methods of representation, in Neo-Romanticism, Neo-Realism and Abstraction in a variety of forms. Gowing saw the scene as populated by, on the one hand, painters and writers who he counted as the "purifiers" and "tidiers"²⁷ of art, in which number he included the Constructivist abstract artist Ben Nicholson (1894-1982). On the other hand there were the "enriching muddlers"²⁸, exemplified by Picasso (1881-1973) whose portfolio of war-time paintings had recently arrived in London and was causing consternation as to where these most recent paintings fitted into his oeuvre.

Gowing believed the aim of the most effective artist was to achieve a delicate balance between these two poles of artistic expression, so it can be expected that

appointed as visiting teacher, followed by Claude Rogers and William Coldstream. Gowing was the first of these artists/teachers to leave Camberwell behind for his Professorship in Newcastle.

²⁶ William Johnstone, *Points in Time* (London: Barrie and Jenkins, 1980).

²⁷ Lawrence Gowing "From a Painter's Notebook-I" in *The Penguin New Writing Series 25*, ed. John Lehman (Harmondsworth: Penguin, 1945), 172.

²⁸ *Ibid.*

this was what Gowing was aiming for in his own work, which at this time consisted of portraits and landscapes. His own art practice was informed by his training in the Euston Road School, his admiration for Cezanne (1839-1906) and for Victor Pasmore's contemporaneous lyrically figurative works of the River Thames, which were inspired by Walter Sickert (1860-1942) and James Abbott McNeil Whistler (1834-1903). Gowing gives expression to the nature of his relationship with his own subject matter, modes of representation and artistic abilities in an essay which he created over five years of painting still lifes of apples. The resulting text, *Painter and Apple*, which was published in 1946, consists of a conversation between the Painter, his subject, the Apple and, ultimately, the result of their liaison, the Picture. I would argue that the rather perplexing nature of the conversation between these three agents is another indication of how Gowing was using his writing, in tandem with his painting, to try to come to terms with the dilemmas he was facing in understanding and making art in the contemporary context.²⁹

Taken as a whole, Gowing's essays constitute his propositions on aesthetics as he aims to understand what makes a good painter and good paintings. This he does, in part, by considering the art of the past and the use of its lessons in the contemporary sphere. Gowing acknowledges that what he is offering to the reader might appear to be the "nucleus of an aesthetic"³⁰ but that he is not a philosopher or a psychologist and that his views are not impartial or objective. It is his personal, partial views and his emotional investment in art that are so clearly demonstrated in these essays and they therefore, I argue, provide invaluable material for identifying the contexts for his creation of an art collection for the Hatton Gallery of King's College.

Gowing's essays set out his particular concern for the poor quality of contemporary writing about the art of the past, which, in his opinion, was obscuring its view from the present day artist and art lover. Gowing attributed the state of this writing to the lack of understanding non-painters and some art historians had about the relationship the artist had with their own creative compulsions and their means of engagement with

²⁹ Gowing states on page 25 of his "Catalogue" introduction for his 1983 exhibition that *Painter and Apple* was "delivered to the publisher, fifteen pages of typescript after five years, in January 1946." The text was first published in *The Arts* (London: Lund Humphries, 1945). It was reprinted by the Arts Council, on the occasion of Gowing's 1983 retrospective exhibition.

³⁰ Gowing, "Notebook-I", 168.

their subject matter and their society. Gowing drew his conclusions by measuring the complexities of artistic production which he witnessed in people such as his teacher and friend, Coldstream, and, I would assert, his own efforts to produce good painting, against what he considered was the simplistic content of the current writing on art. These concerns were coupled with the dilemmas he saw facing contemporary art criticism on the art of his own time. I would argue, therefore, that his discourses on these issues are also particularly important in the context of offering an understanding of his motivations for creating an art collection for the Hatton Gallery.

3.3. The Past as a “productive force”

In “From a Painter’s Notebook-II”³¹ Gowing proposed that it should be the artists themselves who wrote about art. Gowing describes how there had been discussion about young painters, no doubt including himself in relation to his “Notebook” essays, who “rush, as they say, into print.”³² He admits that “there is much to be said against the painter’s judgement” and that “[p]ainters know little about painting.”³³ He then, however, follows with the qualification “[b]ut one seeks in vain for the evidence that non-painters know very much more.”³⁴ Such being the case, Gowing concluded, there was a value in painters writing, both for other painters and for non-painters because, “if he is worth anything [a painter] reacts to pictures with the whole of himself.”³⁵ Gowing proposed that a painter’s writing was worthwhile for other painters if it contributed to the artistic ferment and exchange of ideas “that forwards the right mixture of intoxication and sense”,³⁶ the language he uses evidencing his views about the balance of both required to achieve good work. Gowing continues by suggesting that, for the non-painter, a painter’s writing on art “can give a notion of the kind of passion which painting involves”,³⁷ his language here indicating the strength of emotion that he experienced in his life as an artist and that which he believed others, too, should have the opportunity to experience, or, at least, have some insight into.

³¹ Gowing, “From a Painter’s Notebook–II” in *The Penguin New Writing*, 25, ed. John Lehmann, (Harmondsworth: Penguin Books, 1945).

³² Gowing, “Notebook–II,” 161.

³³ *Ibid.*

³⁴ *Ibid.*

³⁵ *Ibid.*, 162.

³⁶ *Ibid.*, 161.

³⁷ *Ibid.*

Gowing explained that the paintings themselves could evoke these responses if they were not “half-hidden by so much lukewarm literary vapour”³⁸ and provided an example of a project that, in his opinion, demonstrated the shortcomings of much contemporary art commentary which obscured the art work through its uninspiring writing. This was the proposed publication of a series of *Discussions on Art* by the Central Institute of Art and Design, which aimed to provide a simple guide to the history of European painting from a post-war perspective. Gowing was entirely unimpressed by the quality and validity of the writing in this series.³⁹ He suggests that if books were to be written on painting they should be of the kind which “will point out just how lively the past is as a productive force”⁴⁰ and that will “set the student’s head on fire and make the interested amateur more interested still.”⁴¹ To achieve this kind of reaction Gowing states that it should be the contemporary artists – “the men who do the looking”⁴² who should be writing on the past from their experience in the present. Gowing concludes that a programme which engaged, among others, artists such as Henry Moore (1898-1986) writing on Masaccio, Wyndham Lewis (1882-1957) on Mantegna, William Coldstream on Ingres and Seurat and Victor Pasmore on Turner, was too much to hope for. What he did hope for, however, was that some past masters would escape the simplistic codification promoted by the *Discussions on Art* in its guide to the history of great painting so that they could be discovered anew and inspire “a lot of pictures the code doesn’t provide for”.⁴³ Gowing’s anticipation that the art of the past could inspire contemporary artists to produce writing that would more deeply motivate the love of art and the making of art is further evidence of Gowing’s belief in the power of such art and its value for the present.

A year after writing this essay, Gowing was still campaigning for better quality art writing and had set out a report on the poor state of British art publishing, titled, “Painting and Prestige – Notes on Art Publishing” which he sent to Kenneth Clark. It

³⁸ Ibid., 162.

³⁹ Gowing cites extracts from William Gaunt’s contribution on William Blake and JMW Turner to the volume on British painting. It seems Gowing is referring to William Gaunt, *British Painting from Hogarth’s Day to Ours* (London: Avalon Press and Central Institute for Art and Design, 1946.). This is set in the context of and in contrast to his view of the book by painter, John Piper, *English Romantic Artists* (London: William Cox, 1942).

⁴⁰ Gowing, “Notebook-II,” 163.

⁴¹ Ibid.

⁴² Ibid.

⁴³ Ibid., 164.

contained his proposals for how the situation could be rectified, reiterating his belief that involving young painters in the project would provide the answer. He predicted that the result would be that “old pictures of every country” would be seen “in the new perspective”⁴⁴ and new paintings would be better valued.

Not all writers on art fell within the cohort of simplifiers and codifiers which so irritated Gowing. There were a group of art historians who, in Gowing’s opinion, did capture the complexities of artistic production, although their work might not fall within the focus of most painters. Early in his essays, in “From a Painter’s Notebook -I”⁴⁵ Gowing promoted the work of the scholars of the Warburg Institute⁴⁶ whose virtues he valued. These were interdisciplinary scholars who, in their research into western culture through the influences of its classical tradition and the psychological life of its artists and its societies, were, as Gowing perceived them, “devoted to muddle.”⁴⁷ Gowing gives examples of the research set out in the Warburg’s journals, on, for example, “Géricault’s madmen”,⁴⁸ describing how their scholarship unravelled the art works’ “classical, religious, social, medical [and] anthropological”⁴⁹ references and reconstructed “the whole world of half-conscious pre-occupation which found their way relevantly or irrelevantly”⁵⁰ into these canvases. Gowing did not expect that the Warburg journals were generally read by painters (although it is obvious that he read them as a matter of course) but he hoped that there were painters “somewhere, in circles less austere than the bulletins are meant for”⁵¹ who would take to heart the lessons of these texts about paintings which constituted the artist’s “passion of the moment, and memories which must have lain buried very deep.”⁵² It is evident from these statements that Gowing was ambitious for painters to have the opportunity, as he had, to learn from the art of the past, in all its richness and complexity, as he was

⁴⁴ Gowing to Clark, 18 June 1946, Kenneth Clark Collection, TGA 881.1.2.2567/5, Tate Archive, London.

⁴⁵ Gowing, “Notebook-I,” 172.

⁴⁶ The Warburg Institute was founded by art historian, Aby Warburg (1866-1929), in Hamburg, in 1933. The Institute moved to London and in 1944 was incorporated into the University of London. It promotes interdisciplinary research across art, science, religion, philosophy, anthropology and psychology.

⁴⁷ Gowing, “Notebook-I,” 173.

⁴⁸ Ibid. The Géricault reference is probably to Margaret Miller’s, “Géricault’s Paintings of the Insane”, *Journal of the Warburg and Courtauld Institute* 4, no.3/4 (April 1941-July 1942):159-70.

⁴⁹ Ibid.

⁵⁰ Ibid.

⁵¹ Ibid.

⁵² Ibid.

trying to do, so that they could gain insight into their own creative practice, and in so doing, find their own way as contemporary artists.

For Gowing, therefore, the Fine Art Department of King's College, Durham, with the history of art embedded in its curriculum, its own Fine Art Library and its art gallery would have been very enticing. It was an environment where academic scholarship akin to that fostered by the Warburg and Courtauld Institutes and with which it already had connections, as noted in Chapter 1, could intersect with the less austere circles of creative practice in the art school studio and support its students to become good painters and good writers. With its intellectual ethos and physical facilities the Department had the potential to be a place where "old paintings of every country" could be seen in a "new perspective"⁵³ and the past would be a "productive force".⁵⁴ Gowing's activities on his arrival in the Fine Art Department, I would argue, support this assertion.

One of the first aspects of the University's art education that Gowing attended to on his arrival in the Fine Art Department was the restructure of the history of art curriculum. This will be discussed further in the next chapter but, in the context of this chapter, it was his plans for how the new curriculum would be delivered that carried through his belief in the potential for current art practice, of looking at the art of the past through the contemporary artistic experience.

Gowing proposed that the artists teaching in the Department and those he invited in to the Department – those who "[did] the looking",⁵⁵ would be engaged to impart their specialist knowledge and interests in the art history curriculum. In this respect, although he may not have been commissioning these artists to write books, he was engaging their own passions and interests to provide the lectures and seminars to set their "student[s]' heads on fire".⁵⁶ He was also building up the Fine Art Department's library to help meet their needs. However, I would argue that it was his frustration at the absence of the kind of books with which he would have wanted to stock the library, which would have resulted from the publishing project he had

⁵³ Gowing to Clark, 18 June 1946, Kenneth Clark Collection, TGA 881.1.2.2567/5.

⁵⁴ Gowing, "Notebook-II," 163.

⁵⁵ Ibid.

⁵⁶ Ibid., 163.

proposed to Clark, that contributed to his decision to cut through the “literary vapour”⁵⁷ of most of the available writing and let the art works of the past speak for themselves, from the proximity of the Hatton Gallery.

Ultimately, Gowing’s observations and his “[i]rritation with the simplifications of art-historians”⁵⁸ persuaded him to expose his own judgements as a painter and to begin his own writing on the art and artists of the past. The germination of his first project, on the Dutch seventeenth-century artist, Johannes Vermeer (1632-1675) can be seen developing in his speculations on Vermeer’s “vocabulary of representation” in “From a Painter’s Notebook-VI”.⁵⁹ His resulting book on Vermeer, published in 1952, was to become a highly respected work and one of many such texts on a wide range of artists that he went on to write throughout his life and which resulted in him becoming acclaimed in the field of art scholarship.

3.4. “Good painting” is the “Old Masters”

Gowing uses his “From a Painter’s Notebook” essays to explain why the art of the past, by which he meant the Old Masters, such as Vermeer, held such value for him, at a time when their modes and methods of representation could be seen as being questioned by so many contemporary social, cultural and technological challenges.

Gowing’s opening words in his first “Painter’s Notebook” set out a forthright statement of his belief in the status of Old Master paintings, “PAINTING, we know, is of two sorts, good and bad. Good painting, this is automatically the painter’s view, is one’s own sort, and the Old Masters. Bad painting is the rest.”⁶⁰

As he writes, Gowing formulates what he perceives constitutes good painting and what produces good painters, drawing the conclusion that it may not be the result of “industry or taste”⁶¹ but the outcome of the painter “trying to solve something problematic in his relations with the visible world.”⁶² These statements reflect his own attempts to resolve his problems with representing the visible world on his

⁵⁷ Gowing, “Notebook-II,” 161.

⁵⁸ Gowing, “Catalogue,” in *Lawrence Gowing*, 1983, 30.

⁵⁹ Gowing, “From a Painter’s Notebook-VI,” in *The Penguin New Writing*, 30, 163-169.

⁶⁰ Gowing, “Notebook-I,” 167.

⁶¹ *Ibid.*

⁶² *Ibid.*

canvasses which, in turn, were driving his pursuit of seeking to recognise, understand and judge a good painting.

To assist in this pursuit Gowing identified some criteria to “try and sort the paintings about us into some kind of intelligible order.”⁶³ These were the works of painters “in whose course we recognise an inscrutable compulsion”⁶⁴ and who exhibit the trait of “purposeful bee-like hovering over some aspect of experience.”⁶⁵ The descriptors he uses in these statements, I would argue, evoke a sense of enigma, mystery, necessity, desire, intensity and persistence rather than indicating the quality of composition or the treatment of subject matter. They suggest highly subjective and intangible measures by which to judge the merits of a painting. They do, however, provide a possible indication of the response he expected a painting to provoke or its painter to demonstrate. It might be reasonable to argue, therefore, that when he set out to create the collection for the Hatton Gallery, regardless of any strategies he had for determining its contents in terms of representing a period, style or subject matter, these were some of the qualities he applied in his criteria for sorting and sourcing works as examples of the endeavour of making a good painting.

The factors that constituted a good painting and how these effected the viewer are particularly demonstrated through Gowing’s account of the return of art works to the National Gallery at the end of the Second World War. Gowing uses this experience to set out his propositions about the value and power of experiencing the presence of the original work of art, in comparison to experiencing it in reproduction. Here, again, he is considering how the reception of art works is affected by its representation through other media, this time the photographic image, rather than the text. Gowing also formulates his ideas about what constitutes a good art work and its effect on the contemporary experience in a commentary on value judgments in contemporary art criticism. It is in these texts that Gowing’s responses to his experience of art in the post-war era have a strong resonance with aspects of Walter Benjamin’s expositions for *The Work of Art in the Age of Mechanical Reproduction*, written in the immediate pre-war era of the mid-1930s.

⁶³ Ibid., 168.

⁶⁴ Ibid.

⁶⁵ Ibid.

The following and concluding sections of this chapter therefore consider Gowing's contemplations on the value and power of the experience of the original work of art and how they concur with or mirror Benjamin's concept of the "aura" of the work of art. They also consider what insight Gowing's experience of "art in the age of mechanical reproduction"⁶⁶ might offer to support an understanding of Gowing's motivation to create a collection of original old master works for the Hatton Gallery.

3.5. "The raw, indigestible personal utterance"

In "From a Painter's Notebook –III", Gowing narrates his eye-witness account of the return of art works to the National Gallery in the summer of 1945, after their war-time absence in the safety of a Welsh slate mine. His description of his own reaction and of that of the crowd of visitors either eager to re-acquaint themselves after a five-year absence or as newcomers confronting an original art work for the first time, vividly highlights one of the possibly less explored consequences of the Second World War on British painting.

When Gowing climbed back up the steps of the National Gallery in 1945, the world of popular entertainment was emerging into the bright light of technicolour. The art world, however, was still, for the most part, hovering in the half-light of monochrome reproductions. Gowing describes how the National Gallery was opening its doors to "an entirely new kind of visitor."⁶⁷ These were art school students who were "young enough to have fallen in love with painting almost without having seen a picture."⁶⁸ They had been allured, he surmises, by the "gentle and velvety"⁶⁹ grain of high-quality reproductions in books, such as those from the Phaidon Press, but whose "seductive collotype" qualities of their images were so "very unlike the surface of a painting."⁷⁰ The illustrated books available at this time, as Gowing set out in his proposal to Clark for the publishing project noted earlier in this chapter, were also very limited, being of either "the aggravating and informative old kind, or the soothing, self-sufficient new".⁷¹ There were some artists, for example, Masaccio and Turner, in

⁶⁶ Walter Benjamin. *The Work of Art in the Age of Mechanical Reproduction*.

⁶⁷ Gowing, "From a Painter's Notebook–III" in *The Penguin New Writing*, 26, ed. John Lehmann, (Harmondsworth: Penguin Books, 1945), 151.

⁶⁸ Ibid.

⁶⁹ Ibid., 152

⁷⁰ Ibid.

⁷¹ Ibid.

a list of a surprising number of others, for which, according to Gowing, no illustrated books existed.⁷² For the young student, therefore, the chance, even, of being seduced by them from the pages of a book would not have been an option and so their visit to the National Gallery would have been a novel and surprising confrontation with the reality of the Old Master paintings in its collection.

As Gowing's account demonstrates, for the student of the 1940s, with many of the collections in their national and provincial galleries and museums stored away in safekeeping from the onslaught of war, their everyday access to art works would only have been through the type of books that Gowing describes and through other collections of images which their art school may have possessed, as I have described in Chapter 2. These were the objects amassed by keen art masters, art committees and librarians through formal institutional acquisition or informal methods of collecting, representing and supporting art school and school art education stretching back over the past hundred years. These resources may have included monochrome reproductions produced on glass lantern slides and high-definition, high quality photographs sourced from the Warburg and Courtauld Institutes and other museum prints. The students and their teachers may equally have had to rely on "bad old half-tone [reproductions] tattered and speckled, heavily retouched, and produced in the worst taste"⁷³ alongside cuttings from auction catalogues and journals, interspersed with the occasional image in sepia or in dim or, more rarely, jewel-like colour.⁷⁴

The absence of illustrated books, either with good or poor quality reproductions, on important artists, therefore makes it clear to understand why Gowing was so passionate about the production of inspiring texts on art to fire the imagination, although it is equally evident that what Gowing wanted any text to do was to encourage the reader to experience the original work of art, not to act as a substitute for it. Books, Gowing proposed, could, in no way, prepare the student for their

⁷² Gowing to Clark, 18 June 1946, Kenneth Clark Collection, TGA 881.1.2.2567/6. According to Gowing, these artists also included Chardin (1699-1779), Veronese (1528-1588) and Crome (1768-1821).

⁷³ Ibid. Gowing is specifically referring to the *Klassiker der Kunst* editions from the early decades of the 20th century but his description could equally be applied to many other reproductions.

⁷⁴ This description of an image collection is based on the types of images which are still held within the Newcastle University Fine Art Department Image Archive and which would have existed at this time.

reactions and feelings to the unexpected shock and surprise of meeting the original art work and experiencing what he described as “the raw, indigestible personal utterance”⁷⁵ and then the process of coming to terms with their subsequent relationship with it.

Gowing’s description of the range of reactions one might experience reflects and reaffirms the depth of his own intellectual and emotional empathy and personal struggle with painting. He recounts how the artist viewing the painting might experience admiration alongside envy and resentment of how a work has been realised, of its richness of tone, its “virtuosity”, its “size [or] finish”.⁷⁶ These are qualities which he sees as “so alien to the run of contemporary picture making [...]”. Mantegna is unlike a Phaidon Book, and so very different from a visit to the London Group.⁷⁷ What Gowing also makes clear is that none of these feelings, either empathetic or antipathetic, are irrelevant and none of them should be repressed. Gowing described how the power of the art work affects an artist as they walk through a gallery, explaining that, just as an artist in a gallery may think they are choosing and enjoying a picture, that picture, in turn, is enfolding the artist and subjecting them to its scrutiny before it then “swallows or rejects.”⁷⁸ This was Gowing recounting his own experience of the mutual agency of artwork and viewer.

Gowing went on to explore what it was that created the power of the art work over the viewer and what constituted its contemporary value for the artist, in his next essay, in a discourse on the state of contemporary art criticism on contemporary art.

In “From a Painter’s Notebook-IV”⁷⁹ Gowing pondered which of a painting’s qualities could be judged absolutely and objectively by a critic. He channelled his thinking on the subject through describing a hypothetical exercise in which an artist from an earlier century, Caravaggio, might have been judged by his contemporaries.⁸⁰ Gowing makes the point that Caravaggio’s work was both revered and despised by critics in its own time and asks what that might tell the contemporary critic about the

⁷⁵ Gowing, “Notebook–III”, 152.

⁷⁶ Ibid., 153.

⁷⁷ Ibid.

⁷⁸ Ibid.

⁷⁹ Gowing, “Notebook–IV” in *The Penguin New Writing*, 27, (Harmondsworth: Penguin Books, 1945).

⁸⁰ Ibid. The detail of this exercise is set out in pages 163-164.

validity of their judgements on the art works of the current day. Gowing concludes from the exercise that the only aspect of a painting which could be judged absolutely was that of its physical make-up of pigment, oil and resin. He then, however, goes on to identify the naivety of such a proposition as he sets out how a painting's physical attributes are immediately qualified by its history, stating "[t]he history of the picture *is* the picture."⁸¹ That history "begins with the painter's feelings when his brush first touches the canvas"⁸² and it is made up of "the history of the states of mind of those who have looked at it."⁸³ Gowing then adds, wryly, that a painting's history ends "when someone else's lack of feeling consigns it finally to the dust heap."⁸⁴ Gowing explains how time will have impacted on a painting's material and conceptual construction as changing cultures of ownership, display and interpretation will have left their "invisible and visible legacy, opinion and fabric together"⁸⁵ and it is passed on, restored, according to the taste of the time and re-purposed by each generation. Gowing proposed that what is handed down with a painting is not its value, which is fragile and short-lived, but what he calls its indexes; these are the measure of its usefulness to the purpose of the time, formed from the consensus drawn from the opinions of the day. A painting's indexes, according to Gowing, tell the future viewer as much about the times in which it is being judged as they do about the painting:

Any picture, good or indifferent, that makes any contact at all with those who see it, turns slowly to reveal to every year a slightly different aspect. When at last the whole is seen, in a century or two perhaps, or else on the day it is painted, we have done with it [...].⁸⁶

Gowing concludes from his thinking that, in application to the critics of his own day, they should be reminded that all judgement is relative and there are no rules other than to be equipped with an understanding of "the forces that are moving in the painting of his own time."⁸⁷ In the context of this chapter, however, it is what Gowing

⁸¹ Gowing, "Notebook-IV," 164.

⁸² *Ibid.*

⁸³ *Ibid.*

⁸⁴ *Ibid.*

⁸⁵ *Ibid.*, 165.

⁸⁶ *Ibid.*, 169.

⁸⁷ *Ibid.*

draws out through his thinking on contemporary criticism, rather than his conclusions about the state of criticism per se, which are important in setting out what he believes makes a work of the past of value for the present. Gowing's reflections on the return of art works to the National Gallery emphasise the effect of experiencing the original work of art of the past – the Old Masters, in the here and now, rather than in a mechanically reproduced image. I would therefore argue that they provide a parallel, in the aftermath of war and from an artist's perspective, with the philosopher, literary and cultural critic and theorist Walter Benjamin's theories on *Art in the Age of Mechanical Reproduction*, which predicted the effect of the mechanically mass produced image on the reception of the original work of art and, in its consequent role, contributed to the advent of war. It is the concept of the constitution and power of the original work of art, proposed by Benjamin and experienced by Gowing, which, I propose, provides further insight into Gowing's reasons to create a collection of Old Master works for the Hatton Gallery.

3.6. "The Here and Now of the Work of Art"

Benjamin's essay, *Art in the Age of Mechanical Reproduction*, of 1935, sets out propositions on the power of the original work of art and describes what constitutes that power, to which he gives the term "aura". Benjamin does this in the context of the development of photography as a reproductive medium and its advancement into the mass production of the moving image. He makes propositions about how photography and particularly film, in their ability to mass reproduce art works, impact on the reception of the art work in its original form.

Benjamin encapsulates his concept of aura in the introduction to the second section of his text of *The Work of Art in the Age of Mechanical Reproduction*:

Even with the most perfect reproduction, *one thing* stands out: the here and now of the work of art – its unique existence in the place where it is at this moment. But it is on that unique existence and on nothing else that the history has been played out to which during the course of its being it has been subject. That includes not only the changes it has undergone in its physical structure over the course of time; it also includes the fluctuating conditions of ownership through which it may have passed. The trace of the former will be

brought to light only by chemical or physical analyses that cannot be carried out on a reproduction; that of the latter forms the object of a tradition, pursuit of which has to begin from the location of the original.⁸⁸

Benjamin's essay predicts the consequences of the mass reproduction of images on the social and political behaviour of the individual recipient of those images and on society. He also predicts how changes in the societal environment impact on the forms of art that are created within that environment. For Benjamin, therefore, the consequences of the changes in the perception of a work of art through mass production, particularly in the case of film, reached far beyond the esoteric realms of art appreciation, into the social and political sphere. Film was accessible to the masses, was particularly suited to reproduce those masses in its representation of processions, crowds and rallies and had the power to manipulate those masses, as in Fascism, through propaganda, with, according to Benjamin, the inevitable outcome of war. These predictions were to come to appalling fruition in the Second World War, resulting in, as collateral damage, the subsequent absence, by destruction or through removal for protection from destruction, of works of art. The result of such circumstances for the art works of the National Gallery were to prompt Gowing's reflections on the uniqueness and power of the original work of art.

In Benjamin's own assessment, he was introducing the ideas I have described above, into art theory for the first time.⁸⁹ They were to subsequently have a significant impact on post-war thinking on the inter-relationship between mass production, mass media, mass culture and society⁹⁰ but they were not widely known in England at the time Gowing was writing his essays. In respect of Benjamin's theories on the consequences to the political life of society on the mass reproduction of images of art works and, particularly, the impact of film, Gowing's writings hold up no reflection, commentary or judgement. In respect of Benjamin's concept of the "aura" of the original work of art, however, I would argue that they have a resonance that deserves acknowledgement.

⁸⁸ Walter Benjamin. *The Work of Art in the Age of Mechanical Reproduction*, trans. J A Underwood (London: Penguin Books, 2008), 5.

⁸⁹ Benjamin. *Art in the Age*, 2.

⁹⁰ For example, through the work of Theodore Adorno (1903-1969) and John Berger (1926-2017).

Gowing does not specifically use the term “aura” or refer to Benjamin’s text, which in 1945 was only available in German and French translations. As Benjamin’s works were not readily accessible until 1955 (and then still only in German) and although Gowing’s intellectual enquiry is not to be underestimated, I suggest that it is unlikely that Gowing would have had knowledge of Benjamin’s theories in 1945.⁹¹ However, Gowing’s discussion on such similar themes as Benjamin on this particular and significant aspect of Benjamin’s theory – that of the aura, “the here and now of the work of art”,⁹² I would argue, is an indication of Gowing’s own intellectual pursuit of understanding what constituted the value of the original art work at the time of its proliferation in mass reproduction. I would also argue, however, that the contrast is that Gowing’s conclusions derive from an artist’s personal and emotional rather than a philosopher’s abstract and theoretical perspective. For Benjamin, for example, an art work’s history originated in its original physical location. For Gowing, with his personal experience and understanding of how an art work began for him as an artist, an art work’s history originated, not from its physical place, as Benjamin states,⁹³ but from an earlier point in time. Gowing’s history of an art work went back to the beginning of production, at the moment when the artist’s ideas, made up of memories and “half-conscious preoccupation[s]”⁹⁴ first met the canvas. For Gowing, therefore, this point in time, and all that it had digested, would have also been embodied in the viewer’s experience of the original work of art.

Benjamin considered how an art work was in and of its time, its presentation dictated by and a reflection of “*the overall mode of being of the human collective*” (Benjamin’s italics).⁹⁵ Benjamin also reflected, however, on how an original art work maintained its aura even through changing historical contexts. He describes how, despite changes in the role and reception of the work of art, from, for example, an object of cultic value in the service of magic or religion, to that of one of secular idolatry played out through the fetishism of the collector, the utility, genuineness, authenticity and remoteness which comprise its aura remain dependent on its ritual function, whether

⁹¹ Ron Hunt, Fine Art Librarian at the University from 1960-1970 explains on page 4 of “Fragments of a Conversation with Ron Hunt” in *Bricks from the Kiln #1*, ed. Andrew Lister and Matthew Stuart (Winchester: Winchester School of Art, 2015) that even in the 1960s “[...] there was very little theory available. You couldn’t have read Adorno, Benjamin; the whole Frankfurt School was unavailable.”

⁹² Benjamin. *Art in the Age*, 5.

⁹³ See footnote 87.

⁹⁴ Gowing, “Notebook-I,” 173.

⁹⁵ Benjamin. *Art in the Age*, 8.

spiritual or profane. These ideas, I propose, equate to Gowing's indexes, which indicate the use and purpose of a work of art to any given time in its existence, formed from the opinions of the day. In Gowing's day, and to Gowing's interest and concern, opinions about art works were being formed from photographs in books and uninspiring texts, which did nothing to entice engagement with the original art work or prepare for reaction to it. I would argue that, for Gowing, the problem with most reproductions and many texts, was their effect on making the art work ever more remote from the emotional and intellectual experience of the viewer or reader, whereas he wanted the art work to be brought as close to their experience as possible.

Benjamin, similarly, had proposed that what photography and cinematography did to the work of art was to bring its image physically closer to the viewer or spectator but in doing so separated it from its tradition, its "material duration and historical witness";⁹⁶ those attributes which made it genuine and original, and which its aura encapsulated. He believed that seeing the work in reproduction, removed from the ability to directly experience the materiality and history incorporated into the original, resulted in those qualities which give the object its authority becoming compromised or, in his terms "start[ing] to wobble."⁹⁷ What resulted was the shrinking of the "aura" of the work of art – its "unique manifestation of a remoteness, no matter how near it may be."⁹⁸ For Gowing, once an art work had lost any purpose or role for its contemporary society, the ultimate result of Benjamin's "wobble"⁹⁹ would be for it to fall into the "dust heap."¹⁰⁰ My proposition is, therefore, that Gowing would have viewed the mass reproduction of the "simplifications" of some art historians and writers in books on art as equally compromising to an art work's authority, meaning and survival as the mass reproduction of its image.

Gowing's narrative on his reaction to returning to the National Gallery and witnessing students who were visiting for the first time, captured the human experience of Benjamin's propositions on the power of the original art work. Benjamin was making

⁹⁶ Ibid., 7.

⁹⁷ Ibid.

⁹⁸ Ibid., 9.

⁹⁹ Ibid., 7.

¹⁰⁰ Gowing, "Notebook-IV," 164.

his predictions about the impact of reproductions on the original work of art before these became actually physically absent as a result of the war, which he predicted would be facilitated by the adoption of the mass produced image for political ends. Gowing, conversely, was reflecting on the power of the original Old Master art works in response to their reappearance subsequent to their enforced remoteness as a result of war. In their absence, reproduced images were the only way of bringing art works closer to the viewer and engaging or maintaining their interest. It would have been the only means, also, though it may not have been appreciated by Benjamin or Gowing at the time, of preserving, however inadequately, the presence of many art works destroyed or appropriated by war. It was the confrontation with the materiality of the original, and all the social and cultural history that manifested within it and produced its authority, which was so remote from its substitute reproduction, that Gowing perceived drew such raw responses from the viewer. Once those responses had been processed by the viewer, the art work continued to exercise its power, by, as Gowing described, its ability to “swallow or reject”.¹⁰¹

For Benjamin, much of whose essay is predominantly a critique of film, the value of an art work lies in the contemplative experience it offers in contrast to what he considers to be the distracting experience of film’s constantly moving image. Benjamin describes how an art work invites the viewer to be immersed and drawn in, “to give himself up to his chain of associations.”¹⁰² Gowing gives no indication of his views about the power of film to distract and, in later years, used the power of film to engage the viewer with his own ideas about art, but with Benjamin’s assertions of a painting’s value as a contemplative medium, Gowing would, I assert, have concurred.

For Gowing, the Old Master works, whether liked or loathed, represented a summation of their creator and society’s emotional, intellectual, practical and cultural life, their material history and the history of their reception through time. This was what Benjamin had equally concluded constituted the original work of art’s significance and authority over its reproduced image and to which he attributed the term “aura”. It is evident from Gowing’s essays that Gowing believed that it was this attribute of the Old Master works that made them vital agents in the regeneration of

¹⁰¹ Ibid., 153.

¹⁰² Benjamin. *Art in the Age*, 32.

contemporary art. It was Gowing's belief that an engagement with the Old Masters, of "looking and learning to look"¹⁰³ could support artists' understanding of their own position and reception in contemporary culture, inform their current practice and so help them become better artists.

Gowing's texts do not extend to an analysis of the sociological consequences of the mass reproduction of images that Benjamin had foreseen; instead they are a personal critique of an artist living through the repercussions of Benjamin's realised predictions on their production and manipulation. Gowing's essays narrate and reflect his direct experiences of a life lived through war-time London, which was so intensely exposed to the results of technological mass reproduction on art and on society which Benjamin had theorised. As an artist for whom access to art works was so inherent to his mode of being, the reality of the destructive power of the mass technology of war as a consequence of an ideology, empowered, according to Benjamin, by the mass production of the moving image, would have been acutely felt.

The fact that the mechanical reproduction of art works in books could at least sustain artists and art students in the absence of the original art work but might make them "quite resent the strenuous sharpness which is so liable to intrude into the real thing",¹⁰⁴ was, in turn, shaping Gowing's thinking on the reception of the original work of art in such circumstances. Even, therefore, if he was not directly aware of Benjamin's theories, and though he does not use the term "aura", he was working through the manifestation of Benjamin's constructs, as he was experiencing them for himself. Benjamin's propositions on the materiality and history that are inherent in an art work and his concept of a painting's aura, as an emanation of its physical, cultural and social history are clearly embodied in Gowing's essays. Perhaps it can be argued that, for Gowing, the concept of the aura of the work of art seemed to generate a far more complicated and personal chain of associations and reactions than Benjamin lays out in his essay. Gowing's concerns were those of an artist trying to understand his own responses to the multi-faceted, multi-layered, physical and

¹⁰³ Forge, interview by Courtney, Part 13, Track 7, 1 August 1995, National Life Stories: Artists' Lives, British Library Sounds.

¹⁰⁴ Gowing, "Notebook-III," 152.

philosophical agency of a work of art constructed by the human hand and mind. Gowing's ideas and propositions remained distinctly within the play of relationships between the original art work and the reproduction in the realm of the static image.

It was, therefore, Gowing's experience as an artist, of the war-time absence of the Old Master works and his reminder, through his re-acquaintance with them, of their renewed impact, which he would carry with him to Newcastle. For him, a city three hundred miles from the National Gallery, with its students and public not briefly, but constantly deprived of an acquaintance with such works, the empty walls of the Hatton Gallery offered the opportunity to recreate the experience, albeit in microcosm. As soon as he was able, Gowing was to use what resources he could muster to collect and display original Old Master works, in order to make accessible those many complex relationships and sensations which he so valued but found so perplexing as an artist and which he had been exploring in his "From a Painter's Notebooks". In this way, the academic and wider community, so far removed from London, might too be able to experience "the process of coming to terms, slowly and together, with the past and with oneself."¹⁰⁵

3.7. In conclusion

I advocate that Gowing's "From a Painter's Notebook" essays evidence how the discipline of "looking and learning to look", fostered early in his life by his teacher, Feild and his mentors at the Euston Road School, was the foundation for his relationship with works of art and for his role as a scholar and educator in facilitating this discipline in others. His writings clearly demonstrate how his own attempts and those of others, to represent and rationalise art through text and image, sustained, bemused and frustrated him. Gowing's own use of language throughout the essays, evokes the emotion and enthusiasm in which he invests his subject matter and lines of enquiry and which, I propose, underlie all his activities. The essays therefore provide a valuable compendium of Gowing's ideas on aesthetics and the condition of contemporary art with which to inform an understanding of the pedagogy he encouraged and facilitated as Professor of Fine Art at King's College.

¹⁰⁵ Ibid., 153.

I conclude that Gowing's ambition in creating the art collection for the Hatton Gallery was one of several means of making the experiences and modes of thinking about art works he so valued, accessible to others. As Gowing explained in his 1983 exhibition catalogue, he was "by temperament [...] greedy to share any engagement with painting that others enjoy."¹⁰⁶ The Fine Art Department of King's College was to provide the opportunity for him to share his own passion and enthusiasm and develop a pedagogy where artists could be inspired by and learn from the past in the contemporary context in an environment where the Old Masters could co-exist alongside those of the present.

In the following chapters I will explore, in detail, how Gowing went on to develop the ideas that have been discussed in this chapter into the pedagogic practice of the Fine Art Department of King's College, in which, for Gowing, the formation of the art collection played an integral part.

¹⁰⁶ Gowing, "Catalogue," in *Lawrence Gowing*, 1983, 30.

Chapter 4. “An Art School Run to my Liking”

Lawrence Gowing joined the Fine Art Department in the Spring Term of 1948.¹ The correspondence between him and the Rector, Lord Eustace Percy and the minutes of the Sub-Faculty of Fine Art, Architecture and Town and Country Planning record his early activities. They indicate that he was focusing on the work that his predecessor Robin Darwin, had started but which had been postponed on his departure, pending the appointment of his successor. In this respect, Gowing’s situation differed from those of Darwin and Darwin’s own predecessors, especially Dickey. Both Dickey and Darwin had taken on the professorship following the death of its long-serving former holders, Hatton and Mainds, while in service. They had both inherited an institution that had been fashioned over many years by the character of that professor and his very particular relationship with the Art School’s governing body, including the steering of the School through the trauma of war.

This chapter focuses on Gowing’s work in his first years in the Fine Art Department. It charts his work developing the teaching of art history and his complementary work in organising the exhibition programme for the Hatton Gallery, which he undertook soon into his tenure. This chapter particularly focuses on a number of the early exhibitions that Gowing created for the Hatton Gallery and which, I would argue, are precursor activities and important signifiers for Gowing’s decision to create a collection of artworks for the Hatton Gallery.

4.1. The “fateful meeting”

In contrast to Dickey and Darwin, Gowing was stepping into a role that Darwin had only just started to make his own within the institution of King’s College and its relatively new governing structures that had come into being in 1937. Darwin had initiated a blueprint for change, which was now waiting on Gowing’s arrival. Perhaps Gowing’s “fateful meeting”² in 1947 with Darwin on a bus, which brought about Gowing’s appointment, was simply the confirmation for Darwin of the type of person he had in mind as his replacement. This would be someone who would continue the

¹ Frances Partridge and Julia Strachey, *Julia: A Portrait of Julie Strachey* (London: Phoenix, 2000), 208.

² Gowing, “Catalogue,” in *Lawrence Gowing*, (London: Arts Council of Great Britain, 1983), 30.

transformation that he had set in motion in an undergraduate course in the provinces, before being called away to reinvigorate the nation's postgraduate design education in the capital. Gowing does not give any detail of the conversation that took place on the bus, which he recounts in the catalogue for his 1983 exhibition but he writes, as a prelude to the chance encounter, "I often wondered how it would be to work in an art school run to my liking."³ When he heard from Darwin that Newcastle was looking for his successor, it is easy to picture, based both on Gowing's own and others' accounts of his personality,⁴ how he talked himself into an interview for the post by enthusiastically describing how he would get involved "in every imaginable branch of the business [...] with no thought of a limit to what [he] could do."⁵

Gowing's "From a Painter's Notebook" essays, discussed in the previous chapter, provide a strong insight into his theories and musings on art and artists – predominantly on painters and painting. I regard these formulations as the blueprint that he carried with him to Newcastle to build his vision of an art school "run to [his] liking."⁶ He would have known that he could build on the Art School's strong and sound foundations that had been laid by the ethos of the university institution, the governance of the Art Committee and previous professors, if perhaps somewhat dislodged by Darwin's reforming zeal. He would have also been very aware of the potential that the physical fabric of the building provided, with its own "rather beautiful little gallery"⁷ situated at the heart of the university campus and in an industrial northern city, which was, in his assessment, inadequately provided with art. It was, therefore inevitable that Gowing would have eagerly taken up the work that Darwin had left behind him in reforming the Art School syllabus and its pedagogic offer. For Gowing, however, Darwin's desire to redress the balance between the predominance

³ Ibid.

⁴ On 23 January 1953, the University Newspaper, *King's Courier*, published a profile on "Professor Gowing" on page 4. The author, William Bent Pitman (most likely Quentin Bell writing under a pseudonym) describes how "[he] took to administration as a terrier takes to rats, flinging himself into the business with enormous enjoyment. [...] He is, in truth, irrepressible, unpredictable and pretty nearly inexhaustible. He lives at high speed." Further evidence of Gowing's irrepressible energy is found in John Russell's obituary of Gowing, "Sir Lawrence Gowing, a Painter, Writer, Curator and Teacher, 72," *New York Times*, 7 February 1991, 25. He states how, in his art school career "he was able to satisfy a passion for involvement in every aspect of the educational process" and how, in his role as a museum and gallery trustee "[h]is delight in being everywhere and doing everything was evident".

⁵ Gowing, "Catalogue" in *Lawrence Gowing*, 31.

⁶ Ibid.

⁷ Gowing to Edward Marsh, 19 May 1952, *Edward Marsh Collection* 19 January-28 February 1953, Exhibition File, HGA, NU, NUT.

of art history over creative practice needed recalibrating. As he had already set out in his “From a Painter’s Notebook” essays, for Gowing, understanding the history of a painting and the cultural and social environment of its maker was a vital part of the whole of an artist’s education and formation as a creative practitioner. He may also have already been thinking about how he could recreate his experiences in the National Gallery, albeit in microcosm, in the Hatton Gallery. This intention, which he initially achieved through temporary loan exhibitions, was soon to develop into the dream of the University’s own permanent art collection.

4.2. “A new sort of art school”

How Gowing planned to run his art school is borne out by his own appraisal of his purpose and influence as an art educator in later commentary. In January 1965, Gowing stated in an interview with *The Tatler* about his time at Newcastle that “There I attempted to organize a new sort of art school in which practice and history would receive equal prominence.”⁸ He then went on to say, “As it turned out, this conception became popularly accepted soon after. It is the pattern to which the new Dip. Ed. (sic) schools now approximate.”⁹ Another article of the same month, in the *Illustrated London News*, reported on the move of the Chelsea School of Art into its new purpose-built Manresa Road premises under Gowing’s principalship and described the syllabus. It explained how Gowing had “continued with the policy adopted when he was Professor of Fine Art at the University of Durham, of combining the practice of painting with the study of art history. Painting must not be treated in isolation.”¹⁰ Gowing certainly did not hesitate in shaping this policy at the earliest opportunity, in his new role as Professor of Fine Art in Newcastle.

By the time Gowing arrived at Newcastle, a number of Darwin’s recommendations had already been approved within his short tenure and had been published in the King’s College Handbook.¹¹ Within the General Studies Degree, Fine Art had been

⁸ “Painter at Home,” *The Tatler*, 13 January 1965, 69.

⁹ Ibid. The term “Dip. Ed” is very likely to be an inaccuracy made by a mis-hearing or misunderstanding of the term, “Dip AD” by the unattributed interviewer. This was the Diploma in Art and Design, which was introduced through the 1960 Coldstream Report. The report’s recommendations brought about the termination of the vocationally oriented National Diploma in Design (the NDD) and introduced the Dip AD – a degree level course that included compulsory study of literary humanities and art history.

¹⁰ “Art School’s New Building,” *The Illustrated London News*, 23 January 1965, 28.

¹¹ Fine Art, Section M, King’s College Handbook 1947-1948, NUA/1/5/1.

removed as an examined subject and replaced by History of Art and Architecture. In the Fine Art Prospectus the syllabus options had been substantially refined and streamlined; the four-year full-time Diploma had been abolished and the full-time, four-year King's College Certificate was now only available for part-time and occasional students.¹² The Fine Art Degree had become a pass degree or honours degree of four or five-year's duration respectively. The weighty academicism of the long-standing degree syllabus, which had included examinations in the general history of art and architecture and the critical and historical analysis of a specialist art subject, as well as in ancient or modern history and proficiency in a modern foreign language, had been rebalanced towards assessment of creative and practical ability.¹³ A student could now gain a pass degree on their successful submission of a dissertation of up to 10,000 words on an approved subject and the presentation of six or more works undertaken during their course. The Honours award was dependent on the student continuing in advanced study and practice for a fifth year, either at the University or under other approved conditions.¹⁴ Students also had the option of entering for the national Intermediate Examination in Arts and Crafts and for the National Diploma in Design (NDD), which had been introduced in 1946, and for the Art Teachers Diploma.¹⁵

4.3. "A source of enjoyment, and one which can yield pleasures"

Gowing soon took up Darwin's reforming baton. He attended his first meeting of the Sub-Faculty of Fine Art, Architecture and Town and Country Planning on 23 April

¹² Ibid.

¹³ The King's College Handbook for 1946-1947 sets out the contents of the Final Honours Degree exam as it stood on Darwin's arrival. It comprised of two papers on the General History of Art, one paper on the General History of Art on a specific branch of Art – either Painting, Sculpture, Crafts and Manufactures or Engraving and Printing. There were also two papers on a phase, period or subject chosen from the above subjects and treated historically and critically or a dissertation and one paper on the General History of Sculpture. The practical examination consisted of two exercises in the chosen subject, one of those being a composition involving the figure, with a 25-hour time limit for each. The syllabus in this handbook differs little from that set out in the Armstrong College, King Edward VII School of Art Prospectus 1936-1937. (Available only in an unaccessioned photocopy).

¹⁴ Fine Art, Section M, King's College Handbook 1947-1948, NUA/1/5/1. The nature of the Honours degree in this period is unclear, as the prospectus seems to contradict the Planning Committee records. Further detailed analysis of the evolution of the course at this period would be required to clarify the situation.

¹⁵ The Intermediate Examination in Art and Crafts replaced the national Drawing Examination, which had tested students in Drawing from Life, Drawing and Painting from Memory and Knowledge, Anatomy and Architecture, Drawing from the Cast and Perspective. The one qualification of the National Diploma in Design superseded the four Examinations in Industrial Design, Illustration, Painting and Modelling which students would have worked on for another two years after their Drawing Examination.

1948, at which the entrance examinations for the syllabus in Fine Art and the regulations for the Degree of BA with Honours were discussed.¹⁶ In May he turned his attention to the Art History syllabus which, it seems, Darwin had not satisfactorily attended to in relation to Fine Art. This is not surprising, taking into account Darwin's determination to focus on the value of the students' creative and practical skills rather than their academic achievements.

Gowing had analysed the existing art history provision in the Fine Art Department and had found it wanting, particularly in comparison to the teaching prescribed for the Architecture and General Studies Degree students, which, it seems, the Fine Art staff had to prepare and deliver separately to those in Fine Art. He set out his criticisms in a confidential report to the staff of the Department.¹⁷ He had identified that the students received "no general consecutive outline of the history of European Art."¹⁸ He pointed out that they were, in this respect, at a disadvantage to the Architecture students and the General Degree course students. These courses did include this type of art historical survey so that by the end of their studies these students would have received an education in the history of art from prehistoric times to the present day, including lectures in art theory in the Philosophy Department.¹⁹ Gowing was also concerned about how the Fine Art syllabus was planned. This was because, in their third year, which he suggested was, "perhaps, the best year in the students' career",²⁰ the Fine Art students did not get enough individual tutorial attention "which could open to them the more exciting prospects of historical study".²¹ This, Gowing believed, left them unprepared for the independent work needed to produce their dissertation.

¹⁶ Minutes of the Sub-Faculty of Fine Art, Architecture and Town and Country Planning 1946–1953, NUA/TV440 00-1104/00-1106, NUSpeColl, NURL, NUT, 29-30.

¹⁷ Gowing, Confidential report to staff on proposals for alterations in the internal arrangements of the department, May 1948, EPartScF (1942-51), NUA/FRAS 00-2471B. This report runs to seven single sided sheets of foolscap paper, with an introduction and sections under headings Note B to Note E.

¹⁸ Ibid., Note B, Historical Work

¹⁹ The Architecture and General Studies Degree courses in art history covered a general history of architecture, classical architecture, Renaissance architecture, from prehistoric times to the close of the Middle Ages, European painting and sculpture from the close of the Middle Ages to the beginning of the Baroque movement and European art from the beginning of the Baroque period to the present day. Minutes of the Sub-Faculty of Fine Art, 16 January 1948, NUA/TV440 00-1104/00-1106,

²⁰ Gowing, Confidential Report, Note B, EPartScF (1942-51).

²¹ Ibid.

Gowing laid out, in the remainder of this section of his report, his proposals for the course structure in Art History, which was designed to accommodate all three degree subjects: Fine Art, Architecture and General Studies.²² It clearly reflected his admiration for the approach of the scholars of the Warburg and Courtauld Institute and his respect for artists' opinions on art, which I introduced in the previous chapter. He described how the first year should cover ancient art with special treatment given to primitive and oriental art and in illustrating its influence on European civilization. The course would not have to be strictly chronological and a painter, sculptor, designer or architect could deliver the lectures on their specific media, replacing the existing general lectures.

The second year was to provide an historical introduction to European art since 1300, shared between and delivered by staff with their specialist knowledge so that they had more time to prepare and deal with those subjects "to their satisfaction."²³ In their third year, students, supported by their tutors, would undertake more independent, specialised and detailed study of a selected century. Time would be allocated to lectures, which might deal with individual artists and "the particular hobby horses of the lecturers, with special reference to developments from 1600."²⁴ However, very significant for the subject of this thesis, was Gowing's recommendation that, just as important as the lectures would be "Tutorials, reading and looking at pictures."²⁵ I would argue that, as Gowing was setting out these four foundations for an intellectually stimulating and engaging approach to art history he was already considering how he might facilitate students finding pictures to look at in a region with little access to the type of paintings the art history syllabus covered. Equally pertinent was his concluding statement on the status of Art History within the Department and how he was going to manage it within the course curriculum:

I should be sorry if it were thought that I suggest this scheme out of a regard for academic propriety. I do not regard historical study either as the most important or as the most academically exacting part of our syllabus. I am interested in it

²² The document also covers classroom arrangements for each of the four-year degree in Note C, proposals for amendments to entrance examinations and subjects for examination in the BA Fine Art Degree, Note D, and a timetable for implementation, Note E.

²³ Gowing, Confidential Report, May 1948, Note B, 2nd year work, EPArScF (1942-51).

²⁴ *Ibid.*, Note B, 3rd year work.

²⁵ *Ibid.*

simply as a source of enjoyment, and one which can yield pleasures mercifully free of the anxieties which vex and fertilise creative work. The other side of our syllabus, the provision of potential artists with the technical equipment they need, is by far the more difficult and the more significant.²⁶

Gowing was speaking from the perspective of an artist who personally understood the intellectual challenges of making art and who sought and gained pleasure and solace from immersing himself in the work of others. Creating an art history curriculum that provided the opportunities for his students to do the same, although the students may not have quite seen it that way,²⁷ was one strand of this endeavour. Providing the opportunity for students to have this source of enjoyment at close hand, so that they could look at the same time as they learned, became the other imperative.

4.4. “The eclipse was temporary” - The Hatton Gallery, 1947-1950

One available means of making art works accessible to the students was by bringing ready-made collections to the Department. The Hatton Gallery provided the purpose-built amenity and its history as an art exhibition venue for the University and the City. Having such a gallery space to hand, a few steps across the Art Department’s atrium from Gowing’s office, must have fired his imagination for its potential, not just as a host for touring shows of collections curated by others but as a space to personally curate exhibitions to show the good painting of the Old Masters. The Hatton Gallery also provided Gowing with the opportunity to facilitate for others, his own experience of the “the raw, indigestible personal utterance”²⁸ when confronted by an original work of art.

As discussed in Chapter 2, Darwin, on his arrival in 1946, had intended to reclaim the Hatton Gallery for the Art School, revitalising the space with a list of eighteen exhibitions to run over the following two years. His planned inaugural event for the

²⁶ Ibid.

²⁷ John A Walker, in his memoir of his time as a student in the Fine Art Department between 1956 and 1961, *Learning to Paint: A British Student and Art School 1956-61* (London: Institute of Artology, 2003), 24, describes the resulting art history course as “a detailed and rather remorseless chronological survey of the whole history of Western Art and Architecture from Ancient Egypt to post-impressionism.”

²⁸ Gowing, “Notebook–III”, 152.

re-launch of the programme, a show of *Contemporary Scottish Paintings*, in October to November 1946, took place, followed in February 1947 by *Britain Can Make It*, a demonstration of industrial design that would have been close to Darwin's heart.²⁹ These were, however, to be the only two of his programme that came to fruition in his short time at Newcastle. There are no recorded exhibitions during the remainder of 1947 or 1948, [see *Appendix B Exhibition Programme*]. It may be that there were exhibitions, but their records were contained in the many that were disposed of prior to 1950.³⁰ It may equally be the case that no exhibitions, other than those organised for the students and staff, did take place, due to the lack of opportunity to organise further events during Darwin's busy and short-lived time in the Department.

It seems that Gowing, like Darwin, took little time in putting his mind to improving the facilities of the Hatton Gallery and putting in place his own exhibition programme. By mid-March 1948, he had been proposing the installation of fluorescent lighting, confirmed in a letter to Percy, about the anticipated costs of this work.³¹ The exhibition records indicate that Gowing chose to introduce a new programme, supported by his abundant ambition and access to departmental funds of £30 (a current value of around £1,000), per exhibition.³² From January 1949 the Hatton Gallery Archive charts the exhibition programme, with new exhibitions which took place on an almost monthly basis [see *Appendix B Exhibition Programme*] which clearly bear the stamp of Gowing's own preoccupations, traced back to his "From a Painter's Notebook" essays. There were exhibitions of Constable, Collections of Dutch, British and European Old Masters, interspersed by contemporary masters, such as Picasso and Klee, and his own painting tutor, Victor Pasmore. This programme continued throughout the time that Gowing was absent from the Department undergoing sanatorium treated for Tuberculosis (TB).³³ For the

²⁹ "Britain Can Make It" was a student show including exhibits from the London exhibition and glass exhibits made on the North East Trading Estate (the Team Valley Trading Estate, Gateshead).

³⁰ Anthony Parton, Keeper of the Hatton Gallery Collection, wrote to Dhr H van Baarle, Utrecht, on 27 April 1994, in reference to the Cook Collection exhibition of 22 May-14 June 1950, "I happen to know that in 1950 the University authorities here at Newcastle destroyed a great many of the Hatton Gallery files and I thought that we may not have the file on the Cook Exhibition! However, you are in luck! The Cook ExF is the oldest that we have and it took a great deal of unearthing!" Cook Collection ExF, HGA.

³¹ Gowing to Lord Eustace Percy, 20 March 1948, EP ArtScF (1942-51), NUA/FRAS 00-2471B.

³² Gowing to Gabriel White, The Arts Council of Great Britain, 20 November 1950, *Pictures from Collections in Northumberland* 8 May-15 June 1951 ExF, HGA.

³³ According to Partridge in *Julia*, Gowing was diagnosed with TB in the winter term of 1948 and sent for treatment in a sanatorium for about nine months. Gowing was present at the King's College Sub-

remainder of 1949 the programme ran under the management of painting lecturer, Roger de Grey. In his absence, Gowing may have been recuperating but he was not resting, as he used the time to contribute a letter to *The Burlington Magazine*³⁴ and complete his book on Vermeer.³⁵ This book, published in 1952, was to establish his reputation as an art historian and, en route, may have helped gain him open entry into the environment which supported his collecting career, which will be discussed in Chapter 6. In January 1953, in a profile of “Professor Gowing” in the College newspaper, *King’s Courier*, William Bent Pitman describes the book as “profound and profoundly audacious”³⁶ and provides an assessment of Gowing’s character and his achievement in the book’s publication:

As might be expected in an artist who is also very much an intellectual, he delights in the theory and in the history of art. In his recently published study of the work of Vermeer he has established himself as a scholar and, what is rarer, as a scholar with an intuitive understanding of his subject.³⁷

The *King’s Courier* profile also states, of his absence from the Department for health reasons, and then his return, “The eclipse was temporary: he reappeared refreshed, restored and more prolific than ever. He is, in truth irrepressible, unpredictable and pretty nearly inexhaustible. He lives at high speed.”³⁸ This assessment of Gowing is evidenced by his ensuing activities.

4.5. “Ferreting about in Northumberland Country Houses” - The Hatton Gallery, 1950-1951

From the end of March 1950, Gowing was back in the Department and, together with Roger de Grey and the Department’s art historian, Ralph Holland (1917-2012), he was developing an exhibition with the City of Newcastle for the Festival of Britain.³⁹

Faculty meeting in January 1949 but then absent until his apologies were recorded in May 1950. His presence was recorded in October 1950. In his absence Leonard Evetts, Diana Metford Lall and Murray McCheyne regularly attended the meetings.

³⁴ Gowing, “Paul Gauguin,” *The Burlington Magazine* 91, no.561 (Dec 1949): 354.

³⁵ Gowing, *Vermeer* (London: Faber and Faber.1952).

³⁶ William Bent Pitman, “Profile Professor Gowing,” *King’s Courier*, 23 January 1953, 4.

³⁷ *Ibid.*

³⁸ *Ibid.*

³⁹ *Pictures from Collections in Northumberland* 8 May-15 June 1951 ExF, HGA.

Gowing successfully gained the financial support of the Arts Council of Great Britain to cover the additional costs incurred above the usual £30 that would normally have been spent from the Departmental Grant.⁴⁰ Gowing proposed an exhibition that would bring out from and showcase the European masterpieces of Northumberland's country houses and castles. For Gowing this entailed "[f]erretting about in Northumberland country houses",⁴¹ and engaging with their owners, including various peers of the realm, to persuade them to loan their works. Some of the works had not been seen outside of their drawing rooms and libraries and many were attributed Old Masters, or with Gowing's ensuing interventions, were to become so.⁴² Gowing travelled around Northumberland surveying fifteen collections and choosing from the works on offer, calling on the expert assistance of the Director of the Scottish National Gallery, Ellis Kirkham Waterhouse (1905-1985), to produce the information for the catalogue, which Ralph Holland then compiled. The resulting exhibition, *Pictures from Collections in Northumberland*, took place a year later, from 8 May-15 June 1951 [see *Appendix B Exhibition Programme*]. Gowing summarised its contents in a letter to the Arts Council, emphasising the find of which he was particularly proud and excited:

The outstanding discoveries are a decoration for Vauxhall Gardens which is certainly by Hogarth himself (from Callally Castle) and a full length portrait by Sir Joshua Reynolds (from Swinburne Castle). The exhibition also includes hitherto unpublished paintings by Bonnington, Claude, Giulio Romano, Gainsborough and Jan Baptiste Wennix, as well as fine works by Rembrandt, Canaletto, Annibale Carracci, van Gogh, Hobbema, Gainsborough, van Gogh, Pieter de Hooch and van Steen.⁴³

The large amount of organisation required in bringing this exhibition to fruition is evidenced in the extensive correspondence and number of correspondents in the

⁴⁰ Ibid., Gowing, to Gabriel White, 20 November 1950.

⁴¹ Gowing to Kenneth Clark, 16 April 1951, Kenneth Clark Correspondence, Tate Gallery Archives 8812.1.2.2581/3, Tate Gallery, London.

⁴² Gowing to Philip James, The Arts Council, 3 May 1951, *Pictures from Collections in Northumberland* ExF.

⁴³ Ibid. The portrait is of Mrs Elizabeth Riddell, now in the Laing Art Gallery, NUT. Ellis Waterhouse, as an expert on Reynolds, was the facilitating agent in confirming its authenticity. His review, "Exhibitions of Old Masters at Newcastle, York and Perth," *The Burlington Magazine* 93 no.581 (Aug. 1951): 261-262, provides detail of Gowing's achievements in adding to the knowledge of these collections.

Exhibition File. It also demonstrates the connections he was building up with the owners of these paintings, such as Hugh Algernon Percy (1914-1988), the 10th Duke of Northumberland, at Alwick Castle, Major Browne at Callally Castle, Viscount Allendale of Bywell and the owner of Swinburne Castle, John Charles Riddell.

The role that the King's College Rector, Lord Eustace Percy, played in supporting "this University centre of Fine Art"⁴⁴ in this and future projects should not be underestimated or overlooked. As the uncle of Hugh Algernon Percy and the uncle-in-law of the Earl of Ellesmere, Percy introduced and advocated Gowing to his family connections as "an efficient and reliable person"⁴⁵ and the Hatton Gallery as a suitable venue for the proposed project. This endorsement helped open up networks that would prove advantageous to both Gowing and the Fine Art Department for many years. Gowing successfully fostered these networks, enamouring the potential lenders with his extensive art knowledge and his own access to experts such as Ernst Gombrich, who assisted in trying to assign attributions to the paintings in their possession.⁴⁶ Gowing's efforts in cultivating the confidence of the Northumberland lords and landed gentry, with the advice he provided and the care he personally took in the presentation of their works, through their cleaning and re-framing, brought additional results for the Fine Art Department.⁴⁷ After the exhibition, five of the works, the Reynolds *Portrait of Elizabeth Riddell*, a *Head of Christ* attributed to Jan Van Eyck in the care of the Swinburne Trustees, the Duke of Northumberland's *Allegory* by Giulio Romano and a Giottesque panel, and a Gainsborough *Portrait of Sir John Swinburne* belonging to Lady Swinburne, remained in the building on long term loan.⁴⁸ They were displayed in the library and elsewhere in the Department, intended for the pleasure and benefit of the students and staff, and to the relief of their owners, who Gowing had convinced that their possessions were in a safer place hanging in his art school than in their cold, damp, dusty and, in the case of Swinburne Castle, unoccupied houses.⁴⁹ The academic speculation and interest that some of the works were attracting would also have pleased some of these owners, in

⁴⁴ Percy to the Earl of Ellesmere, 21 October 1950, EPartScF (1942-51), NUA/FRAS 00-2471B.

⁴⁵ Percy to the Duke of Northumberland, 21 October 1950, EPartScF (1942-51).

⁴⁶ Gowing to Northumberland, 5 April 1951, *Pictures from Collections in Northumberland* ExF, HGA.

⁴⁷ Gowing to John Charles Riddell, 25 May 1951, *Pictures from Collections in Northumberland* ExF.

⁴⁸ Gowing to the Bursar, King's College, 19 June 1951, *Pictures from Collections in Northumberland* ExF.

⁴⁹ Gowing to Riddell, 25 May 25 1951, *Pictures from Collections in Northumberland* ExF.

the face of their crumbling estates.

Gowing must have been pleased that Waterhouse considered the exhibition and the additional knowledge it had brought to the art world was worthy of its inclusion, with similar Festival of Britain celebrations, in a review he wrote in *The Burlington Magazine*. Waterhouse described the works which were particularly worthy of attention; Hogarth's painting for the Vauxhall decorations, he wrote, "raises so many interesting questions that publication must wait until Professor Gowing can deal with it himself at the length it deserves."⁵⁰ Gowing did deal with it and went on to publish an extensive essay, "Hogarth, Hayman and the Vauxhall Decorations," in *The Burlington Magazine* in 1953.⁵¹ Far from isolating him from the connoisseurial networks that he had begun to forge in London in the 1940s, Gowing's role as the Professor of Fine Art at King's College was opening up to him a region which provided rich opportunities to extend his connections and exert his influence and to run, not only an art school but also an art gallery, to his liking. The Fine Art Department, the North East and his own career were all to be the beneficiaries.

Between Gowing's initial proposals for this exhibition and its manifestation, the Hatton Gallery had hosted a number of loan exhibitions from individual collectors: including modern works from the collection of Dr Roland of the dealers, Roland, Browse and Delbanco and old master paintings from the Sir Francis Cook Collection and from the Del Monte Collection, [see *Appendix B Exhibition Programme*]. The latter two had been organised via the Art Exhibitions Bureau, with the Cook Collection being particularly noteworthy. This, I would argue, is because it may provide the proposition for Gowing's future collecting strategy, in the absence of any other definitive information.

4.6. "The pictures look very fine in the Hatton Gallery" - The Cook Collection Exhibition, 1950

In May to June 1950 the Hatton Gallery hosted the seventh selection of the Cook Collection, which had been organised by Roger de Grey during Gowing's absence.

⁵⁰ Ellis Waterhouse, "Exhibitions of Old Masters at Newcastle, York and Perth," *The Burlington Magazine* 93 no.581 (Aug. 1951): 261-262.

⁵¹ Gowing, "Hogarth, Hayman and the Vauxhall Decorations," *The Burlington Magazine* 95 no.598 (Jan 1953): 1-17+19.

The Cook Collection was the result of the eclectic collecting habits of Sir Francis Cook (1817-1901) and his grandson, Sir Herbert Cook (1868-1951). Selections of work from the collection, which at the time was situated in Doughty House, Richmond upon Thames, were managed and circulated by the Art Exhibitions Bureau, providing art lovers around the country with the opportunity to enjoy the many masterpieces that were contained in each group of works. The methods by which the Cook collection had been formed, “that it was not [Francis Cook’s] ambition to assemble a choice set of masterpieces, but rather an encyclopaedic collection to rival the breadth and depth of the public galleries of England and Europe”⁵² may have appealed to Gowing.

Correspondence in the Cook Collection and the Del Monte Collection ExF, another group of Old Master Works which Gowing was in the process of organising through the Bureau, indicates that Gowing and de Grey were very keen to host other selections from the Cook Collection, which they had missed out on. While the Cook Collection was on show, Gowing wrote to the Bureau with the plea “The pictures look very fine in the Hatton Gallery; what a pity that we have not been able to show any of the earlier selections! I suppose there is no chance of making a special arrangement with the Trustees in our case?”⁵³ The display of the Cook Collection also opened up the exciting use of colour photography to the Department, most probably facilitated by the King’s College’s Photography services, which so enthused Gowing that he wrote to Kenneth Clark about it:

We are very excited as we’ve at last started to make really fine coloured slides here, which could transform the teaching of art and art history. (We’re beginning with a group of Cook pictures which we have here, and I’m never going to look at any other reproduction but our own again.)⁵⁴

⁵² Elon Danziger, “The Cook Collection, Its Founder and its Inheritors,” *The Burlington Magazine* 146 no. 1216 Collectors and Patrons (July 2004): 444-458. This is an extensive article which describes the Collection’s history and future break up to furnish major worldwide art collections with its now world-renowned masterpieces.

⁵³ Gowing to Mr Chisman, Art Collections Bureau, 31 May 1950, *Cook Collection* 22 May-14 June 1950 ExF, HGA.

⁵⁴ Gowing to Clark, 25 May 1950, Kenneth Clark Correspondence, Tate Gallery Archives 8812.1.2.2577/2, Tate Gallery, London. These colour studies have not yet been traced within the University.

Subsequent attempts were made to arrange for another ‘Special Exhibition’ of the Cook Collection, which was due to be held at Folkestone Museum and Art Gallery from 24 July to 26 August 1950, to come to the Hatton Galley. This, however, was precluded by other exhibition scheduling and the opportunity passed.⁵⁵ What both Gowing and de Grey had to hold on to was the exhibition list for the Folkestone Special Collection,⁵⁶ which included *The Holy Family* by Andrea del Sarto (1486-1531), a *Landscape with Figures* by Salvator Rosa (1615-1673), a *Landscape* by Gaspard Poussin (also known as Gaspard Dughet, 1615-1675) and *Portrait of a Man holding an Astrolabe* by Tintoretto (1594-1665). They could also hold on to the fact that, according to de Grey, the exhibition they had been able to host was “a tremendous success [...] and ha[d] aroused much interest and enthusiasm.”⁵⁷

Having seen how well all these art works from these exhibitions looked in the Hatton Gallery, particularly those amassed by individual connoisseurs, and with a confidence brought about by his reception into the world of art scholarship and the Northumberland country estates, I propose that this was when Gowing decided it was time to start creating its own collection. In January 1951, in a letter that is not recorded in the archives, he set out his vision to Eustace Percy. Percy’s reply, however, is extant:

Thanks for your letter of January 29. I certainly won’t forget about the dream of the Art Collection. I am grateful to you for your particulars, but at the moment I can only promise to keep on my thinking cap.⁵⁸

The existing records do not determine whether the “particulars” Gowing provided were made up of the same arguments that he was to repeat in his letter to the Gulbenkian Foundation in 1958, referred to in the Introduction and in Chapter 2, or whether Gowing was setting out his own dream or the collective dream of the Fine Art Department’s artists and art historians. The records do show, however, that the work of starting the collection did not begin for another eighteen months, having

⁵⁵ Roger de Grey to Alfred Yockney, Director of the Art Exhibitions Bureau, 29 June 1950, *Cook Collection* ExF.

⁵⁶ Yockney to Gowing, 7 June 1950, *Cook Collection* ExF.

⁵⁷ De Grey to S C Kaines Smith, 13 June 1950, *Cook Collection* ExF.

⁵⁸ Percy to Gowing, memo, 30 January 1951, *Poussin-Seven Sacraments* 3 December 1951-8 March 1952 ExF, HGA.

possibly been set aside due to intervening work on the *Collections in Northumberland* exhibition and then the planning for the next project, that of bringing to Newcastle from Edinburgh the major work of Nicolas Poussin (1594-1665), *The Seven Sacraments*.

4.7. “As important an exhibition as it has seen for many years” - The Poussin exhibition of 1952

Percy’s note, quoted above, is stored in the HGA file that charts the planning of the *Seven Sacraments* exhibition, which ran for three months from 3 December 1951 to 8 March 1952. Percy’s reply is the earliest dated correspondence in the file and why it is held here, rather than in that of the *Collections in Northumberland* exhibition, is unclear. The dream of the art collection was, it seems, however held in abeyance while Gowing was occupied in his increasingly ambitious projects to bring masterpieces to the Hatton Gallery through temporary loan exhibitions, in the absence of its own permanent collection.

Once the *Collections in Northumberland* show was on display, Gowing turned his attention to bringing the *Seven Sacraments* from their home on long-term loan at the National Gallery of Scotland to the North of England, to provide the region with “as important an exhibition as it has seen for many years.”⁵⁹ He had mooted this idea with the owner of the paintings, the 5th Lord Ellesmere, brother-in-law of the 10th Duke of Northumberland⁶⁰ a few months earlier, possibly generated through his contact with Waterhouse and the Duke. Gowing planned for the series of paintings to be accompanied by “photographic enlargements of the appropriate drawings”⁶¹ alongside six works from Poussin and his school from the Royal Collections at Windsor. Due to the significance of Poussin to art history and the *Seven Sacraments* within the artist’s oeuvre, Gowing was also planning a preliminary exhibition, which would run through November, to introduce the works to King’s College students, academics and the public. This was intended to whet their appetite for the main show, which would be supported by “a first class series of lectures by various

⁵⁹ Gowing to Lord Ellesmere, 25 May 25 1951, *Poussin* ExF, HGA.

⁶⁰ John Sutherland Egerton (1915-2000), inheritor of the Bridgewater Collection, married Lady Diana Evelyn Percy (1917-1978), the sister of the Duke of Northumberland.

⁶¹ Gowing to Ellesmere 25 May 1951, *Poussin* ExF.

authorities [...] that could later be published in book form.”⁶²

Arrangements for the exhibitions included correspondence between Gowing, Lord Ellesmere, Waterhouse, Rudolf Wittkower (who Gowing addressed as “Rudi”) from the Warburg Institute, Sir Owen Morshead (1893-1977), the Royal Librarian at Windsor Castle and Morshead’s “close friend and colleague”,⁶³ the Director of the King’s Pictures, Anthony Blunt. Blunt, as Director of the Courtauld Institute and Advisor to the National Gallery, held many prestigious roles at the time. He was also an expert on Poussin, an artist in whom he and Gowing shared a mutual interest. Blunt subsequently suggested to Gowing that he might want to exhibit a self-portrait by Poussin, so Gowing corresponded with its owners, Charles and Peter Gimpel of the art dealers, Gimpel Fils. Blunt also accepted Gowing’s request to take part in the lecture series, on 25 January 1952, taking advantage of the short time he spent in Northumberland to visit the art collections in Alnwick Castle and Seaton Delaval Hall. Blunt was already familiar with Kings’ College, having previously presented a Charlton Lecture on Picasso in 1949, [see *Appendix A Charlton Lectures*] and it is evident that by 1951 Gowing regarded Blunt as a respected friend, with whom he discussed art and art collections, but whom he also held in some awe. In his letter to Blunt to confirm the lecture date, Gowing wrote “In your company I always seem to talk hopelessly at random. At our last conversation I confused the Johnson and Widener Collections!”⁶⁴

Gowing’s arrangement of the two exhibitions and the supporting lectures were an overtly pedagogic experiment, planned with the aim of educating the people of the North of England about the significance of Poussin and this series of works in Western Art. Gowing explained his intentions and the innovative approach he was taking in a draft information sheet:

During the coming months the Hatton Gallery will be the scene of an experiment, which is, I think, of considerable interest, to all who are concerned

⁶² Ibid.

⁶³ Owen Morshead to Gowing, 5 October 1951, *Poussin* ExF.

⁶⁴ Gowing to Blunt, 22 October 1951, *Poussin* ExF. Joseph Widener (1871-1943) and John Johnson (1841-1917) were American art collectors whose benefaction helped to found the National Gallery of Art in Washington, DC and Philadelphia Museum of Art respectively.

with Art and Education. We have arranged two exhibitions for this period. These two exhibitions are concerned with a single painter. [...], Nicolas Poussin, and primarily only with a part of his work, the great series of the pictures of the Seven Sacraments, painted for the Sieur de Chantelou.⁶⁵

Gowing had organised the two exhibitions so that the first would provide the preliminary knowledge, through visual and written material, to introduce people to Poussin and enable them to enjoy the intellectual depth of his work. The main exhibition was planned to last for three months so that people would have the time to visit and study the works closely, as art historians would do, giving them the attention Gowing believed they deserved:

Studies of this kind are usually considered to be the province of the professional art historian. We believe that they are of wider interest, and that visitors to the gallery may welcome the chance to consider the history and context of pictures which offer such rich rewards.⁶⁶

The extent to which Gowing wanted to educate and draw the visitors into Poussin's working methods and world is demonstrated by his introduction into the preliminary exhibition of a reconstruction of a model used by Poussin to assist him with his compositions. This was a box that Poussin is recorded to have created to set up the scenes, in the manner of a stage set, with wax figures. These he could drape and arrange and study the lighting and from which he could formulate the design of his large canvases.⁶⁷ [See *Figure 4-1*].

Gowing and the students built the model in the Department following the descriptions given in documents that were displayed alongside. The Department's Master of Painting, Christopher Cornford, who translated extracts from Poussin's letters for the exhibition guide and catalogue, possibly also translated these documents from the source texts. The model also appears to have contributed to Blunt's knowledge of his own prime subject of study as he referred to the reconstruction in his subsequent

⁶⁵ *Poussin* ExF, HGA.

⁶⁶ Draft Information Sheet/standard letter to education institutions, *Poussin* ExF.

⁶⁷ *N Poussin* (Newcastle upon Tyne: Hatton Gallery, 1951), 26-27. Two catalogues were produced for the exhibitions, this is the larger, 53 page catalogue detailing all the exhibits.

book on Poussin.⁶⁸ This small element of the exhibition is a further intriguing glimpse into how Gowing wanted to educate people and help himself understand how the Old Masters created their masterworks from many viewpoints, including following contemporary accounts of the artist's methods of making to reconstruct aspects of the artist's practice.

Gowing had thought through how the presence of such an important group of works could be used to the best advantage of the public, whether as individuals or organised parties. The catalogue, as a guide to the exhibits, formed an integral part of the experience of the two exhibitions, such that, for the public, entrance to the exhibition was through the purchase of the catalogue only. There was a concession for schools and other groups, who would be admitted on the pre-purchase of a catalogue at the cost of one shilling (a current value of around £1.50), with Gowing's expectation that the party's leader would familiarise themselves with its content before the visit. Gowing, it seems, was aiming to encourage an approach to art that was an inherent part of his pedagogic and artistic practice and his way of life – looking deeper into and learning more about an art work through an understanding of its cultural, social and psychological context. His Poussin project offered the opportunity for visitors to prepare themselves to be confronted by a series of art works in which they could indulge themselves beyond the cursory glance.

Gowing's approach to exhibiting the *Seven Sacraments*, with "photographic enlargements of the associated drawings"⁶⁹ and model reconstructions, suggests that the environment of experimentation existed in the Department, prompted by Gowing and supported by the research ethos of the university institution, prior to Richard Hamilton and Victor Pasmore's arrival two years later. Hamilton and Pasmore may not have been overtly aware of any expectation for experiment and investigation, and Gowing may not have set out a conscious departmental drive towards this attitude; I would argue, however, that Gowing's own compulsion to understand the creative

⁶⁸ See Avigdor Arikha, "On Nicolas Poussin's Rape of the Sabines (*the Louvre Version*) and Later Work," in *On Depiction, Selected Writings on Art 1965-94* (London: Bellew, 1995) for further research into Poussin's use of lay figures and a box, which is now thought to have been in the form of a peep show. The book includes a reference to Gowing's reconstruction as related to the author by Blunt, 78, note 40. Arikha refers to Anthony Blunt's reproduction of Gowing's model on page 243 of Blunt's book, *Nicolas Poussin* (London, 1967).

⁶⁹ Gowing to Lord Ellesmere, 26 May 1951, *Poussin* ExF. HGA.

process within its technological and social milieu set out a prototype for the innovations in pedagogy and practice that were to follow.

Gowing may not have predicted the outcome of the combination of Hamilton and Pasmore's joint quests and individual pursuits in analysing the roots of creative practice through image and exhibition making but he had laid the groundwork for a regime of enquiry and curiosity which fostered them. This ethos of research and experiment was to manifest itself in Hamilton and Pasmore's development of the Basic Course and their collaboration on the installation, *an Exhibit* and *An Exhibit II*, in Hamilton's exhibition *Man, Machine and Motion* and his reconstruction of Marcel Duchamp's *The Bride Stripped Bare by her Bachelors, Even, (The Large Glass, 1915-1923)*. 1965-1966, in the Fine Art Department.

4.8. 1952 - The Prelude to the Beginning of the Hatton Gallery Collection

The spring and summer programme of 1952 which followed the Poussin exhibition, was made up mainly of circulating exhibitions, from the V&A, the Arts Council and then the Fine Art Student Summer Exhibition. All of these required planning and organising but not to the same extent as the Poussin exhibition. This may have provided the breathing space for Gowing to start thinking again about creating the Hatton Gallery's own collection. With funds which had now been identified for the purpose and mindful of the loan exhibitions which he and his colleagues had successfully hosted or generated and, I propose, the one, from the Cook Collection, which had slipped from his grasp, in the summer of 1952 Gowing started working to make the dream of the art collection a reality.

4.9. In conclusion

This chapter identifies how Gowing's serendipitous meeting with Darwin on a London bus provided him with the unexpected opportunity to formulate many of the ideas he had been working through in his "From a Painter's Notebook" essays. In his redesign of the Art History curriculum and the means by which it was to be delivered, in tandem with the ambitious exhibition programme he developed for the Hatton Gallery, Gowing was to set the Fine Art Department on a course of experimental and innovative pedagogy in both the teaching of art practice and art history. This chapter has demonstrated how he built on the existing foundations of the Department's

integrated teaching of art history and art practice to create a curriculum in which the art history syllabus was designed to be a relevant and engaging support for contemporary art practice. Within a university Art Department in which intellectual application was demanded to successfully fulfil the course requirements, Gowing aimed to create a stimulating environment where curiosity and enquiry was facilitated to support the challenges of the students' developing practice but where learning about the art of the past could also be a source of pleasure.

Gowing used the Hatton Gallery as a vehicle to pursue both his professional and his personal ambitions to share the emotional and intellectual appreciation and enjoyment of looking at art as well as learning to look at art within and outside of the Art Department. This is particularly demonstrated through the two exhibitions, *Pictures from Collections in Northumberland* and *Poussin – the Seven Sacraments*.

The first of these was an ideal vehicle for sustaining and nurturing Gowing's own aesthetic and scholarly curiosity. *Pictures from Collections in Northumberland*, I would argue, satisfied his thirst, so far from the London art world, for relishing encounters with new art works, as he travelled around Northumberland uncovering and rediscovering masterpieces. The excitement of discovery, the intellectual enquiry, the scholarship, the curatorial care, the networks and the recognition that this exhibition facilitated may well have set the spark which lit his ambition to form a collection for the Hatton Gallery, which would continue to sustain these experiences.

This exhibition also engaged the confidence and support of the College authorities, scholars and academics that facilitated Gowing's realisation of the second important exhibition, *Poussin -The Seven Sacraments*. Gowing used this exhibition to test out the Gallery as a vehicle for engaging the Art School and the wider public with significant masterworks, through an art historical framework but in a way that would be both aesthetically and intellectually stimulating for everyone who visited. Through the use of a preliminary exhibition involving multi-media and interactive resources supported by explanatory texts and lectures, his intention was to provide the historical, cultural, social and formal context in which these master works were created, in order to enrich the gallery visitor's actual experience when presented, in the second exhibition, with the original art works. As such, this project could be seen

as Gowing's affirmation of the ideas and methodologies of the scholars of the Warburg Institute. In its inventive use of the Hatton Gallery as a locus for the exploration and experience of art practice, this exhibition also provides an insight into Gowing's willingness to facilitate Hamilton and Pasmore's use of the gallery space for their radical projects.

Gowing's two ambitious exhibition projects could therefore be seen as important signifiers for the future development of the Hatton Gallery's dual role in the Fine Art Department - *Poussin – The Seven Sacraments* as the precursor to Hamilton and Pasmore's use of the Hatton Gallery for exploratory and experimental exhibition making; *Pictures from Collections in Northumberland* as providing the momentum for the creation of a collection of historical art works to be housed there.

Before this thesis moves on to describe the physical and intellectual processes directly involved in the formation of the Hatton Gallery Collection, it first considers what other institutions may have influenced or informed Gowing's vision of a collection. The next chapter, therefore, provides an analysis of art collections in other comparable Fine Art Schools in university institutions that Gowing may have drawn upon as inspiration or as templates for the art collection he was planning to create for his own Fine Art Department.



Figure 4-1. Poussin-Seven Sacraments Preliminary Exhibition, 1 November – 28 November 1951, Hatton Gallery, Newcastle, showing reconstruction of Poussin's 'peep show' on a pedestal positioned to the right of centre in the photograph.
© Hatton Gallery, Newcastle University /Tyne & Wear Archives & Museums. Photograph: King's College Photography Department

Chapter 5. “Ideals and Experiments in the Fine Arts”

In the plea for funding Gowing made to the Gulbenkian Foundation in 1958 he set out the reasons why he had created the art collection for the Hatton Gallery in addition to the other activities for which it had provided a locus. As the previous chapter sets out, the continuous programme of temporary loan exhibitions, some of which were generated in the Fine Art Department, had been “a stimulus to all interested in Painting, Sculpture and Design, not only in the University but in the entire region.”¹ They had been ambitious and invaluable in bringing considerable prestige to the Department and the University. From Gowing’s perspective, however, they, together with the municipal Laing Art Gallery’s offer of English water colours and contemporary British painting, hardly fulfilled the need felt by the “culturally underprivileged”² academic community of the University, the art cognoscenti and the wider art-loving public in the region, for a permanent collection of art works, on permanent view. Gowing particularly stated the need for any university providing a serious education in the fine arts to have access to a museum housing a serious collection of art works, of the kind he was building up from his early purchases. Significantly, Gowing marked out his own institution as being almost the only one among such universities that, up to that time, was lacking such a resource.³

This chapter therefore considers those other universities “working seriously in the fine arts”⁴ which Gowing was referring to and the art collections that they had at their disposal in the provision of their Fine Art education. Each section of this chapter focuses on one of the universities. It provides a brief history of the development of each of their Fine Art Departments and the context of their art collections within that provision. This chapter also offers comparisons and proposes connections between these institutions and the Newcastle Fine Art Department, and provides an assessment of what may have influenced Gowing’s decision-making in the formation of his own collection.

¹ King’s College Rector’s Report 1954-1955, NUA/3/1/5. 6.

² Gowing to Sanderson, Gulbenkian Foundation, 11 March 1958, BeqF, HGA, NU, NUT.

³ Ibid.

⁴ Ibid.

Gowing's own writing, again, provides the context for this chapter. This is a text from 1956, written eight years into his position as Professor of Fine Art, entitled "Ideals and Experiments in the Fine Arts", which he wrote for the *Universities Quarterly*.⁵

In this essay Gowing considered "what art can offer to the university and what the university can offer to art".⁶ It offers a valuable insight into how Gowing's views were shaping around the status, value and significance of what he specifically refers to as the "fine arts" as they were now being taught in these higher education institutions – both art-history and professional art practice. Gowing focused on the universities where art history and art practice were studied together and listed the institutions that had this commonality; these were The Slade School of University College London and the courses at Edinburgh, Reading and Newcastle. Gowing's essay gives a helpful insight into the status of art history at that time and a descriptive overview of the structure of art teaching at each of these institutions, providing a record of their individual offer to an aspiring art student. Out of the four institutions, he singled out Newcastle and the Slade School of Art as being the two institutions with which he was familiar and which were special in that they were the two in which he knew artists and historians worked and taught together. The Slade School of Art is therefore the first subject for this enquiry.

5.1. The Slade School of University College London

Gowing lived and studied in close proximity to University College in the 1930s and 1940s and so he would have known the many collections associated with the wide range of disciplines offered in the University, including the art collection. He would also have been familiar with the Slade School of Art through his acquaintance with many of the artists who studied or taught there in the 1930s to the 1950s and especially through his friendship with William Coldstream, who, along with fellow founder of the Euston Road School, Claude Rogers, was a student there from 1926 to 1929. In 1949 Coldstream returned to the Slade School of Art as its Slade Professor, a position he held until 1975 and to which Gowing then succeeded. Coldstream came into the post of Professor at the Slade a year after Gowing took up

⁵ Lawrence Gowing, "Ideals and Experiments in the Fine Arts," *Universities Quarterly* 10 (1956): 148-149.

⁶ *Ibid.*

his position at Newcastle. For most of the following decade, therefore, Coldstream and Gowing, in their rare roles as Professors of Fine Art in university fine art departments, held similar positions of authority and, I propose, would have shared many discussions on their own ideas and experiments in their spheres of influence. From 1951 to 1956 Coldstream acted as external assessor to the Newcastle Fine Art Department, most probably on Gowing's recommendation and would have experienced, first hand, the outcome of Gowing's work. From 1958 to 1970 Coldstream then chaired the National Advisory Committee on Art Education (NACAE). This committee produced what became known as the First and Second Coldstream Reports of 1960 and 1962, followed, in 1970 by the Joint Report of the National Advisory Council on Art Education and National Council for Diplomas in Art and Design, entitled "The Structure of Art and Design Education in the Further Education Sector". These reports heralded the fundamental shift in art education from a predominantly vocational model to one with a status equivalent to that of a liberal arts degree. I would argue that the ideals set out in these reports were profoundly influenced by both Coldstream and Gowing's experience of providing art education within the ethos of the university setting.

5.1.1. The Slade Fine Art School - Felix Slade to William Coldstream

Fine Art teaching at University College London (UCL) originated in 1868 with the foundation of its Slade Chair of Fine Art. This was one of the three professorships in Fine Art endowed through the philanthropy of Felix Slade (1788-1868), a lawyer and prints, books and glass collector. The two other Professorships in Fine Art were funded as visiting lectureships at Oxford and Cambridge University. The Slade Professorship at UCL however differed from these in that it was accompanied by funding for six scholarships for students, which prompted the foundation of the Slade School of Art. Its building was completed in 1871, with the fine artist and Associate of the Royal Academy, Edward Poynter (1836-1919), appointed as its first professor. The authorities of UCL would have welcomed the opportunity to introduce the teaching of Fine Art through the foundation of the Slade School of Art as a further advancement in its formulation as a progressive, secular, modern university, where women could study alongside men and in which the art school led the way.⁷ By this

⁷ For further information on the formation of London University and its constituent colleges, see V H H Green, *The Universities* (London: Penguin Books, 1969), 104-111.

time the Newcastle Art School had already been in existence for over thirty years, partially funded by and operating within the regime of the Government Schools of Art system. The year 1871 can, therefore, be seen as an equally significant year in its history as it marked the establishment of the College of Physical Science in Newcastle, which was ultimately to lead to the Art School becoming integrated into a university institution and afforded a similar level of status and autonomy as that of the Slade Art School. One aspect of university status which was afforded to Newcastle half a century earlier than the Slade School was the awarding of Honours degrees in Fine Art. Students at the Slade had to wait until 1975, the same year as Gowing's arrival there as Slade Professor, before their diploma was upgraded to the status of a Bachelor of Arts Honours degree.

5.1.2. The Slade School Art Collections

The art collection available as a resource for the Slade School of Art, at the time Gowing was drawing his comparisons, already existed prior to the School's foundation. It had been established in 1847 through the gift of models and drawings by the artist John Flaxman (1755-1826). During the remainder of the nineteenth century and into the twentieth century, the collection was increased through major donations of substantial numbers of prints and drawings by significant European and British artists, representing the sixteenth century onwards.⁸ It seems, however, that these were, predominantly, made to the university college rather than the Art School, although its presence may well have encouraged gifts of increased numbers of art works from the end of the nineteenth century.⁹ The origins and composition of UCL's art collection, from collectors and connoisseurs, some involved with the University governance and donating mainly works on paper, are similar but reflected in

⁸ The Grote (George) Bequest, 1870, the Vaughan (Henry) Bequest, 1900 and the Sherborn (Dr David Charles) Bequest, 1937, amounted to over 2000 items, including works by Durer, Rembrandt, Turner and Van Dyck. The UCL Art Museum online catalogue can be searched at <http://artcat.museums.ucl.ac.uk/default.aspx>. Grote was a classical historian, radical thinker and founder member of the council for UCL. Vaughan was an avid art collector, founder member of the Burlington Fine Art Club and acquaintance of J M W Turner, who left his extensive collections to the V&A, the British Museum, the National Gallery and UCL. For details of the beneficiaries of Sherborn's bequests see, "Dr Charles Davies Sherborn (Biographical details)," British Museum, accessed 3 May 2019, https://www.britishmuseum.org/research/search_the_collection_database/term_details.aspx?biold=54054.

⁹ The Grote Bequest and the Sherborn Collection of prints and drawings are examples of bequests given to the Art School rather than to University College. For further information on the UCL Art Collections see Emma Chambers, ed., *An Introduction and Collections Guide* (London: University College London, 2008).

microcosm at Newcastle Art School during its nineteenth and early twentieth-century history, as described in Chapter 2.

From 1890, the UCL collection was augmented directly from the Slade School of Art by works of its prize-winning students, thereby providing an historical survey of the development of art influenced by its own teaching. These works make up a significant number of the paintings in the collection of the UCL Art Museum. In the first half of the twentieth century there does not however appear to have been any strategy by the Slade Art School to increase the collection by the purposeful purchase of Old Master paintings or to collect more contemporary works other than from those of its students. This is entirely understandable, as the location of the Slade School of Art in the centre of London, with such close access to both historical and contemporary art, in the city's galleries and museums, would have rendered such collecting unnecessary and a poor use of resources. Conversely, at Newcastle there is no clear evidence of any purposeful acquisition strategy for the works of its prize-winning students in the twentieth century.

Gowing may have wished to emulate the environment of the Slade School, an art school with its own Chairs of Fine Art and, from 1922, Art History,¹⁰ where students trained predominantly with the intention of becoming fine artists. The pedagogy of the Slade was founded on the academy ideal of learning through disciplined draughtsmanship, focussed on the Life Room. However, after the Second World War, under Coldstream, it was fostering a number of students whose practice and interests were pushing far beyond the conventions of Fine Art per se into print, photography, ceramics, textiles and collage, with people like Gowing's near contemporaries, Eduardo Paolozzi (1924-2005), Nigel Henderson (1917-1985), William Turnbull (1922-2012) and Richard Hamilton. Gowing's appointment of Hamilton to Newcastle in 1953, albeit to teach Design, together with Victor Pasmore, was to consolidate the ascendancy of Fine Art practice within the Department. The developing, progressive teaching methods of Hamilton and Pasmore, alongside the innovative and ambitious exhibitions the Hatton Gallery was generating, were also

¹⁰ According to Macdonald in *The History and Philosophy of Art Education* the Professorship in Art History was established in 1922 and became the Durning-Lawrence Professor of History of Art in 1927, through an endowment from Sir Edwin Durning-Lawrence.

bringing the Fine Art Department into the ascendancy over the activities of the Slade School of Art and other of the London Art Schools. By the time Gowing wrote to the Gulbenkian Foundation in 1958, I would argue that his Fine Art Department, despite its long distance from the cultural capital and the unarguable lack of comparable resources available to the Slade School of Art and the other London art schools, was richer in other resources: the ethos of intellectual enquiry, collaboration, experimentation and innovation.

Gowing's next reference in his list of institutions in "Ideals and Experiments", is to the University of Edinburgh and Edinburgh College of Art, whose own collaboration, in the 1940s, produced the higher art education course in the city.

5.2. Edinburgh - the College of Arts and the University

In Gowing's "Ideals and Experiments", he described the course undertaken by students in Edinburgh which led to an Honours Degree in Fine Art. This was a five-year Master of Arts Honours Degree course taken jointly between Edinburgh College of Art (ECA) and the University of Edinburgh (UE). This enterprise, in which the Art College provided the studio-based practice and the University delivered the required academic instruction in art history, had been established in 1946, with its first students graduating in 1951. This arrangement, whereby a municipal art college and an autonomous university institution combined provision to award a higher arts degree was the result of the convergence of two separate institutions and art education disciplines within the city. There was, I propose, also the contributory influence of a third institution, in another city; it was that of the Fine Art Department of King's College (formerly of Armstrong College), Newcastle upon Tyne. This is because the experimental Edinburgh honours degree course was the result of the vision of ECA's fourth principal, Robert Lyon (1894-1978), who had left his position as Master of Painting at King's College, to take up the post in Edinburgh in 1942.

Lyon is now better recognised for the results of his extra-mural work for King's College with the Workers' Educational Association Art Appreciation Group, which he ran in Ashington, Northumberland from 1936. This group, made up of working-class men, predominantly pit workers, who became painters, was to become known and

fêted as The Ashington Group.¹¹ Lyon's later achievements, however, as Principal of ECA are documented in Scott J Lawrie's theses on the institutional history of the College.¹² This is an invaluable source for detail of ECA's formation from several institutions and for noting its connection with the Art Department in the University of Durham at Newcastle.¹³ He does not however make any link, which I propose there is, with Durham University's unique Honours BA Degree in Fine Art at Armstrong College, Newcastle, where Lyon was Master of Painting from 1932, and that of the one he set up in collaboration with UE, not long after his arrival at ECA in 1942. I would, however, argue that the experience of practice and pedagogy in a university institution in Newcastle followed him to Edinburgh, either motivating his desire or making him receptive to establishing a Fine Art Degree there, which resulted in the first Honours Degree in Fine Art to be established in a Scottish art school.

The academic teaching relating to Fine Art at UE that provided this aspect of the Honours degree had its origins in the teaching of the Edinburgh Trustees' Academy. One of its talented pupils in the early years of the nineteenth century was the fine artist John Watson-Gordon (1788-1864), who became President of the Royal Scottish Academy in 1850 and a Royal Academician in 1851. In 1879, his family instituted the Watson Gordon Chair in Art History at UE, the first chair in Art History in Britain. This enabled its students to undertake the first Honours Degree qualification in the subject of Fine Art (in the form of Art History), the Ordinary Edinburgh MA Degree in Fine Art. From 1931 to 1933 its second Professor was Herbert Read (1893-1968), followed from 1934 to 1972 by David Talbot Rice (1903-1972). It was under Talbot Rice's professorship that the Honours Degree in Fine Art with ECA was developed.

This initiative may have been equally driven by Talbot Rice's motivation to introduce an understanding of art practice into the teaching of Art History as by Lyon's wish to educate his students in cultural and societal influences on art practice or raise the

¹¹ For a detailed account of the Ashington Group, see William Feaver's *The Pitmen Painters* (London: Chatto & Windus, 1988).

¹² Scott J Lawrie, "The Edinburgh College of Art (1904-1969): A Study in Institutional History," (PhD diss., Edinburgh College of Art (Herriot Watt University), 1996).

¹³ Lawrie's thesis notes Lyon's role at Newcastle prior to his appointment at ECA as well as that of its earlier Art Master Richard Hatton's unsuccessful application for the post of its first Principal in 1908. This is an indication that Hatton had ambitions beyond his existing position in the Art Department of Durham University's Armstrong College.

status of his art school to a degree awarding institution. Talbot Rice was as an archaeologist and Byzantine scholar, whose research, founded in his study of its artefacts and paintings, contributed to an understanding of the significance of its art in the development of Western painting.¹⁴ Motivated by his understanding of the cultural and historical significance of art and artefact production, Roger Tarr in the Oxford Dictionary of National Biography credits Talbot Rice as one of the first people to develop the teaching of art history as an academic discipline. This he did first, in 1932, as an appointee to the post of lecturer in Byzantine and Near Eastern Art in the recently founded Courtauld Institute and then in his post as Watson Gordon Professor, where he designed the curriculum for the Fine Art Degree with ECA to bring about the integration of art practice and art history.

5.2.1. The Edinburgh Art Collections - Edinburgh College of Art

The art students at ECA in the 1950s had the opportunity to access a wide range of art collections as an outcome of both the ECA and University history. The ECA was formed in 1907 as a result of a 1906 Government Bill which brought about a new management structure for the Arts in Scotland, with the consequent reorganisation of art education provision in Edinburgh. The ECA comprised components of four Edinburgh art institutions. The first of these was the Trustees' Academy, established in 1760 by the Board of Manufactures for Fisheries and Design. This was the first government funded institution set up in Britain to teach drawing to the artisan classes. By the mid-1850s, however, the Academy was producing students like Watson Gordon and William Bell Scott, with aspirations to follow careers as fine artists rather than artisans and the institution developed into a successful fine arts academy, with a collection of Antique casts to support its drawing classes. In 1858, the elementary and design departments of the Trustees' Academy were brought under the control of the Department of Science and Art in London and, much like the Newcastle Art School, which had been operating under the Government system since 1842, it had to answer to the regulations of the national design education system. By this means, it would have had the opportunity to purchase examples and casts from South Kensington. The second institution that became part of the ECA, in

¹⁴ Roger Tarr, 2005, "Rice, David Talbot (1903–1972), Byzantine scholar and farmer," in *Oxford Dictionary of National Biography* (Oxford University Press), accessed 15 July 2019, <https://doi.org/10.1093/ref:odnb/54778>.

1910, was the Life Class of the Royal Scottish Academy (RSA), an institution formed in 1826 and made up of member artists who provided instruction in art, maintained a library and held annual art exhibitions. The two other institutions that integrated into the ECA were the Art Department of Herriot Watt College, which taught applied arts for the artist craftsman and which had also been the control of the South Kensington system and the Edinburgh School of Applied Arts, established in 1890 to teach architecture.

It is probable that all these institutions brought into ECA their collections of examples, casts, art and craft works and other objects, accumulated through purchases and donations, particularly from members of their committees, for copying and other teaching purposes. These were added to in ECA's early years by acquisition or loan, and, as Lawrie explains, a small museum was created to contain the items, which included embroidered and woven textiles, wood and plaster carvings, engravings, metalwork and eclectic collections from individuals.¹⁵ With a comparable Arts and Crafts oriented curriculum in the early decades of the twentieth century, these would have been the types of objects that the Fine Art Department of Armstrong College would have similarly obtained or aspired to, as described in Chapter 2. Similarly, as Lawrie notes, many of these objects have since been dispersed and lost. It does not appear that the Armstrong College Fine Art Department gave its gallery over to the storage of its collections, suggesting that they, unlike those of the ECA, were not extensive enough to warrant a dedicated museum, although some of the School's objects may have been housed in cases in the gallery alongside the exhibitions that it hosted. The cast collection from the Trustees' Academy, consisting of Antique, Renaissance and Gothic statues, including casts from the Parthenon Frieze, did however survive through the transition and restructuring of the Edinburgh art schools and moved into ECA's purpose-built classical sculpture court in 1911, where it could be seen in the 1950s and can still be seen today. The ECA collections also contained early twentieth-century prints, a Glass Collection and a modern European textiles collection, created through the Needlework Development Scheme in 1934. It added to these with a number of other collections of art works during the first half of twentieth century.

¹⁵ Lawrie, "The Edinburgh College of Art (1904-1969): A Study in Institutional History," 61.

Edinburgh College of Art integrated into UE in 2011 and its collections followed in 2013. The UE's *Directory of Collections* explains that creating a drawing and painting collection was one of ECA's foundational institutional objectives. It seems that the ECA adopted a similar scheme to that of the Slade School of Art, collecting drawings and paintings by former students and staff, beginning in 1914 to 1915. It therefore held a collection of formative works of its students as well as the staff that taught them. It seems that in the 1950s the ECA also had the intention to develop its own teaching collection. According to the *Directory of Collections*, this is evidenced by the purchase, in 1952, of a work by Barbara Hepworth of 1949, *Three Groups on a Pink Ground*, for this purpose, along with contemporary works by the artists John Piper, Vanessa Bell and Ben Nicholson. This project does not, however, appear to have progressed beyond the acquisition of a small number of works.¹⁶

5.2.2. The Edinburgh Art Collections - The University of Edinburgh Torrie Collection

As an institution that traced its foundation back to 1582, there would have been many significant collections associated with UE's long history and breadth of disciplines that would have been available to UE and ECA students in the 1950s. The most significant and core component of the art collections was the Torrie Collection, bequeathed to the University in 1834 by the third Baronet of Torrie, career soldier and art collector, Sir James Erskine. Erskine's military service in the Napoleonic Wars, the mutual art collecting habits of his peers and the emerging interest in Dutch art would have facilitated and fashioned his collection, which contains paintings and sculptures with an emphasis on Italian Renaissance, Flemish and Dutch seventeenth-century work. Included in the collection are a number of works of particular relevance to this thesis. These are two works by or after Domenico Zampieri (Domenichino), one a painting, *A Bather*, the other a late seventeenth or early eighteenth-century copy from an engraving of Domenichino's fresco of *The Martyrdom of St Andrew* from Sant' Andrea della Valle in Rome. Another is a work, *Dead Christ with Angles*, by Giulio Procaccini, the brother of Camillo Procaccini, the fourth is a work by Gaspard Dughet, *Landstorm*; the fifth is *A Rocky Landscape*, by

¹⁶ University of Edinburgh, *Directory of Collections* (London: Third Millennium, 2016), 272. The Directory explains how the discovery of Hepworth's work at ECA has inspired the recent setting up of the Contemporary Art Research Collection in 2013.

Salvator Rosa. Gowing bought works by Rosa, Dughet, Camillo Procaccini and Domenichino for the Hatton Gallery Collection in each year of his collecting from 1952 to 1955. The purpose of the Torrie Gift had been to “lay [...] the foundation of a gallery for the encouragement of the Fine Arts”¹⁷ and had been loaned for most of its lifetime, as a founding collection, to the National Gallery of Scotland. It returned to the University in 1954 and must have proceeded to engage Talbot Rice in planning how to make it accessible to students and the public alike because it was eventually housed, in the early 1970s, in the arts centre he founded for this purpose.¹⁸

In 1951 Gowing would have visited Edinburgh in preparation for his *Poussin* exhibition, described in Chapter 4 and in 1954 Gowing organised a significant Cezanne exhibition at the Royal Scottish Academy. It may be, therefore, that Gowing had become familiar with the Torrie Collection on visits to Edinburgh and aspired to form a collection on its par. Alternatively, it may be an indication that works by these artists such as those from the inheritors of the estates of Erskine’s fellow collectors, were resurfacing onto the market in the 1950s, as the maintenance costs for these estates were increasing and the assets of the owners were decreasing.

From the detail Gowing provided about the Edinburgh Fine Art course in “Ideals and Experiments”, he had done research into its provision. It seems possible, therefore, that he would have discussed its development with Lyon, a former teacher in his Department, and with Talbot Rice, one of his few fellow university Professors of Fine Art and one whose interests in the importance of combining art practice and art history he would have shared and appreciated. It may be that Talbot Rice also shared with Gowing his ideas about the future display of the Torrie Collection and that Gowing sought his advice about the type of works he should include in his own historical collection.

The fourth University Art Department that Gowing referred to was Reading. Unlike the UE, with its origins in the sixteenth century, Reading, as a university constituted

¹⁷ “Talbot Rice Gallery, The Torrie Collection,” University of Edinburgh, accessed 15 July 2019, <https://www.ed.ac.uk/talbot-rice/exhibitions/archive/exhibitions-2016-2017/the-torrie-collection>.

¹⁸ This was The Talbot Rice Arts Centre, now the Talbot Rice Gallery.

in the twentieth century, had less history as an institution from which to resource its art collections. It did, however, have recourse to its close historic and physical connections with Oxford University and was relatively close to the London museums and galleries

5.3. The University of Reading

At the time of Gowing's writing in 1956, University of Reading (UR) students undertook a four-year Honours Degree course in Fine Art. They followed a general course in Art History in their first two years and studied the history and methods of their specialist art subject - painting, sculpture or graphic design, in their final two years.

The history of UR's Fine Art Department was not dissimilar to that of Newcastle's from the latter half of the nineteenth century, but with cross-overs in their significant milestones. The Art School in Reading came into being as a Government School of Art in 1860, an experience which it would have shared with the Newcastle Art School. In 1881, it was brought together with the School of Science, into one civic building in Reading, from classes functioning in various locations, although this institution was not yet part of a university. From a contemporary report, the Art School's accommodation integrated into the building alongside laboratories and workshops for the teaching of science, design, craft and manufacturing skills. The art teaching facilities included an elementary art room and the whole of the top floor was:

taken up by a really magnificent antique room, ingeniously lighted from the north by day, and by Argand lamps by night; and by the art-master's room, &c. The Antique Room is divided by a curtain, for the regulation of light, and is remarkably well supplied with casts, frames, easels, &c.¹⁹

The accommodation described is very similar to that of the Newcastle Art School's facilities within Durham College of Science. This suggests that both followed a general formula for the design of art schools, as Richard Hatton was to set out in 1895, in his *Guide to the Establishment and Equipment of Art Classes and Schools*

¹⁹ "The Reading Science and Art School," *Reading Mercury*, 10 December 1881, 6.

of Art referred to in Chapter 1. The Newcastle Art School, however, was not able to take advantage of such accommodation and integration with a College of Science until 1893, over a decade after that of the Art School in Reading.

In 1892, the Reading Schools of Science and Art amalgamated with the Reading Oxford University Extension College to become University College Reading.²⁰ In 1898, Frank Morley Fletcher (1866-1949), a teacher at London's Central School of Art, was invited to organise the new School of Art at the College,²¹ most probably developing the existing provision of art classes of the Schools of Science and Art. With Morley Fletcher as its "enthusiastic head", by 1904 the Fine Art Department was considered an important part of the College's provision and had Walter Crane as its honorary Director.²² Fletcher's enthusiasm and skill as a teacher and his concomitant experience as one of His Majesty's Inspectors for Schools of Art, however meant that, in 1907, he was unanimously selected from a group of applicants to be the first Principal of Edinburgh College of Art.²³ Richard Hatton's unsuccessful application for this post, referred to in Section 5.2²⁴, was to Newcastle's and possibly his own advantage however, as he went on to become Newcastle's first Professor of Fine Art in 1917. He also developed its higher courses in Fine Art, so that by the time Reading University College had gained its university status in 1926, the Fine Art Department of Armstrong College, University of Durham, was about to award its first Honours degrees in Fine Art. The University of Reading went on to establish its own Chair in Fine Art in 1933, with Anthony Betts (1897-1980) appointed as its first Professor. Betts, like Hatton before him at Newcastle, was instrumental in establishing the UR's Honours Degree Course in Fine Art in 1937.

5.3.1. The University of Reading Art Collections

At the time Gowing wrote "Ideals and Experiments", Reading students would have had access to the varied collections of art works that the University had inherited from its nineteenth and early twentieth-century predecessor institutions. Unlike UE, there is no reference, however, in current information on UR's collections, about the

²⁰ "Reading University Extension College and Art Prize Distribution," *Reading Mercury*, 12 November 1892, 2.

²¹ Lawrie, "The Edinburgh College of Art (1904-1969)," 16.

²² "Art Work at the University College," *Tuesday's Berkshire Chronicle*, 22 March 1904, 1.

²³ Lawrie, "The Edinburgh College of Art (1904-1969)," 16.

²⁴ See footnote 13.

survival of any of the casts with which the Antique Room of the 1890s Art School had been remarkably well-stocked. The 1950s students would however have benefitted from a collection of drawings Betts began to acquire for teaching purposes. Betts does not seem to have been as fortunate as Gowing in the amounts of money he had at his disposal to start a collection. However, by spending relatively small sums of money, between five to ten pounds,²⁵ and concentrating on works on paper, Betts was able to create a collection of master drawings that included works by Walter Sickert, James Abbott McNeill Whistler, Spencer Gore (1878-1914) and in the style of Peter Paul Rubens (which is now authenticated as an original Rubens drawing). Being that much nearer to the wealth of resources Oxford and London had to offer, Betts may not have deemed any more ambitious collecting scheme necessary. Gowing may have felt, however, that being so much more remote from these cultural centres was the cause of the North East being “culturally so underprivileged”.²⁶ However, by 1958, judged on the information currently available about the resources on offer to the students at Reading at that time, it is difficult to understand how Gowing may have felt that his Department at King’s College was lacking in comparison. Reading may well have been keen to emulate, if not the Hatton Gallery Collection, at least the innovative teaching practices which had been developing at Newcastle.

In 1963, Betts retired from Reading. He was succeeded by Claude Rogers (1907-1979), the fellow founder of the Euston Road Group with William Coldstream and Victor Pasmore, who was, by then, teaching at the Slade School of Art. Rogers had strong connections with the Newcastle Fine Art Department in the 1950s, as will be explained in Chapter 6. He held “a fellow feeling for Lawrence Gowing, his old friend at Newcastle”²⁷ and was also a friend of Gowing’s successor, Kenneth Rowntree. Rogers’s acquaintance with the progressive ideas of the Basic Course at Newcastle may have influenced the progressive teaching that he facilitated at Reading. His employment of Newcastle student and teacher Rita Donagh, in 1964, to teach first-year Reading students a similar basic course to the one she had experienced at

²⁵ Mark Brown, “Rubens drawing emerges from Reading University store cupboard,” *The Guardian*, 28 May 2013.

²⁶ Gowing to Sanderson, Gulbenkian Foundation, 11 March 1958, BeqF, HGA.

²⁷ Rita Donagh quoted in Michael Bracewell’s, *Re-make/Re-model* (London: Faber and Faber, 2007), 215. Donagh (b 1939) studied and taught at Newcastle from 1956-1963.

Newcastle, would have also have supported this development. The subsequent demise of the dominance of the life room at Reading²⁸ may have also brought about the demise of any surviving casts from the 1880's Reading School of Art Antique Room that may have remained up until then. Rogers also established the first Master of Fine Arts (MFA) Course in the country, an achievement in which Reading overtook Newcastle, whose own MFA course followed in 1966. Connections between the two university Fine Art Departments continued, as undergraduates from Newcastle went on to Reading to study on the MFA course, continuing the connections and cross-overs of activities between the two Departments.

The university that Gowing did not include on his list in "Ideals and Experiments" in 1956 but which may have been in his mind in 1958 when referring to universities "working seriously in the fine arts" in his letter to the Gulbenkian Foundation, is the University of Leeds (UL). As the nearest major industrial city on the journey south, with a long-established university in the process of developing its Fine Art Department, I propose that its activities would have inevitably drawn Gowing's interest by this time. This would particularly be so as there were, by then, strong connections between staff at Newcastle and at Leeds College of Art, which in turn was developing close links with UL Art Department. For this reason and for other points of relevant comparison, the following and final section considers the Leeds University Art Collections, its Fine Art Department and its connection with Leeds College of Art.

5.4. Leeds Art Education - 1868-1968, a summary

In the 1950s there were two art education institutions in Leeds, the university institution and the Leeds College of Art (LCA), the culmination of two separate and distinct historical trajectories. The LCA originated from the Branch Schools of Design system in 1846 as the Leeds School of Design, formed under the direction and governance of the Leeds Mechanics' Institute and Literary Society.²⁹ Its classes

²⁸ Roger Cook (b 1940) quoted in Bracewell's *Re-make/Re-model*, 215.

²⁹ This 19th century art institution is not to be confused with the current School of Design at Leeds University. The LCA has had several names and formations in its 173-year history. From 1968-1993 it was renamed Jacob Kramer College and became a foundation course provider when part of its provision was subsumed in 1969 into Leeds Polytechnic (now Leeds Beckett University) and became its Fine Art Department. Jacob Kramer College became Leeds College of Art and Design in 2009, then LCA. In 2017 the College gained university status and is now Leeds Arts University.

were accommodated by the Mechanics' Institute, which provided it with new premises in 1868.³⁰ Although, therefore, it shared its early history with the Newcastle Art School as one of sufferance under the Government Branch Design Schools system, it was not under threat, as was the Newcastle Branch School, of losing its premises to the Railway authorities and seeking a resolution to its accommodation crisis with its town's other education institutions.³¹ The Leeds Art School did not become part of the emergent higher education institution of the College of Science during the latter part of the nineteenth century. With the introduction of the 1902 Education Act, it, like many other art schools under Board of Education control, migrated into that of the Local Education Authority and operated as the LCA.

In 1956, when Gowing was writing his essay on the arts in the universities, LCA was a thriving institution sharing an ethos of innovation in art pedagogy with that of the Newcastle Fine Art Department and a network of connections.³² In 1955, Harry Thubron (1915-1985), moved from his post at Sunderland School of Art to take up the role as Head of Painting and Research at the College.³³ Thubron had been working, since 1954, on the North Riding County Council Scarborough Summer Schools with Victor Pasmore, Wendy Pasmore and Tom Hudson, developing a Bauhaus inspired programme for teaching art. At Newcastle, Pasmore was concurrently progressing a similar radical pedagogy with Richard Hamilton to create what was to become the Basic Course. Thubron, Hudson, Victor Pasmore and Hamilton were to continue to share activities and mutual interests in developing these innovative pedagogies in their joint enterprises such as the *Basic Form and Colour* exhibition at the Hatton Gallery in 1957 and the touring exhibition and texts of *The Developing Process* of 1959,³⁴ [see *Appendix B Exhibition Programme*].

³⁰ Macdonald, *The History and Philosophy of Art Education*, 256.

³¹ Wade's thesis "Pedagogic Objects: provides an in-depth study of the early years of the Leeds School of Design/Leeds School of Practical Art, up until 1857. For a survey of its later history, focused on its in time in its 1904 Vernon Street Building through to 2003, see the centenary publication, *Behind the Mosaic, One Hundred Years of Art Education* (Leeds: Leeds Museums and Galleries, 2003).

³² Ines Plant, "The Leeds Experiment," in *Behind the Mosaic, One Hundred Years of Art Education* (Leeds: Leeds Museums and Galleries, 2003), 67.

³³ For insight into how Thubron's teaching at Leeds set the College on its far more radical path in the 1960s and 1970s into the Polytechnic structure, at the forefront of a creative counter-culture, see James Charnley, *Creative License, From Leeds College of Art to Leeds Polytechnic 1963-1973* (Cambridge: Lutterworth Press, 2015).

³⁴ University of Newcastle upon Tyne, Department of Fine Art and Leeds College of Art, *The Developing process: work in progress towards a new foundation of art teaching as developed at the Department of Fine Art, King's College, Durham University, Newcastle upon Tyne, and at Leeds College of Art* (Newcastle upon Tyne: King's College, University of Durham, 1959). *The Developing*

In the early years of their existence the Leeds and Newcastle Schools, as two Branch Schools of Design, followed a similar, Government-determined path. In some respects, the UL also shared a similar history as that of King's College, Newcastle, as an institution developing in a fellow, northern town, centred on its mining, manufacturing, engineering and agricultural industries. The origins of the UL lay in the establishment of a Medical School in 1831 and the subsequent foundation of the College of Science in 1874, in response to the requirements for skilling its industrial workforce. In 1884, the Medical School and the College merged and, as the Yorkshire College, was admitted into the federal Victoria University alongside Owen's College, Manchester and the university college of Liverpool. In 1904, the Yorkshire College followed Liverpool in breaking out of the federation and gained independence, with its own University Charter, as the University of Leeds. King's College, Newcastle, however, had to wait until 1963 to separate from Durham University to become one in its own right. Conversely, UL Fine Art Department did not develop until the 1950s. Gowing's tenure at Newcastle coincided with this advance in Fine Art provision at UL so it is probable that he was following the progress of its Fine Art Department with considerable interest, though in 1956 its integration of art history and art practice was yet to have progressed.

In 1950, a particularly significant event took place at UL, which was to impact on the cultural development of post-war Leeds. This was the arrival at the university of the first three Gregory Fellows, in Painting, Sculpture, Music and Poetry. These Fellowships had been made possible through the finance of the Yorkshire businessman and supporter of modernist art and literature, Eric Gregory. The Fellows, who were working artists, writers and musicians, were nominated by a distinguished panel, comprising Gregory, Herbert Read, Henry Moore (1898-1986), T S Elliot (1888-1965) and Bonamy Dobrée (1891-1974), the University's English Literature Professor. The Fellows worked alongside and across the University community and, from the time of the second sculpture and painting Fellows, Kenneth Armitage (1916-2002) and Terry Frost (1915-2003), also with Leeds College of Art. They contributed to the cultural life of the city and brought prestige to the University.

Process: New Possibilities in Art Teaching, did not show at the Hatton Gallery but at the Laing Art Gallery, in 1960, as part of a touring exhibition which began at the ICA, showing from 30 April to 23 May 1959.

Also in 1950, Maurice de Sausmarez (1915-1969), who had been teaching at LCA since 1947, was appointed as Head of Fine Art at the University, to develop its Fine Art Department.³⁵ In 1954, as part of the University's increasing commitment to the visual arts, the University Art Treasures Committee agreed an allocation of £100 per year (a current value of approximately £2,690) for the purchase of original works to add to the existing University Art Collection.

5.4.1. "A combination of generous gifts and judicious purchases" - Leeds University Art Collection

The origins of the art collections of UL date back to its predecessor institution, the Yorkshire College. Hilary Diaper, in her introduction to the Leeds Art Collection illustrated catalogue, describes the collection as increasing "through a combination of generous gifts and judicious purchases".³⁶ Not unlike the collections of University College London, in its early years it comprised commissioned portraits of College and University figures and donations of paintings by individual benefactors, expressing their own specific genre preferences, in animal paintings, landscapes and seascapes. The principal contribution to the foundation of the University Art Collection was, however, the 1923 bequest made by the Vice Chancellor, Michael Sadler, on his departure from the University. Sadler was an art lover, collector and early champion of modernism, so, in addition to his collection of British and European landscape paintings and drawings from the seventeenth to the early nineteenth century, his gift consisted primarily of twentieth century drawings and paintings, including artists such as Vanessa Bell (1879-1961), John Currie (1884-1914), Roger Fry (1866-1934) and Augustus John (1878-1961).

There was not, however, a purposeful collecting policy for the UL Art Collection until after Quentin Bell, as the University's first Professor of Fine Art, arrived in the Department in 1959 to take over from de Sausmarez. Diaper describes how Bell was "exceptionally active"³⁷ in the purchase of twentieth-century British artists' drawings, in prioritising the acquisition of work by Gregory Fellows and in commissioning

³⁵ Alan Windsor, 2004, "Sausmarez, Lionel Maurice de (1915–1969)" in *Oxford Dictionary of National Biography* (Oxford University Press), accessed 15 July 2019, <https://doi.org/10.1093/ref:odnb/64242>.

³⁶ Hilary Diaper, "The University of Leeds Art Collection and Gallery" in *Oil Paintings in the University of Leeds Art Collection and Gallery. The Complete Illustrated Catalogue* (Leeds: University Gallery, 2004), 7.

³⁷ *Ibid.*, 8.

students from the Slade School of Art, the Royal College of Art, Newcastle and Edinburgh to produce interpretations of historic paintings.³⁸ In this way Bell was creatively forming a collection of works by past masters translated through contemporary practice.

Bell had left behind his post as Art Education Lecturer in the Newcastle Fine Art Department, where he had been “teaching teachers to teach art”³⁹ but where he appears to have also been teaching art history to the Fine Art students. It seems that it was in Gowing’s Fine Art Department that Bell had first used this model of encouraging students to learn from Old Masters through the use of this “Re-Interpretation Project”.⁴⁰ This activity “involved a practical response to the history of art”⁴¹ in which the student selected an art work from the past that they would translate or re-interpret. In 1939, Bell, Victor Pasmore and Gowing had taken part in the *Paraphrases* exhibition, which showed their free copies of works by Old Masters.⁴² They may well have agreed that Bell should replicate their shared experience of creating works for this and similar exhibitions as a means of engaging Art Education and Fine Art Students in an understanding of art history and art pedagogy through this art practice. This was a useful methodology Bell could implement in the Fine Art Department at UL, where he employed artists to teach studio practice and integrated the practice of art with the teaching of art history. Fine Art education at UL was therefore, I propose, shaped by Gowing’s ethos of teaching art practice and art history together, alongside his aspirations for creating a university art collection for the Hatton Gallery. In turn, in 1967, Gowing took over from Bell at UL and continued to progress Bell’s work, and, indeed his own, in developing a

³⁸ Ibid. Bell bought four works from King’s College students and staff: Mary Collier’s *Translation of Turner’s ‘Rain, Steam and Speed,’* 1960, LEEUA1960.9 and *Translation of ‘Piero della Francesca’s ‘Flagellation,’* 1962, LEEUA1962.6, also Judith Downie’s *Translation of Joseph Wright of Derby’s ‘An Experiment on a Bird in the Air Pump’ (in two parts, left side) and Translation of Joseph Wright of Derby’s ‘An Experiment on a Bird in the Air Pump’ (in two parts, right side),* 1960, LEEUAT037.

³⁹ Quentin Bell, *Elders and Betters* (London: John Murray, 1995) 184. Bell was a visiting lecturer and then Senior Lecturer in Art Education at Newcastle between 1952 and 1959. His book provides a first-hand anecdotal account of his time at Newcastle on pages 184-186 and then, on pages 188-192, his time at Leeds.

⁴⁰ John A Walker, *Learning to Paint: A British Student and Art School 1956-61* (London: Institute of Artology, 2003), 27-28. Other students also recall this project.

⁴¹ Ibid., 27.

⁴² Bruce Laughton, *The Euston Road School* (Aldershot: Gower Press, 1986), 271. *Paraphrases* was held at the Storrán Gallery, London, in February 1939.

university art collection, a gallery space and integrated teaching in art history and art practice.

The art collection at UL did not have a permanent home for most of the twentieth century as it did not have an art gallery of any significance. Sadler had exhibited his own collection around the University building for the benefit of staff and students and this continued long after the creation of gallery space, which did not come about until 1970. By this time Gowing had become the UL Professor of Fine Art and played a pivotal role in bringing it about.⁴³ Even then, the space was used for travelling loan exhibitions rather than the permanent University Art Collection.⁴⁴

In 1958, when, in his letter to the Gulbenkian Foundation, Gowing was comparing the resources available to university art departments, UL's art collection did not have a permanent gallery space although there was £100 per annum from the Art Treasures Committee to spend on art works. Gowing, by this time, had already spent over £2,300 (almost £53,000) on works for the Hatton Gallery at King's College, which was in the process of expanding in size to house its permanent collection. If Gowing did have UL in mind as one of the universities "working seriously in the Fine Arts", when he was writing to the Gulbenkian Foundation, it is difficult to gauge what aspects of its Fine Art Department he would have wished to emulate when resources at Newcastle appeared to have been considerably in advance of those at UL. In requesting support from the Gulbenkian Foundation to achieve a fund with a yield of £1,000 per year Gowing had far bigger ambitions for the Hatton Gallery.

5.5. In conclusion

In this chapter I have considered Gowing's statement, in his letter to the Gulbenkian Foundation, of how, as a university "working seriously in the Fine Arts", King's College was "almost alone"⁴⁵ in not having a museum housing a serious collection of art works at its disposal. What this survey and analysis evidences is that while Gowing may have envied the collections available to the art schools in Edinburgh

⁴³ Layla Bloom, *Transformation, Revealing the University of Leeds Art Collection* (Leeds: University of Leeds, 2018), 4.

⁴⁴ Hilary Diaper, *A Different View, University Art Collection, The Stanley and Audrey Burton Gallery* (Leeds: University of Leeds, 2008), no pagination.

⁴⁵ Gowing to Sanderson, Gulbenkian Foundation, 11 March 1958, BeqF, HGA,

and the Slade School of Art, these collections were the results of long institutional histories and the combined legacies of numerous philanthropic contributions to the museums and academic institutions of their capital cities. It also meant that these institutions could focus their collecting activity on works by their own students.

By 1958 Gowing's art collecting, or at least the resources he had available to undertake it, may well have been coveted by his counterparts, none of whom appeared to have funding comparable to that which King's College had found for this activity. They may well have also coveted the reputation that the Fine Art Department in Newcastle was building up under Gowing through its exhibition programme and Hamilton and Pasmore's developing pedagogy which were drawing staff and students to Newcastle rather than the Slade School of Art and the Universities of Reading and Edinburgh. As the sections of this chapter on the Universities of Leeds and Reading explain, students and staff moved on from Newcastle with ideals and experiments fostered there, to these institutions, in turn revitalising their Fine Art Departments' practice and pedagogy and, in the case of the UL, its art collection.

However, as this chapter also demonstrates, for several decades before Gowing arrived at Newcastle, the teaching of art history and art practice together was the norm and it was the first of the university art schools to gain Honours Degree awarding status for its courses on a par with the other disciplines in its institution. In this achievement, the Fine Art Department of Durham University was a pioneer in establishing Fine Art practice as well as Art History as a constituent part of liberal arts provision in higher education.

This chapter set out to identify any examples these institutions may have offered as a template for Gowing's creation of a collection for the Hatton Gallery but, in this respect, the evidence has proved elusive. What it does therefore demonstrate is that Gowing's collecting activity for the Hatton Gallery and for King's College was, in its time, a unique enterprise, which was not replicated in any of these institutions nor has been since.

Gowing's vision for the Hatton Gallery was ambitious. He was discussing this dream of the art collection with the King's College Rector in 1951. The next chapter focuses on how Gowing took the steps to realising this dream and which led up to his letter to the Gulbenkian Foundation in 1958.

Chapter 6. “The Dream of the Art Collection”

In Gowing’s letter to the Gulbenkian Foundation he very helpfully provided a partial list of the “some twenty pictures”¹ he had managed to acquire over the previous six years, along with additions from the Contemporary Art Society and loans from Northumbrian collections and the Tate Gallery:

[...] they range from an important group of panels by a Giottesque Florentine painter of the fourteenth century to works by young artists of the present time. The group includes pictures by Palma Giovane, Domenichino, Gaspard Poussin, Salvator Rosa, Millet and others and from the studio of Andrea del Sarto and the school of Hugo van der Goes.²

This chapter focusses directly on the activities Gowing undertook to acquire these works for the Hatton Gallery Collection. It charts a journey through the process, which started in 1952 and came to a conclusion in 1957, identifying the networks and individuals with whom and with which he negotiated. The motivations that informed each of the acquisitions are considered, with the aim of identifying Gowing’s collecting strategy or strategies.

6.1. A false start? - 1948

There is a work in the Hatton Gallery Collection, acquired in 1948, about the time of Gowing’s arrival, which may suggest that it was the first purchase he made for the Hatton Gallery. This is the lithograph, *Abstract*, by Victor Pasmore, created in 1948, [Appendix C HGC Figure 1]. Its Object File³ in the Hatton Gallery Archive (HGA) affords little information about its reason for being in the collection, except that it was bought from the Redfern Gallery in 1948. The work was used as the background image for a poster for the annual London Group exhibition of paintings and sculpture at the Academy Hall in Oxford Street, from 21 May-5 June 1948 and again, on the folded card advertising Pasmore’s Redfern Gallery exhibition of 30 November-31

¹ Gowing to Sanderson, Gulbenkian Foundation, 11 March 1958, BeqF, HGA, NU, NUT.

² Ibid.

³ Each object in the Hatton Gallery Collection studied for this thesis has its own physical paper file containing its associated paper and any photographic documentary records. This is its ‘Object File’ (ObjF).

December that year. Pasmore's Redfern show at the end of 1948 coincided with the first exhibition of the London Painter Printers organised by the Redfern Gallery, which included Pasmore's lithograph. This exhibition was, according to a review in the King's College newspaper, *King's Courier*, hosted, in some form, by the Hatton Gallery in May 1949.⁴ Without any other record of its purchase, I propose that its timing suggests that it may have been the first acquisition Gowing made in support of his former Euston Road Group tutor, of one of his early, purely abstract exhibited works.

The Fine Art Department went on to host a solo Pasmore exhibition from the Redfern Gallery in early 1950, [see *Appendix B Exhibition Programme*], organised by Roger de Grey in Gowing's absence for his treatment for Tuberculosis, though it had possibly been arranged as part of a programme already instigated by Gowing. Whatever the origin and motivation for the purchase of this early Pasmore abstract work, it was not indicative of the works that Gowing started to acquire for the Hatton Gallery with the first clearly recorded purchases that took place in 1952. This was the year that marked the beginning of the materialisation of the "dream of the Art collection"⁵ which he had mooted with the Rector, Eustace Percy, in January of 1951, as noted in Chapter 4.

6.2. "We are very proud of our first acquisitions" - 1952

Gowing purchased his first two paintings for the Hatton Gallery Collection from the Courtauld-educated art dealer and collector Roderic Thesiger (1915-2005). As this chapter evidences, Gowing's relationship with Thesiger, through Thesiger's own art business and his professional connection with the art dealers, P & D Colnaghi & Co, was to support Gowing's choices throughout the Collection's formation and Thesiger was to prove an invaluable ally in forming his collection for the Hatton Gallery.

Thesiger had, initially, built up his expertise in the field of modern painting at the Tate Gallery and as expert on modern painting at the art auctioneers, Sotheby's. In 1956 he moved on to the position of director in charge of Old Master Paintings at

⁴ "New Colourful Exhibition at the Hatton," *King's Courier*, May 5, 1949, 6.

⁵ Eustace Percy to Gowing, memo, 30 January 1951, *Poussin-Seven Sacraments* 3 December 1951-8 March 1952 ExF, HGA. A copy of this memo is also held in the Eustace Percy Art School File EPartScF (1942-51), NUA/FRAS 00-2471B.

Colnaghi's. *The Times* obituary of 6 April 2005 states that Thesiger was "largely responsible for creating a new taste for the neglected Italian 17th century", resulting from his regular trips to Italy seeking out for Colnaghi's the less expensive art of this period in lieu of the unaffordable work by the great Renaissance artists. The Hatton Gallery was to become a beneficiary of the rehabilitation of the Italian seicento undertaken by Thesiger and his fellow collectors, dealers and scholars.

The first two paintings that Thesiger sold to Gowing were the mid-seventeenth century work, *Soldiers in a Rocky Gorge*, attributed to the Naples-born Salvator Rosa (1615–1673), [Appendix C HGC Figure 2] and the mid-sixteenth century painting *Pietà*, attributed to the Bolognese painter Lorenzo Sabatini (or Sabbattini) (c.1520–1576), [Appendix C HGC Figure 3]. The *Pietà* was a version of a painting in the Vatican Museum from the School of Marcello Venusti (c.1512-1579). The cost of each of these painting was substantial, at £160 and £180 (around £4,500 and £5,100) respectively, an indication that Gowing had gained access to a considerable amount of money and that he was prepared to spend generously on individual items at an early point in his Hatton Gallery collecting career. The fund that Gowing was using, and which may have been identified by Eustace Percy, having put on his "thinking cap",⁶ was the Shipley Bequest. This was a long-stablished fund that had been bequeathed to Armstrong College by a member of its Art Committee and avid art collector, Joseph Shipley (1822-1909) and which may have originally been allocated to the Art Department for equipment and art materials.⁷ It seems that by 1952 it amounted to the large sum of £2,000 (now around £56,500).

The third of four paintings Gowing bought that year was from P & D Colnaghi & Co, and at the much higher cost of £270 (£7,600). It was another mid sixteenth-century Italian painting, *Portrait of a Collector*, ascribed, at the time, to the Bologna and Rome trained artist, Pellegrino Tibaldi (1527-1596) but now attributed to Bartolomeo

⁶ Percy to Gowing, 30 January 1951, *Poussin-Seven Sacraments* 3 December 1951-8 March 1952 ExF, HGA.

⁷ Joseph Shipley was a Gateshead born, Newcastle solicitor. He bequeathed 2,500 paintings and a sum of £30,000, initially to the city of Newcastle, for the building or extending of a gallery to house his collection. His specific exclusion of the Laing Art Gallery as a beneficiary resulted in Newcastle City Council rejecting the legacy, which was then offered to the Borough of Gateshead. Gateshead accepted the bequest and selected 500 works from the collection. The proceeds of the sale of the remaining paintings contributed to the building and the upkeep of the Shipley Art Gallery to house the selected works. A separate amount of Shipley's legacy (£12,000) was bequeathed to local charities, including Armstrong College.

Passarotti (1529-1592) and with the title, *Portrait of a Young Man Holding a Statuette*, [Appendix C HGC Figure 4]. The other of the 1952 purchases, *Saint Mark*, painted by Venetian painter, Jacopo Palma il Giovane (c.1548–1628) in the later part of the sixteenth century, [Appendix C HGC Figure 5], came from another London art dealer, Agnew & Sons, for £150 (£4,200). All four paintings were in oil and on canvas, with the exception of the Sabatini, which was an oil painting on panel. They were all in portrait format. The Rosa and the Jacopo Palma, both at over a metre in height and almost a metre in width, were also of an almost identical and substantial size, and would have made a significant impression in the Hatton Gallery. The Sabatini, the earliest of the works created, was tiny in comparison, at less than a quarter of their size, but its blue, red and flesh tones would have made up in rich, eye-catching colour, what it lacked in dimensions. The Rosa depicted a wild landscape dominating its tiny group of figures while in the other three paintings the figures dominated. The group of Christ, the Virgin and St John filled the image in Sabatini's *Pietà*, while in the Jacopo Palma and the Passarotti, single individuals were depicted, the one, St Mark, with his spiritual icons, the other, a young scholar or artist, with his secular ones.

The varied range of era, style, subject matter and size offers little evidence of a purchasing strategy in these first purchases, except that they were all by Italian artists, albeit from different regions. The expectation that documentation on each of the paintings in the HGA might give any indication of a collecting strategy is equally frustrated. What the records do indicate is the manner in which the paintings were acquired, their credentials were established, their material condition preserved, and the networks of scholars and collectors that played a significant role in in these processes.

The correspondence relating to the Rosa and Sabatini purchases suggests that Gowing and Thesiger had an ongoing, congenial rapport on art and collecting and met up in London, prior to these purchases for the Hatton Gallery. The first transaction for the Fine Art Department is set out in a letter, from Thesiger, in July 1952, on notepaper headed "Paintings and Drawings from Old Masters" from his Piccadilly, London, address. It suggests that Gowing was being price conscious about his purchases from the beginning as, even though the amount of £2,000 in the

Shipley fund was substantial, it was limited, so purchases would need to be judicious. Thesiger wrote “I am so glad that you have decided to have the Salvator but I am sorry there was a muddle about price. I quoted £160 and am afraid I cannot come down on that. It is a picture that does not bring in much profit.”⁸

It seems that Gowing was also purchasing from Thesiger for his private use, possibly to hang in his Department office, as Thesiger also referred to a work by John Linnell (1792-1882), which subsequent correspondence identifies as the *Flight into Egypt*.⁹ It is possible that it was Gowing’s personal collecting, or his art-historical writing that had initially brought him into contact with Thesiger. In May 1951, Gowing was acknowledging his debt to Thesiger for giving him access to a painting in the dealer’s possession to support his research for a *Burlington Magazine* article.¹⁰ Thesiger’s letter relating to the “Salvator” painting suggests that he proffered a preferential status on Gowing through their mutual interest as fellow researchers, collectors and connoisseurs and the value he held for Gowing’s business. Thesiger also provides an insight into art-world academia, his own expertise and the dilemmas faced in authenticating art works and determining attribution. The letter continued:

I will, however, definitely let you have the Linnell for £10 – Parker will have to do without. Do also have another week to consider the Sabbatini (sic) and the Subleyras. I will reserve them both until I hear from you. Professor Voss saw the Subleyras and disagreed with the attribution. He said that it was a seicento picture, very close to Guido and possibly by Gessi. I am convinced it is Subleyras, an attribution made independently by Denis Mahon and Denys Sutton.¹¹

⁸ Roderic Thesiger to Gowing, 24 July 1952, Salvator Rosa ObjF, OP.0041, HGA.

⁹ Correspondence in the Jacopo Palma il Giovane ObjF, OP.0046, from Gowing to the transport company Houltts Ltd on 27 September 1952, identifies that the Linnell was collected from Thesiger and delivered to the Department with the Rosa and Sabatini but its purchase was not invoiced to the Department.

¹⁰ Gowing, “Light on Baburen and Vermeer,” *The Burlington Magazine* 93, no. 578 (May 1951): 168-170.

¹¹ Thesiger to Gowing, 24 July 1952, Rosa ObjF. Thesiger may be referring to Karl Theodore Parker (1895-1992), at that time Keeper of the Department of Fine Art at the Ashmolean Museum, Oxford University.

Thesiger's reference to the contested attribution of the Subleyras from Professor Hermann Voss (1884-1969), Denis Mahon (1910-2011) and Denys Sutton (1917-1991), brings attention to the converging fields of art history, connoisseurship, art criticism and the art market within which Gowing was operating and, I propose, which had an impact on the formation of the Hatton Gallery Collection.

Voss, a German, and the British-born Mahon, were both art historians and art collectors who were significant in targeting their research on neglected aspects of Italian art of the late Renaissance and the Baroque period, Voss having done so from the beginning of the twentieth century and Mahon from the 1930s. Voss's publications provided the foundations for Mahon's own expertise on the art of the Italian seventeenth century, which, Mahon stated, was still, in England in 1937, "something of the neglected Cinderella of Italian art, perhaps not so much from the point of view of appreciation as from that of art-history."¹² This, he explained, was despite the attention paid to this field of study by Italian scholars and German scholars such as Voss. It was the lack of interest still paid to seicento painting that had prompted Mahon to choose this subject for study, consequently becoming an expert, particularly on the work of the Italian Baroque artists, the Emilian artist, Giovanni Francesco Barbieri (known as Guercino) and the Bolognese artists, Guido Reni and Ludovico, Agostino and Annibale Carracci. The work of these and their fellow seicento artists had been out of favour with museums and collectors for the past century, their interest being concentrated on works from the earlier Italian artists of the thirteenth to fifteenth centuries. As a result, Italian Baroque art was selling at comparatively low prices on the art market. Mahon, having gained an insight into its workings through his post at the National Gallery, began buying the work on which his research focused, mainly from English collections, in the expectation that their value and significance would rise in time. Subsequently, through his scholarship and writings in *The Burlington Magazine* and in his 1947 book *Studies in Seicento Art and Theory*, Mahon is credited with bringing about a resurgence of interest among art

¹² Denis Mahon, "Notes on the Young Guercino I-Cento and Bologna," *The Burlington Magazine* 70, no. 408 (March 1937): 112.

historians in this period of art making, although the prices fetched by these works continued to remain low into the 1960s.¹³

Denys Sutton had developed his reputation for expertise in fine art in a range of cultural roles in the 1940s, as visiting lecturer at Yale University in the USA and as an art sales correspondent and book reviewer for publications such as the *Daily Telegraph*, the *Financial Times* and *Country Life*.¹⁴ Although Sutton's main interest was in French painting, as evidenced by the subject of many of his contributions to *The Burlington Magazine*, Thesiger also valued Sutton's opinions on the seicento, along with those of Mahon. This, I suggest, was due to the expertise Sutton acquired during his work in collaboration with Mahon in preparation for the exhibition, *Artists in Seventeenth Century Rome*, which took place at the art dealers, Wildenstein & Co, in 1955. That Thesiger also sought Voss's views on the work of Subleyras was an indication of the high regard in which his scholarship was held in the field of art history and connoisseurship, despite Voss remaining in Germany during the Second World War and his involvement in collecting art for Hitler's unrealised Führermuseum, in Linz, Austria.¹⁵

The work undertaken by these other scholars and collectors would have been invaluable in supporting Thesiger's art collecting and dealing and, in turn, supporting Gowing's collecting for the Hatton Gallery. References to Voss, Mahon and Sutton, along with a cohort of other scholars and collectors, feature throughout the records of the Hatton Gallery's acquisitions and continued beyond Gowing's time in the Fine Art Department. The results of their influence on the rehabilitation of the Italian Baroque is demonstrated throughout the Hatton Gallery's history in the 1950s and 1960s, both in terms of its collection but also in the exhibitions organised by the Fine Art Department's art historian, collector and connoisseur of drawings of the period, Ralph Holland. After Gowing's departure, Holland oversaw much of the acquisition and exhibition activity which included significant exhibitions of drawings of the period,

¹³ George Ireland, 2015, "Mahon, Sir (John) Denis (1910–2011), art historian and collector," in *Oxford Dictionary of National Biography* (Oxford University Press), accessed 24 June 2019, <https://doi.org/10.1093/ref:odnb/103829>.

¹⁴ John Pope-Hennessy, "Denys Sutton 1917-1991," *The Burlington Magazine* 133, no. 1059 (June 1991): 388.

¹⁵ Lee Sorensen, ed. "Voss, Hermann," *Dictionary of Art Historians*, accessed 24 June 2019, <http://www.arthistorians.info/vossh>.

[see *Appendix B Exhibition Programme*]. I would therefore argue that the Hatton Gallery Collection can inform an artist and researcher as much about the historiography of art scholarship and the art market in the early post-war era as it can about the practice of art making in the paintings represented.

Queries about provenance and attribution feature throughout Gowing's correspondence with art dealers and scholars, evidencing his desire, no doubt shared with his art historian colleagues in the Fine Art Department, to gain as complete a knowledge of each art work as possible to secure its artistic and historical value for the students and the University. The connoisseurial and collecting networks Gowing had been building up through his own scholarship and research, some of it generated through his curatorial activities for the Hatton Gallery, as discussed in Chapter 4, would have also made him well aware of art market trends. This was an opportune time to acquire, with relatively insignificant funds, potentially significant works for the Fine Art Department and the University, on which increasing scholarship and interest was being attended.

Gowing's continuing correspondence with Thesiger confirmed that he did not go ahead with the purchase of the disputed work by Pierre Subleyras (1699-1749), perhaps because of its doubtful attribution, which Gowing may not have wished to risk so early in his collecting for the University.¹⁶ Gowing did however buy the Sabatini, evoking the following response from Thesiger, "I am delighted that you are going to have the Sabbatini (sic) It is one of the pictures which I have had for which I have the greatest affection."¹⁷ Thesiger was evidently pleased with his sale, not only, I would argue, for the financial return, but for the satisfaction of knowing that the result of his own connoisseurship would be displayed in a public gallery and affect a wider audience.

This later letter also refers to other correspondence not held in the HGA, or perhaps to the conversations Gowing and Thesiger had when they met up in London,

¹⁶ The Hatton Gallery Collection did acquire a Subleyras painting, *The Embarcation of St Paula for the Holy Land*, NEWHG: OP.0042, described in the HGA records as a modello for an altarpiece, in 1964.

¹⁷ Thesiger to Gowing, 15 August 1952, Lorenzo Sabatini ObjF, OP.0041, HGA. This letter does not give the year so it is conjectured, based on an invoice from Thesiger to the Department of Fine Art of 6 October 1952, in the Rosa ObjF, for payment for the Sabatini and the Rosa. Other records confirm its collection from Thesiger in September 1952 (see footnote 10).

discussing other artists, shared interests or potential purchases, with Thesiger writing “of course I can let you have a print of the Poussin.”¹⁸ The Poussin print may have been the result of discussions that he and Thesiger shared following Gowing’s exhibition of *Poussin-The Seven Sacraments*, discussed in Chapter 4. Both Gowing and Thesiger signed off their exchanges as ‘Yours ever’ and as “Gowing” and “Roddy”, further evidence of their close professional as well as personal relationship.

The correspondence with Thesiger, some of which was addressed to Gowing’s private residence and took place during the summer months, suggests that Gowing did not leave his work as Professor behind in Newcastle during the Department’s holiday periods. It was at these times that Gowing seems to have paid particular attention to forming the Collection, when he was back in London absorbing the exhibitions of its galleries and dealers.

6.3. “An accident to a rather fine Salvadore Rosa” - collection conservation

Thesiger closely supervised the restoration of his purchases, potentially another area of expertise he and Gowing may have discussed to Gowing’s advantage, as Gowing, too, showed a keen interest in the restoration of his acquisitions. This is evidenced by what happened to the “rather fine Salvadore Rosa”,¹⁹ not long after it arrived in the Department. An accident caused it damage which resulted in a sequence of correspondence and at least one visit between Gowing and the picture restorer, Horace Buttery (1890–1962),²⁰ from the end of March to late September 1953, about its subsequent repairs and absence from the Department. Buttery was highly respected, with an extensive catalogue of institutions and individuals as clients, including Thesiger, Mahon, P& D Conalghi, Thomas Agnew and Sons and two other art connoisseurs who were to play a role in Gowing’s later acquisitions, Benedict Nicolson and Anthony Blunt. Engaging such expertise in this work indicates the level of care Gowing took in preserving and maintaining the condition of his acquisitions in preparation for their display. The records also show, however, that Gowing

¹⁸ Ibid.

¹⁹ Gowing to Horace Buttery, 30 March 1953, Rosa ObjF.

²⁰ Further information is provided on Horace Ayerst Buttery in the National Portrait Gallery’s online Directory of British Picture Restorers, which describes him as “picture expert, restorer and dealer”. He was appointed picture restorer, from 1955–1962, to Queen Elizabeth II. There is a selective listing of Buttery’s clients but it does not include work undertaken for Gowing, either on behalf of the Hatton Gallery or in a private capacity. This would require further research into the Buttery ledgers or “day books”.

considered his own skill and judgement adequate to the task of carrying out work on a painting, if necessary. The Rosa painting had the misfortune of suffering further damage in transit back to Newcastle, which entailed more correspondence with Buttery about subsequent possible repairs. Gowing had however managed to rectify some of the damage himself as he explained to Buttery “This incident does not matter very much as I have been able to polish the surface gently with a little mastic which made the abrasions almost invisible in the position in which the picture at present is going to hang.”²¹ Gowing’s attention to the detail of both the conservation and display of the paintings not only provides evidence of his concern for their reception by the viewer, but also his respect for the emotional, intellectual and physical investment that each artist had made in their work.

With the purchase of the Rosa and the Sabatini confirmed with Thesiger in mid-August, Gowing was negotiating, in a more formal manner, with the art dealer’s T Agnew & Sons, to gain the best price for the Jacopo Palma il Giovane.²² Gowing may have seen and chosen it directly from the dealer’s exhibition in London, where it continued to hang while the bargaining was underway.²³ Gowing accepted Agnew’s lowest price of £150 (£4,200), though he attempted to reduce it further due to his dissatisfaction with the frame, which was concealing several inches of the painting at its top and bottom and, in such a state, was “clearly impossible for us, as a University Gallery, to take”.²⁴ Agnew’s did replace the frame, so that the Jacopo Palma il Giovane arrived safely, with the frame to Gowing’s satisfaction, on or before 13 October 1952. It arrived, along with the Rosa, the Sabatini and the Linnell, all transported to Newcastle by the Department’s favoured transport company, Hoult’s Ltd. Gowing was “extremely pleased”²⁵ to receive the painting into the Department, writing back to Agnew’s to tell them that “We are very proud of our new acquisition”²⁶ and to Thesiger, “These three pictures have been safely delivered here and look extremely good. We are very proud of our first acquisitions.”²⁷

²¹ Gowing to Buttery, 22 September 1953, Rosa ObjF.

²² Colin Agnew, Thomas Agnew & Son Ltd to Gowing, 18 August 1952, Jacopo Palma il Giovane ObjF, OP.0021, HGA.

²³ Thomas Agnew and Sons Ltd to Gowing, 3 September 1952, Palma ObjF. The work was exhibit No 1 in the gallery.

²⁴ Gowing to Thomas Agnew and Sons Ltd, 27 September 1952, Palma ObjF.

²⁵ Gowing to Colin Agnew 13 October 1952, Palma ObjF.

²⁶ Ibid.

²⁷ Gowing to Thesiger, 13 October 1952, Rosa ObjF.

6.4. “Briganti’s Manierismo is temporarily missing” - in pursuit of attribution

These three works joined the *Portrait of a Collector* that had arrived in the Department a month earlier and which, as Gowing explained to Colnaghi’s Director, James Byam Shaw (1903-1992), “looked very well indeed”.²⁸ This same letter and those that Gowing wrote over several years, provide further evidence of the attention and time Gowing was investing and the company he was keeping, in researching his acquisitions, in order to understand their authorship and history. At its purchase, the *Portrait of a Collector* was ascribed to an artist of the Bolognese School, so Gowing was eager to have any information that might clarify its attribution:

Anything you can tell us about the picture will be very welcome. The provenance, before the Kinnaid Collection, is not, I suppose, Known? (sic) Our copy of Briganti’s Manierismo is temporarily missing so I have not been able to look up the Tibaldi fresco. The picture might well be invoiced as “ascribed to Tibaldi”, I think.²⁹

Byam Shaw told Gowing all he knew of its provenance³⁰ but this did not offer any help with regard to its attribution. Six months later Gowing was sending a photograph to the art historian, Dr Frederick Antal (1887-1954), for his opinion, thinking he may have seen the portrait when it was on display in London, prior to its purchase.³¹ As an Italian work of the late sixteenth century, Antal may have taken the opportunity to inspect it while it was on show in dealer’s gallery, as he was a recognised expert on works in the mannerist style, such as those by Tibaldi. Another of his research interests was the eighteenth century English artist, William Hogarth. He was also a friend of Anthony Blunt, who wrote on Antal for the Oxford Dictionary of National Biography.³² On all these counts Gowing would have been keen to engage Antal in an exchange of information relating to his collecting activities. There is, however, no recorded response to Gowing’s letter from Antal, who died the

²⁸ Gowing to James Byam Shaw, 3 October 1952, Bartolomeo Passarotti ObjF, OP.0046, HGA. Gowing was referring to the book by Italian art historian, Giuliano Briganti (1918-1992), *Il Manierismo e Pellegrino Tibaldi* (Roma: Cosmopolita, 1945). This book was the output of Briganti’s thesis on Tibaldi.

²⁹ Ibid.

³⁰ Byam Shaw to Gowing, 6 October 1952, Passarotti ObjF.

³¹ Gowing to Dr F Antal, 5 March 1953, Passarotti ObjF.

³² Anthony Blunt and Rosemary Mitchell, 2004, “Antal, Frederick (1887–1954), art historian,” *Oxford Dictionary of National Biography* (Oxford University Press), accessed 26 June 2019, <https://doi.org/10.1093/ref:odnb/30425>.

following year, so the quest to determine the painting's attribution remained unresolved. When it was loaned to the Council of Europe exhibition *The Triumph of Mannerism - Michelangelo to El Greco* at the Rijksmuseum, Amsterdam, in May 1955, the debate between Passarotti and Tibaldi as the possible artists was set out in the exhibition commentary.³³

The fact that one his first acquisitions had been requested for loan as a contribution from a British Collection in an international exhibition on Mannerism, must have been of great satisfaction to both Gowing and Charles Bosanquet, who had succeeded Eustace Percy as Rector of King's College in 1952 and who had to authorise the loan. Gowing's acquaintance with Anthony Blunt, who was the British representative on the international selection committee for the Council of Europe, may have also been a contributory factor in the painting's selection. Its inclusion therefore provided an endorsement for the investment of the College resources in the formation of the collection and the choices that Gowing was making for it, which would have now been bringing attention to King's College in the international community.

Several years later, Gowing was still seeking an answer on the painting's attribution, this time with help from across the Atlantic and from the young Harvard art history student, Eugene Carroll, who Gowing may have met on his spring trip to the USA in 1957. Carroll was studying the Italian Mannerist painter, Rosso Fiorentino, so Gowing seems to have been eager to exchange knowledge, sending him a photograph to study, with the following narrative:

The picture is at present attributed to B. Passarotti, because it is obviously that sort of thing. But it is equally likely to be by a more interesting artist than B. Passarotti, as I told you, it was exhibited at the Amsterdam Mannerist exhibition two years ago as by Pelligrino Tibaldi. There doesn't seem to be much foundation for that attribution and the best that I have been able to do so far is to observe that there seems to be another picture by the same artist

³³ L Sommerville, Director, Fine Arts Department L, The British Council to Charles Bosanquet, Rector of King's College, 29 March 1955, Passarotti ObjF. This letter explains the series of exhibitions on European themes sponsored by the Council of Europe, which the Foreign Office supported in its cultural work. The British Council was charged with the task of assembling the works from British collections.

which was at one time in the possession of J. Böhler, Munich. (It was said to have been published by Bodner, Commune di Bologna, 1934, XII, P.2, but I have not confirmed this). The design of the portrait, placing in the frame and particularly the character of the shadow cast on the wall and the placing of the fingers seem to link the pictures together. A portrait of Pope Gregory XIII which is known only in an engraving (I am sorry that I cannot give you any reference for this) might be by the same artist. [...]. I enjoyed spending the evening with you and hope that we may meet again before long.³⁴

As the above letters to Antal and Carroll demonstrate, Gowing's endeavours to achieve sound attributions for his acquisitions were both intensive and extensive and demonstrate his own breadth of knowledge and persistent attention to detail. Pursuit of attribution also relied on Gowing's ability to provide detailed, high quality photographs of the works in question. This was facilitated by the King's College Photography Department, which primarily operated to respond to the needs of the Medical School but which the Fine Art Department made regular use of for photographing art works and exhibitions, as referenced in Chapter 4. The position of the Art Department within a university institution that could provide access to expert photography services through the presence of its Medical School, was, I would argue, an important contributory factor in developing knowledge about the acquisitions and securing the status of the Hatton Gallery Collection. This is a factor that has not, to date, gained sufficient recognition.³⁵

The records for these four first acquisitions provide an insight into the individuals and organisations, the art collectors, connoisseurs, dealers, restorers, academics, journals and university services that Gowing worked and consulted with in his first and future years of forming the collection, as well as the interdependency between art scholarship, connoisseurship and dealership. They also chart the personal and professional time and the University funds Gowing invested in the first year of this project. By the end of 1952 Gowing had spent £760 (£21,400) from the Shipley Fund

³⁴ Gowing to Eugene Carroll, The Fogg Museum, Cambridge, Massachusetts, USA, 13 June 1957, Passarotti ObjF.

³⁵ The evidence of how the Photography Department was used is clear from the archive of negatives still held by the University in its University Archives. Runs of photographs of Hatton Gallery exhibitions and acquisitions are interspersed between thousands of negatives of medical school images.

on the direct cost of purchasing works, exclusive of the cost of transport and insurance. In the same year his book on Vermeer was published and he was awarded a CBE.

6.5. “A fool not to snap up” - a prelude to the 1953 acquisitions

The following August, Gowing was corresponding with Thesiger again, about one of his next purchases, the late seventeenth-century Italianate landscape, *The Flight from Troy* by the French artist, Francisque Millet (Jean-François Millet the Elder, 1642-1679), [Appendix C HGC Figure 6]. At £132 (£3,620), it was the least expensive purchase from Thesiger so far, perhaps because it was bought unframed. Correspondence with Thesiger regarding the framing ensued, providing further evidence of Gowing’s preoccupation with the complete visual appearance of the art works he acquired, whether for himself or for the Hatton Gallery. Gowing advised Thesiger to ask Gowing’s frame-maker, Mr Robert Savage of Old Brompton Road, Kensington, to come and look at the Millet “and see what he could do”³⁶ and suggested:

Incidentally (sic), if you do not know him I should think that it might be worth your while getting in touch with him as he does an extremely good imitation of those Dutch frames in dark wood, and a very tolerable Louis XVI for small things, both of them very cheap.³⁷

The same letter also included a discussion about other works Gowing was either considering for the Hatton Gallery or for his own collection and also evidences his ability to capture people’s imaginations with his powers of persuasion and description about art works:

I have thought a lot about the Isaac de Moucheron; I shall have to come and see you again early in September. But perhaps the picture is no longer available. I wish that the Anibale (sic) Carracci belonged to me. I nearly sold the Van Goyen to the Barber Institute by word of mouth alone.³⁸

³⁶ Gowing to Thesiger, 4 August 1953, Francisque Millet ObjF, OP.0020, HGA.

³⁷ Ibid.

³⁸ Ibid.

The Director of the Barber Institute at Birmingham University and its Professor of Fine Art was by now Ellis K Waterhouse. This quote therefore also provides evidence of Waterhouse's respect for Gowing's opinions, through a relationship which appears to have been maintained since their collaboration on the Hatton Gallery's *Pictures from Collections in Northumberland and Poussin-Seven Sacraments* exhibitions of 1951, discussed in Chapter 4.

The Moucheron did not become one of the Hatton Gallery acquisitions so it either slipped from Gowing's grasp or was intended for his private collection. Another painting that Gowing missed out on that year was by Vouet, which he confided in a closing line to Thesiger in November "I was a fool not to snap up."³⁹ Whether it was by the French artist Simon Vouet (1590-1649), a follower of Caravaggio whose work was predominantly of figures, or the Flemish portrait painter, Jakob-Ferdinand Voet (1639-c.1700), is unclear. A purchase in 1955 of a portrait then attributed to Hyacinthe Rigaud (1659-1743) but currently to Jakob-Ferdinand Voet (1639-1689), may, however, indicate that Gowing was now looking for a painting of this genre for the Hatton Gallery Collection.

The Millet records provide another insight into the workings of the Fine Art Department, in a letter written in 1956 to Thesiger, who was, by now, the Director of Old Master Paintings at Colnaghi's. This time it was not from Gowing but from one of the Department's art historians, George Knox (1922-2015), who had "been entrusted with the task of maintaining as complete a record as possible of the pictures belonging to the Department"⁴⁰ possibly in preparation for the exhibition of its collected works. Knox was seeking further information on the provenance of the Millet, which Thesiger provided to the best of his knowledge:

The painting by Millet, *The Flight from Troy*, came from the same collection as your *Salvator Rosa* landscape and a landscape by Poussin in my wife's possession, which Professor Gowing knows. It was a collection formed, I was

³⁹ Gowing to Thesiger, 6 November 1953, Millet ObjF.

⁴⁰ George Knox to Thesiger, P&D Colnaghi & Co. Ltd, 15 October 1956, Millet ObjF.

told, in the early 1920s but as I bought the pictures through an intermediary I know neither the owner's name or where the collection was.⁴¹

Judging from his expression of interest in the Moucheron and van Goyen referred to above, Gowing wanted to develop the representation of the landscape genre in the Collection. Isaac de Moucheron (1667-1744) was a Netherlands-born painter of classical Italianate landscapes influenced by the French-born, Italian-trained Nicolas Poussin and Claude Gellée (1604/5-1682) and the Italian painter of French origin, Gaspard Dughet (1615-1675). Jan van Goyen (1596-1656) was a Netherlands born contemporary of Poussin and a pioneer of naturalistic landscape painting in Holland. Prior to his purchase of the Millet, Gowing had successfully gained for the Hatton Gallery another, but earlier, mid-seventeenth century, Italianate landscape painting by Gaspard Dughet (also known as Gaspard Poussin), with the title *View of Tivoli*, [Appendix C HGC Figure 7]. The means by which this painting came into the Hatton Gallery Collection is further evidence of how Gowing used his connections and reputation amongst the London art cognoscenti to benefit a gallery three hundred miles away from its epicentre. It is also an example of how the impact of financial pressures on the owners of British country estates was releasing art works into salerooms and increasing their circulation to the advantage of private and public collections, world-wide.

6.6. “Quite a bargain” - the 1953 Sotheby's purchases

In the summer of 1953, Gowing was focussing his attention on a sale at Sotheby's auction house, of the contents of the estate of Ashburnham Place, East Sussex, which was taking place on 24 June. The sale of paintings and drawings of the Continental School was the result of huge repair bills required for the house and the tax exacted on the estate at the death of the last member of the Earls of Ashburnham family line.⁴²

It seems that Gowing was directing his interest at three specific works from the estate sale. These were described in the catalogue as “A Polyptych of Four Saints; St. Francis, St. John the Baptist, St. Bartholomew, and St John the Evangelist” by “B.

⁴¹ Thesiger to Knox, 17 October 1956, Millet ObjF.

⁴² Christopher Hussey, “Ashburnham Place, Sussex – III,” *Country Life*, April 30, 1953, 1334 – 1338.

Daddi”,⁴³ [Appendix C HGC Figure 8] and two paintings by Gaspard Poussin, “A View of Tivoli, A Mountainous River Landscape with figures in boats and a castle on a distant hill???” (sic)” and “A mountainous landscape with buildings on a wooded height and a distant view of the coast???” (sic),⁴⁴ [Appendix C HGC Figure 7]. He had set a limit of £850 (£23,300) for these purchases, over one hundred pounds more than he had spent on the four acquisitions of the previous year. It seems that he had also set his heart on these specific acquisitions.

The *Polyptych of Four Saints* was item number three in the Sotheby’s catalogue, in the sale of Italian paintings of the fourteenth and early fifteenth centuries, immediately following an altarpiece attributed, at that time, to Giovanni del Biondo.⁴⁵ The Polyptych was the earliest created work Gowing had purchased to that date and he did not follow it with any further similar examples. There is no evidence in the records to explain why Gowing may have targeted this particular work, except that Gowing’s contact at Sotheby’s was with Carmen Gronau. Gronau was an art historian of the Italian Renaissance who married into a family of German art historians with specialisms in that period. Her husband was Hans Dietrich Gronau (1904-1951) whose expertise was in the artists of the di Cione family, Giotto and the Florentine School and the reconstructions of multi-panel artworks. Her father-in-law was Georg Gronau (1868-1938), a specialist in the Bellini family of Venetian artists. Hans Gronau joined Sotheby’s as an advisor in 1945, his work taken up on his death in 1951 by Carmen, who went on to become head of the Old Master Paintings Department and to play a significant role in building up Sotheby’s role as a major international art auctioneers.⁴⁶

Gowing wrote to Gronau on the day of the auction, on learning from Sotheby’s office of his successful acquisition of the *Polyptych* for which he paid £500 (£13,700):

⁴³ “The Ashburnam Collections Part 1, Catalogue of Paintings and Drawings of the Continental School, Wednesday 24 June 1953,” *Sotheby’s Auction Catalogue*, Giovanni del Biondo ObjF, OP.0044, HGA.

⁴⁴ Ibid.

⁴⁵ The *Polyptych* appears on page 6 of the Sotheby’s Auction Catalogue. Lot 2 was the altarpiece *The Madonna and Child enthroned with angels*, attributed (at that time) to Giovanni del Biondo, Biondo ObjF.

⁴⁶ Lee Sorensen, ed. “Gronau, Hans-D,” *Dictionary of Art Historians*, accessed June 24, 2019, <http://arthistorians.info/gronauh>.

Dear Carmen

It is very good, and very stirring news that we have got the fourteenth century altar-piece. I also hear from your office that your bid of £400 secured the two beautiful Gaspard Poussins. Were you bidding on our behalf? I do hope so. These three pictures will make a really wonderful acquisition for the Hatton Gallery of the University. No doubt the office will let us know what to do in due course. I propose to have the pictures packed by Bourlet as soon as possible for despatch. Thank you for being so generous with your help.⁴⁷

In Gronau's reply she commented that she was sure "it was a very good buy."⁴⁸ She also confirmed that the prices of the first few lots were "lowish".⁴⁹ Gronau went on to write that she did not think Gowing would have gained the painting if it had been in the latter half of the sale, which contained a total of eighty-nine works, with Lot 45 onwards covering Italian paintings of the sixteenth, seventeenth and eighteenth century and other continental schools of the fifteenth, sixteenth, seventeenth and eighteenth century. This suggests that the early Italian paintings in the catalogue were not attracting particularly high aesthetic or art-historical interest at that time in comparison to the other periods or styles featured and that this was reflected in the prices they fetched. Later correspondence in the records for the *Polyptych* chart the developing interest and expertise in the early Renaissance, as art historians such as the Gronaus, Alastair Smart (1922-1992), Franco Zeri (1921-1998) and Richard Offner (1889-1965) turned their attention to the later fourteenth century, the last forty years being "a neglected field of Florentine art",⁵⁰ and brought about a re-attribution of the *Polyptych* from Daddi to the School of Giovanni del Biondo.⁵¹ Gronau's appreciation of the market and the turning tide of art-historical trends may have prompted her to advise Gowing on making this acquisition. She would have also had an interest in encouraging the purchase of such works for exhibition in public

⁴⁷ Gowing to Carmen Gronau, 24 June 1953, Biondo ObjF.

⁴⁸ Gronau to Gowing, 25 June 1953, Biondo ObjF.

⁴⁹ Ibid.

⁵⁰ Bruce Cole, "Richard Offner and Klara Steinweg, *Giovanni del Biondo*, Part 1 (*A Critical and Historical Corpus of Florentine Painting*, Section IV, Volume IV), New York, Institute of Fine Arts, New York University, 1968. Pp.175," review in *Art Bulletin* 52, no 2 (June 1970): 200-202.

⁵¹ Mrs Margarete Frankenschwerth on behalf of Richard Offner to Ralph Holland, 10 April 1963, advising attribution of "Follower of Giovanni del Biondo". The work was subsequently given the attribution "workshop of Giovanni del Biondo", Biondo ObjF.

galleries in and beyond London, which, in turn, would stimulate and spread an interest in this area of Sotheby's business and her role in its success.

Gronau's letter, while confirming the purchase of the Daddi, had to temper Gowing's excitement about the purchase of the Gaspard Poussins, as the information provided by Sotheby's office had been incorrect.⁵² She explained:

I put the bid for the Daddi and the Poussins on the book, and as you told me that on no account must the total sum come over £850 and the Poussins went to bids over the £350 that were left, I am afraid you have not got them.⁵³

As a postscript she then added:

The two Poussins were bought by Anthony Blunt for Toronto. I have just telephoned to him and told him that you were the under-bidder but one. He was willing to go very much higher for the pair. He would be quite prepared to let you have the View of Tivoli with the Waterfall if you want it. Let me know what you think.⁵⁴

In a handwritten note, Gronau concluded the letter, "would you like to get in touch with Anthony direct?"⁵⁵

Without hesitation, Gowing did so, writing the next day to Professor Blunt at the Courtauld Institute, expressing his eternal gratitude.⁵⁶ Blunt, who had bought the two paintings in his capacity as London representative for the Art Gallery of Toronto replied to Gowing:

I am delighted that you would like one of the Gaspars (sic). I am asking Carmen Gronau to split the bill and send half to you, together with the picture. I think we have both got quite a bargain.⁵⁷

⁵² Gronau to Gowing, 25 June 1953, Biondo ObjF.

⁵³ Ibid.

⁵⁴ Ibid.

⁵⁵ Ibid.

⁵⁶ Gowing to Anthony Blunt, 26 June 1953, Gaspard Dughet ObjF OP.0026, HGA.

⁵⁷ Blunt to Gowing, 29 June 1953, Dughet ObjF.

With Gronau as an initiating intermediary, the purchase of the Gaspard Dughet paintings from the Ashburnham Estate was concluded within a week of the auction, to the satisfaction of all parties. Gronau wrote to Gowing, "I do feel that the Poussin solution is very happy and am so glad that you are pleased about it."⁵⁸

The correspondence between Gronau, Gowing and Blunt was conducted on first name terms and in an informal manner throughout and with Blunt agreeing to part with his purchase to Gowing, despite being the "under-bidder but one". This is further evidence that Gowing was operating within his own peer group and was accepted by this field of experts on equal terms. With Blunt willing to split his Gaspard Dughet purchases with Gowing, Gowing was able to acquire the *View of Tivoli* for £200 (£5,500), which meant he still had money to spare from the budget he had allocated for the Sotheby's sale.

Gowing's final purchase of 1953 brought another art historian, collector and connoisseur into the Hatton Gallery Collection network, Benedict Nicolson (1914-1978), editor of the art journal, *The Burlington Magazine*. Gowing's relationship with Nicolson, whom he addressed familiarly as "Ben", had been fostered, as with Thesiger, through mutual interests. In 1948, Gowing had been involved in a project alongside Nicolson, both writing the introductions to a set of books of coloured plates by the artists Renoir and Cezanne respectively⁵⁹ and, from 1949, as noted in Chapter 4, Gowing was a contributor to *The Burlington Magazine*. Nicolson and Gowing also shared an interest in a specific group of seventeenth-century painters of the Dutch Golden Age influenced by Caravaggio, and they wrote articles in the journal on Hendrick ter Brugghen (1588-1629) and Dirck van Barberen (1595-1624).⁶⁰ The purchase Gowing made via Nicolson was not, however an example from this school, but a work by a British eighteenth-century painter, John Hamilton Mortimer (1740-1779). The records of this acquisition are unusual in that they do throw a glimmer of

⁵⁸ Gronau to Gowing, 29 June 1953, Dughet ObjF.

⁵⁹ These publications were reviewed in *The Burlington Magazine* 90, no.540 (March 1948), 88. The reviewer described Gowing as "that rare phenomenon, an articulate painter."

⁶⁰ Gowing, "Light on Barberen and Vermeer," *The Burlington Magazine* 93, no.578 (May 1951): 168-170. Benedict Nicolson, "An Unknown Terbrugghen," *The Burlington Magazine* 95, no.599 (Feb. 1953): 52. In his article, Gowing also acknowledges his debt to Thesiger for allowing him access to inspect a Barberen painting in his possession.

light onto Gowing's concept of the collection he was forming, giving a tentative, but still elusive indication that Gowing did have a collecting strategy.

6.7. "An eccentric choice"? - the final purchase of 1953

In October 1953, Nicolson wrote to Gowing about a painting by Mortimer, [*Appendix C HGC Figure 9*] he had seen in the dealers and auctioneers, Appleby Bros and which he had asked them to set aside, either for Gowing or for himself:

Appleby's ... have a splendid Mortimer of, I presume, the early 1770s, for which they are asking the absurdly small sum of £26. It is in perfect condition. You asked me to look out for a picture for you, and I cannot imagine anything more suitable than this. Do go and look at it on your next London visit, and if you don't want it, let me know as I would like to have the picture myself, if it is not to go to a public gallery. I cannot make out the subject, but I imagine it is one of the Banditti series, of which another was in the Midlands Show at Birmingham.⁶¹

Nicolson went on to describe the painting's subject matter and its author, Mortimer, as "almost a forgotten figure but how much more interesting than Zoffany, Devis etc. who run into 4 figures in the sale-rooms."⁶²

Gowing seemed eager to have the painting and grateful to Nicolson's generosity in letting him know about it although, following Nicolson's description of the picture as representing "a group of banditti – like cutthroats laying hands on, seducing? (sic), raping ?? (sic) a young, semi-nude woman"⁶³ he was concerned about the subject matter. With Nicolson's written assurance, however, that "the picture is not at all indecent",⁶⁴ Gowing intended to continue with the purchase, though he had not yet seen it by late November. In the meantime, Gowing and Nicolson had, however exchanged correspondence, speculating on its title and place within Mortimer's oeuvre and the acquisition did go ahead.

⁶¹ Benedict Nicolson to Gowing, 20 October 1953, John Hamilton Mortimer ObjF, OP.0072, HGA.

⁶² Nicolson to Gowing, 20 October 1953(?) Mortimer ObjF.

⁶³ Ibid.

⁶⁴ Nicolson to Gowing, postcard, 26 October 1953, Mortimer ObjF.

Six months after Nicolson had whetted Gowing's appetite for the painting, Gowing had changed his mind about it. In May 1954 Gowing wrote a letter to Nicolson accepting a dinner invitation at which he hoped to see a work Nicolson had by Terbrugghen. He also had a proposal about the Mortimer:

We have had our own Mortimer cleaned and the frame smartened up but I do not really want to retain it, on the perhaps pedantic ground that historically it does not represent anything and looks altogether an eccentric choice for our collection. Would you as you once said like the reversion of it. It is a perfectly pleasant thing; indeed the pink and blue are rather pretty.⁶⁵

Gowing did not explain why he thought it did not historically represent anything. As a late eighteenth-century painting by a British landscape and portrait painter, the *Banditti Returning (The Sacrifice of Polyxena)* may have been an anomaly, as the only one of this period by a British artist in the collection. In this respect it is no more eccentric than the fourteenth-century *Polyptych of Four Saints*, which was the only one of its period in the collection. Unlike the *Polyptych*, however, which represents a period of artistic development in the Italian Renaissance, it could not be described as representative of a particular period, or demonstrating a particular style or development in styles, if this is what Gowing means by its lack of historical significance. That this painting was an example of Salvator Rosa's influence on Mortimer in his depiction of the subject matter of *Banditti*, does not seem to have had any significance for Gowing.

There is no record of Nicolson's reply to Gowing and, as the Mortimer painting remains in the Hatton Gallery Collection, Nicolson may have persuaded Gowing, over dinner and discussions on Terbrugghen, to keep it.

The purchases Gowing went on to make in 1954, at the time he was debating the return of the Mortimer, as well as his actions in securing more contemporary works for the Hatton Gallery Collection do not, I propose, contribute to a clearer understanding of what Gowing was trying to represent historically. The year did

⁶⁵ Gowing to Nicolson, 14 May 1954, Mortimer ObjF.

however see the first of a significant series of twentieth-century additions to the Hatton Gallery Collection through the judicious use of King's College funds.

6.8. "A fine beginning for the contemporary collection of the gallery"

By 1953 Gowing had, for some time, been considering ways to enhance the contents of the Hatton Gallery Collection with contemporary art works. In February 1953 he wrote to Mrs Gordon-Ives at the Contemporary Art Society (CAS) "about the Hatton Gallery of King's College, a gallery which, as you know, holds loan exhibitions, but is not yet the possessor of any permanent collection of its own."⁶⁶ He wanted to know how to subscribe to the organisation, reviving a link that appears to have been lost as far back as 1928, when the Hatton Gallery hosted an exhibition of the CAS collection, [see *Appendix B Exhibition Programme*] but did not become a member, as I have discussed in Chapter 2. Gowing, it seems, did not consider the existing works belonging to the Fine Art Department, as described in Chapter 2, as worthy of any regard in terms of contributing to his concept of a permanent collection for the Hatton Gallery.

Mrs Gordon-Ives' response included a description of how the Contemporary Art Society functioned, which, in summary, provides a helpful description of its operational model in the mid twentieth-century and the Hatton Gallery within it:⁶⁷

- There were about 80 subscribing galleries to which the Society presented pictures.
- Each gallery chose what amount it could subscribe, from ten to thirty guineas a year.
- About every eighteen months the gallery directors were invited to express preferences for works from the Society's stock.
- The Society would then aim to fulfil the gallery's requests, taking various considerations into account, such as the amount of the subscription, previous donations and local interest in a particular artist or painting.⁶⁸

⁶⁶ Gowing to Mrs Gordon-Ives, Contemporary Art Society, The Tate Gallery 19 February 1953, CAS File, HGA.

⁶⁷ For a history and survey of the CAS's first eighty years, decade by decade, see The Contemporary Art Society, *British Contemporary Art 1910-1990* (London: Herbert Press, 1991).

⁶⁸ Gordon-Ives to Gowing, 20 February 1953, CAS File, HGA.

Mrs Gordon-Ives hoped that the Hatton Gallery would become a member and suggested the Gallery might be interested in the loan of a collection belonging to Howard Bliss (1894-1977). The Gallery's programme does not show that this suggestion was taken up, possibly because it already had a full exhibition schedule planned and was currently showing pictures from the collection of Edward Marsh, whose subsequent bequest to the CAS was soon to prove advantageous to the Hatton Gallery.

Gowing wrote to the Rector, Charles Bosanquet, about the CAS membership scheme, informing him of "an item of expenditure of a rather exceptional kind, which I should like the Department, if not the College directly, to make."⁶⁹ Gowing's argument that the College had a gallery "but no pictures, or very few" and would receive "works of art greatly in excess of the value of its subscription"⁷⁰ succeeded in persuading Bosanquet and he agreed for the Bursar to arrange payment of an annual subscription of £15. Bosanquet also agreed to consider if future payments could be made directly from the College rather than the Fine Art Department's funds and replied "It certainly seems to be an excellent arrangement and I hope, over the next 10 years or so, that it may bring into your Gallery some pictures that your successors will prize."⁷¹ Gowing informed Mrs Gordon-Ives of the College's agreement to subscribe. He explained:

I am sorry that we can not afford a larger subscription but our funds, at the moment, are very restricted. There is, in fact, no money allocated specifically to the Gallery at all. So you will understand that the support of the Society will be very important to us.⁷²

The first results of Gowing's decision to subscribe to the CAS came the following year and signalled the start of Gowing's acquisition of more contemporary works for the Hatton Gallery Collection, some from the CAS but some also purchased from the Hatton Gallery Exhibition Programme.

⁶⁹ Gowing to the Rector (Charles Bosanquet), King's College, 21 February 1953, CAS File.

⁷⁰ Ibid.

⁷¹ Bosanquet to Gowing, 23 February 1953, CAS File.

⁷² Gowing to Gordon-Ives, 24 February 1953, CAS File.

The CAS not only purchased art works directly from artists to present to art galleries, but benefitted from bequests and donations, such as that given by the late Chairman of the Society, Sir Edward Marsh, whose collection, as noted above, had toured to the Hatton Gallery in early 1953. Marsh had been a generous patron to young artists such as Stanley Spencer (1891-1959), Paul Nash (1889-1946) and Mark Gertler (1891-1939) and donated works to the CAS in his lifetime. However, he also bequeathed works in his will and, in June 1954, the Hatton Gallery, along with most other public British art galleries, received confirmation of the works it would receive from the Edward Marsh Bequest.⁷³ The two works which came into the Hatton Gallery Collection from Gowing's wish list of the twelve choices were Mark Gertler's painting *Still Life with Apples and Spoon*, [Appendix C HGC Figure 12] and Walter Sickert's (1860-1942) drawing, *St Jacques, Dieppe*, [Appendix C HGC Figure 13]. Gowing had noted Gertler's work as his first choice, alongside *Poole Harbour* by Philip Wilson Steer (1860-1942). Sickert's work was one of his two second choices, the other being a drawing by Wyndham Lewis (1882-1957), *Woman's Head*.⁷⁴

In terms of contemporaneity, the Lewis drawing of 1923 was the most recently executed work available and Gertler's work, painted in 1913, was the most recent of the two Gowing acquired. The Sickert and the Steer works were created in the 1890s, sharing their age and subject matter with several of William Henry Charlton's works which already belonged to the Fine Art Department, along with a significant number of prints by well-known artists that he and others had donated, as has been recorded in Chapter 2. As a provincial northern amateur artist, Charlton undoubtedly did not share the prestige of Sickert and Steer, although by 1954 the influence of these two artists was being superseded by that of several new generations. This again raises the question about the type of regard in which Gowing held the Fine Art Department's existing collection of art works and what attention, if any, he paid to them. As is noted in Section 6.8, he made no reference to them comprising any part of the collection in his letter to the CAS, or in his 1958 letter to the Gulbenkian Foundation. Another work, an undated collotype by Edward Burne-Jones (1833-

⁷³ Pauline Vogelpoel, Honorary Assistant Secretary, CAS, to Gowing, 1 June 1954, CAS File.

⁷⁴ Gowing to Denis Mathews, 'wish list', 29 December 1953, CAS File.

1888), *The Soul Attains*, appears to have been treated with similar disregard.⁷⁵ It is recorded as a CAS donation of 1954 but does not appear on the CAS selection lists and is not referred to by Gowing. As a reproduction of a work from a series of oil paintings Burne-Jones executed in the 1870s, Gowing may not have considered it, along with the other works the Fine Art Department already possessed, as a noteworthy contribution to his acquisitions of paintings and drawings. Gowing, however, was very proud that the Hatton Gallery had become the owner of the Gertler and the Sickert, as they made “a fine beginning for the contemporary collection of the gallery”.⁷⁶

The most contemporary donation from the CAS in Gowing’s time as Professor was its next presentation to the Hatton Gallery Collection, two years later. This was *The Goats*, painted by William Roberts (1895-1980) in 1952, [Appendix C HGC Figure 24]. This was another example of a CAS acquisition resulting from the personal collecting tastes of an individual CAS buyer, Wilfred Evill (died 1963). Evill’s private collecting supported and promoted the work of living British artists such as Stanley Spencer, Lucien Freud, Edward Burra and William Roberts. Evill had asked Roberts to paint *The Goats* specifically for the CAS and it was this commission from which the Hatton Gallery Collection benefitted in 1956.⁷⁷ Gowing had placed this work at the top of his list of preferences from the CAS works on view at the Tate Gallery that year, which also included Freud, Paul Nash, Pasmore, Ceri Richards and John Bratby, although he thought that it was an improbable expectation. Gowing must, therefore, have been as pleased with this arrival into the collection as he had been with the Sickert and Gertler works. As a contemporary art work, depicting a secular scene of British rural activity, in a very distinct, vorticist-influenced style, particular to Roberts’s oeuvre, it was, however, in striking contrast to both of these works and the other additions he had been making in the meantime.

In 1954 Gowing purchased only two works, one from Sotheby’s and the other, his first purchase directly made from an artist or an artist’s estate. The Sotheby’s

⁷⁵ Hatton Gallery Collection NEWHG: C.0001.

⁷⁶ Gowing to The Honorary Assistant Secretary, CAS, 16 July 1954, CAS File.

⁷⁷ A note in William Roberts *The Goats*, ObjF, OP.0062, states “According to Ronald Alley in the catalogue of the 1965 Retrospective Exh: the picture was painted in 1952 specifically for the C.A.S. at the suggestion of Wilfred Evill (?), who was one of the buyers that year.”

purchase, an Italian Lombard painting from the turn of the seventeenth century, *The Drunkenness of Noah*, by Camillo Procaccini (circa 1555-1629), [Appendix C HGC Figure 10], was from the private sale of works from collection of Lord Biddulph on 12 May. Unlike Gowing's earlier Sotheby's purchases, the *Polyptych of Four Saints* and Dughet's *View of Tivoli*, there is no recorded evidence to suggest the involvement of Gronau or any other intermediary in this purchase. Its choice for the collection is not indicated and can only be surmised from a later record from 1974, when a request was made for the loan of the painting to the exhibition, *Lombard Painting c.1595-1630: The Age of Federico Borromeo*, at Birmingham City Museums and Art Gallery. The reason given for the request was that "there are very few Lombard paintings in British collections [...]"⁷⁸ The value of having such an example of a painting of its large size, quality and period, the only one straddling the sixteenth and seventeenth century, for the price of £100 (£2,700), may not have escaped Gowing's attention. By this time Gowing was a Trustee of the Tate Gallery, for which he was also buying works, as well as for the Arts Council, so his knowledge of the market and art-historical debate would have continued to develop his connoisseurial networks and purchasing opportunities.

Gowing's other purchase was a drawing, *The Artist's Mother Reading in Bed*, from 1917, by Harold Gilman, [Appendix C HGC Figure 11]. There is no information held about its method or purpose of acquisition except that it was bought directly from the artist's widow, Sylvia Gilman, for £20 (£540). The work, or one very similar in a series of such studies, featured in an Arts Council retrospective exhibition of Gilman's work that toured the country in 1954 to 1955 but did not come to the Hatton Gallery. This may have prompted its purchase by Gowing, in acknowledgement of public interest in the artist's work brought about by the touring show. Gowing may have also considered the purchase of the Gilman drawing to be a counterpoint to the earlier Sickert drawing of *St Jacques* donated by the CAS. Gilman had been a close friend and founder member with Sickert of the Fitzroy Street Group and then the Camden Town Group and became the first president of its successor, The London Group.

⁷⁸ Dennis Farr, Director, Birmingham City Museum and Art Gallery to Ralph Holland, 5 March 1974, Camillo Procaccini ObjF, OP.0033, HGA.

6.9. “University Head’s Art Bargains” - the first exhibition of the permanent collection

By November 1954 Gowing was ready to put the results of his first three years of collecting activity on display in the Hatton Gallery and to promote his achievement in the local press. The *Shields News* of Tuesday 30 November 1954 reported on the exhibition, under the heading “University Head’s Art Bargains”, which was being shown in conjunction with a small collection of works by John Ruskin. The commentary explained how Gowing had scoured Britain for “first-class paintings at third-class prices”, the first ten of which formed the “foundation of a new permanent collection at the Hatton Gallery” and were now being exhibited. Gowing’s “bargain hunting”, which the report confirmed had been made possible by the Shipley Bequest, had been so successful that the Gallery now possessed seven Italian masters which were “the first Italians to be on public view in the North-East” and was the first gallery in the North-East to possess a fourteenth century work “Four Saints”. According to Gowing, due to his “astute investigations”, one of the works was probably already worth more than the sum of all the other purchases. Gowing’s closing remarks for the interview provide the only direct evidence of his intentions for the collection prior to his letter to the Gulbenkian fund four years later:

In the North-East we have always felt we needed a really first-class collection representing the whole development of the European School. Now I think we have made a very good start.⁷⁹

The Arts Council exhibition of John Ruskin “And first exhibition of pictures from the permanent collection of the Hatton Gallery” took place from 27 November to 18 December 1954. There is no record, however, to indicate that a catalogue was produced to accompany the exhibition or of any further newspaper reviews celebrating this first display of Italian masters in North East England. To date, no photographs or negatives of the exhibition have been traced to suggest how the exhibition was hung, but a report of the Ruskin component of the exhibition provides

⁷⁹ “University Head’s Art Bargains,” *Shields Daily News*, November 30, 1954, 4.

an idea of how it was set out and its attendance figures, which must have been a disappointment to Gowing in the first public display of his new venture:

The exhibition occupied not more than half of the gallery space and was exhibited at the same time as a selection of the Hatton Gallery's permanent collection. On the whole attendance at the exhibition was not large but this may be because it was exhibited at a time of year when people are occupied with other things. As our own works occupied more space in the gallery than the Ruskin Show it is difficult to estimate how many people would have come to see the Ruskin Exhibition alone.⁸⁰

The low visitor numbers did not deter Gowing from his enterprise and from the subsequent exhibition of the collection again a year later, in October 1955. This time his acquisitions were supported by eighteen works loaned from Capheaton Hall and fifteen from the Tate Gallery, in a range of subject matters and sizes, and accompanied by a professionally printed catalogue. The introduction to the catalogue reiterated Gowing's aspirations for the Hatton Gallery Collection, which had been stated in the newspaper report of the previous year:

In the last few years the College has acquired a group of old and modern pictures as a foundation for the permanent collection of the Hatton Gallery. This has been made possible, in great part, by the fund bequeathed to the Department of Fine Art by Joseph Shipley in 1909, and by the generosity of the Contemporary Art Society. These acquisitions mark the beginning of a Collection which it is hoped may come to form a valued part of the resources of the College and the City.⁸¹

The catalogue lists the fourteen works of the Permanent Collection, made up of the two CAS donations and all of Gowing's purchases described above, with the exception of the Mortimer painting, which Gowing had, it seems, not reconciled as a valid contribution to the collection's foundation. The catalogue also notes those works that were purchased with the Shipley Bequest funds. Four works were not

⁸⁰ *Ruskin* 27 November-18 December 1954 ExF, HGA.

⁸¹ *The Collection of the Hatton Gallery*, NUA/Fine Art 9/20/1, NUSpeColl, NURL, NUT.

recorded as acquisitions made with this fund; these were the Procaccini, the Gilman and two of the three works purchased in 1955 that also featured in the exhibition. One of these was a contemporary British painting by Claude Rogers, co-founder with Pasmore and Coldstream of the Euston Road School, a Slade tutor and one of the Department's external examiners for 1954.⁸² The other work was a large canvas of comparable size to the Procaccini, by the Italian artist, Domenico Zampieri (known as Domenichino, 1581-1641), painted in the early seventeenth century. The other exhibited painting bought that year, a late seventeenth-century portrait, attributed, at that time, to the French artist, Hyacinthe Rigaud, was recorded as a Shipley Bequest purchase.

6.10. The Case of *The Case History* - 1955

At this point in Gowing's collecting career for the Hatton Gallery, the Roger's painting was the most contemporary work in the collection and the first work purchased directly from an exhibition generated by the Hatton Gallery. Following on from the *Poussin-Seven Sacraments* exhibitions in the winter of 1951/1952, the Hatton Gallery had hosted a number of touring shows, predominantly organised by London institutions such as the Arts Council and Victoria and Albert Museum (V&A), covering a diversity of media, subject matter and periods. These were interspersed with the Fine Art Department's student shows, [see *Appendix B Exhibition Programme*]. At the end of 1953, however, the Hatton Gallery showed its first retrospective exhibition of a single contemporary artist, Robert Medley (1905-1994), which it had originated and developed in conjunction with the Arts Council, and then toured to other northern towns and cities. A year later, in February to March 1954, Ceri Richards (1903-1971), was the second artist to receive the attention of a one-person show organised by the Hatton Gallery, setting what was to become an annual trend for such exhibitions. Claude Roger's show followed, in February to March 1955. It was, however, the first one from which Gowing purchased a work for the Collection, Roger's 1952 painting, *The Case History*, for the price of forty-five guineas (£1,200), [*Appendix C HGC Figure 14*].

⁸² Sub-Faculty of Fine Art, Architecture and Town and Country Planning Minutes, Volume 2, October 1953–April 1959, 23 October 1953, NUA/TV440, NUSpeColl.

Interest in the purchase of Roger's work, which was available for sale on the college campus, engaged not only Gowing, but also the Rector, Bosanquet and, potentially, the Dean of Medicine. Bosanquet and Gowing debated which one of Roger's paintings could be afforded for the Hatton Gallery, which had now expended £1,836 (£47,320) on art works, most of it coming out of the Shipley Fund. Roger's painting of *The Hornby Train*, at three hundred and fifty guineas, was beyond the means of the Art Department's fund, so instead, Bosanquet particularly wanted Gowing to buy either the painting *Spithead Forts*, at a price of £115.10 shillings or *Still Life with Cast*, at one hundred and ten guineas, "if you have the money in any Fine Art Department Pocket."⁸³ Bosanquet also told Gowing he was going to "draw the Dean's attention to the 3 Hospital pictures in case he ha[d] funds available and like[d] the pictures."⁸⁴ The Dean evidently did not either have the money or the inclination to buy any of the three hospital subjects, *The Case History*, at forty five guineas, *The Theatre Trolley* at two hundred and fifty guineas or *The Dressing* at one hundred guineas, for the Medical School of for himself. Ultimately, Gowing's departmental pocket funded the purchase only of the least expensive of the three paintings for the Hatton Gallery and the painting arrived back in the Fine Art Department in July 1955, following the completion of the exhibition tour. Records also indicate that three other of Roger's drawings, which were not in the exhibition, were purchased for the Hatton Gallery in 1955, *The Artist's Son* (1946), [Appendix C HGC Figure 15], *Reclining Woman (Study for the portrait of Barbara Proctor)* (1954), [Appendix C HGC Figure 16] and *Hotel Foyer* (1927), [Appendix C HGC Figure 17], although their prices are not recorded.⁸⁵ Rogers gave Gowing his drawing for the poster as a personal gift, providing an indication, which is further borne out by their correspondence, of their mutual admiration and Roger's gratitude for the amount of care Gowing took in organising the exhibition.⁸⁶

6.11. Agony, ecstasy and aristocracy - the other 1955 acquisitions

The amount of money Gowing had at his disposal for the purchase of a Roger's painting may have been dictated by Gowing's plans to purchase the Domenichino

⁸³ Bosanquet to Gowing, 4 March 1955, *Claude Rogers* 14 February-12 March 1955 ExF, HGA.

⁸⁴ Ibid.

⁸⁵ Claude Rogers ObjFs: *Hotel Foyer in Paris (Courtyard of a Villa)*, NEWHG: D:0006, *The Artist's Son*, D:0050, *Reclining Woman (Study for the portrait of Barbara Proctor)*, D:0016, HGA.

⁸⁶ Gowing to Claude Rogers, 19 January 1955, *Claude Rogers* ExF.

painting previously mentioned. This painting was *The Descent from the Cross*, [Appendix C HGC Figure 18], a copy of a fresco altarpiece created by Daniele da Volterra, in the San Trinità dei Monti in Rome, around 1602-1619. Gowing's correspondence was again with Thesiger, by this time working on behalf of P&D Colnaghi, from whom the purchase was made for £100 (£2,580). The painting had formerly been in the collections of Lord Palmerston, Lord Mount Temple and then Lady Mountbatten at the Broadlands estate in Hampshire, from whom the work entered the art market sometime from the 1940s.

Gowing's attention was back on the Sotheby's salerooms, for a sale of Old Master Drawings and Paintings, on 20 July 1955. A number of paintings in the sale catalogue are marked with prices suggesting the viewer's, possibly Gowing's, interest. The future acquisition, Lot 70, is marked with the price "£60". Amongst the lot numbers marked and depicting a range of subject matters it is the only portrait and is listed as "[...] the Earl of Montrose, half-length in a brocade coat, white lace shirt and bow", by "H Rigaud",⁸⁷ [Appendix C HGC Figure 19]. It was significantly cheaper than the other works annotated. It had come to the sale from the art dealers, Brian L Koetser, Leonard Koetser Old Masters, who had recently acquired it from an individual, private seller.⁸⁸ The painting's attribution to the French artist Hyacinthe Rigaud does not appear to have been queried at the time, as its current attribution to Jacob-Ferdinand Voet is much more recent. It was therefore acquired as an example of a work by an artist who was the official portrait painter to the French kings Louis XIV and XV. For Gowing it may have demonstrated the development of portraiture a century beyond that of the Passarotti portrait of another young man that he had purchased in 1952.

In counterpoint to these portraits of assured young men with their gaze focussed directly on the viewer, the painting now assigned the title *A Blind Beggar* and attributed to Pier Francesco Mola (1612-1666), [Appendix C HGC Figure 20], depicts a figure, oblivious to the spectator, whose face appears to be contorted in pain or who is shouting. Information about this acquisition is unclear as the records query

⁸⁷ "Catalogue of Old Master Drawings and Fine Paintings, Wednesday 20 July 1955," *Sotheby's Auction Catalogue*, 16, Jacob-Ferdinand Voet ObjF, OP.0070, HGA.

⁸⁸ Brian L Koetser, Leonard Koetser Old Masters, 13 Duke Street, London, SW1 to The Curator, Fine Arts Department, Durham University, 27 July 1955, Voet ObjF.

whether it was purchased from Sotheby's or Christies and if its purchase date was 1955. There is also no detail about its title and attribution, which were tentatively ascribed, much later, by Ralph Holland.⁸⁹ It is, however, recorded as a Shipley Bequest purchase, at the cost of £30 (£770).⁹⁰ Two years previously, in 1953, Thesiger had been trying to tempt Gowing with "a very fine late Mola",⁹¹ but this was most probably one of the artist's landscape paintings, with which he was enticing Gowing through photographs, along with those of works by Millet and Poussin. Gowing was intrigued by Thesiger's Mola work, thinking it looked "very close to Salvator"⁹² possibly referring to the one he had purchased from Thesiger the previous year, which further confirms that it was most probably a landscape subject. He thought it "none the less beautiful"⁹³ but that it was "more a picture for a private collector than for a Gallery."⁹⁴ Gowing gave no reason for why this was the case and it seems that he chose to acquire the Millet painting, *The Flight from Troy*, instead, despite his concerns "that the sky was in rather a dubious condition and the distance look[ed] a bit rubbed in the photograph."⁹⁵ That Gowing thought it to be "a rather exceptional picture as it is so obviously authentic"⁹⁶ warranted its suitability, in contrast to the Mola, for public appreciation in the Hatton Gallery.

The painting of *The Blind Beggar*, now attributed to Mola, was not hung in the Collection exhibition of 1955 so there is no other contemporary record of its attribution or its title to draw any suppositions about the reason for its purchase, other than what is indicated by its style and subject matter. Similarly, the reason for the acquisition of the other old master painting purchased by Gowing that year is hard to judge, except for its subject matter, which, like that of *The Blind Beggar*, portrays a figure whose face is contorted in emotion. At the time of its purchase and up until April 1958, the work, which is now attributed to Giovanni Battista Crespi (Il Cerano, circa 1575-1633) and titled *St Francis in Ecstasy*, was referred to as "the Spanish painting", [Appendix C HGC Figure 21].

⁸⁹ Pier Francesco Mola ObjF, OP.0037, HGA.

⁹⁰ Ibid.

⁹¹ Thesiger to Gowing, 6 February 1953, Mola ObjF.

⁹² Gowing to Thesiger, 9 February 1953, Mola ObjF.

⁹³ Ibid.

⁹⁴ Ibid.

⁹⁵ Ibid.

⁹⁶ Ibid.

From the limited information available about its acquisition, this painting, unusually, appears to have been bought directly from a private individual living in the North East, David Brown, from Wooler, Northumberland. The correspondence suggests that Gowing had provided advice to Brown about the sale of some of his other artworks through the Northumberland Auctioneers, Anderson and Garland.⁹⁷ This acquaintance may have developed from Gowing's searches for works to include in *The Pictures from Collections in Northumberland* exhibition, which were discussed in Chapter 4.

The cost of the painting was low, at £10 (£260) but Gowing was prepared to spend at least twice that amount on its conservation and paid considerable attention to its investigation. Its condition and unsure attribution may explain why it was not included in the Hatton Gallery Collection exhibition in October 1955, as it was out of the collection for almost a year, from December 1955, for relining, cleaning, repair and restoration, undertaken by Jan Bostrom of Dover Street, London. During its restoration Bostrom wrote to Gowing informing him of a signature and date on the depiction of the book featured in the painting, which may have been the impetus for Gowing's instructions for the detailed photographs which were taken on its return, including "1 infra-red of the top edge of the right hand half of the book."⁹⁸

In order to understand his acquisitions for the Hatton Gallery, Gowing appears to have been keen to take advantage of the King's College Photography Department's expertise in medical imaging in application to his art research. The photographs did not seem to bring to light any clearer attribution as the work was still being referred to as "the Spanish painting" in 1958, when it was sent, with Gowing's detailed instructions, for further restoration work. This time the work was to be undertaken locally, at the Newcastle picture frame makers, Mawson, Swann and Morgan. Bostrom's previous relining of the work had not satisfied Gowing who now required it to be undertaken:

⁹⁷ David Brown to Gowing, 29 September 1955, Giovanni Battista Crespi ObjF, OP.0038, HGA.

⁹⁸ Undated instructions for photographing the painting, with resulting photographs from King's College Department of Photography dated 30 November 1956, Crespi ObjF.

on thicker and more substantial canvas so that the picture remains flat and the torn section does not buckle up. When this has been done it will be necessary to put in a little more re-touching at the places where damage has begun to show.⁹⁹

This attention to the detail of the painting's restoration and research is a further demonstration of Gowing's interest in every aspect of the works he acquired for the collection. This knowledge would have been informed by his accumulation of academic expertise gained through personal study and his many art-historian and collector contacts. It would also have been acquired from the technical knowledge learned through his own art practice and that of his artist peers, in the day-to-day work of preparing canvases and framing works for exhibitions.

Gowing's detailed photographs and access to his network of experts did eventually bring an attribution to the Spanish painting (though not its current one), in October 1958, when he thanked Denis Mahon for his attribution of "our St Francis to Morazzone"¹⁰⁰ via Ben Nicolson. He went on to ask Mahon for his help in the matter of another painting, which was "not the kind of work that one inclines to bother with much but this example happens to be very high in quality."¹⁰¹ This one had no date or inscription for Mahon to work on, so it was possible that Gowing was still seeking clarification on the other work he had acquired in 1955, *The Blind Beggar*. However, he had decided, I propose, that it was not one he was going to bother the exhibition visitors with and so did not include it in the Hatton Gallery Collection exhibition.

6.12. "A small sum set aside each year" - the University Picture Loan Scheme

By the end of 1955 Gowing had spent almost £2,000 (£51,100) on the Hatton Gallery Collection. It is unclear from the records if all of these purchases were made with the Shipley Bequest funds as some are definitely recorded as such, one (the Spanish painting) is queried and some are not stated (the Gilman, the Domenichino and the Rogers). The query about the funding for the Spanish painting suggests that other monies were used for some of the purchases, for example from the Fine Art Department's general funds. Gowing also appears to have been considering other

⁹⁹ Gowing to C Hughes, Messrs Mawson, Swan & Morgan Ltd, 23 April 1958, Crespi ObjF.

¹⁰⁰ Gowing to Mahon, 28 October 1958, Crespi ObjF. Mahon's attribution is to the artist Pier Francesco Mazzucchelli, commonly known as Il Morazzone; 1573–1626.

¹⁰¹ Gowing to Mahon, 28 October 1958, Crespi ObjF.

means by which King's College would commit funds for the purchase of art works which would support living artists and extend the reach of their works beyond the confines of the Hatton Gallery.

Gowing's correspondence with Bosanquet over the purchase of works from Claude Roger's Hatton Gallery exhibition suggests that this exhibition and the ensuing discussions about what work could be afforded, prompted the development of a separately funded King's College scheme. Bosanquet refers to a proposal, which the correspondence infers Gowing had put forward, for setting aside an amount of King's College central funding to purchase reasonably priced works from invited artists. Bosanquet advised Gowing that they should not "jump the gun and put up £100 from the Central Equipment Fund" but should first constitute a small selection committee and "invite a number of artists to put in pictures costing £10-£40".¹⁰² This suggestion appears to signify the beginning of the King's College Purchasing Fund for the University Picture Loan Scheme, which was managed by the Fine Art Department.

The scheme purchased works by living artists for loan across the College Departments. For Gowing this would have been the means by which the College could build up a collection of recent art works by artists such as those represented by the CAS, for example Ceri Richards (1903-1971), John Bratby (1928-1992) and William Scott (1913-1989) which were not coming to the Hatton Gallery by way of CAS donation. Gowing may also have seen this as a route by which King's College could make new art works accessible to the academic and student population around the campus that may not have conformed to the more conventional expectations of the Hatton Gallery visiting public. In this way, an engagement with contemporary art and the work of its Fine Art Department could be nurtured within the College population. I would also argue that this scheme is significant in the parallels that can be drawn between it and the £100 annual art purchasing fund set up by Leeds University the previous year. Gowing would have been able to put the example of Leeds University to good use, alongside his own reputation in the art world, in encouraging Bosanquet to develop the support of the arts within both King's College and Durham University, so that the institution was "acting directly and indirectly as a

¹⁰² I have not been able to find any detail about who was on the committee but it was most likely to have included Gowing, other Fine Art Department staff and, possibly Bosanquet.

patron.”¹⁰³ Gowing would also have understood the advantages of cultivating Bosanquet as a valuable ally to the Art Department and the Hatton Gallery, as Eustace Percy had proved before him. Bosanquet, in turn, would have appreciated the kudos that Gowing was bringing to King’s College through the activities he was facilitating in the Hatton Gallery which, as he noted in his Annual Report of 1954-1955 “has continued to be a stimulus to all interested in Painting, Sculpture and Design, not only in the University but in the entire region.”¹⁰⁴

Bosanquet used the opportunity of the annual report for that academic year to remind its readers about Gowing’s achievements and to make a plea:

The permanent collection of the Gallery has been enriched by a fine copy of Daniele da Volterra’s altar piece in San Trinita dei Monti by Domenichino, purchased from bequest funds. As many readers of this report may not know of this collection, let me say that it was started by Professor Gowing in 1950 soon after he took charge of the Department. By skilful use of the slender means available, he has assembled the nucleus of a good collection of paintings of different periods and different countries, that is of value for teaching purposes and is, on the occasion of its annual exhibition a source of pleasure to all who are wise enough to see it. A University such as ours can benefit greatly from the possession of such treasures. There are few better ways of helping this Division of the University than by giving or lending to the Fine Art Department distinguished examples of any form of Art or craftsmanship. In addition to paintings, gifts of furniture, porcelain or silver will be especially valued.¹⁰⁵

This report on the Fine Art Department is significant for several reasons; it refers to the annual nature of the exhibition of the permanent collection of the Hatton Gallery and it is the first time that the collection is formally referred to as a collection “of value for teaching purposes”. That Bosanquet assigns such value to donations of art and craftsmanship to the College indicates his support and understanding of the

¹⁰³ Lawrence Gowing, “Ideals and Experiments in the Fine Arts,” *Universities Quarterly* 10 (1956): 153.

¹⁰⁴ King’s College Rector’s Report 1954-1955, NUA/3/1/5, 6.

¹⁰⁵ *Ibid.*

significance of the role of the arts within the academic institution. It is also of note how similar in tone and content Bosanquet's plea for donations to the Fine Art Department is to that of Richard Hatton's plea of 1922, referred to in Chapter 2.

Bosanquet seems to have been motivated to put the Picture Loan Scheme into practice without delay, as the first purchases were soon made, in 1955, from two local artists. These were *The North Wester*, by John Crisp (1914-1983), [Appendix C HGC UPLS Figure 2] and *Leaves and Still Life* by Frank Henriksen (1915-1955), [Appendix C HGC UPLS Figure 3 and HGC UPLS Figure 4]. Both artists exhibited in *Nine Painters from Newcastle and County Durham* which took place at the Hatton Gallery in July 1955, [see Appendix B Exhibition Programme]. It is possible that *Oval Abstract* by Kenneth Martin (1905–1984), [Appendix C HGC UPLS Figure 1] was also acquired through the scheme that year. Bosanquet noted the scheme in his Rector's report of the following year. He commented on the substantial expenditure that had been made on various College collections, including in the Fine Art Department, and of:

a small sum [...] set aside each year for the purchase of pictures and drawings which are lent to Departments for a year, and are then returned to the collection for exhibition and are then re-lent to another Department.¹⁰⁶

This scheme continued throughout the 1950s and 1960s. It brought a wide range of work by both established and promising young artists, some of them students from the Fine Art Department, some of them local, onto the King's College and University campus and, ultimately, back into the Hatton Gallery Collection.

6.13. Goats, a green church and grey frigidity - the 1956 acquisitions

That the Shipley funds were declining may be the reason why Gowing only purchased two paintings for the Hatton Gallery Collection in 1956. This may have been compensated for by the fact that "the Gallery [had been] further enriched by the Contemporary Art Society's gift of "The Goats", a large and characteristic example of the work of William Roberts",¹⁰⁷ referred to in Section 6.8. The College had also

¹⁰⁶ King's College Rector's Report 1956–57, NUA/3/1/5, 5.

¹⁰⁷ *Ibid.*, 1955-1956, 14.

gained its first acquisitions for the University Picture Loan Scheme, as described above. The two works Gowing purchased for the Hatton Gallery in 1956 were *The Holy Family*, [Appendix C HGC Figure 22], a copy of a work by Andrea del Sarto (1486-1530) in the Galleria Nazionale in Rome and *Landscape with Green Church*, painted by Keith Vaughan (1912-1977) in 1951, [Appendix C HGC Figure 23].

Gowing purchased Vaughan's painting from the next Hatton Gallery originated one-person touring exhibition, following suit from his purchase of Roger's work the previous year. The extensive records for Vaughan's exhibition indicate the amount of organisation that exercised Gowing and his administrative team in undertaking each of these annual projects, for Medley, Richards, Rogers and Vaughan, from arranging the venues to the colours of the ink used in the publicity. Gowing personally liaised with Vaughan about many aspects of the exhibition; this included giving advice about what paintings Vaughan should not sell, even to Gowing's own institution:

I felt rather glad when you withdrew the "Landscape with Green Church" and "Interior at Locmariaquer" from the offer to King's College. I had begun to think they were really much too good for you to part with at the price of £33 (not guineas, I'm afraid). Moreover, "Landscape with Green Church" will surely be a useful picture to you. It might well form one of the representative group with which I propose to try and see you are represented in the National Collection. The other pictures which I have been thinking of are "Leaping Figure", "Charred Trees" and "Small Assembly of Figures". I don't know if this plan will come off, but I think it would be a pity to disperse this group at this stage. (Keep this tentative idea of mine under your hat if you don't mind!).¹⁰⁸

It seems that Gowing's plan for representing Vaughan in the National Collection did come to pass, but only for two of the works, *Small Assembly of Figures* and *Leaping Figure*, which entered the Tate Gallery's collection in 1956. This meant that Gowing was able to purchase *Landscape with Green Church* for the Hatton Gallery, which Vaughan had "so generously reduced the price of" to £30 (£736),¹⁰⁹ making it

¹⁰⁸ Gowing to Keith Vaughan, 13 March 1956, *Keith Vaughan* 1-24 March 1956 ExF, HGA.

¹⁰⁹ Gowing to Vaughan, 24 January 1957, *Keith Vaughan Landscape with Green Church* ObjF, OP.0056, HGA.

affordable from the Departmental Grant. By January 1957 Gowing was informing Vaughan that the picture was “now hanging in the Hatton Gallery and it is much appreciated.”¹¹⁰ Vaughan may have been making a reciprocal gesture of appreciation for Gowing’s support for his work entering the National Collection and in consideration of the fact that he sold a second work, *Landscape with Boathouse*, [Appendix C HGC UPLS Figure 5], to King’s College for their Picture Loan Scheme. These exhibitions and the purchases made from them were valuable investments in time and money for Gowing and the Hatton Gallery on several levels. They were not only bringing recognition to the Hatton Gallery as an initiator of touring shows of successful contemporary artists whose work was worthy of national collections, but by bringing their work to the attention of a wider public in provincial towns and cities, they were also further raising these artists’ profiles. Consequently, the profile of the Hatton Gallery Collection, as a permanent repository for representative works by these artists was also increasing.

The University Picture Loan Scheme was also building up its contemporary collection, not only with Vaughan’s *Landscape with Boathouse* but with further purchases by recognised artists: *Basin with Green Soap*, by John Bratby (1928-1992), [Appendix C HGC UPLS Figure 6], *Pears on a Plate*, by William Scott (1913-1989), [Appendix C HGC UPLS Figure 7], Ceri Richards’s *The Bee Keeper*, [Appendix C HGC UPLS Figure 8] and *City Landscape* by Michael Elliot (1933-1999), [Appendix C HGC UPLS Figure 9]. The scheme also bought work by two Fine Art Department students, *High Level Bridge/Newcastle Landscape* by Allan Johnson,¹¹¹ (1907-1994), [Appendix C HGC UPLS Figure 11] and *Still Life* by Janet Gillin (dates unknown), [Appendix C HGC UPLS Figure 10].

Gowing’s only other purchase of 1956, as has been mentioned above, was *The Holy Family*. This painting, like the *Pietà*, attributed to Sabatini, and Domenichino’s, *Descent from the Cross*, was another example of a work judged to be a near-contemporary copy of an original art work. The purchase came from the Sotheby’s sale of 4 July 1956 of “Fine Old Master and English 18th Century Paintings”.¹¹² The

¹¹⁰ Ibid.

¹¹¹ The HGC records the artist’s name as Alan Johnson (no dates). The artist’s name is recorded on the ArtUK website as Allan Johnson (1907-1994).

¹¹² Andrea del Sarto ObjF, OP.0103, HGA.

annotation on the page of the auction catalogue featuring the lot recorded that “G.K 99 Bought for Dept” suggesting that the Department’s art historian George Knox, was doing Gowing’s bidding.¹¹³ The work was listed in the sale as by “Del Sarto” although it seems that, as Gowing wrote to the Italian Renaissance scholar and del Sarto expert, John Shearman (1931-2003), in discussion about its attribution, “I never supposed that it was anything but a product of the studio: the pentimenti, such as they are certainly entirely consistent with the work of competent studio copyist (sic).”¹¹⁴ Gowing, on this unique occasion, went on to justify that the painting’s acquisition was “however, useful to us as it is very difficult to give students in Newcastle any idea of what sixteenth century style was like.”¹¹⁵ The painting was, up until that date, the only example in the Hatton Gallery Collection of a work from the first decades of the sixteenth century by a Florentine Renaissance artist, even if it was a contemporary copy of an original master work by del Sarto, “which reproduce[d] one of the artist’s latest and most famous works.”¹¹⁶

Like many of the other acquisitions, the painting did not remain in the Fine Art Department for long before Gowing was attending to its restoration, this time, given into the care of the London restorers Freeman and Sons Ltd of Albermarle Street, who Gowing must have trusted with working in “true egg tempera”.¹¹⁷ The results of the work, it seems, engaged Gowing in a study of its colour, whether from the perspective of an artist or of an art historian, as Gowing reported to Shearman “My own feeling is that the colour and in particular the flesh tones, have reverted part of the way to the grey frigidity of contemporary florentine (sic) convention.”¹¹⁸

6.14. Crucifixion and Deposition - the final purchases, 1957

The following year, 1957, was Gowing’s final year of purchasing for the Hatton Gallery Collection. These were two purchases, which took place in January and were the only other paintings, along with that of the “Spanish painting”, bought from Wooler, which came from local sources. The two paintings came from the sale of the Charles Silvertop family estate at Minsteracres, in County Durham, at the Newcastle

¹¹³ Ibid.

¹¹⁴ Gowing to John Shearman, 14 August 1957, Sarto ObjF.

¹¹⁵ Ibid.

¹¹⁶ Fine Art Departmental Report, King’s College Rector’s Report 1955–1956, NUA/3/1/5, 14.

¹¹⁷ Gowing to G. Freeman Esq, W. Freeman & Son Ltd, 11 December 1956, Sarto ObjF.

¹¹⁸ Gowing to Shearman, 14 August 1957, Sarto ObjF.

based auctioneers, Anderson and Garland. They were a sixteenth-century depiction of *The Deposition* (now titled *The Lamentation*) by the School of Hugo van der Goes, [Appendix C HGC Figure 25] and an eighteenth-century *Crucifixion* attributed to the Dutch artist Jacob de Wit (1695-1794), [Appendix C HGC Figure 26]. At a cost of £200 (£4,700), the *Deposition* was one of the most expensive of Gowing's acquisitions. It was superseded or matched in price only by some of his early acquisitions from London salesrooms: Passarotti's *Portrait of a Young Man*, at £270, the *Poyptych of Four Saints* at £500 and the Dughet, *View of Tivoli*, from Anthony Blunt at £200.

The Deposition, like the *Pietà*, *The Descent from the Cross*, and *The Holy Family*, was a version of an acclaimed master work, in this case that of a lost painting by the fifteenth-century Flemish artist Hugo van der Goes (1440-1482). Its position in the collection could be regarded as a potential companion to *The Holy Family* in terms of execution date, in so far as that can be determined, and Renaissance stylistic influences. However, as a version of a painting by van der Goes, an exemplar of fifteenth century northern Renaissance painting, it could be seen as the one painting in the Collection which represents the transitional styles and influences of this period.

By 1957, Gowing's collection represented works from mid-fourteenth century Italy through to late seventeenth-century France, with the CAS donations and works bought directly from exhibitions creating the foundations of a modern collection. There was however a distinct gap in the representation of eighteenth century examples, except for Gowing's "eccentric choice"¹¹⁹ of the English painting by Mortimer referred to previously. The Jacob de Wit painting of the *Crucifixion* may have therefore been a serendipitous occurrence in the Anderson and Garland auction, which the records indicate was only one part of a lot of three items. In contrast to the *Deposition*, it was the least expensive of all the Hatton Gallery acquisitions, at the cost of £2, 10 shillings (£47); it was also the largest work. Its auction price suggests that it was not considered to hold much value within the sale, perhaps because its huge size precluded it from purchase by most of Anderson and Garland's clientele, other than a museum or gallery. As an addition to the Hatton Gallery Collection, it was another work, like the *Deposition*, which straddled the gap

¹¹⁹ Gowing to Nicolson, 14 May 1954, Mortimer ObjF.

between two centuries, by re-presenting an earlier work by an Old Master, in this case Rubens.¹²⁰

Its size, its subject matter and its manner of depiction, in monochrome and in the trompe l'oeil rendering of a marble relief, would have made an impressive impact on viewers in the Hatton Gallery, when or if it was hung there, as it was soon absent from the Department. It was sent for cleaning and relining at the local company, Mawson, Swan and Morgan, whose quote of £35, far more than its sale price, was a severe shock to Gowing.¹²¹ Concerns about the accumulating costs may have been the reason for Gowing to turn to the in-house expertise of Louisa Hodgson, the Teacher of Technical Methods, for “an important piece of picture cleaning and restoration for the Department”¹²² on the *Deposition*. Hodgson carried out the work in her own time, but this still came at a cost to the Department, for when Gowing learned how long it had taken her to complete he agreed for £35 to be paid out of Department funds for her time.¹²³ The purchase of these two works may have only been possible due to an anonymous donation of £267 to the “Art Collection Fund” that year.¹²⁴ These two paintings had brought the recorded expenditure for the Hatton Gallery Collection, on the purchase costs alone, to £2,315 (nearly £55,000) paid for by the Shipley Bequest fund, donations and, on occasions, the Departmental Grant, leaving only a residue of £150 to £200 in the Shipley Bequest.¹²⁵ Lack of funding for the purchase of further old master paintings may be the reason why Gowing sought to augment the permanent collection “by a loan of fourteen pictures by the masters of the Italian, Dutch, French and Flemish Schools from the National Gallery.”¹²⁶ Any further substantial acquisitions would have required additional space and further income, which explains the purpose, and some of the content, of Gowing’s letter to the Gulbenkian Fund, the following March.

¹²⁰ Elizabeth van der Beugel, writing on the Hatton Gallery’s *Christ on the Cross*, attributed to Jacop de Wit, in the National Inventory of European Paintings (NICE), refers to the image on which this painting has been based, which is illustrated in Michael Jaffé, “Ruben’s ‘Christ on the Cross,’” *The Burlington Magazine* 100, no.658 (January 1958): 2+21-23. “NICE,” VADS, accessed 10 July 2019, <https://vads.ac.uk/large.php?uid=86780>.

¹²¹ Hughes to Gowing 11, 12 February 1957, Jacop de Wit ObjF, OP.0073, HGA.

¹²² Gowing to T M Brown, Assistant Bursar, King’s College, 11 December 1957, Wit ObjF.

¹²³ Ibid.

¹²⁴ Benefactors, King’s College Rector’s Report 1956–1957, NUA/3/1/5.

¹²⁵ Leonard Evetts to Rector, 6 March 1959, CAS File, HGA.

¹²⁶ Fine Art Departmental Report, King’s College Rector’s Report 1957–1958, NUA/3/1/5, 18.

6.15. “The brightest Jewel in our Crown” - 1958

By the time Gowing wrote his letter to the Gulbenkian Foundation in March 1958 the permanent collection of art works consisted of twenty five “old and modern masters”¹²⁷ either purchased by Gowing or donated by the CAS. Both he and King’s College would have been justly proud of the achievements of the Fine Art Department and the Hatton Gallery.

The status which the Fine Art Department now held in the University is borne out by Quentin Bell (1910-1996) who was Senior Lecturer in Art Education in the Department during Gowing’s Professorship and wrote about his experience of working alongside Gowing in his memoir *Elders and Betters*. Bell noted how the Rector had once remarked of the Art Department that it was “the brightest Jewel in our Crown”,¹²⁸ indicating that King’s College considered the Department to be a very substantial asset. Bell attributed the Department’s gain in academic respectability “[u]nder Lawrence – and perhaps his predecessor” through the introduction of “a serious course in art history and through holding historically interesting exhibitions in its gallery.”¹²⁹ These exhibitions would have included the expanding Hatton Gallery Permanent Collection, with its increasing number of large works, which Gowing intended to have on permanent display and intended to build upon, in order to realise a serious collection in a University Museum.

Gowing’s letter to the Gulbenkian Foundation was a request for assistance with future funding. He asked for the Foundation’s support in establishing a fund that would yield an annual £1,000 income for the purchase of more works of art. Taking into account what he had achieved with £2,000 over the previous six years, Gowing’s proposal for such an amount clearly indicated that he had ambitious plans for the future of the collection. From his knowledge of the art market he was also aware that “the conditions of purchase [were] becoming steadily more difficult”¹³⁰ but, with his

¹²⁷ Gowing to Sanderson, Gulbenkian Foundation, 11 March 1958, BeqF, HGA. I have included in this number the John Hamilton Mortimer painting (although Gowing may not have done so) and the three Claude Rogers drawings.

¹²⁸ Quentin Bell, *Elders and Betters* (London: John Murray, 1995), 185. Bell dedicates Chapter 14 to “Claude Rogers and Lawrence Gowing” and pages 184-186 to his own experience of life in the Fine Art Department, providing a first-hand, anecdotal account of the prevailing atmosphere under Gowing’s authority.

¹²⁹ Bell, *Elders and Betters*, 185.

¹³⁰ Gowing to Sanderson, Gulbenkian Foundation, 11 March 1958, BeqF.

knowledge of the increasing value of some of the acquisitions, his experience also proved the justification for further funding. Gowing however stressed to the Foundation that the money was not required for “bricks and mortar”¹³¹ as the Hatton Gallery was in the process of expanding, something which, I propose, was made possible by the rising profile of the Department, abetted by Gowing’s powers of persuasion over the college authorities and his nurturing of the Rector as an ally.

With Gowing’s intention to add to and permanently display the growing Hatton Gallery Collection, alongside the ambitious and increasingly innovative exhibition programme, he would have been considerably engaged in how to house and display the collection by increasing the exhibition space. Gowing’s letter to the Foundation explains how King’s College had “put space in College buildings at our disposal which will allow the conversion of rooms adjoining the present gallery into further gallery space, rather more than doubling the accommodation for exhibiting works of art.”¹³² These adjoining rooms were the Fabric Design studios, which were to become Galleries 2 and 3.¹³³ The sacrifice of these design studios to extra gallery space for fine art works would, I propose, have been an easy one for Gowing to make and one that he had probably been contemplating for some time, as he had “little interest in design.”¹³⁴ Gowing had dismantled the Commercial Art Department in 1952 to 1953, in favour of a more fine-art oriented one and the Lecturer in Commercial Art and Display, Edwin Straker (1921-2011), had resigned.¹³⁵ In his place Gowing appointed Richard Hamilton as Lecturer in Decorative Design,

¹³¹ Ibid.

¹³² Ibid.

¹³³ A 1953 survey drawing reproduced on page 12 of the North of England Civic Trust’s *Hatton Gallery Conservation Plan Final Report, February 2015*, labels the two rooms adjoining the one room of the Hatton Gallery as “fabric design” (north end) and “fabric printing” (south end) studios.

¹³⁴ This is a quote from Gowing cited by Richard Yeomans in his thesis “The Foundation Course of Victor Pasmore and Richard Hamilton 1954-1956” (PhD diss., University of London Department of Education, 1987), 176.

¹³⁵ “Staff Appointments, Resignations and Retirements, Academic Year, 1952–53,” *King’s College Rector’s Report 1952–1953*, NUA/3/1/5, 5. The Rector’s Report of 1953-1954 recorded that work in Commercial Art had discontinued and Straker had moved on to take up duties in the new Newcastle College of Industrial Design, NUA/3/1/5, 3. According to William Johnstone in his book *Points in Time*, (London: Barrie and Jenkins, 1980), Straker had worked at Camberwell School of Art teaching a course in basic design for commercial use to ex-servicemen prior to moving to Newcastle, appointed to run the new course under Robin Darwin. Johnstone implies that Pasmore, also working at Camberwell, was influenced by Straker’s teaching and notes that when Straker went to Newcastle he worked with plastic, wood and wire constructions, which led him to product and exhibition design. This suggests that one aspect of the Department’s pedagogy involved a basic design course and the use of these materials prior to Hamilton and Pasmore’s arrival and their adoption of a basic course and the use of similar media in their own art work and exhibitions.

because he “preferr[ed] a painter “to fill a space previously occupied by staff with narrower craft and commercial design expertise.”¹³⁶ By 1958 fine art work was physically filling the space that had once been allocated to craft and design activity; Fine Art practice was now the dominant discipline within the Fine Art Department.

The first official use of the two new gallery spaces was for the Arts Council exhibition *Trends in Contemporary Dutch Art* (also known as *Dutch Non-figurative Painting*) which ran from 18 October–8 November 1958. A press release for this exhibition explains that:

the new accommodation, which doubles the available exhibition space, will afford an opportunity for presenting a wide range of temporary exhibitions while the Permanent Collection of pictures on extended loan from the National Gallery and elsewhere will be continuously shown in the main room.¹³⁷

The press release also explains that the formal opening of the new galleries was to take place in November 1958 with a “special loan exhibition of works by Henry Moore.”¹³⁸ Newspaper cuttings of the reviews of *Trends in Contemporary Dutch Art* provide insight into how the new exhibition space was used, or, in the eyes of one reporter, abused. The reviewer wrote in the *Northern Echo* of Friday 7 November 1958:

It seems a grievous pity, therefore, that although the show marks the inauguration of two new rooms, the Old Master Paintings still remain on view in the principal gallery, and the Dutch exhibition is confined to very cramped quarters indeed.

This review confirms that the main gallery was being used to show Old Master works. It does not, however, provide any detail as to whether they were loaned works or recent acquisitions to the Hatton Gallery Collection, or both, and there are no images in the HGA to indicate how they were being displayed, or to allow any judgement of

¹³⁶ Yeomans, “The Foundation Course of Victor Pasmore and Richard Hamilton 1954-1956”, 173.

¹³⁷ Preview card for *Trends in Contemporary Dutch*, Preview Card File, HGA.

¹³⁸ *Ibid.*

the criticism of how the contemporary Dutch art was being hung in the space.¹³⁹ As a counterpoint, the other newspaper cutting in the HGA, from an unnamed newspaper but by reviewer, Scott Dobson (1918-1986), provides a completely different perspective. He wrote “This is a terrific show in every way, presented in the perfect setting of the new premises. It defies description and in the word “contemporary” is completely qualified.”¹⁴⁰

How Gowing may have felt about the mixed reception to the first exhibition in which the main, classical columned, Hatton Gallery showcased the permanent collection of Old Masters, while the unadorned spaces of the new galleries exhibited a large body of contemporary, non-figurative art work, is not recorded in the HGA. He must, however, have been satisfied that the permanent collection was on intended permanent show and of sufficient quality and in sufficient space that King’s College could accept “with gratitude and a sense of full responsibility the offer of the Trustees of the National Gallery and the Tate Gallery to lend the University a number of pictures from their collections.”¹⁴¹ As a Tate Gallery Trustee, Gowing may have played a role in persuading these institutions to loan works to this provincial university gallery. It could therefore be argued that these loans provide a further example of the mutual benefits enjoyed by the interrelationship between Gowing’s activities in the Fine Art Department as an art educator, collector and scholar and the institution of the university which played its part in facilitating them.

The Henry Moore exhibition, which the press release for the *Trends in Contemporary Dutch Art Exhibition* announced, was the last exhibition that Gowing presided over as Professor of Fine Art. His resignation on 31 December 1958, on his appointment as Principal of the new School of Art that was to be constituted from the merger of the Regent Street Polytechnic and the Chelsea Schools of Art, was noted in the Rector’s annual report for the 1959 academic year.¹⁴²

¹³⁹ Further research into the King’s College Photography Department Negative Collection in the NUA, may yield negatives of these exhibitions that have not been printed and stored in the HGA.

¹⁴⁰ News Cuttings File, HGA, 41. Dobson had been a student of the Department so his sensibilities may have been attuned to more contemporary forms of exhibition layout, which had been pioneered in the Hatton Gallery by Richard Hamilton and Victor Pasmore in previous years.

¹⁴¹ King’s College Rectors’ Report 1958–1959, NUA/3/1/5, 10.

¹⁴² *Ibid.*, 4. This report also announced Quentin Bell’s move to Leeds to take up the position of Professor of Fine Art.

During the ten years Gowing had spent running the Fine Art Department of King's College, he had fashioned all its accumulated history into an art school run to his liking, where art history and art practice – definitively Fine Art practice - were taught together. The opportunity to take all the experience and knowledge he had accrued from within the multi-disciplinary environment of a university institution with its ethos of research and scholarship, to fashion a completely new London art school in a new building and make a mark on the capital's art education, would have been an opportunity he could not pass by and so he left King's College on 31 December 1958, to run another art school exactly to his liking.

Chapter 7. “We don’t have a collection, just an art gallery”

This thesis set out to understand the origins, rationale and role of the Hatton Gallery Collection of art works formed by Professor Lawrence Gowing for the Fine Art Department of King’s College, from 1952–1957. Gowing announced “the dream of the art collection” in 1951 and in the next six years he started to realise this dream, creating the foundation of a University museum for the Art Department, the academic community and the public. Gowing spent the equivalent of over £55,000 of King’s College and Fine Art Department funds on acquiring “some twenty pictures”¹ and drawings. He also persuaded the College authorities to allow him to re-allocate studio space to the Gallery with the intention that the growing permanent collection could be on permanent exhibition. His plea to the Gulbenkian Foundation bore fruit, bringing in a further £2,000 (£46,000),² which enabled the purchase of twenty-two old master works and contemporary drawings after his departure and perpetuated the dream of the art collection for another decade until, it seems, the funding ran out and the vision faded. Despite Gowing’s ambition and efforts the Hatton Gallery Collection never achieved a site for its permanent display and, in this respect, never formed the foundation of a University museum.

Chapter 6, the last chapter in the main body of this thesis, demonstrated how Gowing amassed this collection, through judicious use of funds. This chapter also demonstrated, through detailed, new research analysing the content of the HGA, the time he spent, inside and outside of the University timetable, visiting galleries, viewing pictures, building and fostering networks of scholars, connoisseurs, dealers, restorers, framers, transport companies and in negotiating deals, in order to achieve this extraordinary ambition. This was an undertaking that, as I have evidenced in Chapter 5, was unique in terms of resources spent and the type of works collected, compared to other universities at Leeds, Reading, Edinburgh and the Slade School of Art who were “working seriously in the fine arts”,³ teaching art history and art practice together, at the end of the 1950s. As such, this thesis refocuses attention on the significance of the Collection and its associated Archive, as a repository of

¹ Gowing to Sanderson, 11 March 1958, BeqF, HGA, NU, NUT.

² Fine Art Department Report, King’s College Rector’s Report 1959–1960, NUA/3/1/5, 23.

³ Gowing to Sanderson, 11 March 1958.

knowledge on the networks and the scholarship which was being undertaken in the British art world at this point in time.

Chapter 5 also identifies how connections with these universities and Gowing's knowledge of their collecting activity may have supported another of the art collecting enterprises adopted by King's College, that of the University Picture Loan Scheme. This generous minded, philanthropic Scheme bought the work of young artists from inside and outside of the Fine Art Department and in so doing brought contemporary art work onto the King's College campus, into the view of the academic community and eventually back into the Hatton Gallery Collection. This eclectic range of mid twentieth-century art works, which was purchased for the purpose of engaging the College community in art work on a daily basis, across the campus and departmental disciplines, now rarely performs that function, as it is held in store or its works are as likely to be exhibited outside of the University as within it. This collection too, deserves more attention, as an example of mid twentieth century patronage in a higher education institution and as a repository of significant examples of young Newcastle and national artists. The potential of re-establishing the loan scheme around the University campus, either in physical or digital form should therefore be investigated.

What Chapter 6 does not do, however, from the research undertaken for its content, is conclusively identify any clear rationale in Gowing's collecting for the Hatton Gallery. Research for this thesis has only identified two incidences, noted in Chapter 6, one in a report from the Rector and one from Gowing himself, which make reference to the Collection in the context of a 'teaching collection'. There is a lack of archival evidence of the purpose of purchase, or in the narratives of students of how works were used within the Department, either in relation to their studio practice or art history studies. This also confounds the notion of its identifiable use as a 'teaching collection', that is a group of works actively used for the teaching of Fine Art or Art History. As one of the fundamental drivers of this thesis was to ascertain the role of the Hatton Gallery Collection as a 'teaching collection', this has eluded the research I have been able to undertake. Further interviews with a different cohort of students, for example those who specialised in art history or studied as art teachers might prove more enlightening. Discussion with more recent Fine Art Department

and Hatton Gallery staff may provide further insight into the use of the term and the use of the Collection for teaching purposes. This thesis therefore does not resolve the question of how the Hatton Gallery Collection came to be mythologised as a teaching collection or find evidence to fully understand its role in the evolution of the Department but through setting out a detailed analysis of the records, which has not been undertaken previously, it does lay the groundwork for any future and different approaches to this question.

It might have been expected that the Collection would have been used in supporting the art history syllabus, which Gowing so determinedly and passionately set his mind to developing, as I have set out in Chapter 4, with information obtained from material not previously researched. Gowing's intention was to give art history and art practice equal consideration, enlivening and enriching the delivery and enjoyment of the former to invigorate and support the practice of the latter. There is, however, little evidence in the information and narratives that I have studied that this was the case, either through the use of the art works in seminar discussions or as featured artists in the History of Art syllabus.⁴ The common theme in many of the interviews and written narratives is that, despite Gowing's intentions and efforts to do otherwise, "Art History", as Michael Snodin explains, "felt quite separate from the practical side, although it was a serious part of the curriculum, with written exams and a concluding thesis."⁵ John A Walker's assessment that "For budding artists an unresolved problem was the history/practice relationship. If one's starting point was post-impressionism, what was the relevance of studying the Italian Renaissance?",⁶ mirrors many of the narratives in reference to the teaching of Art History.

The traditional method and practice of learning from Old Master paintings through their intense study and reconstruction had not, however, disappeared from the Newcastle Fine Art Department's pedagogy in the 1950s, although it had changed its guise. As my research for Chapter 5 has uncovered, the activity of copying old master paintings which was so valued by the Art School Committee in the 1920s,

⁴ Thank you to Lesley Kerman for providing me with her Art History examination papers and course lists.

⁵ Michael Snodin, Fine Art student 1964-1968 in *Galleria Portatile, The Ralph Holland Collection, 5 July 2013* (London: Sotheby's, 2013), xiii.

⁶ Walker, *Learning to Paint*, 24.

recorded in Chapter 2, was translated by Quentin Bell into the 'Re-Interpretation Project'.⁷ However, unlike the careful reconstruction of materials and technique undertaken by Hodgson in the 1920s, Bell's project encouraged free translation of an original art work chosen by the student and, while there are student recollections of the project, which continued beyond Bell's time in the Department, their subject matter was sourced from more contemporary works.⁸ It does not appear, from available narratives, that they were encouraged to choose one of the historic paintings from Gowing's Hatton Gallery Collection, though further research with students who chose to study art history may redress this lack of knowledge.

During the mid-nineteen sixties, many students were pre-occupied with one reconstruction, that of *The Bride Stripped Bare by her Bachelors, Even*, (*The Large Glass*, 1915-1923) by Richard Hamilton. In the context of this thesis, Hamilton's analytical reconstruction of the *Large Glass* resonates with the traditional way of learning from the Old Masters, identified in Hodgson's detailed and intensive work in the National Gallery. As Hodgson supported Hamilton in his use of perspective and Hamilton supported Hodgson in her teaching of it, the similarities in their methodologies may have been acknowledged.⁹ Many of the art works in Gowing's Hatton Gallery Collection, such as Domenichino's *Descent from the Cross* and the *The Deposition*, after a work by Hugo van der Goes, are also evident examples of such activity, although my research has not identified any specific strategy by Gowing to collect works that were copies or reconstructions after an original art work, to demonstrate this pedagogic tool. It is more likely that these contemporary or later representations, after the original masters, happened to be the types of art works which were coming onto the market at that time. I propose that the concept of the 'Re-Interpretation Project' or the reconstruction of art works in the manner of Hodgson's and Hamilton's approach, could be applied to the Hatton Gallery Collection now, as a Fine Art project, which could be used to rehabilitate the Collection into the Art School's current Fine Art pedagogy.¹⁰

⁷ Ibid, 27-28.

⁸ Conversation with Simon Clarke, student 1965-1970. Interview with Andrew Morley, 20 October 2017, student 1965-1970.

⁹ Lesley Kerman, *The Memory of an Art School* (South Molton: Little Silver, 2013), 4.

¹⁰ See Kerman, 10, on her use of the concept of Reconstructions, informed by her experience of Hamilton's work.

My research does infer some reasons why the art works in the Hatton Gallery Collection seemed invisible or went unnoticed. Gowing's own actions in the Department in furthering his aspirations to inspire, enthuse and enflame the students, may have, ironically, been the cause of the Collection's invisibility. As Chapter 3 identifies, through detailed analysis of his writings, Gowing had wanted to replace the irritating "simplifications"¹¹ delivered by the writing on art of some art historians with impassioned and inspiring writings by contemporary artists. The means by which he could do this in the Fine Art Department was to involve artists teaching in the Department to impart their specialist knowledge and their own enthusiasms, through lectures, seminars and discussions on their own and their students' practice. This expectation was fulfilled; Victor Pasmore talked about Constructionism, Cubism, and the abstract artist Charles Biederman, Hamilton discussed Duchamp, Cinemascope and the Polaroid Camera.¹² It was these exchanges which had such a significant impact on many of the students and their subsequent practice and are particularly remembered and recounted.¹³ In this milieu, art-historical works from the sixteenth, seventeenth and eighteenth centuries and the methods by which the knowledge about them was imparted, may well have been overlooked, ignored or dismissed.

Attention to Gowing's Collection of old and early modern masters was also facing challenging competition from the other activities in the Gallery that he facilitated. The Hatton Gallery Collection exhibitions followed in the wake of the excitement and innovation of *Man, Machine and Motion* in 1955, *an Exhibit* in 1957 and, in 1958, competed with the novelty of the new gallery space and the hanging of *Contemporary Dutch Masters*. As Hamilton increasingly took responsibility for the Hatton Gallery, its exhibition design broke further away from the conventional format of a provincial museum and became a contemporary exhibition space, where he, Pasmore and the students tested out their radical form and image making, alongside or between the shows of other contemporary, local, national and international artists.

¹¹ Gowing, "Catalogue," in *Lawrence Gowing*, 1983, 30.

¹² Walker, 24

¹³ See, for example, Gill Hedley, "A Developing Process. A paper on student memories of Richard Hamilton as teacher, 1953-1956," <http://www.gillhedley.co.uk/txt/Richard-Hamilton.html>.

Gowing had, however, set the scene for the didactic and pedagogical use of the Hatton Gallery to enthuse, inform, engage and inspire its visitors before Hamilton and Pasmore arrived. As Chapter 4 brings to light, the experimental format Gowing employed for the exhibition of *Poussin-The Seven Sacraments*, had already opened up the Hatton Gallery to more innovative use of its space to explore and examine an art work and support the act of “looking and learning to look”.¹⁴ The inclusion of a reconstructed box, from translated contemporary instructions, to help the viewer understand the artist’s methodology, resonates with Hamilton’s work on the *Large Glass*. Gowing’s use of displays of enlarged photographs as didactic features in the preliminary exhibition also offer up comparisons with *Man, Machine and Motion*, both of which exhibitions were accompanied by catalogues with instructive commentaries. Gowing’s adoption of the approach he so admired in the scholars of the Warburg Institute, in exploring the complex social, cultural and psychological constituents of an art work for the *Poussin* exhibition, supported by collections of photographs, have a much closer affinity with *Man, Machine and Motion*, than his Hatton Gallery Collection displays of old and modern masters, and which the events of *Man, Machine and Motion* and *an Exhibit*, would have undoubtedly eclipsed.

Gowing’s own pursuit of finding ways to encourage the viewer to experience the work of art in all its richness and complexity, through the exhibitions he designed, the staff he employed and the ethos of intellectual enquiry he encouraged, facilitated an atmosphere of experiment and innovation in the Fine Art Department which, I therefore conclude, helped render the Hatton Gallery Collection in which he had invested so many personal and professional resources, invisible. In the absence of any clear reasons for Gowing’s purchase of specific works, an approach which could be applied to introducing the art works back into Art History and art practice, is to consider them in the light of the descriptions he used in experiencing art as I have set out in Chapter 3. Which of the works, for example, might prompt the response that Gowing felt of “the raw, indigestible personal utterance”¹⁵ of the original work of art? Which painting might be evidencing the artist “trying to solve something problematic in his [or her] relations with the visible world”¹⁶ or “in whose course we recognise an

¹⁴ Andrew Forge, interview by Courtney, Part 13, Track 7, 1 August 1995, National Life Stories: Artists’ Lives, British Library Sounds.

¹⁵ Gowing, “Notebook–III”, 152.

¹⁶ Ibid.

inscrutable compulsion”¹⁷ or exhibits the trait of “purposeful bee-like hovering over some aspect of experience.”¹⁸ These were the criteria that Gowing applied to trying to “sort the paintings about us into some kind of intelligible order.”¹⁹ It may be these personal, intellectual and emotional responses to the work of art by which Gowing judged his choice of acquisition for the Hatton Gallery Collection. An interrogation of the Collection using Gowing’s descriptions might be a useful project for opening up the art works for discussion.

What Gowing did succeed in doing was to raise the status and quality of art history teaching within the Department by building on its existing, long standing foundations and its connections with the Courtauld Institute. The environment in which he arrived was already one in which art history and art practice were taught together and was rare in this respect, as evidenced in Chapter 5. My research for this chapter has established how the BA Degree in Fine Art awarded at King’s College was unusual among university courses in that it already combined art history and art practice in the first quarter of the twentieth century and set an example for other university art departments to follow, a previously overlooked role which this thesis has addressed.

As the research set out in Chapter 1 identifies, the Fine Art Department of Armstrong College had been the first university institution to offer a BA Degree in Fine Art practice. This was achieved through the foresight and intelligence of Professor Richard Hatton and the College authorities, who understood that fine art practice, complemented by the theory of art-historical study, involved the application of intellectual curiosity and enquiry equal to any other of its courses, and appreciated the value of integrating the discipline into its liberal arts provision, to the mutual benefit of the whole academic community. It was this belief, determinedly maintained by its Art Committee and the College authorities and manifested through the support of its principals and rectors, which supported the Art School’s survival through all its transformations and challenges and with a measure of autonomy inside the University institution, up until Gowing’s arrival. Gowing was therefore able to take advantage of the ethos and environment of the Fine Art Department to create a

¹⁷ Ibid.

¹⁸ Ibid.

¹⁹ Ibid., 168.

framework in which he could alleviate the frustrations and implement the ideas he had set out in his “From a Painter’s Notebook” essays examined in Chapter 3.

In these essays Gowing expressed his infuriation with the poverty of much contemporary writing on art, his belief in the power of the original work of art and his own experience of looking at art and learning to look at art. In Newcastle, Gowing was able to use the Fine Art Department as a testing ground for addressing these situations, through the expert art historians and artists he employed, the range of exhibitions he developed and the networks with which he engaged through the creation of these exhibitions and the Hatton Gallery Collection. These all contributed to an ethos of research and scholarship within the Department which extended into the realms of academic and connoisseurial journals and produced students who went on to study or teach Art History and to integrate art history into their art practice. It also enticed students who wanted to study Art History as part of their university degree.²⁰ The strength and vitality of Art History as a subject within Fine Art at Newcastle today, alongside the provision of art practice, is an inheritance from the realisation of Gowing’s ideas based on the groundwork laid down by his four predecessor professors, and brought to the fore by my research for Chapter 1.

I undertook the research in Chapters 1 and 2 in order to understand what institutional factors influenced the environment into which Gowing arrived in 1948. In so doing I have produced a new history of the Art School which charts its journey through one hundred and ten years and explores the actions that its art masters and art committee took in adapting, innovating and designing curricula in response to cultural and economic demands and local and national art education policy. This history identifies how, in turn, Newcastle’s Art School played a significant role in influencing national art education policy through the experience that its art masters and professors gained within an environment which consistently preserved the discipline of Fine Art in its curriculum.

For Gowing, rather than redesigning the curriculum in response to national or local necessity, he did it to fulfil his own ambition, as an art educator, to “share any

²⁰ Interview with Rosie Clinton, student 1969-1973, 18 December 2017.

engagement with painting that others enjoy.”²¹ In Chapters 3 to 6 I have analysed and explored Gowing’s early art education, his early art practice, his thinking through writing, his writing through art and his writing for art. These were the personal preoccupations that contributed to this ambition.

Just as in the earlier history of the Newcastle Art School, this thesis considers the evidence for how Gowing’s experience of working for ten years in the Fine Art Department at Newcastle, within the Liberal Arts faculty of a higher education institution, where Art History and art practice were taught together, was in turn to influence national art education. This was the ethos he took down to London to shape the new Chelsea School of Art. That same ideal was channelled through the recommendations of the Coldstream Report, into the formation of the higher education, liberal arts orientated Diploma in Art and Design, in which not only Art History but a range of other complementary studies were to be taught, which would strengthen or give breadth to the students’ training.²²

Gowing left behind him at Newcastle a Fine Art Department which was at the forefront of innovative exhibition design and radical pedagogy. He also left behind his acquisitions for the Hatton Gallery Collection and facilitated the purchase of works in the following decade. The Hatton Gallery Collection, comprising the works acquired in these two decades and into which the University Picture Loan scheme is now subsumed, presents to the University community and to the public a body of works by important historic and twentieth-century artists, which were acquired through the investment of intensive personal and institutional resources. The Hatton Gallery Collection of this period represents a unique project created through the vision of a Fine Art Professor facilitated by the resources of a forward-thinking institution. It also presents an insight into a specific period of early post-Second World War art scholarship, connoisseurship and dealership which interweaves local, national and international activity. This asset therefore deserves to be given more recognition and acknowledgement than it currently receives. It should be more extensively promoted and presented as one of the University Collections, digitally

²¹ Gowing, “Catalogue,” in *Lawrence Gowing*, 1983, 30.

²² “First Report of The National Advisory council on Art Education, (First Coldstream Report),” paragraph 25, 26, in Ashwin, *Art Education Documents and Policies 1768-1975*, 99.

and actually. Whereas, currently, it is scattered across several platforms (Art UK, Tyne & Wear Archives & Museums, Bridgeman Images, the Public Collections Catalogue) and represented in reproductions of varying quality, its collection needs to be comprehensively documented with high quality images. It needs to be made available in digital and actual catalogues for reference and encouragement of future scholarship. Means should be explored by which it can be presented as a virtual university art museum, if it cannot be physically presented, as Gowing had intended, as a “permanent collection on permanent exhibition”.²³

This thesis, through the extensive and intensive investigation and analysis of archives, texts, written and spoken narratives, contributes a new body of knowledge to the field of studies in Fine Art Pedagogy of the nineteenth and twentieth century, both in the sphere of art education and culture in the North East of England and nationally. It adds further knowledge to the documented history that exists in texts such as those of Quentin Bell and Stuart Macdonald on the early years of the Newcastle Art School within the national art education system and it contributes new knowledge of the Art School’s activities in the latter half of the nineteenth century and the first half of the twentieth century. It particularly brings to the fore the previously overlooked role of the Fine Art School within the institution of the university and as a higher education discipline and the consequent influence it has effected on the direction of art education locally and nationally, in the first half of the twentieth century. In this respect it therefore locates the Fine Art School at the centre of developments in the history of art education rather than at the periphery.

This thesis also provides new understanding and insight into the origins of Lawrence Gowing’s early pedagogic ideals and the experiments that he trialed in the Fine Art Department in the early post-war period of the 1950s. It highlights the reasons for and the results of his aspirations to foster an approach to art history which would support, inform and inspire art practice and which facilitated the development of the radical pedagogy and practice of Richard Hamilton and Victor Pasmore. In so doing it identifies Gowing’s role in furthering the development of Art History and art practice in the Fine Art Department at Newcastle and its place in national art education from the 1950s. It therefore refocuses attention on Gowing’s contribution to Fine Art

²³ Gowing to Sanderson, 11 March 1958, BeqF, HGA.

pedagogy in the second half of the twentieth century, which has been overshadowed by that of Hamilton, Pasmore and others. In this respect, too, it draws the Fine Art Department back to the centre of developments in art education from the 1950s to the present day.

Finally, this thesis provides new insight into the origins and rationale of the Hatton Gallery Collection created by Gowing from 1952. It offers a new body of knowledge on the Collection on which further research can be undertaken into its role as a teaching collection. It also brings to the fore the milieu of early post-war art scholarship and dealership, the role and influence that Gowing had within that and the resulting impact on the acquisition of cultural assets for King's College and the North East in the 1950s and for the present day. The Hatton Gallery Collection was the initial focus of my research but it has brought a wider and deeper perspective to the role and influence of the Fine Art School at Newcastle, which this thesis encompasses.

The Hatton Gallery is known, though not well-known enough, outside, and even inside Newcastle University. As this thesis demonstrates, this should be rectified by much better promotion and publication of both its exhibitions and, particularly, its Collection and the closer assimilation of both into the life of the Art School. This thesis has been produced to refocus the attention on all the factors and resources which came together to make the Hatton Gallery Collection happen. The current unfortunate situation is that if the University community and public were asked about the Hatton Gallery and its Collection in 2019, the response would echo that of Richard Hamilton in 2007, when he stated in Bracewell's book, on his recollections of fifty years earlier, "we don't have a collection, just an art gallery."

Appendices

Appendix A. Charlton Lectures 1919-1958

Compiled from William Henry Charlton Lecture File and Newcastle University resources.

Date	Title	Lecturer
3 November 1919	The Development of Modern Landscape	Walter J James, MA, RE Third Baron Northbourne (Lord Northbourne)
1920	City Improvement	Professor William Richard Lethaby
1921	Vermeer of Delft and Modern Painting	George Clausen, RA
6 November 1922	Survivals of Sasanian & Manichaeian art in Persian painting	Sir Thomas Walker Arnold, CIE
1923	The Eye of Erasmus. A scholar's Outlook upon Contemporary Art	William Norton Howe, MA
3 November 1924	Form	Francis Ernest Jackson
2 November 1925	Expression in Art - A Comparison between Modern French Painting and Early Italian Painting	John D Revel, ARCA, RPS, ROI
5 November 1926	Etchings of Rembrandt	Professor Arthur Mayger Hind, MA
31 October 1927	The Use of Material in Sculpture	Alan Durst
5 November 1928	The Art of the Italian Potter	Bernard Rackham
4 November 1929	The Quest of Design. A Discussion of Method	Lowes Dalbiac Luard
3 November 1930	Delacroix and the Centenary of the Romantic Movement	Hubert Wellington
2 November 1931	Imitation, Illustration and Representation	Walter J James, MA, RE Third Baron Northbourne (Lord Northbourne)
7 November 1932	The Scope of Modern Art	Professor Herbert Read
6 November 1933	The Place of the Arts in Modern Civilisation	Cecil Delisle Burns, MA, Dlit
26 & 27 March 1934	Supplementary Charlton Lectures: Raphael and the Sistine Chapel	Dr Oskar Fischel
28 March 1934	Supplementary Charlton Lectures: Two Thousand Years of the Theatre	Dr Oskar Fischel
5 November 1934	The Place of Sculpture in Modern Civilisation	Eric Gill
1935	The Place of Architecture in Modern Civilisation	Professor Lionel B Budden. MA, FRIBA

1936	Mantegna and Humanism in Fifteenth Century Italy	Professor William George Constable, MA, Hon, DCL, FSA, Courtauld Institute
1937	Attic White Lekythoi	John Davidson Beazley, FBA
1938	Late Anglo Saxon and Viking Art	Thomas Downing Kendrick, MA, FSA
1939	The Aesthetics of Still Life	Sir Kenneth Clarke, KCB
1940	Medieval English Heraldry	Charles Henry Hunter Blair
1941	Hogarth and Reynolds: a Contrast in English Art Theory	Joseph Terence Burke
2 November 1942	The Artists' Place in the Physical Reconstruction after the War; The Place of Civic Landscape Design	Professor Patrick Abercrombie
1943	The Open Air Portrait. The Relation of Man to Landscape	Professor Nikolaus Pevsner
6 November 1944	Routine and Inspiration in Painting	Helmut Ruhemann
1945	Interior Design	Allan Walton
1946	The Byzantine Element in Late Saxon Art	David Talbot Rice
1947	The Art and Use of the Film	Basil Wright
1948	The Interaction of Painting and Sculpture in Florence in the Fifteenth Century	John Pope-Hennessy
14 November 1949	Picasso and his Work	Professor Anthony Blunt
1950	Bernini: The Bust of Louis XIV	Rudolf Wittkower
1951	Titian: Diana and Actaeon	Ellis Kirkham Waterhouse
1952	Caravaggio: Death of the Virgin	Roger Packman Hinks
March 1954	Michelangelo Buonarroti, 1475-1564. Victory	Johannes Wilde
1954	Valdes Leal: The 'Christ Bearing the Cross' at Magdalen College: a Study in Taste and Method	Thomas Sherrer Ross Boase
1955	Raphael: Madonne della Sedia	Ernst Gombrich
1956	The Flavian Reliefs from the Palazzo della Cancelleria in Rome	Jocelyn Mary Catherine Toynbee, FSA, FBA
4 November 1957	Rubens: The Whitehall Ceiling	Millar, Oliver
1958	Monet: Rouen Cathedral	George Heard Hamilton

Appendix B. Hatton Gallery Exhibition List, 1912-1960

Entries in red/*italics* are the additional records that I found in the process of my research and has been added to existing data in the Hatton Gallery records and contributions made by my fellow postgraduate researcher, Harriet Sutcliffe, in blue/lighter plain text.

Exhibition Title	Exhibition Dates	Notes and references
<i>12th Annual Northumberland Handicrafts Guild Exhibition - including wood-carving, needlework, Newcastle Handicrafts Company examples of bookbinding, jewellery, enamelling, metalwork and a loan collection including exhibits from the South Kensington Museums and a collection of samplers dating from the Jacobean period to the 19th century.</i>	18 - 27 July 1912	Newcastle Daily Chronicle 18 July 1912. <i>These annual exhibitions were previously held at the Academy of Arts, Blakett Street, Newcastle.</i>
<i>Inaugural Exhibition of the King Edward VII School of Art - works by Cecil Rae, J J Henner, J-J Benjamin Constant, F Cadogan Cowper, G Costa, G F Watts, Frederic Leighton, Ford Madox Brown, Alphonse Legros, Arthur Lemon, William Blake, Arthur Godwin, loaned from Sir George Trevelyan, Mr T H Leathart, Mrs Mitchell, Mrs Pease and other friends of the College and works loaned from South Kensington Museum.</i>	<i>7 October 1912 - ?</i>	<i>Armstrong College Departmental Annual Report to Council 1912-13, NUA/3/2/3 / Newcastle Daily Chronicle 8 October 1912. The exhibition was paid for by the lenders.</i>
<i>Drawings done in Secondary Schools</i>	<i>1913 or 1914?</i>	<i>Armstrong College Departmental Annual Report 1913-14, NUA/3/2/3- no specific date given.</i>
<i>Needlework done in Elementary and Secondary Schools</i>	<i>1913 or 1914?</i>	<i>Departmental Annual Report 1913-14 - no specific date given.</i>
<i>School Exhibition and prize distribution</i>	<i>March 1913</i>	<i>Departmental Annual Report 1912-13</i>

Exhibition of etchings and lithographs from the collection of W H Charlton - Rembrandt, Fantin-Latour, Walter James, Muirhead Bone.	6 June 1913 - ?	<i>Departmental Annual Report 1912-13 / Yorkshire Post and Leeds Intelligencer 6 June 1913.</i>
13th Northumberland Handicrafts Guild Annual Exhibition	17 - 26 July 1913	<i>Morpeth Herald 18 July 1913 / Newcastle Daily Chronicle 28 July 1913.</i>
<i>The Circle - organisation of artists connected with the School, including Richard Hatton, Walter James, Victor Noble Rainbird, W H Charlton, Hugh Charlton, Ralph Bullock.</i>	1 - 21 March 1914	<i>Departmental Annual Report 1913-14 / Yorkshire Post and Leeds Intelligencer, 9 March 1914 / Newcastle Journal 16 March 1914.</i>
<i>Art School Students' Exhibition</i>	28 March 1914	<i>Departmental Annual Report 1913-14 / Newcastle Journal 24 March 1914.</i>
<i>14th Northumberland Handicrafts Guild</i>	14 July 1914	<i>Departmental Annual Report 1913-14 / Morpeth Herald 17 July 1914 / Newcastle Journal 13 July 1914.</i>
<i>Northumberland Handicrafts Guild Exhibition - including examples of ancient crafts and contemporary craftsmen from around the country.</i>	14 - 24 July 1920	<i>Newcastle Daily Chronicle 12 July 1920. Took place after a lapse of 5 years.</i>
<i>Napoleonic Centenary Exhibition - including collections of cartoons on Napoleon, medals, autographs and other Napoleonic items, including a model of a guillotine. Organised by Philip Spence and R G Hatton.</i>	5 May - ? 1921	<i>Shields Daily News 5 May 1921. From various lenders in response to an appeal by Walter Corder.</i>
<i>Northumberland Handicrafts Guild</i>	13 - 23 July 1921	<i>Newcastle Daily Chronicle 14 July 1921.</i>

Exhibition Title	Exhibition Dates	Notes and references
<i>Woodcuts from 1423-1921 and illustrated books from the collection of Richard Mitchell</i>	<i>February 1922</i>	<i>Newcastle Daily Chronicle 30 January 1922. (Location of exhibition in the Art School is unclear).</i>
<i>George Baxter Prints Exhibition - Newcastle Print Collectors' Society exhibition of nearly 400 of Baxter's oil prints.</i>	<i>28 February - 11 March 1922</i>	<i>Newcastle Daily Chronicle 14 February and 28 February 1922. Many of the prints belonged to Mr J R Hall, Vice President of The Baxter Society.</i>
<i>Northumberland Handicrafts Guild</i>	<i>12 - ? July 1922</i>	<i>Newcastle Daily Chronicle 13 July 1922.</i>
<i>Newcastle Society of Artists - paintings by Beryl Fowler, JA Dees, Philip Spence.</i>	<i>13 October - 2 Nov 1922</i>	<i>Shields Daily News 3 October 1922</i>
<i>Newcastle Print Collectors' Exhibition of Etched Landscapes from circa 400 years, organised by Richard Mitchell.</i>	<i>23 January - ? 1923</i>	<i>Shields Daily News 24 January 1923</i>
<i>Shakespeare's First Folio - in commemoration of the tercentenary of the publication of the First Folio.</i>	<i>5 February - ? 1923</i>	<i>Newcastle Daily Chronicle 6 February 1923. Lent by trustees of Bishop Cosin's Library, Durham University and Howard Pease.</i>
<i>Newcastle Print Collectors' Society Exhibition of work by and after Turner, including the whole of his Liber Studiorum.</i>	<i>27 February - 1 March 1923</i>	<i>Newcastle Daily Chronicle 22 February 1923</i>

<i>Robert Jobling - opened by William J Noble, representing works from 50 - 60 years of the artist's work.</i>	<i>6 - 24 March 1923</i>	<i>Newcastle Daily Chronicle 10 February and 28 February 1923.</i>
<i>Colour Printing Exhibition for Newcastle Print Collectors Society - exhibiting examples of every known type of colour printing from the earliest times.</i>	<i>31 April - ? May 1923</i>	<i>Shields Daily News 28 April 1923 Organised by Walter Corder.</i>
<i>Designs for the new University Library Building</i>	<i>5 - 7 and 27 - 29 September 1923</i>	<i>Shields Daily News 5 September 1923</i>
<i>Northumberland Handicrafts Guild</i>	<i>16? - 28 June 1924</i>	<i>Bewick Advertiser 19 June 1924</i>
<i>20th Northumberland Handicrafts Guild Exhibition</i>	<i>15 - 25 July 1925</i>	<i>Shields Daily News 16 July 1925</i>
<i>Exhibition of Students' Work</i>	<i>?June 1927</i>	<i>Art Committee minutes (ACM) 23 February 1927, ACMB1, NUA/00-3196.</i>
<i>Japanese Prints from the collection of Allan Kirkwood</i>	<i>November 1927?</i>	<i>Armstrong College Principal's and Departmental Report 1927-28, NUA/3/1/3.</i>
<i>William Blake - Facsimile reproductions of Blake's Paintings lent by Mr Hollyer.</i>	<i>December 1927?</i>	<i>Principal's and Departmental Report 1927-28.</i>
<i>Newcastle Society of Artists Annual Exhibition</i>	<i>1928 or 1929</i>	<i>Principal's and Departmental Report 1928-29 - no specific date given.</i>
<i>Modern Pictures from the Contemporary Art Society and the Sir Joseph Duveen Fund, supported by the Director of the Tate Gallery.</i>	<i>January - February 1928?</i>	<i>Principal's and Departmental Report 1927-28.</i>

Exhibition Title	Exhibition Dates	Notes and references
<i>Indian Village Handicrafts organised by the Principal and Lady Morison and Indian students from the University.</i>	<i>May - June 1928?</i>	<i>Principal's and Departmental Report 1927-28.</i>
<i>Modern Pictures from the Rutherston Bequest - 30 examples, organised by the Curator of the Manchester Art Gallery.</i>	<i>September - November 1928</i>	<i>Principal's and Departmental Report 1928-29.</i>
<i>Exhibition of Students' Work</i>	<i>?September/ October 1928</i>	<i>ACM 2 October 1928</i>
<i>Trustees of the Rutherston Bequest of Modern Paintings and Drawings.</i>	<i>1929 or 1930</i>	<i>Armstrong College Departmental Annual Report 1929-30, no specific date given.</i>
<i>Mr J W Freshfield and the Northern Art Collections Fund - Freshfield's collection of modern pictures.</i>	<i>1929 or 1930</i>	<i>Departmental Annual Report 1929-30 - no specific date given</i>
<i>British Institute of Industrial Art and independent workers' show of modern craftwork.</i>	<i>1929 or 1930</i>	<i>Departmental Annual Report 1929-30 - no specific date given.</i>
<i>Mr T W Monnington loan of the full size drawing for his decoration in St Stephen's Hall in the Palace of Westminster, and other works.</i>	<i>1929 or 1930</i>	<i>Departmental Annual Report 1929-30 - no specific date given.</i>
<i>Rex Whistler - loan of drawings</i>	<i>1929 or 1930</i>	<i>Departmental Annual Report 1929-30 - no specific date given.</i>
<i>Victoria and Albert Museum - loan of framed examples of various kinds, special loan of Slade School Drawings and of English Embroideries.</i>	<i>1929 or 1930</i>	<i>Departmental Annual Report 1929-30. The report suggests this is not the first exhibition from the V&A of framed examples.</i>

<i>Modern etchings from the collection of Mr Allan Kirkwood including Cameron, McBey, Griggs, Strang, Sickert and Augustus John.</i>	<i>15 - 24 January 1929</i>	<i>Principal's and Departmental Report 1928-29.</i>
<i>Dutch and other Old Masters from The National Loan Collection Trust.</i>	<i>Spring 1929 (for 2 months)</i>	<i>Principal's and Departmental Report 1928-29.</i>
<i>Newcastle Society of Artists</i>	<i>1930 or 1931</i>	<i>Departmental Annual Report 1930-31 - no specific date given.</i>
<i>Northern Art Club - drawings lent by the Joint Matriculation Board.</i>	<i>1930 or 1931</i>	<i>Departmental Annual Report 1930-31 - no specific date given.</i>
<i>Art School students - architectural drawings and craftwork.</i>	<i>1930 or 1931</i>	<i>Departmental Annual Report 1930-31 - no specific date given.</i>
<i>Rutherston Collection</i>	<i>January - April 1930</i>	<i>Departmental Annual Report 1930-31</i>
<i>24/25th? Northumberland Handicrafts Guild</i>	<i>17 - 26 July 1930</i>	<i>Bewick Advertiser 10 July 1930</i>
<i>Original designs for dress and embroidery - lent by Art Schools and individuals.</i>	<i>November 1930</i>	<i>Departmental Annual Report 1930-31</i>
<i>? Charlton Exhibition</i>	<i>1931 or prior to March 1932</i>	<i>ACM 8 March 1932, ACMB2, NUA/00-3214.</i>
<i>4th? exhibition of the Trustees of the Rutherston Bequest - loan collection of paintings and drawings, including work by Wilson Steer and Sir William Rothenstein.</i>	<i>January - April 1931</i>	<i>Shields Daily News 22 January 1931</i>
<i>Pottery and Printed Fabrics - lent by Art Schools and individuals.</i>	<i>March 1931</i>	<i>Departmental Annual Report 1930-31</i>

Exhibition Title	Exhibition Dates	Notes and references
<i>Victoria and Albert Museum loan of framed examples of various kinds and special set of examples of Japanese tools and materials for woodcutting.</i>	<i>March 1931</i>	<i>Departmental Annual Report 1930-31</i>
<i>Royal Institute of British Architects - loan of architectural drawings.</i>	<i>March 1931?</i>	<i>Departmental Annual Report 1930-31</i>
<i>North Country Society of Artists including Mrs Lall, T B Garvie, Heslop, Dickey.</i>	<i>19 February - ?4 March 1931</i>	<i>Yorkshire Post and Leeds Intelligencer 19 February 1931.</i>
<i>Recent air survey and other photographs of Hadrian's Wall</i>	<i>27 April - 2 May 1931</i>	<i>Shields Daily News 23 April 1931</i>
<i>Wafam Workers - 1st exhibition of works including pictures, woodcuts, pottery, jewellery, embroidery and dress design, by the Wafam Club, a group of young artists from Tyneside and Wearside.</i>	<i>18 -? May 1931</i>	<i>Sunderland Daily Echo and Shipping Gazette 16 May 1931.</i>
<i>Embroidery and Bookbuilding - describing processes in the production of books - examples lent by Art Schools and individuals. Organised by teacher of Crafts, Rosamund Willis and Assistant in Bookbinding, Miss A Clark.</i>	<i>?25 May - 9 June 1931</i>	<i>Departmental Annual Report 1930-31 / Shields Daily News 15 May 1931.</i>
<i>Northumberland Handicrafts Guild</i>	<i>16 - 25 July</i>	<i>Shields Daily News 3 July 1931.</i>
<i>Georgian Art and Crafts for a Georgian Country House, organised by Rosamund Willis.</i>	<i>November 1931 - ?</i>	<i>Yorkshire Post and Leeds Intelligencer 12 November 1921.</i>
<i>Newcastle Society of Artists</i>	<i>prior to March 1932</i>	<i>ACM 8 March 1932</i>

<i>Art & Industry</i>	<i>prior to March 1932</i>	<i>ACM 8 March 1932</i>
<i>Northern Architectural Association</i>	<i>prior to March 1932</i>	<i>ACM 8 March 1932</i>
<i>Medici Prints - lent by Mawson, Swan & Morgan</i>	<i>prior to March 1932</i>	<i>ACM 8 March 1932</i>
<i>The Beauties of England - Council for the Preservation of Rural England and Northumberland and Newcastle Society.</i>	<i>23 April -14 May 1932?</i>	<i>Shields Daily News 21 April 1932</i>
<i>Weaving and Small Sculpture - including work by Henry Moore, arranged by Rosamund Willis and Herbert Maryon, Master of Sculpture.</i>	<i>30 May -11 June 1932</i>	<i>Shields Daily News 27 May 1932.</i>
Byron Dawson (former student) - first of a series of exhibitions to be held in the Hatton Gallery - inaugural address given by David Y Cameron.	26 November - 10 December 1932	Yorkshire Post and Leeds Intelligencer 14 November 1932 / Art Committee minutes 10 February 1933.
<i>Exhibition of Modern Painting - 40 living British artists represented.</i>	<i>1933 or 1934</i>	<i>Armstrong College Principal's Annual Report 1933-34, NUA/3/1/4 - no specific date given.</i>
<i>Society of Artist Printers – exhibition of black and white work.</i>	<i>1933 or 1934</i>	<i>Principal's Annual Report 1933-34. ACM of 15 February 1934 record that this exhibition was planned to follow the Northern Art Collections Fund exhibition of March 1934.</i>
<i>Northern Art Collections Fund - possibly rescheduled until December 1934.</i>	<i>?13 - 30 March 1934</i>	<i>ACM of 15 February 1934 note that this exhibition was planned to for the 13 - 30 March 1934.</i>

Exhibition Title	Exhibition Dates	Notes and references
<i>Annual Northern Handicrafts Guild exhibition</i>	<i>July 1934</i>	<i>Principal's Annual Report 1933-34</i>
Northern Art Collection Fund - exhibition of early English watercolour drawings lent by Alfred Bonnin and Kenneth Glover.	4 - 11 December 1934	Catalogue in National Art Library at V&A.
<i>? James Walker Tucker (1898 - 1982) proposed exhibition</i>	<i>1 - ? March 1935</i>	<i>ACM 1 February 1935 - recorded as a proposed exhibition.</i>
<i>Improvement Schemes of the Municipal Authorities of the North East Coast in conjunction with 8th National Conference of the Council for the Preservation of Rural England.</i>	<i>11 - 18 October 1935</i>	<i>Shields Daily News 11 October 1935</i>
<i>Chinese Painting</i>	<i>1935 or 1936?</i>	<i>Departmental Annual Report 1935-36 - no specific date given.</i>
<i>Photographs by Robert Chalmers, former chairman of the Royal Photographic Society - exhibition of 200 of his works. Organised by the University Photographic Society of Newcastle.</i>	<i>16 - 28 March 1936</i>	<i>Sunderland Daily Echo and Shipping Gazette 16 March 1936.</i>
<i>Modern Painting - provided by Messrs Reid & Lefevre of the Lefevre Gallery.</i>	<i>prior to May 1936</i>	<i>ACM 14 February 1936</i>
<i>Annual Handicrafts Exhibition including wall hanging by Lady Trevelyan, from Wallington Hall.</i>	<i>?6 July - 18 July 1936</i>	<i>Sunderland Daily Echo and Shipping Gazette 9 July 1936 / Morpeth Herald 17 July 1936.</i>

<i>Exhibition of the work done by Mr Lyon's Workers' Educational Association extra-mural art appreciation class, Ashington - of almost a hundred paintings and a number of engravings done by teachers, clerks, miners and labourers.</i>	<i>16 - 23? November 1936</i>	<i>Principal's Annual Report 1936-37 / Morpeth Herald 13 November and 20 November 1936.</i>
<i>Methods and Results of Excavations upon the Roman Wall Illustrated by Mr. Richmond and Mrs. Simpson.</i>	<i>1936 or 1937</i>	<i>Principal's Annual Report 1936-37 - no specific date given.</i>
<i>?Manuscripts, Printed Books and Tapestries - proposed</i>	<i>Spring 1937</i>	<i>ACM 17 November 1936 reported a proposed exhibition for Spring 1937.</i>
<i>Exhibition of Modern Painting</i>	<i>17 April - 15 May 1937</i>	<i>ACM of 7 July 1937 reported that 4700 adults and 4000 school children visited – "indicating that the exhibition had aroused and occasioned considerable public interest in the neighbourhood."</i>
<i>32nd Northumberland Handicrafts Guild Exhibition</i>	<i>ended 17 July 1937</i>	<i>Morpeth Herald 16 July 1937</i>
<i>33rd Northumberland Handicrafts Guild Exhibition</i>	<i>July 1938</i>	<i>Morpeth Herald 22 July 1938</i>
The Visual Approach to the Classics	March - 1 April 1939	Newcastle Journal 22nd March 1939
Town Planning and Architecture work by students of King's College School of Architecture.	16 - 23 May 1939	Newcastle Chronicle 20 May 1939
Maps and Map Work - an exhibition of British and Foreign Maps - arranged by students of the Department of Geography.	31 May - 3 June 1939	Newcastle Chronicle 27 May 1939 and 31 May 1939

Exhibition Title	Exhibition Dates	Notes and references
<i>34th Northumberland Handicrafts Guild Exhibition</i>	<i>12 - 22 July 1939</i>	<i>Newcastle Evening Chronicle 14 July 1939.</i>
<i>Northern Societies Joint Exhibition of Photographs - 150 or more artistic prints from Ashington and Hirst, Blyth and District, Gateshead, Newcastle, South Shields, Vickers Armstrong and the Newcastle Chemical Society. Organised by the University Photography Society.</i>	<i>?20 April - 4 May 1940</i>	<i>Newcastle Chronicle 27 April 1940.</i>
Heraldry - exhibition of stained glass, rubbings from brasses, seals and casts from seals, manuscripts, books, illustrating the use of Heraldry, coinciding with Charlton Lecture.	2 November 1940 - through November	Newcastle Evening Chronicle 28 October 1940 / image in Newcastle Evening Chronicle 1 November 1940 and Newcastle Journal 2 November 1940.
<i>Peasant Costume and Domestic Crafts examples from over 25 countries, organised by Miss M Kirby, teacher of weaving, dress design and allied subjects.</i>	<i>4 February - ? 1941</i>	<i>Newcastle Journal 22 January 1941.</i>
<i>Posters- Work of Forces Artists' North East Regional Committee of the Forces.</i>	<i>19 February - 7 March 1941</i>	<i>Newcastle Journal 20 February 1941</i>
<i>University's Photographic Exhibition</i>	<i>1 February - 7 March 1941</i>	<i>Newcastle Evening Chronicle 28 February 1941.</i>
<i>Chinese Photography</i>	<i>March 1941</i>	<i>Newcastle Evening Chronicle 18 March 1941 (image).</i>
<i>Students' Exhibition</i>	<i>? - 10 June 1941</i>	

<i>Town Planning Exhibition organised by Committee for Encouragement of Music and the Arts (CEMA).</i>	<i>25 - 30 September 1941</i>	<i>Newcastle Journal 18 September 1941</i>
<i>Indian Art - photographic exhibition illustrating Indian Temple Building over 1000 years and modern art. Examples of costumes, jewellery and embroidery, lent by Medical student Miss Kanuga, student at the Faculty of Medicine.</i>	<i>20 October - for four weeks 1941</i>	<i>Newcastle Journal 21 October 1941 / Evening Chronicle 1 November 1941 (image). Arranged by Diana Lall.</i>
<i>Royal Society of Art Competition Designs for Furnishing Textiles, including student of the Art School, Lorna Lewars.</i>	<i>?20 Nov - 22 November 1941</i>	<i>Newcastle Journal 20 November 1941</i>
<i>Exhibition of Modern Woven Fabrics loaned by the V&A</i>	<i>November 1941</i>	<i>Newcastle Evening Chronicle 29 November 1941.</i>
<i>Exhibition of Designs for the Theatre including drawings lent by the V&A Museum.</i>	<i>11 - 18 December 1941</i>	<i>Newcastle Journal 11 December 1941</i>
Exhibition of Student work	?30 June - 2nd July 1942	Newcastle Journal 30 June 1942
<i>English Art and the Mediterranean - the influence of Greece and Italy on English Art.</i>	<i>12 - 30 October 1942</i>	<i>Newcastle Journal 12 October 1942</i>
CEMA Exhibition of Portraiture - photographic exhibition of portraits compiled by the Warburg Institute, forming a guide for the understanding of the portrait as a form of artistic expression. Opened by Lord Eustace Percy.	March 1943	Newcastle Journal 5 March 1943
A Wartime Exhibition of Handicrafts - opened by Sir Charles Trevelyan.	23 - 27 March 1943	Newcastle Journal 22 March 1943

Exhibition Title	Exhibition Dates	Notes and references
African Arts and Crafts - organised by West African students and the Society for Cultural Advancement of Africa.	31 May - 12 June 1943	Newcastle Journal 10 June 1943
Posters in Wartime Britain	October 1943	Newcastle Journal 21 October 1943
<i>Rebuilding Britain - organised by Royal Institute of British Architects (RIBA) sponsored by the Building Industry, circulated by the British Institute of Adult Education at the request of the Northern Architectural Association.</i>	<i>4 - 6 October 1943</i>	<i>Newcastle Evening Chronicle 30 September 1943.</i>
CEMA Design in the Home - from the V&A with local additions demonstrating the English tradition in design in pottery, fabrics, silver.	? November - 4 December 1943	Newcastle Journal 19 November 1943 / Newcastle Evening Chronicle 22 November 1943.
Russian Art and Crafts - opened by Sir Charles Trevelyan	14 - 26 February 1944	Newcastle Journal 14 February 1944
<i>Exhibition of Handicrafts in Wartime - work by men and women of the Services.</i>	<i>1 - 6 May 1944</i>	<i>Newcastle Journal 29 March 1944</i>
Chinese Art - organised by Allan Mainds and with contributions from the Laing Gallery, opened by Dr George K C Yeh, London Director of the Chinese Ministry of Information.	6 - 18 March 1944	Newcastle Journal 6 March 1944
Polish Architecture - exhibition of photographs of development of old and new Polish architecture.	15 - 27 May 1944	Newcastle Journal 13 May 1944
Blake's Illustrations to the Book of Job	October - November 1944	Newcastle Journal 25 October 1944
Memorial Exhibition of Paintings by Allan Mainds	6 -17 November 1945	Newcastle Journal 3 November 1945

Contemporary Scottish Painting	28 October - ? November 1946	ACM 14 October 1946
<i>"Britain Can Make It" - student show including exhibits from the London exhibition and glass exhibits made on the North East Trading Estate.</i>	<i>12 February - 7 March 1947</i>	<i>Newcastle Journal 30 January 1947</i>
British Painting 1740-1840 - 37 works from the V&A including Reynolds, Gainsborough, Fuseli, Morland, Crome, Philip Reinagle, Constable, Etty, Landseer, Samuel Scott.	? January 1949	King's Courier (student newspaper) 27 January 1949.
<i>Constable - Arts Council organised exhibition, including work by Crome.</i>	<i>February 1949</i>	<i>King's Courier 10 February 1949</i>
<i>Constable Sketches/20th Century Painters - small exhibition of 20th century painters including Picasso, Klee, Braque, Leger.</i>	<i>March 1949</i>	<i>King's Courier 12 March 1949</i>
<i>Exhibition of Lithographs by the Society of London Painter-Printers.</i>	<i>May 1949</i>	<i>King's Courier 5 May 1949</i>
<i>Exhibition including works of students</i>	<i>June 1949</i>	<i>Sunderland Daily Echo 24 June 1949</i>
<i>Dutch Paintings of the 17th and 18th Centuries - Including works by Vrancx, Bosschart, Jordaens, Cuyp, Gelder.</i>	<i>13 October - ? 1949</i>	<i>Sunderland Daily Echo 14 October 1949 (image) / King's Courier 3 November 1949.</i>
Eighteen Paintings from the Wellington Gift - Arts Council exhibition including Thomas Lawrence, Rubens, Velazquez.	1 November - 3 December 1949	Catalogue, Hatton Gallery Archive (HGA) / Newcastle Evening Chronicle 8 November 1949.
<i>Picasso Lithographs</i>	<i>7 - 23 December 1949</i>	<i>King's Courier 1 December 1949</i>

Exhibition Title	Exhibition Dates	Notes and references
Victor Pasmore Recent Paintings - Victor Pasmore exhibition from the Redfern Gallery, 12 'motifs', organised via Roger de Grey.	26 January - 17 February 1950	<i>HGA / King's Courier 9 February 1950</i>
Arts Council Collection, Part I	8 - 25 February 1950?	Poster, Hatton Gallery Collection (HGC).
National Loan Collection Trust - 55 Old Master works, organised by the Art Exhibitions Bureau via Roger de Grey.	18 February - 18 March 1950	Exhibition File (ExF), HGA
Design and Decoration - loans from V&A, Lawrence Gowing and other private collections.	3 - 26 April 1950 or 1951 - also see 1951	Catalogue, HGA
The Roland Collection - works from the private collection of Dr Roland of the dealers Roland, Browse and Delbanco, including works by Ernst, Picasso, Moore, Sutherland, Piper, Pasmore, Minton and Clough. Organised by Roger de Grey.	22 April - 17 May 1950	ExF, HGA
Loan Exhibition of Old Masters from the Cook Collection, VII Selection - works from the private collection of the late Sir Francis Cook, Bt. organised by the Art Exhibitions Bureau via Roger de Grey.	22 May - 10 or 17 June 1950	ExF, HGA
Sculpture in the Home (Second Exhibition) - Arts Council exhibition including Hepworth, Moore and Underwood.	16 October - 4 November 1950	ExF, HGA Shared with Laing Art Gallery?
Paintings from the Del Monte Collection - 46 Old Masters, including van Dyck, Rubens, Rembrandt, El Greco, Tintoretto, Goya, Breughel, organised by the Art Exhibitions Bureau via Gowing.	17 November 1950 - 26 January 1951	ExF, HGA

150 Years of Lithography - from the V&A	December 1950	ExF, HGA
Arts Council Collection, Part II - Arts Council exhibition of 23 works including Ginner, Gowing, de Grey, Hepworth, Moore, Nash, Nicholson, Scott and Wynter.	3 - 24 February 1951	ExF, HGA
Newcastle Society of Artists - exhibition of paintings by Arthur Bannister, William Milne, T W Patterson, Arthur Heslop.	3 – 14 March 1951	Catalogue, HGA
Design and Decoration (see April 1950)	April 3 - 26 April 1951?	ExF, HGA
Pictures from Collections in Northumberland - Festival of Britain exhibition including works by Canaletto, Carracci, Gainsborough, van Gogh, Guardi, Hogarth, Rembrandt, Reynolds, Ricci, selected by Gowing, organised with the Arts Council.	8 May - 15 June 1951	ExF, HGA
<i>Two Newcastle Artists - drawings by Christopher Cornford, sculpture by Geoffrey Dudley.</i>	<i>8 May - 15 June 1951</i>	<i>Newcastle Evening Chronicle 5 March 1951.</i>
Summer Exhibition: Contemporary Art from Newcastle - works selected by Roger de Grey from the 'Summer Exhibition' for an Arts Council touring exhibition 'Contemporary Art from Newcastle'.	June - July 1951?	ExF, HGA
<i>Introduction to Poussin - including 314 photographic prints, a self-portrait of Poussin and a reconstruction of his "Peep Show". Organised by Gowing.</i>	<i>1 - 28 November 1951</i>	ExF, HGA

Exhibition Title	Exhibition Dates	Notes and references
Poussin - The Seven Sacraments - loaned from Lord Ellesmere (now Duke of Sutherland), via the National Gallery of Scotland, plus works from the Royal Collection, organised by Gowing.	3 December 1951 - 8 March 1952	ExF, HGA
Modern Colour Prints (French Lithographs) - from the International Guild of Engravers. Colour lithographs by international artists working in Paris, including Marquet, Villon, Marini, Ernst.	15 April - 9 May 1952	ExF, HGA
Gold Medal Layout Competition - from the British Federation of Master Printers.	12 - 17 May 1952	ExF, HGA
Colour Prints and Drawings by Hiroshige - organised by the Arts Council.	24 May - 7 June 1952	ExF, HGA
Form in Pottery - from the V&A	May - June 1952	ExF, HGA
Illuminated Manuscripts - from the V&A	May - June 1952	ExF, HGA
Summer Exhibition of Fine Art Students	19 - 28 June 1952	ExF, HGA
Contemporary French Prints - a travelling exhibition arranged by the V&A, including Picasso, Matisse, Rouault, Maillol, Braque, Derain, Klee, Dufy and Chagall.	July - August 1952	ExF, HGA
English Embroidery - from the V&A	Aug - 27 September 1952	Newcastle Journal 4 September 1952

Pictures from the Collection of Sir Edward Marsh - 50 works including Gertler, Grant, Nash, Gowing, Roberts, Smith, Spencer, Sutherland, Sickert.	19 January - 28 February 1953	ExF, HGA
Three Young Collectors - Arts Council exhibition including Sutherland, Hitchens, Vaughan, Clough and Burra.	7 - 28 March 1953	ExF, HGA
Art Education Group - work done by students of the Education Department and by their pupils.	21 - 24 May 1953	Private view card, HGA
Photographs of Indian Sculpture - Arts Council exhibition of 98 photographs.	23 May - 13 June 1953	ExF, HGA
Summer Exhibition of Fine Art Students	19 - 27 June 1953	ExF, HGA
Art and the Stars	13 July - 22 August 1953	ExF, HGA
Pre-Raphaelite Drawings - Arts Council exhibition	5 - 24 October 1953	ExF, HGA
English Churchyard Sculpture - Arts Council Exhibition	18 October - 8 November 1953	ExF, HGA
Drawings from the Witt Collection - Arts Council exhibition including Tintoretto, van Dyck, Blake, Gainsborough, Augustus John.	2 November - 5 December 1953	ExF, HGA
Robert Medley - Arts Council exhibition - touring show developed by the Hatton Gallery - went to York, Harrogate, Scarborough, Liverpool.	15 November - 20 December 1953	ExF, HGA

Exhibition Title	Exhibition Dates	Notes and references
Staples Alphabet Exhibition - "The Alphabet Throughout the Ages and in all Lands", sponsored by the Staples Press.	8 January - 16 January 1954	ExF, HGA
The German Expressionists - Arts Council exhibition from York Art Gallery.	25 January - 13 February 1954	ExF, HGA
Ceri Richards - Hatton Gallery organised touring exhibition of 46 works (paintings and drawings).	22 February - 20 March 1954	ExF, HGA
Venetian Villas - from RIBA (also known as Palladian Villas in the Veneto) - exhibition of photographs with drawings by Andrea Palladio.	26 April - 15 May 1954	ExF, HGA
Hokusai Drawings and Watercolours - Arts Council exhibition from the Tikotin Collection.	5 - 21 June 1954	ExF, HGA
Summer Exhibition of Fine Art Students	25 June - 3 July 1954	ExF, HGA
Contemporary Italian Art - from the Eric Estorick Collection, organised by Wakefield Art Gallery. An 8 venue touring exhibition of 136 works including de Chirico, Carra, Modigliani, Severini, Boccioni.	23 October - 20 November 1954	ExF, HGA
John Ruskin 1819-1900, Watercolours and Drawings - Arts Council exhibition and first Permanent Collection exhibition.	27 November - 18 December 1954	ExF, HGA
Permanent Collection - first exhibition of works collected by Gowing for the Hatton Gallery Collection (shown with Ruskin exhibition).	27 November - 18 December 1954	Shields Daily News 30 November 1954 / File in HGA (as above).

Turner's Liber Studiorum - V&A exhibition	1955?	Poster in Hatton Gallery Collection (HGC).
Exhibition of Etchings by Rembrandt from the Viscount Downe Collection - Arts Council exhibition of 85 works.	29 January - 12 February 1955	ExF, HGA
Claude Rogers - 6 venue tour (Nottingham, Manchester, Bristol, Dundee, Edinburgh) organised by the Hatton Gallery and Arts Council.	14 February - 12 March 1955	ExF, HGA
Newcastle Society of Artists - exhibition of paintings by Arthur Bannister, William Milne, T.W Pattison, Arthur Heslop.	3 - 14 March 1955?	Catalogue (of 1951) in HGA
Younger Painters of the Ecole de Paris from the Estorick Collection - exhibition of 47 works via the Arts Council.	16 March - 2 April 1955	ExF, HGA
<i>Exhibition of manuscripts, printed books, bindings, bookplates and prints from the Library of King's College.</i>	<i>13 - 27 April 1955</i>	<i>King's College Rector's Report 1954-55, NUA/3/1/5, 42 / publication in Newcastle University Special Collections.</i>
British Watercolours and Drawings from the Gilbert Davis Collection (and English pictures from the Tate Gallery) - Arts Council exhibition.	30 April - 14 May 1955	ExF, HGA
Man, Machine and Motion - exhibition developed by Richard Hamilton for the Hatton Gallery, then tour, to Institute of Contemporary Art and other venues.	1 June - 1955 for three weeks	File in HGA / King's College Rector's Report 1954-55, 6, states June, then tour / Shields Daily News 1 June 1955.
Summer Exhibition of Fine Art Students' Work	23 June - 2 July 1955	ExF, HGA

Exhibition Title	Exhibition Dates	Notes and references
Nine Painters from Newcastle & County Durham - including T.W. Bartlett, Alan Cleeland, Norman Cornish, John Crisp, Tom Evans, Frank Henricksen, Geoffrey Hewitt, L.B. Martin, Thubron.	6 - 27 July 1955	ExF, HGA
Collection of the Hatton Gallery - permanent collection display plus 15 works from the Tate Gallery and 8 from Capheaton Hall, Northumberland.	October 1955	Catalogue in Newcastle University Special Collections.
Paintings from Chatsworth (Devonshire Collection) - Arts Council exhibition of 36 works including Dughet, Domenichino, Lely, Poussin, Reynolds and Rembrandt.	25 October - 19 November 1955	ExF, HGA
Four French Realists - Arts Council exhibition of paintings organised by Quentin Bell, Fine Art Department staff member, for the Hatton Gallery, including works by Andre Minaux, Roger Montane, Ginette Rapp, Jean Vinax.	26 November - 22 December 1955	ExF, HGA
A Small Anthology of Modern Stained Glass - Arts Council exhibition selected by John Piper.	14 January - 4 February 1956	ExF, HGA
An Exhibition of Contemporary Painting - Arts Council Collection Part 1.	8 - 25 February 1956	ExF, HGA
Keith Vaughan - 4 venue tour organised by the Hatton Gallery, to Leicester, Nottingham, Birmingham, Liverpool.	1 - 24 March 1956	ExF, HGA

Classical Antiquities - <i>first public exhibition of King's College's young and growing collection of Classical Antiquities, to mark the meeting of the Classical Association.</i>	May 1956	ExF, HGA / <i>King's College Rector's Report 1956-57, 13.</i>
Abstracts. An exhibition of sculptures, paintings and constructions - including works by Adams, Hepworth, Mary and Kenneth Martin, Nicholson, Pasmore, Thubron, Bradley, Gilbert, Schöffner, Signovert, Stead, Jack Levison.	2 - 16 June 1956	ExF, HGA
Summer Exhibition of Fine Art Students' Work	24 June - 4 July 1956	ExF, HGA
Thomas H. Hair: Sketches of Coal Mines in Northumberland and Durham.	3 July - 21 July 1956	ExF, HGA
Six Young Painters - Arts Council exhibition of works by Michael Andrews, John Bratby, Harold Cohen, Martin Froy, Derrick Greaves, Phillip Sutton.	22 September - 13 October 1956	ExF, HGA
American University Collections - exhibition sponsored by the American Federation of Arts, including Arp, Calder, Canova, Maillol, Degas, Corot, Delacroix, Hogarth, Klee, Kokoschka, Lipchitz, Watteau, Ben Nicholson, Picasso, Seurat, Zubarán.	3 - 17 November 1956	ExF, HGA
Paintings and Drawings by Robert Bevan - Arts Council touring exhibition.	3 - 24 November 1956	ExF, HGA
Ben Nicholson and Barbara Hepworth - organised by the Hatton Gallery, showing 19 works by Nicholson and 21 works by Hepworth.	30 November - 21 December 1956	ExF, HGA

Exhibition Title	Exhibition Dates	Notes and references
Samuel Palmer and his Circle - Arts Council exhibition.	26 January - 16 February 1957	ExF, HGA
New Trends in Painting - Arts Council exhibition, including Appel, de Stael, Dubuffet, Ernst, Riopelle, Soulages, Sam Francis.	14 February - 7 March 1957	ExF, HGA
Five Sculptors - Elizabeth Frink, F.E. McWilliam, Uli Nimpf, Eduardo Paolozzi, Austin Wright. Hatton Gallery organised 5 venue tour.	12 - 29 March 1957	ExF, HGA
Classical Antiquities - exhibition of University Collection.	9 - 16 April 1957	ExF, HGA
Post-War Church Building - organised via the School of Architecture.	16 - 29 April 1957	
<i>Basic Form and Colour</i>	<i>April/?May 1957</i>	<i>Poster in HGC / Newcastle Evening Chronicle 6 April 1957.</i>
Quentin Bell	11 - 20 May 1957	
an Exhibit - created in the Hatton Gallery by Richard Hamilton, Victor Pasmore and Lawrence Alloway, then exhibited at the ICA.	3 - 18 June 1957	ExF, HGA
Summer Exhibition of Fine Art Students' Work	24 June - 4 July 1957	ExF, HGA
Medical Illustration and the School of Fontainebleau - exhibition including Primaticcio's 'The Rape of Helen' from the Bowes Museum.	10 - 19 July 1957	ExF, HGA Held on the occasion of a British Medical Association meeting.

Permanent Collection Exhibition	27 July - 24 August 1957	Source of dates not found
The Landscape of Industry - Institute of Landscape Architects exhibition.	20 August- 7 September 1957	Poster in HGC
The College Plans Exhibition	23 September - 5 October 1957	ExF, HGA
Schizophrenic Art (proposed exhibition)	?October 1957	File, HGC It is unclear if exhibition took place.
Martin Bloch 1883-1954 - Paintings and Drawings (also bookbindings by Fiona Campbell).	12 October - 2 November 1957	ExF, HGA
Indian paintings from Rajasthan - Arts Council exhibition of collection of Mr G.K. Kanoria.	9 - 30 November 1957	ExF, HGA
Gods and Men - exhibition of sculpture from Northumberland and Durham organised by the Hatton Gallery.	3 - 24 December 1957	ExF, HGA Catalogue designed by Richard Hamilton.
Drawings from the de Pass Collection – Arts Council exhibition of 64 drawings from the Royal Institution of Cornwall, Truro.	January - February 1958	ExF, HGA
John Flaxman RA. Sculptor - exhibition of 38 drawings and 30 plasters from the University College London, V&A and local loans from Raby and Belsay, organised by Gowing and Ralph Holland for the Hatton Gallery.	10 February - 22 March 1958	ExF, HGA
Exhibition of British Books 1950-57, on the history of Europe, Asia and Americas, organised by Historical Association via the Department of Modern History.	9 -11 April 1958	Poster in HGC

Exhibition Title	Exhibition Dates	Notes and references
Education Group	12-20 May 1958	
Action and Expressionist Painting and Sculpture - organised by Victor Pasmore with works by James Hull (13 via Gimpel Fils Gallery), William Newcombe (12 via New Vision Gallery), Harry Thubron (6 paintings) and Hubert Dalwood (5 sculptures).	4 - 17 June 1958	ExF, HGA
<i>Summer Exhibition of Fine Art Students' Work</i>	<i>23 June - 5 July 1958</i>	Poster in HGC
11 Artists from Newcastle and County. Durham - including Scott Campbell, Derek Carruthers, John Crisp, John Dunn, Tom Evans, Ross Hickling, Alan Johnson, Jack Levison, Henry Lord, Bill Smart, Ian Stephenson (via New Vision Gallery).	12 July - 23 August 1958	ExF, HGA
Trends in Contemporary Dutch Art - Arts Council exhibition (also known as "Dutch Non-Figurative Painting"), of 70 frames and 12 sculptures.	18 October - 8 November 1958	ExF, HGA First 'official' use of the galleries 2 & 3.
Henry Moore - last exhibition organised by Gowing.	18 November - 13 December 1958	ExF, HGA The formal opening of the new galleries 2 and 3 took place to coincide with this exhibition.
Kurt Schwitters - exhibition of 112 works, the majority from the Lords Gallery, London.	16 - 31 January 1959	ExF, HGA

From the Arts Council Collection: Recent Acquisitions - Arts Council exhibition of 27 new acquisitions by Blow, Bomberg, Clough, Coldstream, Colquhoun, Davie, De Maistre, Fell, George, Gilman, Hill, Hulbert, Koppel, Lee, Martin, Meninsky, Moynihan, Rogers, Vaughan, Young, Ardizzone, Georgidas, Roberts, Armitage, Meadows.	4 - 21 February 1959	ExF, HGA Leaflet designed by Richard Hamilton.
Original prints of the French Impressionists - from the V&A, including works by Bonnard, Cassat, Gauguin, Degas, Manet, Pissaro.	1 - 21 March 1959	
<i>An Exhibit 2, A 4D Construction</i> - Paintings, Constructions, Sculpture - works by Quentin Bell, Trevor Bell, Derek Carruthers, Scott Campbell, Eric Dobson, Geoffrey Dudley, Richard Hamilton, Patrick Heron, Llewellyn Martin, Murray McCheyne, Victor Pasmore, Wendy Pasmore, Leon Zack.	2 - 21 March 1959	Poster, HGC
Contemporary French Prints - from the V&A of works by Chagall, Matisse, Picasso, Rouault, Dufy, Derain, Buffett, Braque.	1 - 22 May 1959	Poster, HGC
Sculpture in the Home - Arts Council exhibition of 39 sculptures and 23 drawings, including works by Moore, Hepworth, Lynn Chadwick.	9 - 30 May 1959	ExF, HGA
Art Education Year - exhibition of painting, sculpture, textiles, puppetry, stained glass.	6 - 13 June 1959	ExF, HGA also held in other locations across the campus.

Exhibition Title	Exhibition Dates	Notes and references
Summer Exhibition by Students of the Fine Art Department - painting, sculpture, textiles and stained glass.	22 June - 4 July 1959	ExF, HGA
Eight Artists from Northumberland and Durham - organised by Victor Pasmore, including works by Eric Atkinson, Scott Cambell, John Crisp, Philip Dean, Judith Downie, Geoffrey Dudley, Lewellyn Martin, Ian Stephenson.	13 July - 8 August 1959	ExF, HGA
Eric Gill - Master of Lettering - Arts Council exhibition in conjunction with 'The English-Speaking Union of the Commonwealth', including many type designs, from large collection of drawings, sketches, artists' rubbings, templates, trial proofs, etc. in the possession of the monotype corporation LTD.	26 September - 17 October 1959	ExF, HGA
Odilion Redon - Arts Council exhibition of 43 lithographs	17 October - 7 November 1959	ExF, HGA
Springell Collection of Drawings - 83 drawings from the collection of Dr & Mrs Francis Springell, including works by Durer, van der Goes, Michelangelo, Tintoretto, Breughel, Rembrandt, Rubens, Guardi, Gainsborough, van Dyck, Reynolds, Fuseli, Tiepolo, organised via Colnaghi Art Dealer and Gallery.	19 November - 12 December 1959	ExF, HGA
Ettore Colla Iron Sculpture and Reliefs	5 - 24 December 1959	ExF, HGA

Appendix C. The Hatton Gallery Collection, 1952-1957

(Images are not to scale)



HGC Figure 1

Victor Pasmore (1908-1998), *Abstract (London Group Poster)*, 1948

Lithograph, 85.3cm x 61cm (framed)

Hatton Gallery, NEWHG: SP.0055

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Photo Credit: Hatton Gallery, Newcastle University / © Tyne & Wear Archives & Museums



HGC Figure 2

Salvator Rosa (1615-1673), *Soldiers in a Rocky Gorge*, c.1635–1645

Oil on canvas, 132cm x 94cm

Hatton Gallery, NEWHG: OP.0050

Photo Credit: Hatton Gallery, Newcastle University / © Tyne & Wear Archives & Museums



HGC Figure 3

Attributed to Lorenzo Sabatini (c.1520–1576), after the school of Marcello Venusti

Pieta, c.1545–1560

Oil on panel, 45.5cm x 33cm

Hatton Gallery, NEWHG. OP.0041.

Photo Credit: Hatton Gallery, Newcastle University /

© Tyne & Wear Archives & Museums / Bridgeman Images



HGC Figure 4

Attributed to Pelligrino Tibaldi (1527-1596)/*Portrait of a Collector* /

Attributed to Bartolomeo Passarotti (1529-1592)

Portrait of a Young Man Holding a Statuette, c. 1560-1570

Oil on canvas, 73cm x 57cm

Hatton Gallery, NEWHG: OP.0046

Photo Credit: Hatton Gallery, Newcastle University /

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HGC Figure 5

Jacopo Palma il Giovane (c.1548-1628), *Saint Mark*, c.1560-1600

Oil on canvas, 132cm x 95.5cm

Hatton Gallery, NEWHG: OP.0021

Photo Credit: Hatton Gallery, Newcastle University /

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HGC Figure 6

Jean-François (Francisque) Millet the Elder (1642-1679), *Classical Landscape with a Burning Town / The Flight from Troy*, c. 1660–1679

Oil on canvas, 96cm x 131cm

Hatton Gallery, NEWHG: OP.0020

Photo Credit: Hatton Gallery, Newcastle University / © Tyne & Wear Archives & Museums / Bridgeman Images



HGC Figure 7

Gaspard Dughet (Gaspard Poussin) (active in Italy 1615–1675)

View of Tivoli, Italy, with the Temple of the Sibyl, c. 1645–1648

Oil on canvas, 73cm x 98cm

Hatton Gallery, NEWHG: OP.0026.

Photo Credit: Hatton Gallery, Newcastle University / © Tyne & Wear Archives & Museums



HGC Figure 8

Bernardo Daddi (active 1312/20-1348) / School of Giovanni del Biondo (active 1356, died 1399)

St Francis and St John the Baptist, St Bartholomew and St John the Evangelist c. 1356-1370

Egg tempera on panel, 62cm x 37cm (estimate, each panel)

Hatton Gallery, NEWHG: OP.0044

Photo Credit: Hatton Gallery, Newcastle University / © Tyne & Wear Archives & Museums / Bridgeman Images



HGC Figure 9

John Hamilton Mortimer (1740-1779), *Banditti Returning/The Sacrifice of Polyxena* c. 1775

Oil on canvas, 50.5cm x 60.5cm

Hatton Gallery, NEWHG: OP.0072

Photo Credit: Hatton Gallery, Newcastle University / © Tyne & Wear Archives & Museums



HGC Figure 10

Camillo Procaccini (c.1555–1629), *The Drunkenness of Noah* c.1595–1610

Oil on canvas, 174.5cm x 136cm

Hatton Gallery, NEWHG: OP.0030

Photo Credit: Hatton Gallery, Newcastle University /

© Tyne & Wear Archives & Museums / Bridgeman Images



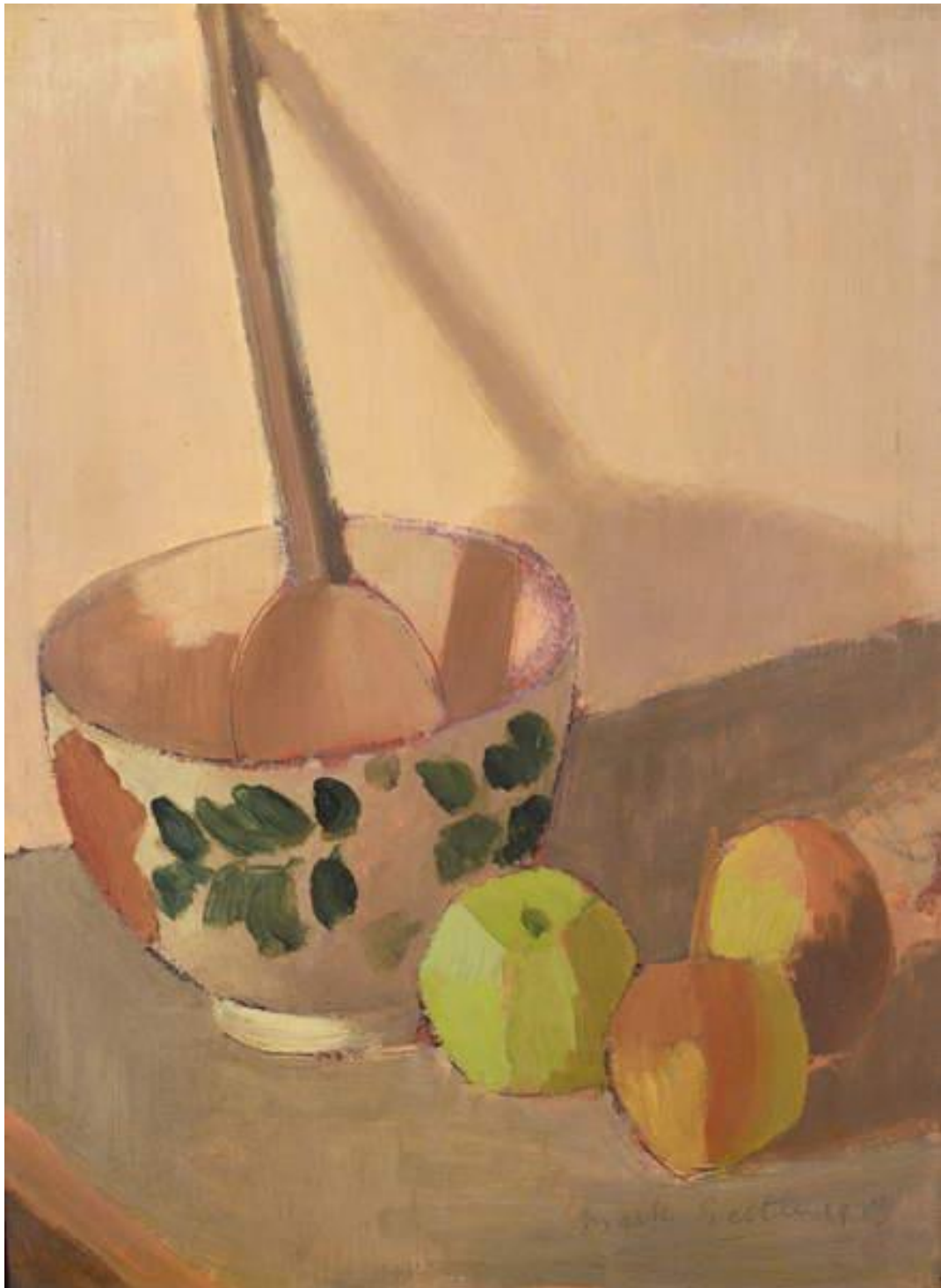
HGC Figure 11

Harold Gilman (1876-1919), *The Artist's Mother Reading in Bed*, 1917

Ink on paper, 28.7cm x 23.4cm

Hatton Gallery, NEWHG: D.0014

Photo Credit: Hatton Gallery, Newcastle University / © Tyne & Wear Archives & Museums



HGC Figure 12

Mark Gertler (1891-1939), *Still Life with Bowl, Spoon and Apples*, 1913

Oil on board, 39.5cm x 29.5cm

Hatton Gallery, NEWHG: OP.0061.

Photo Credit: Hatton Gallery, Newcastle University /

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HGC Figure 13

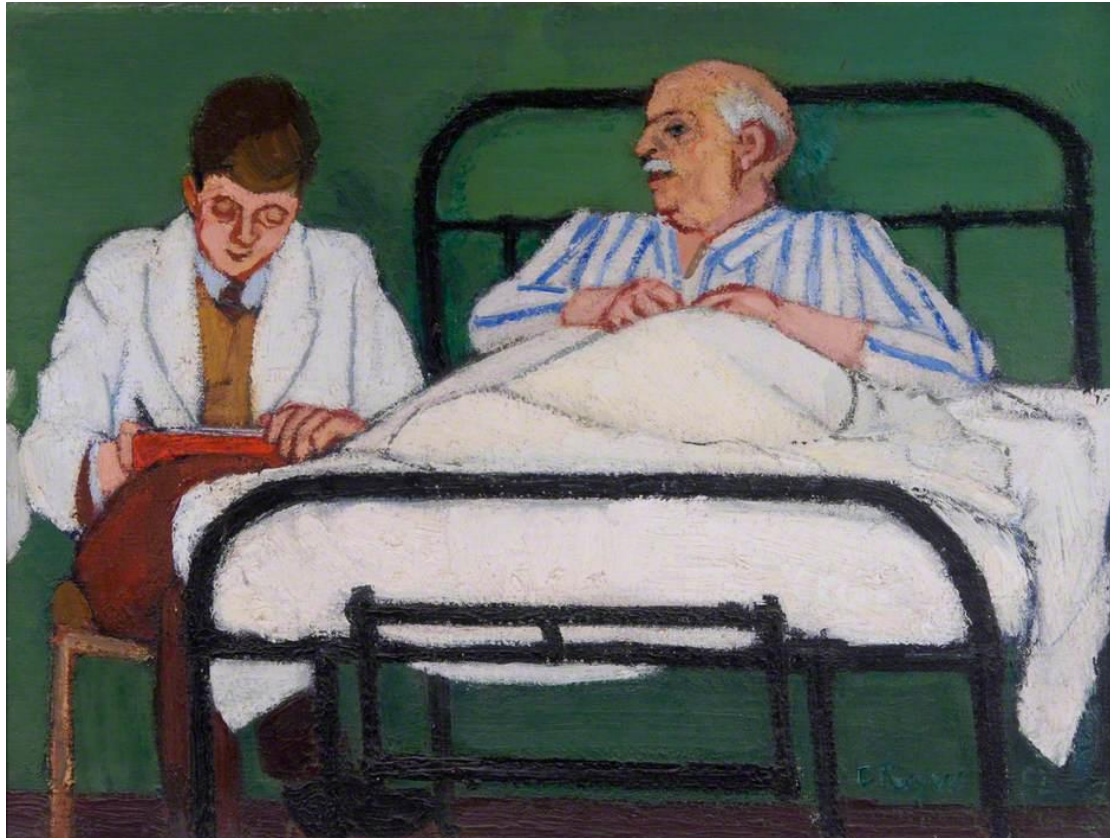
Walter Sickert (1860-1942), *St. Jacques Façade, Dieppe*, 1899

Drawing, chalk and wash on paper, 46.99cm x 38.1cm

Hatton Gallery, NEWHG: D.0001

Presented 1954 by the Contemporary Art Society

Photo Credit: Hatton Gallery, Newcastle University / © Tyne & Wear Archives & Museums



HGC Figure 14

Claude Rogers (1907–1979), *The Case History*, 1952

Oil on canvas, 29cm x 40cm

Hatton Gallery, NEWHG: OP.0008

© Crispin Rogers

Photo Credit: Hatton Gallery, Newcastle University / © Tyne & Wear Archives & Museums



HGC Figure 15

Claude Rogers (1907-1979), *The Artist's Son*, 1946

Hatton Gallery NEWHG: D.0050

© Crispin Rogers

Photo Credit: Hatton Gallery, Newcastle University / © Tyne & Wear Archives & Museums



HGC Figure 16

Claude Rogers (1907-1979), *Reclining Woman (Study for the Portrait of Barbara Proctor)*, c. 1954

Drawing, 22.5cm x 31.8cm

Hatton Gallery NEWHG: D.0016

© Crispin Rogers.

Photo Credit: Hatton Gallery, Newcastle University / © Tyne & Wear Archives & Museums



HGC Figure 17

Claude Rogers (1907-1979), *Hotel Foyer in Paris*, 1927

Drawing, ink on paper, 25.5cm x 36cm

Hatton Gallery, NEWHG: D.0006

© Crispin Rogers

Photo Credit: Hatton Gallery, Newcastle University / © Tyne & Wear Archives & Museums



HGC Figure18

Domenichino (1581-1641), *The Descent From the Cross*
(after the altarpiece fresco by Daniele da Volterra in the church of S Trinità dei
Monti in Rome), c. 1602–1619
Oil on canvas, 169cm x 121cm
Hatton Gallery, NEWHG: OP.0048

Photo Credit: Hatton Gallery, Newcastle University /
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HGC Figure 19

Hyacinthe Rigaud (1659-1743) / Jakob-Ferdinand Voet (1639-c.1700)
Portrait of the Earl of Montrose/Portrait of a Young Man, c.1660–c.1700

Oil on canvas 72.5cm x 57.5cm

Hatton Gallery, NEWHG: OP.0070.

Photo Credit: Hatton Gallery, Newcastle University / © Tyne & Wear Archives & Museums



HGC Figure 20

Attributed to Pier Francesco Mola (1612-1666) (or Dutch School)

A Blind Beggar, c. 1610-1660

Oil on canvas, 55.5cm x 44cm

Hatton Gallery, NEWHG: OP.0037

Photo Credit: Hatton Gallery, Newcastle University / © Tyne & Wear Archives & Museums



HGC Figure 21

The Spanish Painting / Giovanni Battista Crespi (called Il Cerano) (c.1575-1633)

St Francis in Ecstasy, c.1598

Oill on canvas, 92.5cm x 73cm

Hatton Gallery, NEWHG: OP.0038

Photo Credit: Hatton Gallery, Newcastle University /

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HGC Figure 22

After Andrea del Sarto (1486-1530), *The Holy Family*, c.1520-1530

Oil on panel, 135cm x 100cm

Hatton Gallery, NEWHG: OP.0103

Photo Credit: Hatton Gallery, Newcastle University / © Tyne & Wear Archives & Museums



HGC Figure 23

Keith Vaughan (1912–1977), *Landscape with Green Church*, 1951

Oil on board, 43cm x 57cm

Hatton Gallery, NEWHG: OP.0056.

© Estate of Keith Vaughan: All rights reserved. DACS 2019

Photo Credit: Hatton Gallery, Newcastle University / © Tyne & Wear Archives & Museums



HGC Figure 24

William Roberts (1895-1980), *The Goats*, 1952

Oil on canvas, 152.2cm x 119.3cm

Hatton Gallery, NEWHG: OP.0062

© Estate of John David Roberts

Photo Credit: Hatton Gallery, Newcastle University / © Tyne & Wear Archives & Museums



HGC Figure 25

After Hugo van der Goes (c.1440-1482), *The Lamentation* c.1500–1599

Oil on panel 101cm x 123cm

Hatton Gallery, NEWHG: OP.0047

Photo Credit: Hatton Gallery, Newcastle University / © Tyne & Wear Archives & Museums



HGC Figure 26

Attributed to Jacob de Wit (1695-1754), *Christ on the Cross*, 1719

Oil on canvas 241cm x 106cm

Hatton Gallery, NEWHG: OP.0073

Photo Credit: Hatton Gallery, Newcastle University /

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HGC UPLS Figure 1

Kenneth Martin (1905–1984), *Oval Abstract*, 1951–1953

Oil on board 30cm x 40.5cm

Hatton Gallery, NWHG: OP.0005.

Acquired 1955?

© the artist's estate.

Photo Credit: Hatton Gallery, Newcastle University / © Tyne & Wear Archives & Museums



HGC UPLS Figure 2

John Crisp (1914–1983), *The North Wester*, 1955

Oil on canvas 59.5cm x 127.5cm

Hatton Gallery, NWHG: OP.0024

Purchased 1955 from the artist

© the artist's estate

Photo Credit: Hatton Gallery, Newcastle University / © Tyne & Wear Archives & Museums



HGC UPLS Figure 3

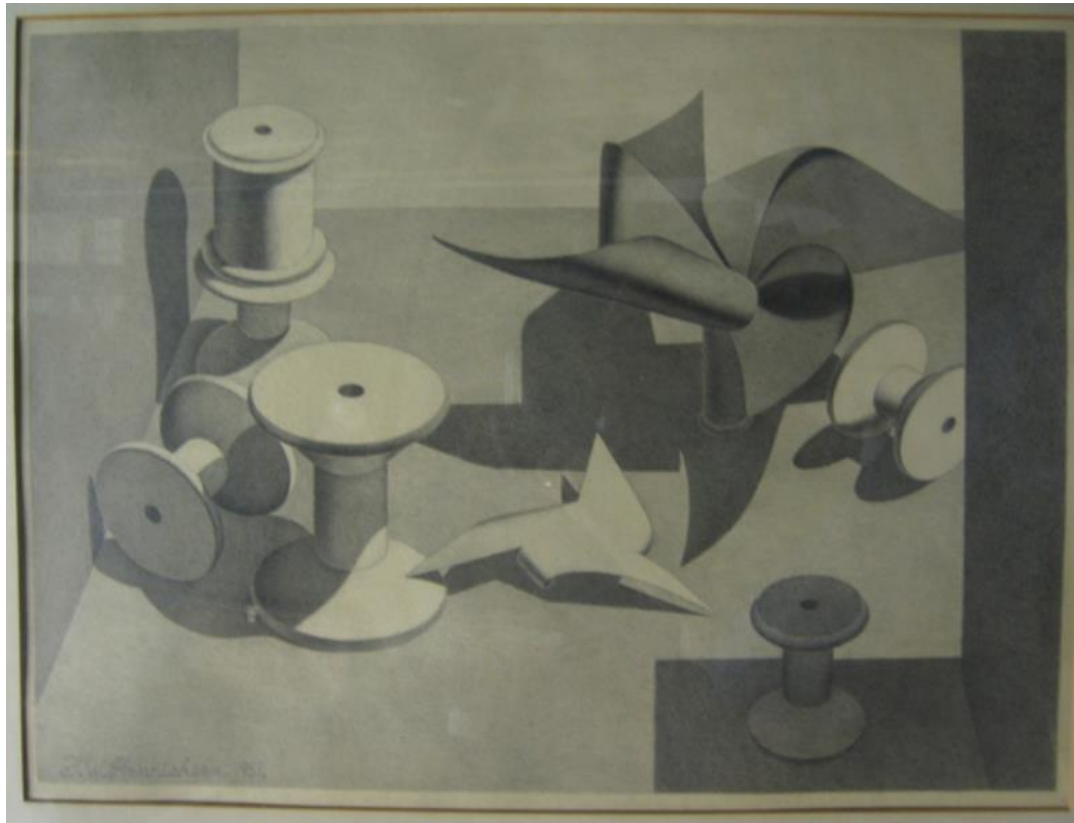
Frank Henricksen (1915-1955), *Leaves* 1942

Drawing

Hatton Gallery, NEWHG: D.0037

© the artist's estate

Photo Credit: Hatton Gallery, Newcastle University / © Tyne & Wear Archives & Museums



HGC UPLS Figure 4

Frank Henricksen (1915-1955), *Still Life with Bobbins* 1951

Drawing 27cm x 37.9cm

Hatton Gallery, NEWHG: D.0038

© the artist's estate

Photo Credit: Hatton Gallery, Newcastle University / © Tyne & Wear Archives & Museums



HGC UPLS Figure 5

Keith Vaughan (1912–1977), *Landscape with Boathouse*, 1951

Oil on canvas, 59.5cm x 62cm

Hatton Gallery, NEWHG: OP.0057.

Purchased 1956 (?)

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HGC UPLS Figure 6

John Randall Bratby (1928–1992), *Basin with Green Soap*, before 1956

Oil on board, 52.5cm x 67.5cm

NEWHG: OP.0087

Purchased 1956

©The artist's estate/Bridgman Images

Photo Credit: Hatton Gallery, Newcastle University / © Tyne & Wear Archives & Museums/Bridgeman Images



HGC UPLS Figure 7

William Scott (1913–1989), *Pears on a Plate*, 1955

Oil on canvas, 40cm x 49.5cm

Hatton Gallery, NEWHG: OP.0059

Purchased 1956

© Estate of William Scott 2014

Photo Credit: Hatton Gallery, Newcastle University / © Tyne & Wear Archives & Museums



HGC UPLS Figure 8

Ceri Richards (1903-1971), *The Beekeeper*, 1956

Oil on canvas, 49.5cm x 39cm

Hatton Gallery, NEWHG: OP.0004

Purchased 1956

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HGC UPLS Figure 9

Michael Elliott (1933-1999), *City Landscape*, before 1956

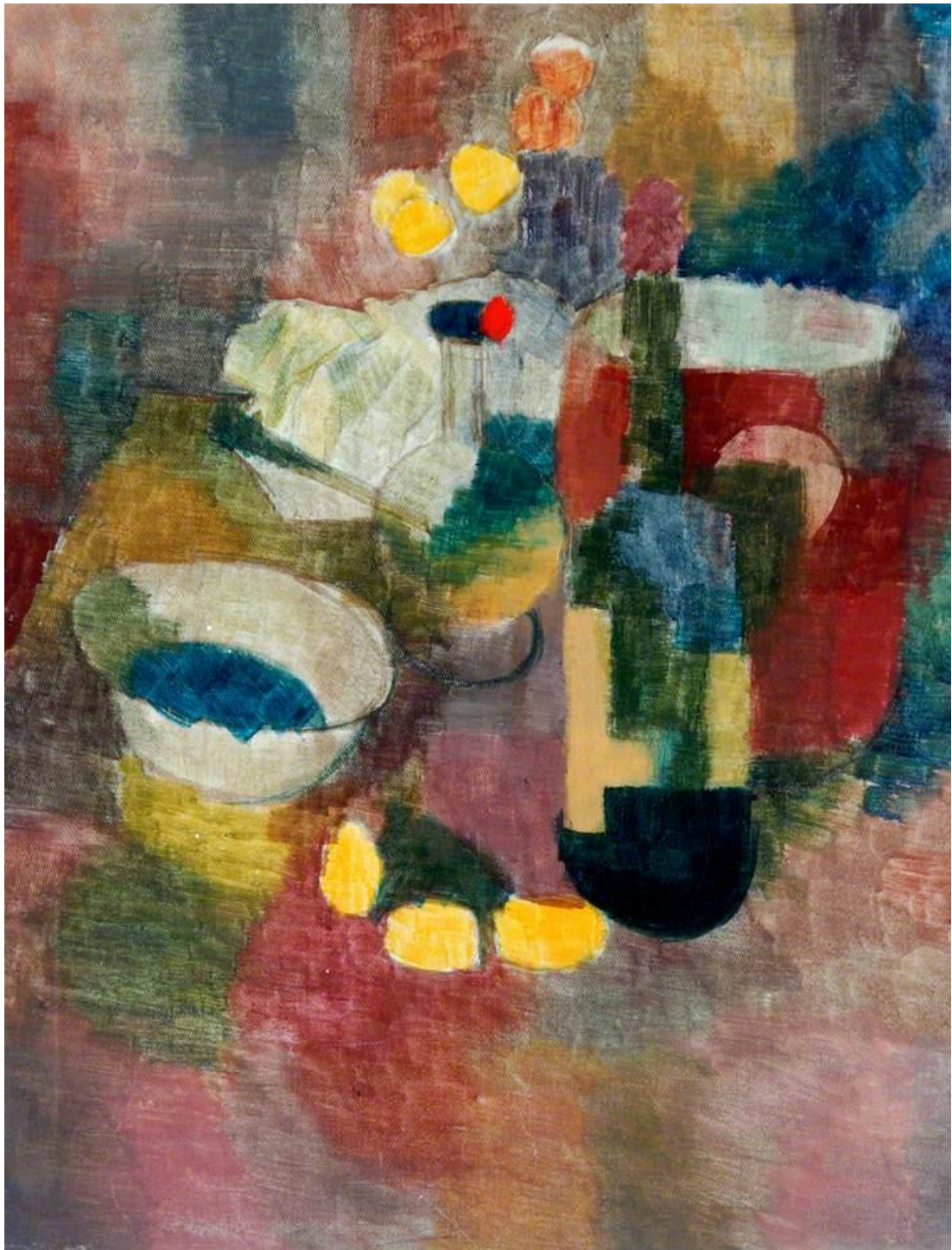
Oil on board, 122cm x 182cm

NEWHG: OP.0036

Purchased prior to 1956

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HGC UPLS Figure 10

Janet Gillin (dates not known), *Still Life*, before 1956

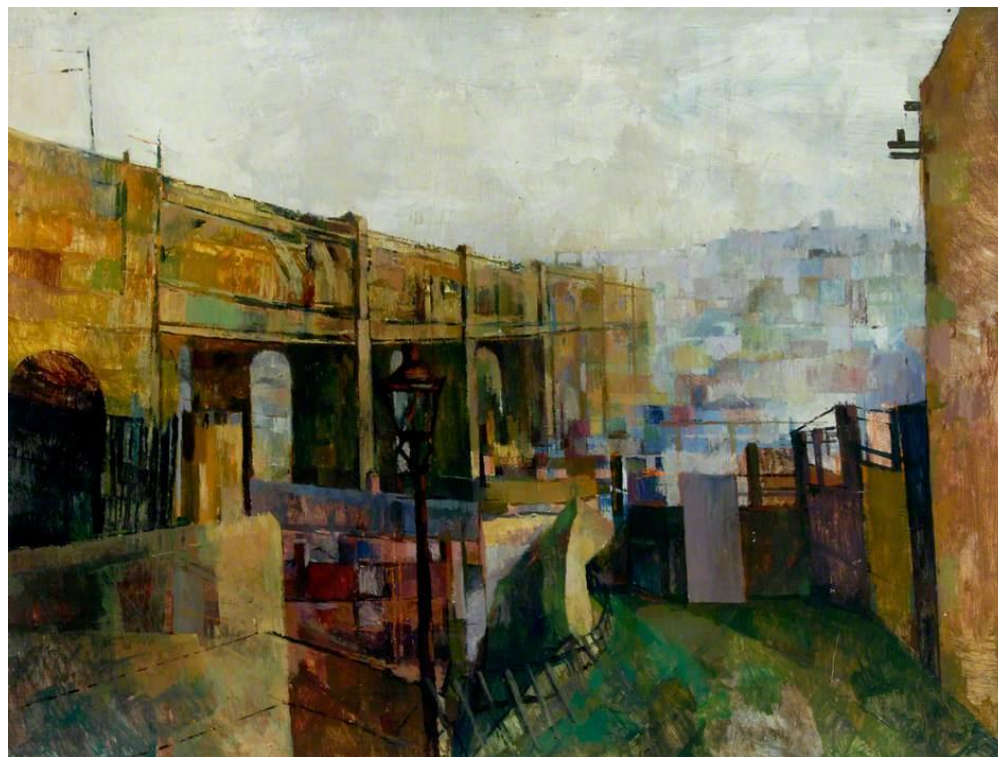
Oil on canvas 51cm x 40cm

Hatton Gallery, NEWHG: OP.0127

Purchased before 1956

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HGC UPLS Figure 11

Allan (or Alan) Johnson (1907–1994), *High Level Bridge, Newcastle, Tyne and Wear*, 1956 or earlier

Purchased 1956

Oil on board 91cm x 121.5cm

Hatton Gallery, NEWHG: OP.0105

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