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**TOM HUDSON**

**A STUDY OF HIS VISION FOR ART EDUCATION**

**SUSAN TIBBETTS**

A thesis submitted to the University of Huddersfield in partial fulfillment of the requirements  
for the degree of Doctor of Philosophy.

March 2014

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## **Abstract**

This research project investigates the pedagogy of Tom Hudson and his vision for art education. A critical overview of the relationship between Hudson's pedagogical theory and practice is made, as well as a review of the influences and contexts that shaped the development of his ideas. Having played a significant role in the formation and progress of the Basic Design Movement, Hudson's practice and ideas are considered and compared with respect to this period and the work of other protagonists, namely Harry Thubron, Victor Pasmore and Richard Hamilton. Hudson's development of what essentially emerged from this has been investigated, providing an extensive review of what became known as the Foundation course through to Hudson's retirement in 1987.

Contemporary practices have also been considered and observed in order to gain an understanding of current debates and the place of Hudson's pedagogical views within these. Familiar elements in his writing show that his ideas have relevance to current concerns and practices. Twenty-five years later we are still working to prove that 'creative activity is more than a mere cultural frill' (Hudson, 1979, BH/TH/PL/196, p. 2).

The study includes a consideration of the archive as a theoretical framework for the artist educator's research. A substantial amount of primary material for this research has been found within the National Arts Education Archive (NAEA@yep), a valuable resource with much to offer the art and design educationalist, student or researcher.



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I am grateful to all those who generously shared their memories of Tom Hudson with me, who gave up their time to be interviewed and contribute so vitally to this research, and for allowing me to access their own personal archives. Thank you to the Hudson family, who have given permission for the Hudson Collection to be used and exhibited, and for their support and contributions.

I owe a debt of thanks to my supervisors, Dr. Alison Rowley, Professor Rob Ward and, for a short period, Dr. Robert Clarke, without whose knowledge, advice, encouragement and endless patience this study would have never been manifested.

Finally, I would like to acknowledge the support, encouragement and understanding provided by all my family and friends, particularly my partner Higg.

## List of Abbreviations

A-Levels	Advanced Level Examinations
ADAR	Art and Design Admissions Registry
ATD	Art Teachers Diploma
CAD	Computer Aided Design
CPD	Continuous Personal Development
CNAA	Council for National Academic Awards
DBAE	Discipline Based Art Education
DfES	Department of Education and Skills
DipAD	Diploma in Art and Design
FAD	Foundation Diploma in Art and Design
GCE	General Certificate in Education
GCSE	General Certificate in Secondary Education
InSEA	International Society for Education in Art
LCA	Leeds College of Art
MAS	The Mobile Art School
NACAE	National Advisory Council on Art Education
NAEA@yosp	National Arts Education Archive at Yorkshire Sculpture Park
NCDAD	National Council for Diplomas in Art and Design
NSAE	National Society for Art Education
NSEAD	National Society for Education in Art and Design
O-Levels	Ordinary Level Examinations
PCA	Paris College of Art
PGCE	Postgraduate Certificate in Education
Pre-Dip	Pre-Diploma
REF	Research Excellence Framework
SEA	Society for Education in Art
SIAD	Society of Industrial Artists and Designers
UAL	University of the Arts London
UCAS	Universities and Colleges Admission Service
UNESCO	United Nations Educational, Scientific and Cultural Organisation
VCAE	Visual Culture Art Education
WJEC	Welsh Joint Education Committee



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## **Use of Citations**

In order to clarify the use of archival material throughout this thesis, additional information has been included in citations. Material from the National Arts Education Archive (NAEA@yosp) has been cited in text with its catalogue reference or as uncatalogued where appropriate, for example BH/TH/PL/102 or BH/TH/PL/uncatalogued. The NAEA@yosp cataloging system is compiled as follows. First initials refer to the location — BH — Bretton Hall, signaling that the material is from the NAEA@yosp. The following initials refer to the collection. I have used the following collections within this thesis:

BA – Brian Allison  
BC – Bretton College  
DT – David Thistlewood  
HT – Harry Thubron  
JM – John Morley  
JS – Julian Satterthwaite  
NA – National Arts Education Archive  
TH – Tom Hudson  
RY – Richard Yeomans

According to the NAEA@yosp system, the type of material is also included in the reference. The following initials have been used to convey this information:

BK - Book  
PD – Painting or Drawing  
PL – Papers or Letter  
PS – Photograph or Slide  
TP - Tape

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The following numbers refer to the order within the collection. Where the item is uncatalogued, this is noted, for example, BH/TH/PS/uncatalogued.

I have also developed a cataloguing system for material received from Christopher Shurrock, much of which is reproduced in Appendix 6. Items within this archive begin with the initials CS, are followed by a letter dividing the sections within this, and are then numbered according to order, for example, CS/G/03.

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## **Introduction**

Creative activity is more than a mere cultural frill, it is a crucial factor of human experience, the means of self-revelation, the basis of empathy with others; it inspires both individualism and responsibility, the giving and the sharing of experience (Hudson, 1979, BH/TH/PL/196, p. 2).

The focus of this thesis is the work of Tom Hudson, an artist-educator who was active between 1951 -1995. It will provide a critical understanding of Tom Hudson's pedagogy, both in theory and in practice, and consider its significance in relation to current practice within post-compulsory art and design education. Although Hudson worked with students at every stage of the curriculum, and this experience formed the principles behind his ideological approach, the critical focus of this study will be on the applied and theoretical implications of Hudson's philosophy for the art Foundation course — in the past, present and future.

The objectives of this study are to:

- Explore the origins and influences of Hudson's approach to art education
- Locate and situate both Hudson's educational philosophy (underlying ethos) and pedagogy (methods of instruction) as it appears within the context of the period he was active (1951 -1995)
- Use archive material and new interview material to challenge, reinforce or re-interpret Hudson's views of the Foundation course as taught and published
- Critically assess the relevance and implications that the findings of this study may have for teaching and learning in contemporary art education

My research draws on the Hudson collection within the National Arts Education

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Archive at Yorkshire Sculpture Park (NAEA@yvsp) and, therefore, questions about how archives such as this may be used today to the greatest advantage of all concerned are central to the research. In reality, most of the art educators documented in the NAEA@yvsp interacted with a completely different cultural, social and political world to the one that exists today and which is in a state of increasingly rapid change. Through its numerous collections, representing a broad range of pedagogical ideas, the NAEA@yvsp traces the development of art education through these changes. When I first visited the Archive I was genuinely surprised by the vast amount of material it held on the teaching of the arts. I began to consider how such a resource could be better exploited, a question the archive staff were also tackling. I realised that what was offered to me was an opportunity to conduct a study into how an artist-educator, such as I, might be able to learn from the past, in a way that would impact positively on current practice. I wanted to establish what value, if any, the ideas stored in this archive held in contemporary art education.

When changes were made to art education in Britain during the 1950s and 1960s, led by artists such as Harry Thubron, Victor Pasmore and Tom Hudson, the aim was to free students from the highly academic art education that they viewed to have prevailed beyond its relevance. They sought to provide a broader scope for students to develop with the new opportunities brought about by both philosophical and technical developments in the twentieth century. The Diploma in Art and Design (DipAD) was phased in between 1963 and 1967 as a result of the Coldstream Report and, in the mid-1970s, became a Bachelors degree. Although this was welcomed at the time as an acknowledgement of the status art and design should take within higher education (Owen, 1999, p. 46), it can be seen today as having contributed to

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what is now widely perceived to be a crisis in art and design education. Art is a discipline that, in many instances, is a highly practical subject, involving the development of necessary skills and ideas. By applying the same standards to art as are applied to quantitative and empirical disciplines such as mathematics or geography, many University art departments have arguably both forfeited appropriate facilities and hours of work and undervalued the most relevantly skilled teaching staff.

This feeling of crisis is not new. Debates similar to those engaged in today have gone on for many decades, expressing similar questions and uncertainties as those we are facing now. What is now the art and design Foundation course has in no way escaped such debate. Since it was established following recommendation by the Coldstream committee in 1960 the function, role and content of the Foundation course have been questioned, yet it remains a fundamental stage in many artist's, designer's and creative practitioner's education. The Art and Design Foundation course indisputably evolved from the organic yet rational developments of Basic Design, a pedagogy that took its inspiration from the Modernist Bauhaus model. The research within this thesis coincides with a more general recent interest in the revolutionary changes in art and design education brought about by the Basic Design movement, in the context of our current climate of unrest and uncertainty.

Whilst Modernism was not widely welcomed in pre-war Britain, the post-war generation began to find within it the alternative they sought; something more suited to the emerging industrialised world with its changed social, political and economic

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conditions. Basic Design is the generic term for what was a radical, Modernist approach to art education, offered as an alternative to the prevailing but outdated British academic curriculum,<sup>1</sup> described by Hudson as the classical method. The instigators did, however, differ in their expression of Basic Design teaching, each revealing distinctive characteristics through their individual philosophies. What brought them together was an awareness of, and belief in, a set of formal elements of visual art and the idea that analytical study of these should form the fundamental basis of training for any student of art and design.

Tom Hudson and his peers sought to disseminate their new teaching methods throughout an education system they considered stale, thus they implemented strategies of dispersal. They demonstrated their ethos through exhibitions, and put teachers through their methods during summer schools at Barry and Scarborough with the intention that they would take them back to their schools and colleges and spread the ideas further. Basic courses proliferated and expanded; my Foundation course, undertaken nearly fifty years after the first one, was based on Basic Design principles, as is demonstrated in the portfolio I still retain. The model may still be familiar but the circumstances have changed and the ethos has been stripped away. Books such as Maurice de Sausmarez's *Basic Design: The Dynamics of Visual Form* (1964) can also be seen as having compressed what should have been dynamic into a set of rules and exercises, creating a canon of Basic Design.

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<sup>1</sup> Nicholas Houghton writes of six distinctive curricula throughout the history of art education: Apprentice, Academic, Formalist, Expressive, Conceptual and Professional (Houghton, 2013, p. 1).

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What resulted from Basic Design can be compared to the game of Chinese Whispers, a process influenced by both the passage of time and individual interpretation — elements that can also impact upon memories and archival recordings. Many teachers failed to grasp the true purpose of Basic Design and the beliefs encompassed within it. Whilst it was their beliefs that Hudson and his peers sought to spread through their methods, these were inadvertently lost along the way. Over the years, many art students, myself included, have been put through the exercises without knowing why they are doing them or what they should achieve. Many have commented on the stale, prescriptive nature of the exercises, deadened through the removal of their original spark. However, the influence of the work of these men is undisputable, whether regarded favourably or not.

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On my second visit to the National Arts Education Archive, in 2010, I enquired as to which collection, in the area of Basic Design, had not been investigated before. I was referred to the Hudson collection. Tom Hudson was an educator who became one of the most potent voices in the post-war debate about the nature and purpose of art education. He was an influential teacher and writer. His numerous papers not only comment on the problems he saw within art education and how these affected society, but they also offer advice and solutions. One of the Basic Design 'pioneers', Hudson's impact on art and design education was much greater than most people are aware of today.<sup>a</sup> Fundamentally an educator, Hudson was the only member of the group to have put teaching before art practice, continuing to dedicate himself to

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education until the end of his life.

Tom Hudson openly stated that he had been unhappy with his own education and had hence decided to educate himself. After a year at the Courtauld Institute, where he was one of the first people to formally study art of the twentieth century, Hudson realised he had no desire to become an academic. In 1951 he walked away from the opportunity of undertaking a doctorate to accept a position as painting master responsible for the small, failing group of students at Lowestoft School of Art. It was in this role that he believed he was able to both challenge and prove himself; he explained 'that is the kind of situation you want to go into because you can't fail, and from then on it was kind of successful all the way' (Hudson, 'Liverpool Lecture', n.d., BH/TH/PL/84, p. 3).

At the opening of *The Visual Adventure* exhibition of student work in 1964, Tom Hudson was recognised by Herbert Read as having 'done more than anyone else to change art education in Britain' ('Some Comments', n.d., BH/BA/PL/uncatalogued). He also, however, played a significant role beyond the restructuring of British art education in the 1950s and 60s. Hudson was also involved with many international organisations.<sup>2</sup> He was consultant to the city of Brasilia (Cultural Space) and the United Nations Educational, Scientific and Cultural Organisation (UNESCO). He led lecture tours throughout the world over the entire course of his career, directed

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<sup>2</sup> His extensive CV (Hudson, 1988a) reads impressively, for a total of six pages.



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numerous summer schools (most notably in Barry, Wales over a period of ten years) and was Chief Examiner of art education for the University Institutes of Education. Hudson's public appointments included National Representative and Vice-President of the National Society for Art Education; Chairman of the Association of Artists and Designers in Wales; and member of various councils, particularly those relating to centres of education and discovery in British Columbia. These accomplishments, and the obvious authoritative influence he had on art education in Britain between the 1960s and 1990s, make it hard to understand why there is not more documentation of his ideas in the public realm. To date there has been no research into the ideas of Tom Hudson that reflect upon his practical ideas and pedagogy within a contemporary context.

Hudson's contribution to art education is largely unacknowledged, outside brief reference in histories of Basic Design (Macdonald, 1970; Thistlewood, 1990). More recently, however, his impact on the use of computers in art has been noted (Busby, Parrott, and Olson, 2000; Edmonds, 2008; Mason, 2008). Of the Basic Design 'pioneers', only Hudson's pedagogical practice progressed into the digital age, with the production of various television programmes such as *Mark and Image* (1988) and *Material and Form* (1991). He also introduced courses in Computer Art at Emily Carr College of Art and Design in Vancouver, where he was appointed Dean of Education in 1977. Much of Hudson's unpublished material resides in the NAEA@ysp and has provided a significant resource for this study. This personal collection has enabled me to discover Tom Hudson through his own material fragments, left largely untouched in the archive for over twenty years. However, I have also gained understanding from a broader range of perspectives, through the

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development of my own archive of oral history gathered from interviews.

Hudson believed that art education should not only function as a tool to produce artists but that it should, and could, lead to a better society. Undoubtedly shaped by his working class upbringing and northern, socialist background, Hudson saw art education as something that should be accessible to all. Speaking of his own education, it is clear that Hudson felt let down by the system, which repeatedly labelled him a failure. This may be the cause of his passion for what today would be known as 'inclusion and differentiation' — the appreciation of others' ideas and the necessary ability for students to work both individually and as a group. His priority was always the students — their development and future.

Hudson took a holistic approach to education. Not only did he believe that discipline areas should not be separated and that students tending towards different specialisms should work together, but he believed that every educator should have knowledge of each educational development stage. Alongside his first teaching post at Lowestoft School of Art, Hudson conducted research into the development of children from early age through to adulthood. His reflections on these observations are referenced in many of his papers, including *Art in Education* (Hudson, 1969a). Within this paper Hudson wrote specifically of the limitations in the expressionist teaching approaches, as advocated by Marion Richardson whose child-centered methods encouraged self-expression over instruction. Hudson's research told him that children approaching adolescence needed additional input and opportunity to work with more materials, tools and concepts. It was from this stage onwards that a

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different approach was necessary to that for the infant.

Hudson felt passionately that the failings of Basic Design experiments were due to the misguided interpretation of others, who turned them into sterile exercises. Most course outlines or project briefs that I found in the archive clearly state that they are merely samples and should be altered as appropriate over the progression of the course. Similarly, Hudson often promoted the idea of 'anti-art' activities; where process became the focus, rather than product. He was interested in what could be achieved from the 'lowest common denominator rather than the highest and most effective' (Hudson, 'Liverpool Lecture', n.d., BH/TH/PL/84, p. 7). Hudson clearly thought that there were many preconceived notions of art and art education and sought to shake these up. During the earlier stages of his career, Hudson designed exercises that would push students to the limits of boredom to see what they could achieve when released. He felt that by placing limitations and boundaries on his students, within which they were to work, they were able to develop ideas and processes more deeply. It also gave them firm rules to break free from, in contrast to what he termed the 'spew it all out' approach of the expressionist teaching methods that Richardson had made popular (Hudson, 1984a, BH/TH/PL/322; 1987a). In collaboration with Alan Davie, Hudson worked with a group of school students who had only experienced failure and punishment. The first thing they asked the children to do was to draw the worst shapes they could, 'really badly', giving them reams of large white paper and huge sticks of charcoal to use. In this way they were allowed to succeed at what they would normally have been reprimanded for (Hudson, 'Liverpool Lecture', n.d., BH/TH/PL/84).

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Encouraged to experiment towards the unknown, Hudson's students were able to learn about their own preferences and found themselves working towards new knowledge. What Hudson and his faculty aimed to provide was extended, in-depth experience and opportunity to experiment, question and have faith in one's abilities. However, it is clear from discussions with former students that this was not always the result. Students were often left in the dark, unable to fit in with the strong beliefs of the staff. Others followed like disciples, keen to be a part of Hudson and his colleagues' world (Jones, personal correspondence, 25<sup>th</sup> January 2013). This may be understood to be a fundamental problem with Hudson's pedagogy. He may have been so overly focused on enforcing his own ideas that he jeopardised his true teaching ability, not to mention the independence of his students. That being said, many of Hudson's students with whom I have spoken have been able to recognise any negativity associated with their education and to overcome it.

Careful consideration and review of archival material, alongside the information I have gained through interviews and correspondence with former students of Hudson and staff who worked with him, have revealed some tensions - conflicting accounts of Hudson's teaching, as well as the considerable changes that Hudson's ideas underwent over the years. Much of this concerns the tensions between Hudson's pedagogical theories and ethos and how they were delivered in practice. Although largely dependent on memory, my archive of anecdotes has provided lived accounts that are as important as the tangible papers found within the NAEA. Despite his formidable exterior it is clear that Hudson relied heavily on his colleagues, friends and family. Wherever he went — Leeds, Leicester, Cardiff, Vancouver — he constructed a community which worked efficiently, fairly and to the advantage of the

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majority. Although I have also received critical accounts of Hudson and his ideas it is important, in most cases, to consider the context and background of the period. Despite these discrepancies, Hudson's ethos stands as a powerful force and one that is gaining currency today.

This thesis contributes to the large body of research that has been conducted into British art education in the pivotal post-war period, in which interest has increased significantly in recent years. Research projects that suggest growing curiosity surrounding significant historical events and policy making include *Art School Educated* (Tate), *'It was forty years ago today...': Locating the early history of performance art in Wales 1965-1979* (Heike Roms) and exhibitions such as 'Transition' (Art Space Gallery, 2012; Yorkshire Sculpture Park, 2013), 'Barry Summer School' (Art Central, 2012) and 'The Foundation Course in Art and Design: A History Uncovered, A Future Imagined' (Tate Research and Paris College of Art, 2013). In the relevant literature I have found various in-depth studies into the work of, in particular, Harry Thubron (Forrest, 1985), Victor Pasmore and Richard Hamilton (Yeomans, 1987, BH/Ry/BK/01) and Basic Design more generally. Within these Tom Hudson certainly has not been entirely forgotten but, as a man who continued his work in education considerably longer than others, significant study of his pedagogy is lacking.

A monograph on the ideas of Tom Hudson has not yet been written. There has been a handful of research studies on Hudson, however these are very narrow in their focus and therefore limited for giving an overall understanding of the man and his

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ideas. It appears, for example, that the role Hudson played beyond the Basic Design revolution has been largely overlooked; Hudson was the only key participant to have continued his pedagogical practice to the end of his life, unlike Pasmore, Hamilton and Thubron who all prioritised their own artistic careers (Thistlewood, 1981b). Many texts that discuss Basic Design even fail to include Hudson within their research (Boucharenc, 2006; Oxlee, 1996). Much can be learnt about Hudson's background from a book written by Mark Hudson, Tom Hudson's son, entitled *Coming Back Brockens* (1995). This is a non-fiction account of a year living in Horden, the small ex-mining community in which his father grew up and where his extended family still lives. With significant memories and contributions from Tom Hudson, this account provides a glimpse of the upbringing Hudson experienced and the social forces that shaped him. Towards the end of his life Hudson was making notes for an autobiography, which was never completed. Within the Hudson Collection at the NAEA@yyp I have found a short thesis written by Wayne Thom, circa 1990. Heike Roms, of Aberystwyth University, is currently conducting research into Performance Art in Wales and has given talks at the Henry Moore Institute in Leeds and the Black-E Arts Centre in Liverpool, which included the subject of the performance pedagogy of Tom Hudson at the Barry Summer Schools.

Furthermore, despite Basic Design's widespread influence, while there has been some investigation into the period in which it was developed and the key pedagogues, there has been little attempt to consider its current relevance to our contemporary context, nor to evaluate the legacy and role of such historical pedagogy in future educational practice. Although necessary and useful, the historical overview alone is limited and excludes other kinds of knowledge that may

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play an important role in the current debates.

This thesis consists of five key chapters addressing each of my objectives in turn. Chapter One describes the theoretical structure for research conducted at the National Arts Education Archive at Yorkshire Sculpture Park (NAEA@yvsp). Any theoretical understanding I had of contemporary archives was altered by my time at the NAEA@yvsp, an archive without an official archivist and with some of its collection un-catalogued. Chapter Two explores the origins of Modernist thought in Britain, though strictly in relation to evaluating how Hudson and his peers negotiated these developments. The birth of Basic Design is outlined; how those involved came together and shared ideas that were to shape art education in Britain. Chapter Three situates Hudson's educational philosophy within the period in which his ideas were developing. A brief overview of policy changes over these years is followed by an account of the Foundation courses at Leeds and Newcastle under Thubron, Pasmore and Hamilton, gathered from secondary sources, to enable comparison with Hudson's courses. Chapter Four gives a chronological account of Hudson's practice, analysing documents from the archive as well as information gathered from interviews of, and correspondence with, those who worked with him at the various institutions. These include Lowestoft School of Art, Leeds College of Art,<sup>3</sup> Leicester College of Art, Cardiff College of Art and Emily Carr College of Art and Design in Vancouver, Canada. This chapter also makes use of Hudson's published papers

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<sup>3</sup> At the time Hudson worked at Leeds, it was known as Leeds School of Art. The name was changed to Jacob Kramer College from 1968 until 1993 when it became Leeds College of Art. For simplicity, I shall refer to it only as Leeds College of Art (LCA).

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and other personal documents in the NAEA@ysp. Chapter Five situates my research within the contemporary context, evaluating the legacy and relevance of Hudson's ideas within the current situation in British art and design education.



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*Figure 0.1 Tom Hudson at Leeds College of Art, c. 1958 (NAEA@yvsp, Hudson collection, BH/TH/PS/uncataloged)*

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## **Chapter One: Doing History**

The National Arts Education Archive (NAEA@yosp) is a little known resource for the researcher in art and design education and its history. Hidden in the depths of the abandoned Bretton Hall College campus, the archive was handed over to the Yorkshire Sculpture Park (YSP) Trustees in 2009. It was later in this year that I was first introduced to the archive, during a continuing professional development (CPD) event organised by the National Society for Education in Art and Design (NSEAD). Although I was struck by the wealth of information held in the vaults, it was not until two years later that I had the opportunity to study them myself. The NAEA@yosp is awkwardly positioned, not only in terms of location but also in terms of administration. Lacking a comprehensive digital catalogue, scanning equipment, even full-time staff, the experience of researching in this archive today is much as it would have been forty years ago.

The Hudson collection is one of the largest at the NAEA@yosp yet it was also one of the least examined. It therefore seemed the best place to begin my research. Shortly after my arrival at the NAEA@yosp numerous boxes started rapidly appearing at my desk. These were predominantly labelled BH/TH/PL (Bretton Hall / Tom Hudson / Papers and Letters) although many were unlabelled – signalling their exclusion altogether from cataloguing. Other boxes would appear unexpectedly — from under another box or behind a screen, their presence having gone unnoticed since their arrival in the 1980s and 90s. There were also the many boxes labelled PS (photographs or slides), TP (tapes), PD (paintings or drawings) or FV (films or videos). The scale of Hudson's legacy began to become apparent. The condition of

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the Hudson collection is varied and surprising artifacts find their way into the otherwise usual paperwork of the university lecturer and Director of Studies; items such as prospectuses, exhibition catalogues, project briefs, lecture transcripts, articles of interest, notes and diagrams. One can also find poems, letters from family members, to-do lists and coffee-cup stained documents, all of which contribute to the understanding of Hudson as a more real figure. Each paper is labelled with a handwritten code and each numbered in the order in which they were encountered by one of the various volunteers who undertake cataloguing duties.

My time at the National Arts Education Archive was challenging, both as an actual experience of an archive as well as in testing my ideas about the archive as a concept.

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*Figure 1.1 The vault at the National Arts Education Archive (NAEA@yvsp), 2011*

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## 1.1 The Archive

### ***Historical and Theoretical Perspectives***

The archive is a collection of traces representing the past, with the capacity to define our social and collective history and to give meaning to our understanding of the present. Many historians and researchers have relied on the archive to construct versions of the past that we often take to be the truth.<sup>4</sup> But what lies beneath these presented truths? What tensions, motivations, political and structural decisions have determined the inclusion and exclusion of elements of the past in archives? In *The Archaeology of Knowledge* (Foucault, 2006), Michel Foucault recognised the archive as a certain structure determining what could be said; a system of selecting statements to represent unique events, revealing (or constructing) what is held to be true. The archive, he writes, 'reveals the rules of a practice that enable statements both to survive and to undergo regular modification. It is *the general system of the*

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<sup>4</sup> For example, the most dominant histories of art and design education are Stuart Macdonald's *The History and Philosophy of Art Education* (1970, republished 2004) and Quentin Bell's *The Schools of Design* (1963). Whilst essential in the establishment of a chronology, these texts can be seen to have 'dominated historical interpretation of the origins and progress of art and design education in Britain' (Romans, 2004, p.271). Mervyn Romans, editor of a more recent collection of texts, suggests that an unchallenged orthodoxy would not exist in any other field and that a lack of historical revisiting may be the cause. He continues by challenging these two books' similar claim; that art and design education in Britain started for economic reasons (Romans, 2004, p.271). In contrast, it is Romans' conclusion that, under closer examination, 'it was the associated problems of "those who dealt with the silk trade" that appears to be the source of most of the complaints Bell and Macdonald have embroidered into a more general economic failure' (Romans, 2004, p.274). The central purpose of Romans' article, aside from his slightly disappointing conclusion is, however, 'to demonstrate that history is kept alive by its tenets being revisited and questioned' (Romans, 2004, p.274). The present continuously changes the past.

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*formation and transformation of statements*' (Foucault, 2006, p. 146). Nordic cultural historian Stine Fagerholt, speaking at the conference *Historizing the Avant-Garde* in Copenhagen (2009), presented the image of the archive as 'an organ that accumulates and differentiates with a single, sweeping movement' (Fagerholt, 2009, p. 5). This organ, or collection of statements, provides us with no real understanding of how accurately the archive represents actual events of the past; in general we can only hope and trust its authority, try to find other sources that might refute the evidence or sustain an awareness of its incompleteness. In Foucault's terms, therefore, my re-examination of Hudson's papers 'constitutes an effective and necessary task of transforming the discursive practice itself' (Foucault, 1979, p. 156).

In *Archive Fever* (1995) Jacques Derrida emphasises the archive as an abstract entity held within a concrete place, which he names domiciliation, and it is through the process of 'consignation' that the archive achieves its authoritative status and thus its power to represent the past. For Derrida, consignation consists of two related processes: an act of '*gathering together signs*' with an intention to coordinate a single body, in a system in which its unity is articulated as elements in their 'ideal configuration' (Derrida, 1995, p. 10). The physical, concrete manifestation of the archive provides the institutional form in which the statements-as-documents permanently reside, a state of being which Derrida likens to being under 'house arrest', an idea explored in greater detail later.

Derrida and Foucault, however, both understand the archive as a powerful structure, with both a physical material presence and an abstract and authoritative entity. The

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dusty, stagnant view of the archive as monument to the past masks the reality of the archive's potential as a dynamic, discursive organism. The archive lies dormant until it is brought to life through an intervention or interrogation. Archives contain materials left behind by those who came before us and it is the role of the researcher to make sense of these remnants of the past. However, the outcome of an archival interrogation will differ from one researcher to the next. Artist-researchers can usually be assumed to be engaging with a broader, 'plural practice that rejects teleological certainty' (Baldacchino, 2012, p. xvii), that is to say, that engages with the world in a way in which anything is possible. Therefore, artist-researchers may seek the possibility of the alternative archive, breaking away from definitive projections (or definitions) of 'the past' and 'the truth' that others may present. Compared with an historian, an artist practitioner tends to be drawn to a different aspect of the archive and works to render visible that which others may not. The archive can therefore be seen as a medium for both authoritative and alternative knowledge production. The next section gives examples of just some of the artists who work in this way with archives in contemporary art.

Derrida's *Archive Fever* originated as a paper presented at the Freud Museum, Freud's final home in London and the 'home' of psychoanalysis in Britain. Derrida was interested in Freudian psychoanalysis and recognised within it a desire for beginnings and origins, critical moments at the very commencement of the archive, as truths conscious or unconscious. As such, presenting his paper at the Freud Museum Derrida used the metaphor of the archive as the domiciliation of beginnings, a desire for which, and search for, is impossible, inducing a sickness he called a *mal d'archive* (Derrida, 1995, p. 13). Derrida's fever is a form of desire, for discovery of

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origins. By seeking to create an archive, he suggests, one is seeking to *repeat*; a compulsion Freud defined as the death drive (Steedman, 2001, p. 1161). The idea of repeating is pertinent to my project. Suggesting that ideas hold relevance or currency in the contemporary situation implies repetition, and our existence is founded on repetition; it is inescapable but what we do not want is an exact recurrence. We can learn from the archives to ensure that a repeat does not occur<sup>5</sup> or, if it does, that it reoccurs knowingly.

Carolyn Steedman, however, defines archive fever differently. She sees this sickness as an occupational hazard of the researcher, the result of dust, of cheap bed and breakfasts, of uncomfortable beds and of the pressures of completing the search before the archive closes for the week (Steedman, 2001, pp. 1164–1165). My research has certainly brought on fevers of this kind and various others.

### ***The Artist and the Archive***

In 2004 Hal Foster wrote of the 'Archival Impulse' as not necessarily a new phenomenon but one that was clearly pervading contemporary art. Referencing the work of artists Thomas Hirschhorn, Tacita Dean and Sam Durant, Foster explained that archival artists sought to 'make historical information, often lost or displaced, physically present' (Foster, 2004, p. 4). Within this archival turn an artist-practitioner,

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<sup>5</sup> It is this concept that further persuaded me that this research could not be conducted by simply repeating Hudson's workshops or lesson plans, or by trying to replicate the situations in which his ideas made an impact on students.



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unlike the historian, challenges archival claims and interrogates its form, content or structure with a different methodology. This may give rise to the creation of an alternative structure, providing new relationships to historical evidence and thus resulting in alternative interpretations. According to curator Okwui Enwezor, in the catalogue to *Archive Fever: Uses of the Document in Contemporary Art* (2008), artists are drawn not only to the structure of the archive, the chance to interpret or describe, but they are also motivated by the occurrence of Foucault's 'interruptions' (2006, p.6). These interruptions lie beneath the grand-narrative, the 'solid, homogeneous manifestations of a single mind or collective mentality, beneath the stubborn development of a science striving to exist and to reach completion at the very outset' (Foucault, 2006, p. 4). They exist as glitches and displacements which give rise to changes in the accumulation of knowledge and reveal several additional strands of narrative. The interruptions halt the progress of a certain course or fixed truth and allow for the exploration of networks and connections, even constellations, as discussed later.

Archival art, much like the archive itself, is often tactile, fragmentary and indeterminate. What the archive has to offer us is a collection of incomplete projects and numerous points from which to depart; journeys with no defined start or finish, which give rise to the unexpected. Foster writes that the archival impulse suggests 'a shift away from melancholic culture that views the historical as little more than the traumatic' (Foster, 2004, p. 22), thus implying that there can be much to be gained from looking at history with a different eye.

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In 1924 the early Surrealists harnessed the power of the archive and used it to challenge everyday life. Their public archive, established in *Le Bureau Central de Recherches Surrealistes* between October 1924 and April 1925, housed their growing collection of the irrational, through which they sought to investigate the invisible, unconscious forces that acted upon society and individuals in their everyday lives. Through documenting that which would usually not be archived they challenged the selection of preserved historical traces.<sup>6</sup> Thomas Hirschhorn is another artist, one of many, who seeks to 'expose different audiences to alternative archives of public culture, and to charge this relationship with affect'<sup>7</sup> (Foster, 2004, p. 7).

### ***The Archival Field***

Archival research requires an awareness of the distinction between historical truth

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<sup>6</sup> More recently, in 2011, another archive was established in London by a group of anonymous artists, of various backgrounds and ages. The MayDay Rooms represents a 'living' archive of dissent and radical expression, an area that they believed to be lacking representation and therefore facing a risk of erasure. Their Manifesto describes a perceived crisis about the future of our collective history and comprises four linked components (<http://maydayrooms.org/about-us/>). The MayDay project seeks to find a space to more efficiently trace the revolutionary and underground events happening within our time and within current social memory. By disseminating the material gathered during the course of its formation, it provides a service to the public and maintains the use of the information.

<sup>7</sup> The issue of affect is particularly important here, the concept of using archival material whilst focusing on its emotional aspects. Unlike historians, who may aim to conclude and present an answer, artists seek instead to communicate and to *relate*. By interrogating a potentially mislaid past, they aim to collate and connect its various signs, traces, documents and determine what should be drawn forth into the present, in the form of art. Art encompasses affect as well as knowledge, something which cannot always be said of archival interventions by historians.

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and material truth<sup>8</sup> and involves a process of interpreting and deciphering the documents found within it. This can only be an individual process and will vary from one interrogator to another. Looking at the structure of the archive one must be aware of the wider context of the archive and its possible limitations. Derrida writes: 'there is no archive without a place of consignment, without a technique of repetition, and without a certain exteriority (Derrida, 1995, p. 14). There was, and is, a life far beyond that contained within the archive collections and boxes and we must be aware that not all relationships will have been documented. Regardless of their invisibility to the historian, these relationships will have impacted on the subject, in any number and manner of ways (Roth, 1988; Steedman, 2002). Artist Renée Green highlights the likelihood of gaps existing within the density of information, missing parts that make construction of the full picture impossible. Similarly, Griselda Pollock warns us that, given the nature of the archive as 'selective not comprehensive', 'vast areas of social life and huge numbers of people hardly exist, according to the archive' (Pollock, 2007, p. 12). The contents of the archive, and hence our understanding of history, are shaped by what 'each culture considered worth storing and remembering, skewing the historical record and indeed historical writing towards the privileged, the powerful, the political, military and religious' (Pollock, 2007, p. 12). The limitations of archives give testimony to the fact that time continues and stories are rarely contained or finite; new information or perspectives can always be found.

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<sup>8</sup> 'Material truth' can be seen as objective, a literal manifestation of what really happened. 'Historical truth', however, is the subjective interpretation (Bernstein, 1998, p.69).

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As such, an archive cannot possibly seek to represent the whole experience but rather provide a mere re-presentation, trace or suggestion of it. Some material may even divert the viewer, misrepresent or colour the character of the collection. Carolyn Steedman states that ‘the archive is made from selected and consciously chosen documentation from the past and also from the mad fragmentations that no one intended to preserve and that just ended up there’ (Steedman, 2002, p. 68). An archive is the result of the activities of its creator; the material may have been carefully edited and selected, or it may be the un-sifted contents of a desk or office — junk mail included. Nonetheless, it is likely that a collection has been subjected to one editing process, by the archivist, but as researchers we must undertake another, according to our aims, whilst always keeping in mind the context and peripheral information related to it.

### ***Archival Constellations***

Archives reveal a diverse range of information to each interpreter; ‘each account of his or her experience within them will always produce counter narratives, of different kinds of discomfort’ (Steedman, 2002, p. 9). Within the archive particular stories and details choose us, resonate within us. Foucault writes that archival statements are:

...grouped together in distinct figures, composed together in accordance with specific regularities; that which determines that they do not withdraw at the same pace in time, but shine, as it were, like stars, some that seem close to us shining brightly from afar off, while others that are in fact close to us are already growing pale (Foucault, 2006, p. 146).

Some stars may shine brighter than others at different moments in time, thus making

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the archive a constellation; a night sky that draws you closer with its beauty but at times loses you in its darkness. A constellation is both a gestalt and a map of a given subject. An interconnected structure, the constellation encompasses principles of connection and heterogeneity. While such a structure may be seen to be fixed, it can in fact shift according to one's point of view. The archival constellation dissolves the traditional hierarchical placement of documents and offers a new pattern or a concept.

Walter Benjamin wrote of constellations as part of his concept of 'thinking-in-images': 'An image is that in which the has-beens come together in a flash with the now to form a constellation' (Benjamin, 1999, p. 462). Therefore, according to Benjamin, the has-beens become material through the image; they become recognisable. We can begin to see the archive, and therefore history, as a constellation, dissolving and renewing, shifting and materialising at various times, through various narratives. Benjamin 'emphasises mobility and transience, opposes a metaphysics of truth' (Bal, 2002, p. 122); likewise, the constellation is a move away from empirical, fixed truths and hypotheses.

Within the constellation, different eyes can observe different narratives. Narrative stands between the event and the experience of the event, one that is imbued not only with different styles of writing and documentation but also with a personal understanding and value (Stock, 1990, p. 80). This is nowhere more apparent than in the archives. Archives evidence the twists, turns and details of a journey that can never be truly evaluated; their offerings go beyond neutral, objective, reconstructions

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of the past and, more importantly, they present and substantiate a continuous, lived time.

Archives can also be used to help us answer questions about our own future, not only about the past. In *Archive Fever* Derrida challenges the work of the historian in the archive; while it may at first 'point to the past ... the archive should *call into question* the coming of the future' (Derrida, 1995, p. 26). He later expands: 'It is a question of the future, the question of the future itself, the question of a response, of a promise and of a responsibility for tomorrow' (Derrida, 1995, p. 27). In this instance Derrida was challenging himself, as the historian amongst Freud's archives. During the process of archival interrogation one must also maintain a self-reflexive approach, questioning one's purpose in the *now*: within this, one must build a project for the future.

### ***Doing History***

Steedman suggests that a historian's authority comes less from the documents in the archive than from simply having *been* to the archive (2002, p. 145). Likewise, Thomas Osborne discusses the need for 'archival credibility', which takes two forms: epistemological and ethical. He states that 'the archive is a sign of status, of authority, of a certain right to speak, a certain kind of author-function' (Osborne, 1999, p. 54). For Foucault, the process of analysis can be described as:

...a privileged region: at once close to us, and different from our present existence, it is the border of time that surrounds our presence, which overhangs it, and which indicates it in its otherness; it is that which, outside ourselves, delimits us (Foucault, 2006, p. 147).

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The privileged position Foucault refers to is certainly felt by me. Likewise, the experience of having been *in* the archive, amongst the traces of the past, may provide an influence that should not be overlooked. Perhaps there *is* a greater authority gained from having been to the archive than from the materials themselves, as Steedman proposes; it authenticates one as a 'proper' researcher and scholar.

Much has been written about the feelings associated with archival research. My own feelings varied: from affection to frustration, lethargy to excitement. Derrida speaks of the sense of being under house arrest that can be felt in the archive, a feeling which one can sympathise with when surrounded by so much in such a controlled space. Steedman (2001; 2002; 2008) frequently talks of the personal impact archival research may have on the researcher and of the promise of knowledge that brings them to the archive, a type of fever that brings about varied feelings, of indifference, of frustration and of being overwhelmed. Essentially, it may be that selfish motivations bring the researcher to their work, that:

In the project of finding an identity through the process of historical identification, the past is searched for something (someone, some group, some series of events) that confirms the searcher in his or her sense of self, confirms them as who they want to be, and feel in some sort of measure that they already are (Steedman, 2002, p. 77).

The archive also provides the unique opportunity to view a life from the outside, satisfying our innate curiosity which may, at times, become fetishist, appealing to our own means of self-understanding: Griselda Pollock confesses, 'we are spies, voyeurs, subject to fantasies and identifications, idealisations and misrecognitions' (Pollock, 2007, p. 12). Similarly, Mieke Bal, within her discussion of Gayatri Spivak's *A Critique of Post-Colonial Reason* (1999), refers to the 'critical intimacy' of the

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archive (Bal, 2002).

To feel overwhelmed by the archive, as I myself have experienced, is not uncommon. Green writes of the theory of 'negation in abundance', the 'cancelling out effect when confronted with more than is comprehensible' (Green, 2002, p. 147). While the ephemeral nature and lack of visual, spatial arrangement of a digital archive may result in the same feelings, the physical vastness of a traditional archive may also result in this feeling of confrontation. However, when one reaches the point of confounding fatigue, one may have in fact reached the beginning: 'It is exactly at these locations of limit and even fatigue where it may be necessary to search. What impossibility is faced beyond the more superficial fatigue?' (Green 2002, p. 147). It is at this point that one enters the unknown and can begin searching deeper.

Foucault describes how, on entering the archive, one is confronted by a threshold in time. Free to leave the 'here and now', one is able to physically place oneself within a different time, to witness the temporality of being (Foucault cited in Brothman, 2010, p. 142). Steedman writes of the archive within the contemporary context, stating that:

...through the cultural activity of History, [the archive can] become Memory's potential space, one of the few realms of the modern imagination where a hard-won and carefully constructed place, can return to boundless, limitless space' (Steedman, 2002, p. 83).

Freed of the here and now one is able to fully immerse oneself in the archive. It is a place away from the everyday present. The materiality of the archive also offers a



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sensorial, bodily experience of 'doing history' actively (Robinson, 2010, p. 506). One may think that my words suggest sentimentality or romanticism, feelings one might not expect or want in an historian. However, recalling the affective dimension described by Hirschorn earlier, it is these feelings that drive the interrogation of an artist, that allow a trace to resonate within oneself and that stimulate the investigation. It is the affective dimension of knowledge that can be the domain of art. However, I am sure that many would agree that, like me, they are driven by fascination for handwritten or hand-typed 'original' papers, which certainly possess a 'genuineness, a personal touch which brings one closer to the people who produced them' (Brooks, 1969, p. 1). For me there is an allure to this kind of research, a feeling of delving deep into someone's life, going beyond normal social barriers in a quest for another narrative.

At times I have shied away, momentarily, from viewing certain items that I have found in the Hudson collection. I have found myself reading pages that, ethically, I feel I should not, yet have not been able to push them aside. One letter reveals the bitterness and frustration of a relative who feels taunted; angry with one whose presence is perhaps not felt strongly enough. A to-do list scrawled on the back of an envelope exposes the normality of a man who has outlasted history, who, although not always remembered positively, retains a sense of celebrity. When I uncovered the first pages of Hudson's autobiography, written while undergoing dialysis just before his death at the age of 75, I certainly felt I was going beyond the demands of academic research. Having immersed myself in this particular fragment of the archival collection, I now know more about Tom Hudson's childhood than I do about my own grandfather's. Yet having now read about his formative years, and

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consequently feeling that I knew him so much better, the decisions he made later about education and art suddenly made sense.

### ***Digital-Archives***

Many archives, faced with the pressures of the twenty-first century, are developing their digital presence; they are becoming infused with electricity (Brothman, 2010, p. 145). The Internet has revolutionised information gathering; it has made research possible where before it would have been unthinkable. Similarly, it allows greater dissemination of ideas and findings between and among people. However, it calls for a different kind of interrogation to that of the physical archives. Foster implies that the Internet is the 'ideal medium of archival art', a mega-archive which can exist publicly. He writes that, in the new age, 'information does often appear as a virtual ready made, as so much data to be repossessed and sent on' (Foster, 2004, p. 4). Ricoeur describes our new digital-information world as an enlargement of our collective memory and, although it may display a lack of credentials, 'to reject it would be to announce the suicide of history' (Ricoeur, 1988, p. 119). Foster similarly writes that ours is an age faced with oblivion and that 'a shift in address is necessary if an "aesthetics of resistance" is to be made relevant to an amnesiac society...' (Foster, 2004, p. 10).

Many argue that there can be no substitute for archival research, viewing an item "in the flesh", rather than a digital re-presentation (Cohen, 2004, p. 296). Archivist Bernadine Dodge suggests that 'perhaps this estrangement of the text from its original medium will serve to remind us forcefully of the impossibility of retrieving an

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actual past from its textual trace' (Dodge, 2006, pp. 351–2), while others argue that hypermedia will instead allow for multiple, interpretive narratives. The methodology of the Internet-connected researcher has certainly changed: One is now a bricoleur, sampling data from varied sources and building connections which would have been impossible through the archive alone. Many today see the tradition of the archive as problematic; Dodge wonders how one can talk of 'authenticity, authority, provenance, original order or evidential value in a world where time and space have dissolved?' (Dodge, 2006, p. 351). Yet, in a world where speed and information are key, the physical archives are a safe haven, a place to hide from the social pressures brought about by technology. Here you can submerge yourself in something else, something with presence. The physical encounter of the archive is essential, in the sense that one can experience the essence of the item. The materiality of the archive acts as motivation for a different kind of interrogation and interpretation. For many artist-practitioners and researchers the archive is able to fulfill an innate need to handle material. As a wider audience takes interest in the archive, more varied methods of interrogation will take place, giving rise to multiple narratives and rendering visible that which was once consigned to remain below the surface.

## **1.2 The National Arts Education Archive at Yorkshire Sculpture Park**

Whilst the above text provides my understanding of the archive in theory, both as it is regarded historically and in the most recent thinking, what I was faced with in reality was somewhat different. Steedman writes of archives with strict controls, times of service and archivists. The National Arts Education Archive (NAEA@ysp), which

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holds the Hudson collection was not so straightforward.

The National Arts Education Archive (NAEA@yosp) — established in 1985 to ‘provide a trace of the developments in Art, Craft and Design Education in the United Kingdom’ (George, 1987, BH/NA/BK/14, p. i) — is situated within a purpose-built building on the Bretton Hall College campus. Bretton Hall College, dedicated to the arts and education, was opened in 1949 by Sir Alec Clegg, the Chief Education Officer for the West Riding of Yorkshire. Its focus on the arts was compounded for all in 1977, when the Principal Lecturer in Art Education at Bretton Hall College, Peter Murray, founded Yorkshire Sculpture Park on the estate. Following the merger of the college with The University of Leeds in 2001, the Bretton based courses and staff were absorbed into the University campus in Leeds city centre in 2007. During two years of negotiation the Archive was left in a state of transition until it was handed over to Yorkshire Sculpture Park Trustees in 2009.

Initially the Archive’s collections clustered around papers from the Easter Conference of the *Society for Education through Art* (SEA), which took place at Bretton in 1956. It was here that the two dominant art education movements of the twentieth century — what was generally known as Basic Design and Child Art — brought their conflicts into clear focus, setting the tone for future debates and developments. Today the NAEA claims to stand for ‘the establishment, maintenance, development and extension of the Archive for the purpose of the promotion of the advancement of the education of the public in the arts’ (NAEA website). Currently made up of over one hundred collections, the Archive contains a

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broad range of material covering the full spectrum of the arts; art, craft and design in addition to theatre, music, dance and film. The diverse range of items gives a strong sense that both theory and practice are equally valued. In the Preface to Volume 5 of the *Bramley Occasional Papers*, a journal published by the NAEA, Trust Director Professor Ron George stated that research is;

...presented, not as a nostalgic reflection of an era loved and respected, but as an “action” context, thus representing the spirit of the work of the Trust in developing arts practice and encouraging further innovative and creative activity (George, 1996, BH/NA/BK/66, p. iv).

The idea of archives existing in a state of Derridan ‘house arrest’ (1995, p. 10), appeared all too real in the case of the NAEA. When The University of Leeds closed the Bretton Campus in 2007 the Archive was left behind — deserted through withdrawal of the life and activity that had surrounded and sustained it for over twenty years. Although having been established as a resource for both the art college community of Bretton Hall and the wider education community, the Archive that remained became more of a repository. Yet, it held its role, continuing its existence as if nothing had changed. Although still residing within the ghost campus of Bretton Hall, the Archive is now re-establishing itself as a major resource and, through collaborative ventures with other galleries and organisations, exhibiting parts of the collections more widely.

A lack of funding, and therefore staffing, means that much of the Hudson collection remains un-catalogued and, although certain taxonomy exists, the contents of each category have been left unarranged. Even after two years as an almost weekly

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visitor to the Archive, I would still occasionally happen upon additional boxes of Hudson's papers. One day in the archives, let alone three years, soon becomes a treasure hunt, looking not only for discoveries, suggestions and meaning within the boxes but also for more boxes. Pieces of the Hudson Collection have often turned up just at the right time, as was the case with the box containing his attempt at an autobiography.

The sheer volume and variety of papers, notes and documents emphasises Hudson's strong work ethic as well as his increasing obsessions. Although the majority of the collection is very much work related, some documents, which perhaps 'slipped through the net' and were never intended for public eyes, show his emotional or private side, his appreciation of the world, of his friends and family and his background; a collection of poems written during a lecture tour, letters to his sons and colleagues-cum-friends, his autobiography and mix-tape of music. These added shape to Tom Hudson as both a human being and as a teacher.

As I soon came to understand, the collection was packed up in two parts, the first part by Hudson when he left Canada and the remainder sent either from Emily Carr University or from his family when he died. Filing cabinets, boxes, portfolios, videos and tapes all make up the collection, as varied in their form as his life was. I have had to break into filing cabinets which were sent without a key, or for which the key has since gone missing, only to reveal hundreds of slides taken of students' work over the course of Hudson's career. Fundamentally, however, whether edited or not, the Hudson collection was gifted by Hudson himself; he made a decision to ensure

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his life's research retained a presence in the public realm.<sup>9</sup> He had, just before his death, put forward a proposal for a 'world wide web-based educational service' in which all his materials, resources and papers would be shared (Love, 1995, BH/TH/PL/263). Although this never came to fruition, I believe that he dreamed of free access to his ideas.

A lack of funding means that the NAEA currently maintains a minimal Internet presence. Digitalisation of the Archive, if made possible, would allow the public to search and access the collections online, enabling greater public awareness of the material. Although such a process could never replace the experience of visiting the Archive itself, the ideas and contents of the collections could be shared with a wider audience. However, over the three years that I have researched at the NAEA@yosp, much has changed. Many volunteers, researchers and visitors bring vitality to the Archive, all of whom share a passion to disseminate the true potential and value of the collections held within it. Awareness of the NAEA@yosp is increasing and, consequently, the collections will be more widely shared.

Carolyn Steedman writes of the romance of the archive, of 'chivalric romance, as in the sense of the quest: endurance of all kinds of trial and tribulation, in pursuit of some goal or grail' (Steedman, 2008, p. 6). For me this aspect of pursuit has. at

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<sup>9</sup> The exhibition *Transitions*, held at the Yorkshire Sculpture Park and the NAEA@yosp in 2013, enabled both Hudson's own art and the research he conducted with and by his students to be brought more clearly to the public's attention.

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times, left me unsatisfied: I dreamed of the breakthrough, the revelation that changes everything. But I came to realise that I was making discoveries and revelations. They may not be as instantly life changing as I had imagined but they are discoveries, evolving and revealing themselves to me gradually: 'what you take away from the archive is the nothing made into a something' (Steedman, 2008, p. 7). Over the years Tom Hudson's collection has induced a spectrum of feelings within me: It has overwhelmed, excited and disappointed me. I entered the Archive seeking the excitement of discovery; a discovery not so much like the one I have made but more like that of an archaeologist or explorer. The romance of discovery is rarely as it is dreamed to be.

Steedman describes the loneliness of the archive as just one of the factors that brings on feverishness. For me this has certainly been one cause of complaint. As I learn more about Tom Hudson, as I begin to know him, I wonder why he does not know me. It is as though I am reaching out to him but he cannot reach back. Steedman writes that 'the archive is one of those spaces where the dead are, but do not see you. We have to take account of them' (Steedman, 2008, pp. 8–9). By taking account of them we also maintain our sense of duty, of doing justice to their remains. Yet I am aware that I am now a part of both Hudson's myth and reality, with the ability to alter both.

Within Hudson's Archive absence was not the most striking feature to me at the beginning of my research; instead, it was the tremendous mass of papers, slides, drawings, tapes.... But as Griselda Pollock warned us, the archive is 'selective not



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comprehensive' (Pollock, 2007, p. 12). It was only once I had begun to talk to people who once knew him and to amass my own supplementary archive that I realised that the Archive material lacked the details that gave Hudson shape and character. Mine is thus an archive of memories, anecdotes, stories and subtext. These have been contributed through letters, interviews and emails, from his friends, family, former students and colleagues (for a consideration of the methodological and ethical issues surrounding this vital use of interviews see Appendices Two, Three and Four). These contributions began to fill the gaps I found, both in Hudson's own collection of papers and in published accounts, and help to provide a more comprehensive picture of this teacher. Yet, what status does my archive have compared to that in the NAEA? These tales are reliant on memory; they are texts directly taken from the memories of others, not from physical fragments of the past.

As mentioned before, an archive contains within it a mixture of material and historical truths, both objective and subjective — opinions, reflections and evidence. My archive of anecdotes is likely to be most predominantly the latter. Personal insights provided by an individual cannot be taken as common fact — they form an individual account and therefore cannot be relied upon as a true representation of general opinion. It is necessary to consider the quality of such biographical accounts and value them for what they are — subjective experiences. Sociologist David Silverman warns us of the 'romantic' nature of biography, of the trap of 'experiential as authentic' (1997, p. 248). Such accounts should be seen as merely a part of an explanation rather than pieces of information to be relied upon. Such subjectivity is only furthered through processes of interpretation on the part of the researcher and audience. One must be able to recognise and consider such human characteristics

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and emotions as loyalty, bitterness, jealousy, reverence, influence and desire. An awareness of the fragility of memory must also be maintained throughout this process. One man I contacted, who had been an art history lecturer with Hudson, responded that he was suffering from Alzheimer's disease and so could not recall his working life. This letter brought with it a realisation of the remembering process, how pieces of a puzzle are brought to the forefront of the mind, already undergoing reconstruction before being spoken or articulated. We all know too well the power of memories and their potential incompleteness. The ephemerality and fragility of such evidence as memories and stories also make clear the case for necessary permanent documentation and the continuation of oral history and archival collection.

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## **Chapter Two: Origins and Influences**

There may be a profound lesson to be learned from this chapter of art history: for not the least significant forces in the history of art are social and even intimate; schools and academies, publications and exhibitions are no substitute for the spontaneous enthusiasm that is generated when an arbitrary chance brings together in one place spirits with the same ideas and aspirations (Read cited in Reichardt, 1968, p. 6).

Despite the significant changes which took place, documentation of art and design education in the post-war period in Britain has, until recently, been scant and lacking in coherence. Two key researchers have written about Basic Design;<sup>10</sup> David Thistlewood (Thistlewood, 1981b; 1983; 1990) and Richard Yeomans (Yeomans, 1987, BH/Ry/BK/01; 2009), both of whom lived through the 'revolution' themselves. The principal text about Basic Design is Thistlewood's *A Continuing Process* (1981b) which accompanied a retrospective exhibition of that name at the Institute of Contemporary Art in 1981. This was researched with significant input from Tom Hudson and clearly situates his presence and contribution to this period. It lacked,

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<sup>10</sup> For the purposes of simplicity, I shall be using the generic term Basic Design to describe the teaching methods informed by Modernism outlined here. The methods did in fact vary according to the teacher, as is evidenced later. Although it was used in the earliest days of development, the term Basic Design became formalised through its use in de Saumarez's book *Basic Design: The Dynamics of Visual Form* (1964). In later years the term was disliked and rarely used by those said to have developed the ideas behind it. Tom Hudson commented on his feelings towards the term Basic Design: 'after a short time we didn't like the term because for most people it meant a certain kind of exercise, whether it's Bauhaus or whatever it is' (Hudson, 'Liverpool Lecture', p. 6).

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however, the input of Harry Thubron, who refused to take part. The research was therefore skewed in a certain direction and did not represent the developments as a whole. More recently, interest in the ideas of Basic Design has re-surfaced along with events in general that took place throughout art education in the latter half of the twentieth century.

The aim of this chapter is first to outline Modernist ideas and their impact on Hudson and his peers working in art education in Britain, in order to contextualise the subsequent development of Basic Design.

## **2.1 Modernism**

Beyond their obvious impact on society, wide-ranging developments in science, technology and politics in the early twentieth century began to significantly influence art across Britain and Europe. As Naum Gabo wrote in 1937, the new relativity theory had 'destroyed the borderlines between Matter and Energy, between Space and Time, between the mystery of the world in the atom and the consistent miracle of our galaxy' (Gabo in Martin, Nicholson, and Gabo, 1937, pp. 4–5). Gabo writes of the confusion felt by his generation:

The Cubistic analysis had left for us nothing of the old traditions on which we could base even the flimsiest foundation. We have been compelled to start from the beginning. We had a dilemma to resolve, whether to go further on the way of destruction or to search for new bases for the foundation of a new Art (Gabo in Martin et. al, 1937, p.5).

Working in pure abstraction, the Constructivists were advocates of a technological, revolutionary art form allied to industry.

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The growing acceptance of formal definitions of art, through the writings of men such as Clive Bell and Roger Fry, can be seen as a precursor in Britain to the arrival of constructivist ideas through Gabo. In 1914 Clive Bell wrote:

What quality is common to Sta. Sophia (sic) and the windows of Chartres, Mexican Sculpture, a Persian bowl, Chinese carpets, Giotto's frescoes in Padua, and the masterpieces of Poussin, Piero della Francesca and Cezanne. Only one answer seems possible — significant form. In each, lines and colours combined in a particular way, certain forms and relations of forms, stir our aesthetic emotion. These relations and combinations of lines and colours, these aesthetically moving forms, I call 'Significant Form' and 'Significant Form' is the one quality common to all works of visual art (Bell, 1914, p. 100).

Many artists and designers believed it was the study of the formal elements of art that could provide the basis of an art education uniting all forms of art practice. This was the core of the original ethos of the Bauhaus, established by Walter Gropius in 1919. While the study of formal elements — albeit elements according to a different concept — were a mainstay in academic art education, a more analytical approach was perceived to be missing. Such an approach to study would demystify art and remove the elitism of traditional, academic art education that many spoke against. The idea that art had a 'grammar' — was a system with rules, order and given knowledge — opposed the general view of art as an intuitive activity. It also implied an emphasis on process rather than product, which may be why these ideas were so important to those wishing to give the study of art and design a formative basis.

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In *Idee und Aufbau des Staatlichen Bauhaus Weimar*<sup>11</sup> (1938) Walter Gropius wrote about his ideas about visual languages: ‘we must know both vocabulary and grammar in order to speak a language; only then can we communicate our thoughts ... [art’s] vocabulary consists of the elements of form and color and their structural laws’ (Gropius cited in Harrison and Wood, 2010, pp. 312–3). The Bauhaus can be seen as a beacon of Modernist pedagogy. This is explored in more detail in Chapter Two.

Britain, however, had remained wary of Modernism until the 1930s and, even then, its introduction was comparatively tentative. England had generally maintained an insular view of art and continued to maintain a Victorian narrative tradition. At this time, 250 miles from Horden in County Durham, where Hudson was growing up, Hampstead contained a nucleus of Modernist thinkers in England, including Henry Moore, Barbara Hepworth, Ben Nicholson, Paul Nash and Herbert Read. Together they participated in various exhibitions and released a number of publications that were to change the face of British art. *Unit One* was the name given to this group of painters, sculptors and architects when Paul Nash announced its formation in a letter to *The Times* on 2<sup>nd</sup> June 1933.

The threat of war in the 1930s brought several international artists to England who

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<sup>11</sup> Translated as *Theory and Organisation of the Bauhaus*.

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were soon absorbed into Hampstead's 'gentle nest'; Bauhaus' Walter Gropius,<sup>12</sup> Marcel Breuer and Eric Mendelson arrived in 1934, Laszlo Moholy-Nagy in 1935, Naum Gabo in 1936 and Piet Mondrian in 1938. All shared their ideas about art, education and society and, during the remainder of the decade, the influence of these individuals became widespread (Beckett in Lewison, 1982, p. 16). Read later described the time as one of 'internationalism', emerging from 'slumbering provincialism' (Read in Reichardt, 1968, p. 5).

The influence of these continental European ideas can be seen most clearly in the 1937 publication *Circle: International Survey of Constructive Art*, edited by Leslie Martin, Ben Nicholson and Naum Gabo. Again, the group claimed no common goal or purpose but 'by placing this work side by side we hope to make clear a common basis and to demonstrate, not only the relationship of one work to the other but of this form of art to the whole social order' (Martin, Nicholson, and Gabo, 1937, p. vi).

In the opening essay in *Circle* (1937) Gabo had explained his concept of *The Constructive Idea in Art* as 'a general concept of the world, or better, a spiritual state of generation, an ideology caused by life, bound up with it and directed to influence its course' (Gabo in Martin, Nicholson, and Gabo, 1937, p. 6). Within it, content and form were two 'fundamental elements' yet 'one and the same thing'. The crux of it all, however, was the constructive revelation that the

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<sup>12</sup> Walter Gropius' 1925 *The New Architecture and the Bauhaus* was translated into English in 1935 but the first exhibition of Bauhaus work in England was presented at the Royal Academy in 1968.

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...elements of a visual art such as lines, colours, shapes, possess their own forces of expression independent of any association with the external aspects of the world; that their life and their action are self-conditioned psychological phenomena rooted in human nature; that those elements are not chosen by convention for any utilitarian or other reason as words and figures are, they are not merely abstract signs, but they are immediately and organically bound up with human emotions (Gabo in Martin, Nicholson, and Gabo, 1937, p. 7).

Constructivist ideas about the reconstruction of everyday life provided a theoretical basis for the work of this loosely associated group of artists in Britain. Vladimir Tatlin's slogans were 'art into life', 'art into technology' and 'art into everyday life'. The first comprehensive English language book on Russian modernism was published only in 1962, Camilla Gray's *The Great Experiment: Russian Art 1863-1922*. Prior to this those in the West seeking to gain information about the developments would have needed to look for secondary sources. Gabo brought his ideas to England in the 1930s and Hudson may well have been introduced to them by Herbert Read as early as 1953. Indeed, in his autobiography Hudson mentions a book on Russian artwork, sadly in Russian, kept in a cupboard behind the librarian's desk at school.

Walter Gropius' contribution to *Circle* offers suggestions about the involvement (or necessary lack of interference) of the State and a total system of art education. He wrote that there should be a more integrated and coherent approach to art education:

The dividing up of the training into individual sections, carried out separately as regards time and place instead of simultaneously, must destroy its unity. It is the coherence in what he learns, not the accumulation of organically unconnected scraps of knowledge, which makes the adolescent harmonious, far-sighted and



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productive. A creative art training would fuse art with technique, and reintegrate the artists into the daily work of the nation (Gropius in Martin, Nicholson and Gabo, 1937, p. 241).

The observation that education consists of disparate units was later a focus in Hudson's ideas about art education: He believed that a 'time and motion investigation' should be conducted to address the problem (Hudson, 1969c, BH/TH/PL/191). Gropius added that, in the stages of general education, schoolteachers should 'keep the child's imagination awake and constantly to stimulate its desire to model and draw' (Gropius in Martin, Nicholson, and Gabo, 1937, p. 241). Intensive instruction should then take place at the higher levels and ages. Gropius not only brought his ideas with him when he established himself in London in 1934, he also became a member of the Advisory Committee at the Central School of Art and Design, where he appealed for a greater balance between imagination and technical proficiency (Yeomans, 1988, p. 72).

At the onset of World War Two, faced with the bombing of London, the group dispersed both nationally and internationally. Read reflected that, although now separated, the time they had shared together had given them 'a sense of confidence and a courage that they might not have possessed but for their common experience' (Read in Reichardt, 1968, p. 6). The further development of Modernist thinking in Britain was postponed until another generation re-engaged with it after the war.

Hudson shared several of the views expressed by *Circle* and he was clearly heavily influenced by the work undertaken by the artists associated with 'Unit One'. As a good friend of Herbert Read from the 1950s and a frequent visitor to his home he

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would have had easy access to all such writings, discussions and contacts<sup>13</sup>. Modernist thinking, however, may have failed to have such a resounding effect on Hudson and his peers if they were not so strongly of the opinion that art education, amongst many other areas of the British art establishment, was so outdated and had failed to react to the advances of new thinking. From this evidence it can be seen that constructivism and the Bauhaus were the artistic manifestations of Modernism that were key to Hudson's subsequent practice as an educator.

## 2.2 Traditional Methods of Teaching

With such profound change taking place throughout Europe and reaching England, if belatedly, Hudson and his contemporaries, particularly those responsible for the first Basic courses, worked against a system of art education that they believed was still

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<sup>13</sup> Hudson was critical of what he saw to be a 'self-conscious society' in which 'disorientated values' prevailed (Hudson, 1967a; 1968a; 1969b; 1969c; 1982a; 1984b, BH/TH/PL/322); he maintained that materialism and visual illiteracy challenged the functional role of aesthetics (Hudson, 1966; 1967a; 1969b; 1969c). Similarly, Read wrote that 'society suffers from a disorientation of its profoundest instincts, with psychological consequences which are only just beginning to reveal themselves' (Read, 1970, p.187). He believed that 'the only hope for saving our civilization lies in the spiritual or psychological sphere: civilization, that is to say, is dependent on culture: unless as a people we find a new vision, we shall perish' (Read, 1970, p.209). Hudson, like many others, believed that art, in the words of Read, is the 'elemental language of communication, articulating the formless flux of sensible experience' (Read, 1970, p.154). While the consumer is often an overlooked party in the argument for design education and aesthetics, both Read and Hudson show a concern for the general education of society, not just for artists and designers. Read and Hudson credited art education with having the responsibility to effect the necessary changes and to treat society's illiteracy. Hudson believed that the adverse effects of a materialist culture could be countered only if art educators embedded an understanding of visual languages within *general* education (Hudson, 1965a, BH/TH/PL/205; 1966; 1969c).

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rooted in the nineteenth century (Hudson, 1988b). These beliefs came from direct experience. It is clear from his autobiography that Hudson's experiences in the late 1940s at Sunderland College of Art provided him with the motivation to make changes to the system in the future. He believed his studies lacked historical context, appeared outdated and gave no opportunity for independent study or autonomy. This description of the course gives a clear picture of the curriculum that Hudson, and many others, experienced as a student:

The National Boards Drawing Course was quite demanding; we worked every day. Mondays, Tuesdays & Wednesday and Thursday we worked until 10 o'clock at night in the summer and until 9pm in the winter. We also worked on Saturday morning studying letterforms of various kinds. Monday was classical drawing from the antique — subjects were full-sized casts of Greco-Roman statuary. We had to draw them half-life size and use a plumb line to check all vertical positions and relationships. The images had to be achieved by demonstrating the effects of light, that is they were 'shaded' or modelled. Even the form of the shading was determined, preferably by linear marks made at about 50° followed by an overlay with about 15° difference between two layers. Monday evening was anatomy. We only had two demonstration lectures, by the Principal, who received some recognition for his anatomical studies in Paris. After those we seldom saw him, except when there was a major redirection, such as when we had completed about a year on the bones of the skeleton & changed to muscular anatomy, & dealing with flexors and extensors; also the effect of changes in action on the surface effects of the musculature. Tuesday was life drawing, which was the most important subject of all, and we could determine the size, unless specifically directed; that is from small, "sight" size, to anything which conveniently fitted onto the sheet of drawing paper. Pencil was the commonest media [sic] but we sometimes used pen, or charcoal. Wednesday we did perspective, that is mechanically, with instruments: no freehand drawing was allowed. The problem was worked out on large double-elephant, or similar large size drawing boards. If you hadn't worked out the initial measuring and vanishing points very quickly it became a long and increasingly difficult problem; or you might never solve it at all. Architecture was another massive subject, as the syllabus required a study of world architecture, from the cave; and the ability to be able to draw the plans of some major buildings from

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memory. It appeared that no important modern buildings were “required study”. On Fridays we always did what was referred to as figure composition. This was usually given as a subject, rather like a class subject at school, e.g. “A Rainy Day”, or “The Accident”. The unfortunate problem was that it had to be done out of one’s head, from memory or imagination, and completed during the day. ...there was little connection between the anatomy studies and what happened in the life drawing studio. Nor were there any lectures on the history of art, from which this curriculum was fundamentally derived (Hudson, 1996, BH/TH/PL/uncatalogued, pp. 103–5).

Hudson argued that education should reflect the times in which the students themselves lived (1969c, BH/TH/PL/191). He recognised that, without the appropriate training and support, teachers would inevitably revert to the methods they themselves had been taught, therefore allowing the ‘classical’ or academic approach to persist in a muddled curriculum (Hudson, 1969c, BH/TH/PL/191). It was this that motivated him to work from ground level and why he was so involved in teacher training later in life.

Tom Hudson’s National Diploma in Design examination papers can be found in the Hudson Collection at The National Arts Education Archive (NAEA@ysp). The 1948 paper for *Painting: methods of production Test 1*, sat on Wednesday 12<sup>th</sup> May from 10am to 1pm at Sunderland College of Art, was a written exam, asking the candidate to address four of the following statements:

Explain what is meant by “impasto”. Discuss its historical and practical importance.

If you have a wooden stretcher, and a suitable piece of unprepared canvas, explain, in detail, how you would stretch and prepare the canvas for oil painting.

Explain what is meant by “glazes” and say how the process is carried out.

State what you know about the different coloured grounds that have been used

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for oil painting. Deal with the historical and practical point of view.

Describe what is meant by “water-colour”. Give a brief account of the history of the water-colour technique as practiced in England.

Explain three of the following technical terms:

Marouflage, gouache, gesso, blender, earth colours.

(Ministry of Education, 1948, BH/TH/PL/251).

Those underlined are the questions hand marked on the sheet, presumably the questions Hudson chose to answer in his exam. In a later lecture he explained that his training was typical of the time, as demonstrated in the above account. Hudson claimed that one could ‘pass just by doing it out of the book’ and describes it as being ‘totally rigid, totally transfixed, and totally formulated into an academic pattern’ (Hudson, ‘Liverpool Lecture’, n.d., BH/TH/PL/84, p. 3). The Board of Education examinations constrained students to both specific disciplines and maximum sizes; Joan Baker, tutor at Cardiff College of Art at this time, recalled the twelve-inch height restriction applied to sculpture, due to the space between the shelves at the Ministry (Baker, personal correspondence, 23<sup>rd</sup> March 2012).

During the 1940s and 1950s there began a general attempt to remove the focus from external, centrally run art examinations towards more liberal art courses. Hudson reflects that the time was one of change; ‘the whole existing edifice of academic and nationally-controlled post-secondary art education came under scrutiny’ (Hudson, 1987a, p. 261). Another educator, Robert Medley, recalls:

The examinations for the National Diplomas in Design (NDD) for Sculpture and Painting had long been regarded with something approaching contempt. They made the status of the award equivocal at best, and the whole business had become scandalous, for the best students (i.e. the most original and gifted artists) were habitually failed if their work did not match the preconceptions of the

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examiners... (Medley, 1983, p. 221).

### **2.3 The Birth of Post-War Basic Design**

The first stirrings of a Basic Design concept could, in fact, be found in Britain as early as the 1920s and 1930s. William Johnstone was appointed to the Central School of Art and Crafts in 1947 and established a progressive course with the aim of providing a more broadening experience. He claimed to have previously taught a basic course in 1927 at the South Scotland Technical College and that Albert Haliwell and Jesse Collins had been working in a similar way in the 1930s (Yeomans, 1988, p. 76). William Johnstone provided observations similar to those Hudson would write in the 1960s, suggesting the course had a remedial function:

A student would often come to a senior art school already cluttered up with a great amount of undesirable and obsolete techniques while still lacking a realistic grammar of art from which he could begin his more advanced study of design. He knew, for instance, about “shading” but almost nothing about form; he knew something about the shape of objects but nothing about the relationship of those shapes to their surroundings; he knew that a line is an outline, but little of the varying qualities of line. In many cases he had not been taught to use his eyes. (Johnstone, 1980, p. 221).

It was working under Johnstone that Victor Pasmore, Richard Hamilton, William Turnbull and, later, Alan Davie began to develop their own ideas about Basic Design. The course at King’s College, Newcastle, (1954-1966) under Pasmore and Hamilton, differed from that at Leeds College of Art (1955-1964) under Thubron and Hudson in as much as it was more directed towards the ‘fine arts’, painting and sculpture, whereas Leeds was more inclusive of art, design and architecture. Through closer analysis, carried out later in this chapter, one can identify a lack of unity amongst the

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'pioneers' and a lack of cohesion, suggesting that the blanket expression 'movement' given to this group of ideas is perhaps inappropriate. What the men *did* have in common, however, was a belief in the formal elements of visual art and that these were open to objective analysis.

Tom Hudson had attended both the same grammar school (Hartlepool) and art college (Sunderland), as Harry Thubron, although not concurrently.<sup>14</sup> During a period of leave whilst in the army Thubron returned to the college to do some painting and it was here that the two men met and spent time together (c. 1947). They kept in regular contact while Hudson developed his teaching methods at Lowestoft. John Wood, the administrator in charge of Further Education in North Yorkshire (North Riding Education Authority), had become aware of Harry Thubron's teaching methods and, in 1954, invited him to develop an experimental programme at a primary school in New Earswick, York (Lewis, 2000, p. 20). After further success at a Teacher Training College at Scarborough, where he taught in collaboration with Victor Pasmore, Wood introduced Thubron to Herbert Read (c.1955). It was Read's influence, together with the help of Maurice de Saumarez (of Leeds University and also on the Board of Governors at the College of Art), that Thubron was appointed Head of the School of Painting at Leeds College of Art in 1956 (Lewis, 2000, p. 20). Tom Hudson was, at this time, Painting Master at Lowestoft School of Art.

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<sup>14</sup> He also attended Teacher Training at King's College, Newcastle but, again, not at the same time as Pasmore or Hamilton's involvement with the university.

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Three key milestones enable an examination of how such men came together to develop what became Basic Design: The establishment of Summer School courses from 1954, the 1956 SEA Conferences and the *Developing Process* exhibition in 1959.

### ***Summer Schools***

The Summer and Winter Schools at Barry and Scarborough, particularly the latter, are highly significant in the development of Basic Design. Initially it was Thubron who was employed by John Wood to lead classes and workshops at Wrea Head, Scarborough from 1954 and he was joined by Victor Pasmore in 1955. By 1956 Hudson was also very much involved, as was Victor Pasmore's wife Wendy. It was at the Summer and Winter Schools in Barry and Scarborough that these artists were able to develop their experimental ideas of art education, together forming what became referred to as Basic Design. These first courses, and many later, were primarily run for secondary school art teachers — which explains how the early methods of Basic Design spread so rapidly throughout the secondary and tertiary stages of art education. Indeed, it was hoped that by training these groups of teachers in the 'new way' they would then be able to spread their new knowledge to art colleges all over the country. The Summer Schools were consequently both the forum for development of Basic Design concepts and the vehicle for their rapid



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spread.<sup>15</sup>



*Figure 2.1 Staff at Scarborough Summer School, c. 1956 (NAEA@yvsp, Hudson collection, BH/TH/PS/uncataloged)*

*L-R: Victor Pasmore, Wendy Pasmore, Tom Hudson, Harry Thubron*

The Summer Schools presented a synthesis of the various ideas being tested and

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<sup>15</sup> Hudson continued to provide summer schools into the 1970s; the 1971 Glamorgan Summer School in Barry included a course entitled *Creative Education*, led by Hudson and Cardiff colleague John Gingell. The brochure reads: 'A new course in the visual, plastic and information areas for those concerned with creative education which will be organised to achieve and develop a wider range of ideas than has previously been possible' (Hudson, 1971a, BH/TH/PL/uncatalogued, p.8).

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developed at Newcastle, Leeds and Lowestoft, coming together to form the essence of Basic Design, emphasising process over product. Fundamentally, what the schools aimed to do was not to show students how to reproduce the visual world but, instead, to provide opportunities to explore how visual images and constructions are created, through analysis and exploration of the basic elements. The students were allowed more creative and intellectual freedom. A document outlining the eleven day course in 'Drawing, Sculpture and Construction' at Scarborough in 1956 states:

...the purpose has been to investigate the possibility of providing a course of basic training in keeping with the demand of modern visual art.

As modern art is "conceptual" rather than "perceptual", a form of laxity is necessary, whereby the student is given the means of formulating his own objective basis. Knowledge of how to reproduce nature's effects and appearance (as in naturalistic painting) gives way to knowledge of the causes by which these effects are produced. This course, therefore, provides opportunities for the study of form and colour at all levels by analysing their fundamental structure and aesthetic functions (North Riding Education Committee, 1956, BH/RV/BK/01, Appendix A).

The course outline lists ten themes for a series of exercises working with a variety of materials and elements that seem, particularly, to explore 'relationships' between visual elements:

A series of exercises in area division and relationships (pencil)

Free spatial relationships of given rectilinear areas (paper collage)

Colour analysis and association (oil paint)

Development of primary forms (other than rectilinear) and their complimentary [sic] (charcoal)

Analytical drawing from natural forms (pencil)

Development of cubic relationships in mass (carving)

Building in mass and development of free forms (clay modelling)

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Spatial division and light relationships with rectilinear planes (construction)

Spatial division and relationships with straight lines (dowl [sic] rods)

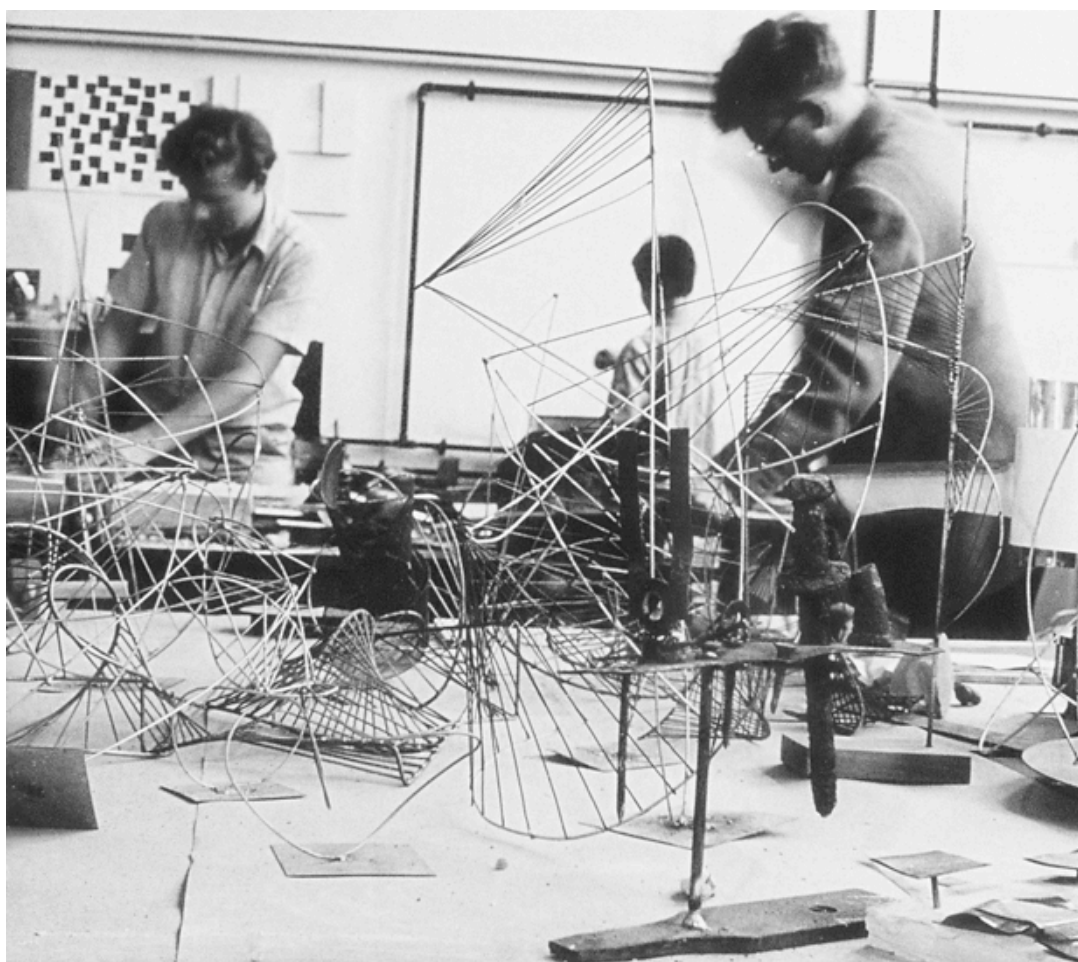
Spatial relationships in curvilinear form (wire)

(North Riding Education Committee, 1956,  
BH/RY/BK/01, Appendix A)

The elements that seem to be given most importance here are area, colour, space and analytical drawing. Both two and three-dimensions are explored, with a seemingly equal weighting. A great variety of media were used, both traditional and what would have been considered unusual at the time. For example, wire was used and manipulated to investigate concepts of constructivism, drawing on the ideas of Naum Gabo, as seen in familiar images such as that below (Figure 2.2). It is this element that was perhaps brought in by Hudson; as we see later, this is his area of interest and specialism at the time.

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*Figure 2.2 Students constructing with wire and dowel, c. 1960 (NAEA@ysp, Hudson collection, BH/TH/PS/uncataloged)*

At this time, in the 1950s, Marion Richardson's Child Art movement was also providing new ideas about art education and associated methods, through her book *Art and the Child* (1948). This was based on pure expression and, although Hudson recognised it as another counter movement to the previous academic situation, he argued that it lacked the elements of directness and immediacy necessary for a 'true' experience (Hudson, 1984, no. 3). Although he did not entirely reject expressive approaches to art education, he believed it to be a method appropriate only to a particular stage in child development and that once adolescence was reached a child needed more opportunity for guided exploration (Hudson, 1958, BH/TH/PL/43, p. 10;

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1982, p. 7).

### ***SEA Conference***

In 1956, at the SEA conference at Bretton Hall, the passion that had been growing at the Summer Schools was brought out into the open. Harry Thubron argued that adolescents had 'outgrown the emotive and expressionist forms' that the Child Art Movement was so focused on, and that these methods must be followed by a more intellectual conception (Society for Education in Art, 1956, p.19). Thubron advocated the belief that it was only within a more rational and experimental framework that the role of intuition could be freed. The conference report also documents the discussion that followed the then controversial presentations by Thubron and Maurice de Sausmarez. Thubron was accused of imposing ideas on his students, which he denied, following with a comment that 'the writings, not the methods, of Piet Mondrian were the basis of these methods' (Society for Education in Art, 1956, p. 27). De Sausmarez also contributed to the discussion:

Heat had been engendered by our thinking of these basic exercises as an end product. To deny their validity is like denying that there is an alphabet or vocabulary. These ideas are not the ramifications of a theory, but have as simple a purpose as the alphabet. Are not our expressive means deepened and enriched by our possession of an alphabet? The work shown was not personally expressive. He would disassociate himself entirely from Mr.Thubron if it was more than an end (Society for Education in Art, 1956, p. 27).

A record of what Thubron actually said at the conference is not available, although a paper was submitted afterwards, for the published proceedings, consisting of language that is very much like that used by Hudson (Society for Education in Art, 1956).

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However, it is the catalogue accompanying the *Basic Form* exhibition — held at the Royal Festival Hall in 1957 as part of the following year's SEA Conference — that most succinctly portrays their collective aims. It was at this Conference that the artists first went public about their pedagogical developments. Hudson, Thubron and both Wendy and Victor Pasmore signed the opening statement. They explained and justified their pedagogical approach as follows:

#### A PEDAGOGICAL APPROACH TO BASIC FORM IN THE VISUAL ARTS

The need for a reassessment and renewal of the process of teaching in the visual arts, first foreseen in the nineteenth century, has become a reality. Several factors underlie the cause.

The disintegration of the old classical and naturalist tradition.

The social demand for an end to the separation of the fine and applied arts.

The introduction of art activity in schools as a creative counterpart to the traditional systems of education.

The development of a new process of art teaching on purely emotional and intuitive levels has already been established in infant schools with successful results. However the need for extension on the intellectual and rational plane of the adolescent and adult student is now necessary. At the same time any integration of the fine and applied arts requires a form of training capable of much wider extension than is possible in the specialised empiricism of traditional teaching. The study of fundamental principles of form structure and perceptual processes therefore, must now replace that of specialised optical representation. The development of a course of studies is required which will form the centre of an integrated process of teaching from which all specialised and individual activities can freely develop.

There are, of course, innumerable ways and means of conducting a basic training in form development. The main essential is that the course does in fact deal with primary elements of form and colour which enables a student to acquire a sustaining grammar. The problems can be designed so that they will allow every student to make a contribution to the maximum of his intellectual and emotional ability. From a constructive and analytical basis a student can develop

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a creative awareness and a questing attitude to life as a whole and his work in particular. (Hudson et al., 1957a, BH/RV/BK/01, Appendix B).

The group did not try to suggest a rigid set of exercises; they sought only to provide the basis from which an individual might develop their own pedagogy. A strong social focus is clear within the ethos, promoting the development of life skills as well as creative making skills. Phrases such as ‘constructive and analytical’, ‘intellectual and rational’, are balanced with an emphasis on a course ‘which will form the centre of an integrated process of teaching from which all specialised and intellectual activities can freely develop’ (Hudson et al., 1957a, BH/RV/BK/01, Appendix B). The same language is used in a later Summer School outline, also entitled ‘Basic Form’, in which the need for a ‘sustaining grammar’ is stressed. The plan reads very much as if written for an audience of teachers, which indeed many of the students attending the Summer Schools were, despite it being open to all. The Summer Schools provided adult education and continued development for teachers. It is significant too, that such a dynamic and well-attended opportunity was being offered in the North East of England rather than in London. This may have been a result of both Thubron and Hudson’s northern origins.

In a letter written by Hudson to Sally<sup>16</sup> (his future wife), on the title pages torn from Sigfried Giedion’s *Space, Time, and Architecture* (1941), sent from the Winter School at Scarborough in 1956, he writes of the excitement of the period and the

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<sup>16</sup> Tom Hudson gave Gillian the name Sally as he felt the former to be too outdated.

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passion shared:

Tonight, Harry and I have talked and looked at work — the photographs of my students' work are here, and the particular room and its contents are a vindication of our ideas. ... We have discovered that the basic principle which we are working with is, in fact, a whole way of thinking and living. I think tonight, together, we felt different to other men. ... I want to burst into work, to do, to make (Hudson, 1956, Personal Collection of S. Hudson).

The Summer School course outlines found in the Archive are not able to express the enthusiasm, passion and dynamism portrayed in this letter. Hudson clearly saw their work as a way of being, with a societal impact that went beyond the training of artists and designers. There is said to have been a tremendous atmosphere at the events, of 'excitement, experiment and accomplishment' (Matthew Lewis, 1966, BH/TH/PL/6, p. 2). As delivery was different according to each teacher, the outcomes of the courses could not be either predicted or generalised. Each appears to have had great charisma and conviction of their aims and inspired loyalty and enthusiasm in those around them. Like Hudson, Pasmore has also been described as being on a 'mission', according to Hamilton in 1982 (Yeomans, 1987, BH/RV/BK/01). However, this is where their similarities can be seen to end, their ideas being in reality quite different (reviewed in the following chapter, section 3.2). This is a point that must be considered throughout an evaluation of Basic Design.

### ***The Developing Process***

*The Developing Process* exhibition took place in 1959 at the Institute of Contemporary Arts (ICA) in London. Put together by Thubron, Pasmore, Hamilton and Hudson, the exhibition showed 'work in process towards a new foundation of art



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teaching as developed at the Department of Fine Art, King's College, Durham University, Newcastle upon Tyne and at Leeds College of Art'. Also associated were Terry Frost, Alan Davie and Hubert Dalwood — all Gregory Fellows of Leeds University.<sup>17</sup> In the opening introduction to the catalogue Roger Coleman explained the development of Basic Design. He began by stating that 'to define Basic Design is not easy', and emphasises that the exhibition shows the 'nature, extent and methods of *two* Basic courses' (Coleman in Hudson et al., 1959, BH/TH/PL/207, p. 1, my emphasis). Indeed, Laurence Burt, a technician at Leeds, explained how *he* was sent to London in order to hang the work, due to tensions between the men caused by disputes over the direction and content of the exhibition.

The title of this second collaborative exhibition, *The Developing Process*, encapsulated the nature of Basic Design courses as a preliminary basis to the study of art and design on which to develop. These early courses claimed not to provide the students with ready-made exercises but with a starting point from which dynamic exploration and personal development could emerge. A variety of artist-tutors contributed text for the catalogue and these are all very diverse in their focus, language and beliefs. Pasmore emphasised the scientific, empirical, analytical and objective in his more philosophical text. Hamilton gave an account of some of the exercises and their reasoning, to promote diagramming, fundamental elements and a scientific approach. His preoccupation with nature is conveyed and he suggests

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<sup>17</sup> The Gregory Fellowships in the Creative Arts were established in 1950 by Eric Craven Gregory, who intended them to bring 'younger artists into close touch with the youth of the country so that they may influence it', whilst also keeping artists associated with the community (Leeds University, 1950).

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that students should produce a written commentary whilst carrying out their work. According to Richard Yeomans, Thubron objected to the cerebrality and intellectuality of Hamilton's emphasis and argued against the inclusion of his text in the catalogue (Yeomans, 1987, BH/RV/BK/01, p. 199).

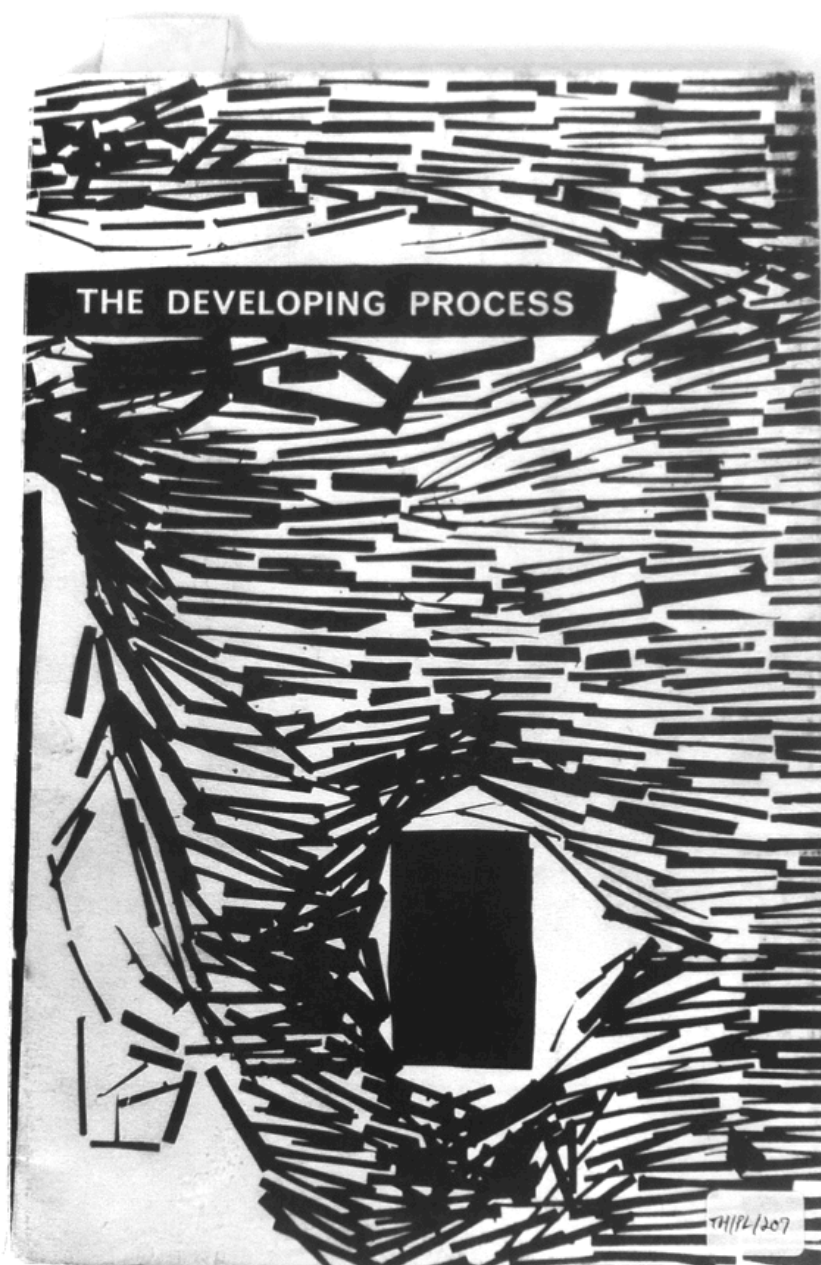


Figure 2.3 *The Developing Process Exhibition Catalogue (NAEA@ysp, Hudson collection, BH/TH/PL/207)*

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In the catalogue, Victor Pasmore made his statement about 'A Developing Process in Art Teaching'. The text emphasises a scientific approach, a modern alternative to the 'static system in which every student must copy, focusing instead on a vision of art education in which 'only the beginning is defined and not the end'. The student is sent on 'a dynamic voyage of discovery the means of which are empirical, on the one hand, and analytical on the other', yet 'intuitive development' is also a necessary objective (Pasmore in Hudson et al., 1959, BH/TH/PL/207, p. 3).

Thubron's text on the adjacent page contrasts with Pasmore's, although he also clearly maintained the place of intuition within their process, which he believed would 'provide more challenging and imaginative possibilities to negate preconceived formulas and ideas' (Thubron in Hudson et al., 1959, BH/TH/PL/207, p. 4). He made a far shorter statement, emphasising the unknown and the intuitive as well as the collective:

At this time of transition for the art school, one can be sure that whatever the emerging courses may be, they must of necessity combine an increased sense of search and experiment to which each individual member of staff and student body alike, and the collective whole, continually contribute. It must become a living and vital organic unit that is in continual change (Thubron in Hudson et al., 1959, BH/TH/PL/207, p. 4).

Alan Davie also contributed to the catalogue, providing his philosophy of the irrational. His text is far less scientific than Pasmore's and further emphasises the intuitive.

In the *Developing Process* catalogue it is Hudson who outlined the content of a course — one of constructive practice — his aims being to 'penetrate deeper into the

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perception of space, to recognise the greater range of form perception now possible in modern vision, and to learn how to extend it' (Hudson in Hudson et al., 1959, BH/TH/PL/207, p. 13). The focus is on three-dimensional explorations, analogous with his appointment at Leeds College of Art, heading 3D developments. The four areas outlined are: 'development of the point', development of a line', 'development of planes' and 'development of shapes' (Hudson in Hudson et al., 1959, BH/TH/PL/207, p. 14). One can immediately see a shift in focus from the earlier emphasis on 'relationships' to an emphasis on 'development'. Only J. Ravetz, from Leeds University's Department of Philosophy, contributes to the catalogue the additional areas of 'Form' and 'Shape', and his presence in the catalogue further emphasises the intellectual climate that was sought within Basic Design (Hudson et al., 1959, BH/TH/PL/207, p. 39). Even in 1959 the term 'Foundation course' is mentioned, bringing together 'in spirit, where it is not possible in actual practice, all branches of the visual arts which are necessarily separated through technological, social and economic differences' (Pasmore in Hudson et al., 1959, BH/TH/PL/207, p. 3).

As seen in the 1956 SEA Conference proceedings, many did not agree with the ideas of Basic Design. In the same year as the *Developing Process* exhibition (1959), Alexander Barclay-Russell, a dominant figure within British art education, wrote an angry and defensive paper against the 'grammar of abstract art'. He discredited its originality and validity, stating that expressionism was, in fact, the only appropriate method to be employed in art education:

Today ... much more generally intellectual and logical processes and short cuts are far too easily substituted in order to obtain an immediate effect instead of

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encouraging this long struggle for intuitive feeling... (Barclay-Russell, 1959, BH/JM/PL/48, p. 10).

This paper expresses the opposite opinion to that of Hudson and clearly demonstrates the contrasting views of the time. Barclay-Russell's paper is written in direct and forceful language, warning of the damaging effects of such an education method as that demonstrated at *The Developing Process* exhibition. Many, however, supported the views of the Basic Design pioneers, which were by no means entirely original. William Morris had also worked to unite fine art and applied art at the end of the 19<sup>th</sup> Century. It was this mission which drove most of the art education reform attempts until the establishment of the Bauhaus (Hudson et al., 1959, BH/TH/PL/207, p. 2).

The Bauhaus methods are synonymous with a general attitude that came about as a result, both positive and negative, of the 1851 *Great Exhibition*, when the links between fine art and manufacture became a point of discussion. While the exhibition demonstrated the tremendous progress made in technology, it conversely highlighted the decline in aesthetics standards (Hannema, 1970, p. 48). In his introduction to the *Developing Process* catalogue Roger Coleman argues that the impossibility of this unity was due to several factors, summarised as follows:

The aesthetic of the new unified visual art became as elitist as fine art, becoming a 'sterile academism of "pure form"'.

The developments in industry and manufacturing technology had advanced beyond the 'clear example it was once', and design methods had consequently changed dramatically.

Culturally, the meanings of words such as "art", "design", "taste" and so on, have also changed.

The interpretation of "functional" was changing, and 'industrial design no longer

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needs the aesthetic support of the fine arts’.

Developments in visual communication were also changing the vision of fine art.

(Hudson et al., 1959, BH/TH/PL/207, p. 2)

These points, made by Coleman, highlighted the kind of social and technological changes taking place in the late 1950s. Coleman concludes that ‘design and fine art are regarded as separate but related activities’ (Coleman in Hudson et al., 1959, BH/TH/PL/207, p. 2). He justified Basic Design as a flexible solution to teaching a common foundation to both fine art and design in art schools: ‘neither attempt is final nor are they closed systems and both are capable of developing to meet changing requirements’ (Coleman in Hudson et al., 1959, BH/TH/PL/207, p. 2). Furthermore, Coleman immediately credited the Bauhaus as the roots of Basic Design, particularly the teaching methods of Klee, Kandinsky and Itten. It has already been mentioned that Herbert Read was a great influence on the pioneers of Basic Design and that he had been part of the pre-war group of Modernist thinkers who welcomed Gropius and others fleeing from continental Europe in the 1930s.

## **2.4 The Influence of the Bauhaus on Basic Design**

The Basic Design movement would not have come about as it did without the previous explorations at the Bauhaus and the disseminated ideas of such educators as Paul Klee, Wassily Kandinsky and Johannes Itten. Only a limited amount of literature from the Bauhaus was available in Britain in the 1950s, including *Point, Line and Plane* (Kandinsky, 1979) and *Pedagogical Sketchbook* (Klee, 1968). However, it is clear that the British promoters of Basic Design had gathered and selected knowledge of the Bauhaus associates and that this had an impact on their

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own pedagogies. Yeomans stated that, whether the influence of the Bauhaus on those earliest years of Basic Design development was direct or not, 'what can be argued is the fact that were it not for the Bauhaus, and the creative and intellectual climate which it created, the Basic Design courses would not have been possible' (1987, p. 69).

For those who were determined to bring art education 'up to date', to discard the teaching practices of the nineteenth century and to bring it into the twentieth century, the ideas of the Bauhaus would have appeared to be an obvious starting point. However, while it may seem clear that the pioneers of Basic Design were influenced by the ideas of the Bauhaus, simply from looking at their curricula, there is some contention. As can be seen below, many of these artists deny knowledge of the Bauhaus and, indeed, translated works were hard to come by at the early stages of their developments.

Even during the early fifties, few Bauhaus texts were available and many of the ideas were interpreted through the contributing artists' practice rather than their teaching. The first exhibition on the Bauhaus in Britain was held at the Royal Academy as late as 1968. However, Hudson made frequent and open reference to the ideas of Klee and Kandinsky, from the Leicester period (1960-64) onwards. Unquestionably, Herbert Read, as supporter and advisor for the group, even considered Hudson's

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‘mentor’, may have been the source of such ideas.<sup>18</sup>

Harry Thubron reflected on this topic in 1974 and stated that, while he was interested in Klee as an artist, he knew little about the Bauhaus:

I don't think anyone knew much about what had gone on at the Bauhaus — I don't think even Victor. He knew about 'Point and Line to Plane' and that's about all. None of us read any books at that time, although, to manage to survive within the secondary modern school scene, I did a lot of work on Werner Haftmann's 'Paul Klee', just to keep going from day to day, over a week, and over three months (Thubron, 1974, interview cited in Yeomans, 1987, BH/Ry/BK/01, p. 82).

However, John Wood, education officer for the North Riding of Yorkshire and who employed Pasmore, Thubron and Hudson to teach the Scarborough Summer Schools during the late 1950s, held a different view:

Harry was soaked in Bauhaus ideas. Harry was a strange fellow and you never saw him reading, but he would read all sorts of things, and certainly Harry knew all about the Bauhaus ... he was already using, or reviving, or rediscovering Bauhaus ideas (Wood, 1974 cited in Yeomans, 1987, BH/Ry/BK/01, p. 82).

Norbert Lynton, who taught art history at Leeds with Thubron, made these comments to Peter Sinclair:

Victor Pasmore talked of point, line and plane. These seemed to be basic stages through which a basic course should pass. Certainly at Scarborough we started making dots, then after we had done dots for a couple of days, we went on to

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<sup>18</sup> In 1932 Read had attempted to establish a Bauhaus in Edinburgh, funded by a Scottish philanthropist. His vision was for an 'experimental institute, housed in a modern "functional" building, having lecture-rooms, music rooms, exhibition gallery, film workshop, and studios for lease: it would have been a "laboratory" for experimental art, and matters of "town planning, rebuilding and civic decoration" would have been within its scope' (Thistlewood, 1984, p. 16). While this plan fell through, as did consequent attempts, Read clearly remained dedicated to Modernist art education.



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doing lines, and then we did planes. ... I have a terrible suspicion that Victor Pasmore got his basic course from the title of Kandinsky's book, and I have a second suspicion, and that is that his knowledge of the Bauhaus will not have gone much beyond that (Lynton, 1974, interview cited in Yeomans, 1987, BH/RY/BK/01, p. 83).

Yeomans, without giving evidence or names, states that 'some were more knowledgeable of the Bauhaus than they were prepared to admit, wishing to claim total originality in their teaching and denying any external influence' (Yeomans, 1987, BH/RY/BK/01, p. 69). Certainly, Hudson, having studied art of the twentieth century at the Courtauld Institute as well as having trained as a teacher, would have had a greater knowledge than the other men. Pasmore however, was not so ignorant of the Bauhaus and of Klee's writings in particular that he could not speak at a symposium on Paul Klee's *Pedagogical Sketchbook* at the ICA on 24<sup>th</sup> November 1953.

Basic Design advocates made various comments that the Bauhaus had become too academic and rigid in its views. William Johnstone states:

In my case, my teaching of basic courses stemmed directly from my experiences of the School of Paris at L'Hôte's studio. This could, I felt, give a greater depth and a more imaginative approach to the subject than the somewhat limited (even sterile) approach of the Bauhaus, which by this time was beginning to be a new academy (Johnstone, 1980, p. 220).

Pasmore argued that the Bauhaus was too 'idealistic' and out of line with his more fluid preferences (Pasmore, 1984 cited in Yeomans, 1987, BH/RY/BK/01, p. 77). Hudson also had issues with the Bauhaus and, when he started to recognise similarities, he decided to remove himself from the situation:

I felt that at Leeds, already it was getting to be, to have some of the faults of the

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Bauhaus ... some kind of pursuit of the fine art object, some superior model, some forms were better than others. I determinedly believed that there were no forms which were better than any others (Hudson, 'Liverpool Lecture', n.d., BH/TH/PL/84, p. 9).

Like Pasmore and Hamilton, Hudson himself is critical of the Bauhaus ethos and often cites its limitations and failures. Later in life he spoke of a respect for the Bauhaus and its ideas but only as an example and a basis from which to develop further (Hudson, 1966, BH/TH/PL/121; 1967b, BH/TH/PL/122; 1968a; 1968b; 1969a). What both Pasmore and Hamilton credit as being 'essentially Bauhaus' was the employment of fine artists to teach industrial design and craft. This would help to 'agitate' the situation and release the imagination of the students. Johnstone is said to have encountered the long-lived problem of a lack of imagination in design and of technical skill in fine art. He believed that artists would provide life to the design courses but also that artists themselves would benefit from teaching outside their specialism:

There is a great value in irrelevancy, in the non-practical, as opposed to the necessary restriction of craftsmanship. Any art teaching that is to have a lasting educational value must have as its aim the enriching of the student's artistic sensibilities in order to withstand in later life the continuing deteriorating pressures of the world. No teaching system can be allowed to degenerate by repetition until it is merely a means whereby a student can 'cram' for a job. The unconscious suggestive images of those artists who are sincerely working out their problems of art in their own terms are of the most vital importance. Contact with the Master is the essence of all teaching (Johnstone, 1980, p.246).

The Bauhaus preliminary course, the *Vorkurs*, was changed and developed over time according to the Masters who ran it. With a duration of just one semester, half

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an academic year, the course was developed to introduce students from diverse backgrounds to the basics of design, before they advanced to studying in the workshops of the Bauhaus, described in material terms; wood, stone, metal, glass etc. The course provided a diagnostic function, enabling students to start to think about what they might progress to study further. A diagram of the Bauhaus curriculum states the content of the Preliminary, or Basic, course as consisting of 'elementare formlehre' (elementary study of form) and 'materiestudien in der vorwerkstatt' (study of materials in the basic workshop) (Siebenbrodt & Schöbe, 2012, p. 18). Form, materials, colour, became the key areas of study, each delivered and emphasised differently by the varying masters. Itten was the first Preliminary course master in 1919 and outlined the aims of the course as providing individual insight, diagnosis and a basis to the laws of form and colour (Siebenbrodt & Schöbe, 2012, p. 39). As will be seen in Chapter Four, the ethos and aims of Hudson's Foundation courses followed along the same lines, yet the methods varied. In 1922 Gropius adopted the motto 'art and technology — a new unity' which clashed with Itten's ideas and introduced the need for students to work in a team, as well as more scientific-technical ideas to the Bauhaus curriculum (Siebenbrodt & Schöbe, 2012, p. 41).

Given his passions for Modernism and education it would be surprising if Hudson had not encountered the ideas of the Bauhaus within his formative years. Indeed, an in-depth knowledge of the Bauhaus is evident in a paper entitled *New Outlooks in Industry and the Training of the Designer* (Hudson, 1958, BH/TH/PL/43), written in response to Expo '58, also known as the Brussels World Fair, which Hudson appears to have visited. There is no evidence that this archival document was ever

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published yet it provides a useful projection of Hudson's views on matters including Modernism, the Bauhaus and teaching methods, which appear to be extensive.

Indeed, the first paragraph states:

The conception which served as a basis to what one might call the ideology of the Bauhaus are today, a quarter of a century after the closing of the institute, difficult to translate into present-day language. Moreover, some of the conceptions, as we shall see, must now be refuted with the greatest vehemence, as well as with the greatest of objectivity (Hudson, 1958, BH/TH/PL/43, p. 1).

It is clear that by 1958, Hudson not only had knowledge of the institution but had also critically reflected on its efficiency and relevance to art education in his time. He recognised the advances made by the Bauhaus in the training of the designer, a particular area of interest for him throughout his life and writings. Hudson believed that although the educational philosophy of the Bauhaus was generally regarded as being 'sound', many theorists and specialists 'reveal on the contrary a symptomatic state of confusion as to what industrial design is and ought to be':

In other words, whilst the formation of the designer continues to survive peacefully in the shade of an already legendary Bauhaus, industrial design, for its part, seems to be in a particularly critical situation (Hudson, 1958, BH/TH/PL/43, p. 2).

Hudson called for modification of the current educational situation and suggested ways in which this might take place. He believed that there was an absence in the consideration of aesthetics within industrial design. Hudson refers back to the ideas of the Arts and Crafts movement, of Ruskin and Morris as men who propagated the idea of 'industrial design as an art': 'the subjects constituting man's world, the objects which surround him and which are at his service, from the noblest to the most

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humble, all these objects must be spiritualised by art and the work of the artist' (Hudson, 1958, BH/TH/PL/43, p. 3). He questions the longevity of these ideas and their ability to last into the future. Giving an overview of the debates and their proponents, Hudson addressed the role of the Bauhaus, whose manifesto in 1919 was undoubtedly influenced by the Arts and Crafts movement.

Hudson described how the Bauhaus progressed, integrating attitudes in line with the rationalist movement, Russian constructivism and neo-plasticism. He stated that, at this point, the Bauhaus had 'performed a miracle: the aesthetic rationalism of industrial production has become a reality' (Hudson, 1958, BH/TH/PL/43, p. 4). The Bauhaus demonstrated that the 'new aesthetic values to be considered are the so-called "formal purity", expressed particularly by the use of simple geometric forms, and the faultlessness/purity for the materials', whilst the idea of function is still 'considered an essential factor' (Hudson, 1958, BH/TH/PL/43, p. 4). Hudson credited Hannes Mayer, director of the Bauhaus between 1928 and 1930, as the only man to 'see the danger of the artistic formalism of the Bauhaus, the only person to denounce it with courage in public' (Hudson, 1958, BH/TH/PL/43, p. 4).

Within the second section of the paper Hudson more directly addressed the training of the designer. He stated that there exist 'connections between the teaching of industrial design and the present-day crisis in the scientific and poly-technical teaching', which he states to be of particular concern at that time (Hudson, 1958, BH/TH/PL/43, p. 6). He believed that simply increasing the numbers of courses and teachers would not be enough to solve the problem and that its resolution hinged

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instead on pedagogical clarity. He wrote, 'we educators wish to know in which educational philosophy our teaching must be based: "Neohumanism" and "Progressivism",<sup>19</sup> the two fundamental trends of contemporary learning are no longer any help today' (Hudson, 1958, BH/TH/PL/43, p. 7). Hudson considered the ideas of the Bauhaus comparatively 'up-to-date'.

Hudson next extracted the characteristics of the Bauhaus, whose educational philosophy, he believed, could be 'reduced almost exclusively to its preparatory course' (Hudson, 1958, BH/TH/PL/43, pp. 7–8). He drew attention to the fact that there is no 'unitary didactical philosophical philosophy' in this course. He suggested that one consider the contributions of all the educators involved as a unitary character and that a didactical philosophy could therefore be defined as follows:

...the student of the "preparatory course" must, by means of artistic and manual practice, free his powers of expression and creation and develop an active spontaneous and free personality. He must re-educate his senses, regain his lost psycho-biological unity, that is to say that idyllic state, in which to see, hear, and touch are but one experience; finally, he must acquire knowledge, not intellectually but emotionally, not through books but through labour/work. Education through art. Education by practice (Hudson, 1958, BH/TH/PL/43, pp. 7–8).<sup>20</sup>

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<sup>19</sup> Both progressivism and humanism are holistic teaching methods, which encourage personal growth: Herbert Read's ideas can be said to embody Progressivist attitudes, as can the ideas of Marion Richardson, whose 'expressionist' beliefs Hudson felt so strongly against. Humanist teaching is learner-centered. It is based on the belief that individuals strive to achieve the maximum personal growth, focusing on the individual, and their uniqueness (see Maslow, 1943).

<sup>20</sup> This quote also refers to the ideas of Herbert Read whose book *Education Through Art* (1958) clearly influenced Hudson's thinking at this time.

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Hudson claimed to be able to locate the origins of this philosophy in the influence of the 'movement of artistic education' promoted by Hans V. Marees and Adolf Hildebrandt, as well as the continuation schools of Kerschensteiner, the 'activism' of Maria Montessori and American 'progressivism' (Hudson, 1958, BH/TH/PL/43, p. 8). He sympathised with its search for a new philosophy, opposing the 'philosophical and verbalist "neo-humanism", philosophical idealism and the academical crystallisation of teaching' (Hudson, 1958, BH/TH/PL/43, p. 8). However, he stated that this neo-humanist philosophy had reached a 'crisis', 'incapable of assimilating the new kinds of relation between theory and practice encouraged by the most recent scientific evolution' (Hudson, 1958, BH/TH/PL/43, p. 8). Hudson believed that theory must be combined and balanced with practice and practice with theory; 'today it is impossible to "do" without "knowing" and to know without doing' (Hudson, 1958, p. 8). Hudson states that:

A new philosophy of education is already in preparation. Its basis is scientific operationalism. It is no longer a matter of the names of things, or of things in themselves, it is knowledge, knowledge moreover which can be used and manipulated, which is real (Hudson, 1958, BH/TH/PL/43, p. 8).

Hudson's focus on the social comes through in his belief that the success of the designer will depend on:

his inventive powers... but also on the precision and subtlety of his methods of thought and action, on the extent of his scientific and technical knowledge, and on his ability to interpret the most intimate and subtle processes of our culture (Hudson, 1958, BH/TH/PL/43, p. 9).

The conclusion states that 'there is at present only one school geared to the

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production of this new type of “designer”, the Foundation College at Ulm<sup>21</sup> (Hudson, 1958, BH/TH/PL/43, p. 9). This is the first document that brings together Hudson’s thinking about the developments of a Modernist art education, and is one of the few which discuss educational philosophy. It clearly shows progression of thought, of criticality regarding existing pedagogies, including that of the Bauhaus. Demonstrating his passion for hard work, the methods Hudson employed in his teaching are revealed. In 1958, when this was written, Hudson had recently been employed at Leeds College of Art and was finding his feet amongst the forming Basic Design movement. He was also teaching at the Summer and Winter Schools at Scarborough with Pasmore and Thubron. Chapter Four reveals how Hudson’s Foundation model clearly began as a translation of key Bauhaus concerns yet evolved over time.

It can be seen that, for the proponents of Basic Design, the Bauhaus functioned both as inspiration and a loose foundation on which to begin. The Socialist agenda, which ran through the ethos of the Bauhaus, also surely appealed to the predominantly working class background of the Basic Design experimenters. Although it is clear that the Basic courses would not have been as they were without the Bauhaus model, they cannot be viewed as simply a British replica. While they may have offered a structure and motivation, the basic courses were so varied in their approach and offerings that they could only have been shaped by the

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<sup>21</sup> The Ulm School of Design (Hochschule für Gestaltung Ulm) was founded in 1953 by Inge Aicher-Scholl, Otl Aicher and Max Bill. The School was established in the tradition of the Bauhaus.



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individuals within them. During the 1950s the few who possessed the motivation to be active in their desire to change art education appeared to have found comradeship in each other. The diversities among their philosophies and methods are explored in more detail in the following chapter.

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## **Chapter Three: Art Education and the Foundation Course**

It took less than a decade for Basic Design to develop into a popular alternative to art education methods that were viewed by so many as outdated. Soon, government bodies in charge of art education policy began to reflect the developments in their reports and we can see that Basic Design was a strong influence. The Basic course became the Foundation course<sup>22</sup> and this development is explored here. The first section of this chapter provides an overview of the policy changes that took place in British art education during the middle part of the twentieth century. Focusing on the governmental directives and bureaucratic aspect, it offers a context for the following section, which provides an account of the ground level action that took place and the emergence of what has become known as the Foundation course.

The second half of the chapter looks at the more individual developments in Basic Design of Harry Thubron at Leeds College of Art and of Victor Pasmore and Richard Hamilton at King's College, Newcastle, enabling Hudson's ideas to be situated in the group. Whilst all the men shared common beliefs, their individual values varied significantly, in many respects mirroring the disparate strands within European

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<sup>22</sup> This term was used in the First Coldstream Report (National Advisory Council on Art Education) in 1960. Paragraph 19 addressed 'Foundations of Art Study' and stated that, during the pre-Diploma course, the student should be 'laying a foundation on which in the next two years he can base progressive concentration on one aspect of an area or one or two subjects within it' (NACAE cited in Ashwin, 1975, p. 98)

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Modernism. This overview provides a basis for a comparison of the other artists and teachers associated with Basic Design, with Hudson's developments to be outlined in Chapter Four.

### **3.1 Policy Changes**

It was on the 14<sup>th</sup> July 1958, ten years after Hudson's National Diploma in Design examinations, that the UK government acknowledged the changes that had been taking place in art education, with the release of a document entitled *Circular 340*. In 1957 the National Advisory Committee on Art Examinations had published a report suggesting that competent art schools should be given more autonomy, terms that were finally accepted in the *Circular 340* when the Minister for Education stated:

...the time has come when all those schools which are judged capable of providing the new courses... should be given freedom to examine their own students subject to the external assessment appropriate to a national qualification (NACAE, Paragraph 10 cited in Ashwin, 1975, p. 91).

*Circular 340* also announced the establishment of what would become, in 1959, the National Advisory Council on Art Education (NACAE), under the chairmanship of Sir William Coldstream,<sup>23</sup> to administer the re-organisation of art and design institutions. It released its first report in 1960, officially *The 1960 National Advisory Council on Art Education Report*, but known to many as the 'First Coldstream Report', which

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<sup>23</sup> Sir William Coldstream was an artist, born in Northumberland, who trained at the Slade and went on to co-found the Euston Road School with Victor Pasmore, Claude Rogers and Graham Bell in 1937. After the war he began to teach at Camberwell School of Art (1945) and then moved to the Slade in 1949, where he later became Professor of Fine Art.

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represented a significant transformation of tertiary art education throughout England and Wales. The vocationally orientated National Diploma in Design would be terminated, to be replaced by a Diploma in Art and Design (DipAD). This was seen as representing a 'liberal education in art', in a 'broad general context of grouped activities to be known as "Areas"' consisting of Fine Art (painting with drawing *or* sculpture with drawing), Graphic Design, Three Dimensional Design and Textiles and Fashion' (Ashwin, 1975, p. 93). All courses would also include two common elements: fine art ('fundamental skills and disciplines') and art history (also known as 'complementary studies'). Making the DipAD three years long served to bring it in line with university level degree standards, with students required to be at least eighteen years old and with a certain level of academic and artistic skill. The entry requirement was a minimum of 'five "O" level passes or the equivalent', less than was required for University courses, though an exception would be made for those without these qualifications:

...students of outstanding artistic promise who are capable of taking a Diploma course but have not obtained the proposed minimum educational qualifications should be eligible for admission and should, if successful, be awarded the Diploma (NACAE, 1960 paragraph 10 in Ashwin, 1975, p. 97).

Significantly, this was a move away from a centrally assessed qualification, giving the colleges of art responsibility for running their own courses and examinations within certain guidelines. However, an independent body, the National Council for Diplomas in Art and Design (NCDAD, known as the Summerson Council), chaired by

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Sir John Summerson,<sup>24</sup> was established in 1961 to implement these proposals through the inspection and approval of courses, ensuring compliance with guidelines. The Council carried out inspections between February 1962 and March 1963 and of the 201 DipAD courses put forward for recognition by 87 colleges, only 61 were approved at just 29 colleges (MacDonald, 1970, p. 356).

Of particular significance, the 'First Coldstream Report' also stated that 'applicants for admission to a Diploma course must normally have completed satisfactorily a pre-Diploma course and that this should last at least one academic year' (NACAE, paragraph 1, cited in Ashwin, 1975, p. 95). Pre-Diploma courses were to be established throughout the country and it was within these that the ideas of Basic Design found their place. In an accompanying document entitled *Higher Standard of the New Diploma: Pre-Diploma Courses* (1960), the purpose of the pre-Diploma course was outlined:

Each art school should be free to construct its own pre-Diploma courses without reference to any national body. The general aim of these courses should be to train students in observation, analysis, creative work and technical control through the study of line, form, colour and space relationships in two and three dimensions (NACAE 1960, paragraph 3, cited in Ashwin, 1975, p. 96).

When general confusion ensued as to what the pre-Diploma courses should cover,

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<sup>24</sup> It is worth noting that Sir John Summerson also came from the North. An architecture historian and long-term director/curator at Sir John Soane's Museum in London, he was born in Darlington to a family of foundry owners. He married Barbara Hepworth's twin sister Elizabeth and lived in Read's so-called "gentle nest" in Hampstead.

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many looked to the ideas of Basic Design as a format. Addison also credits Maurices de Saumarez's *Basic Design: the dynamics of visual form* with having brought these concepts into pre-Diploma courses, as well as into general education, uniting intuition and intellect. It was at this point, during the early 1960s, that the Basic Design courses began to become institutionalised, beyond the experiments of a small group of educators. One can see the influences of the Basic courses on the reforms, most notably through the reference to the study of 'line, form, colour and space relationships in two and three dimensions'. This may have been due to the fact that Pasmore, one of the key advocates and developers of Basic Design, held a seat on the Council. Hamilton himself comments on Pasmore's influence and its effect on art schools:

Victor was a very powerful figure in the educational system, and became more so, because he was appointed to the Coldstream Committee. And he, when they were determining the regulations of the form of the Diploma was very dogmatic and powerful in putting pressure on other people in committee. He was able to put it across that every art school should have a basic course, and so this was by some strange anomaly of the British education system written into the ministerial levels as a requirement of art schools that they should have a basic course. And it meant that principals of art schools, who had absolutely no interest in the subject, no knowledge of it, and no desire for any knowledge of it, had to appoint people to do the job, and the whole thing became an absolute mess because something was being enforced which should have been the serious and genuine interest of the teacher and teacher student relationships. It became an enforced policy and system, and therefore quite rightly fell into disrepute (Hamilton, 1974 cited in Yeomans, 1987, BH/RY/BK/01, pp. 293-4).

In August 1965, five years after its First Report, the NACAE was forced to release an Addendum attempting to clarify the content of the pre-Diploma courses. This was in response to the NCDAD's *First Report*, released in 1964, which referred to a

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continued 'general lack of understanding amongst many students and some colleges regarding the aims and functions of the pre-Diploma courses' (Ashwin, 1975, p. 102). There appeared to be a misunderstanding that successful completion of a pre-Diploma course would automatically lead to a place on a Diploma course. In an attempt to respond to the need for clarification the Addendum simply repeated what had been written in the first report. However, it *did* announce a change in name from pre-Diploma to 'Foundation' course, implying that they may vary in their intentions; some would prepare students for the Diploma course, with a diagnostic function, others would provide a more general training for entry into vocational courses (Ashwin, 1975, p. 103).

As Basic Design offered an easily accessible concept for the pre-Diploma courses it was consequently adopted by many colleges and quickly spread throughout the country. Basic Design methods were employed by many teachers, who became overly reliant upon, and hence overused, exercises; the tendency for these to become stale led to much criticism. In 1988 Hudson reflected on the diverse interpretations of Basic Design by instructors with little relevant previous teaching experience. He felt that 'personal initiative and exploratory attitudes ... were preferable to a new cast-in-concrete academic formula', but found that some teachers could not perceive the open-ended possibilities and, instead, he saw evidence of 'repetitive, prescriptive teaching' (Hudson, 1988b, p. 275). What many failed to understand was that the Basic, or Foundation, course was designed to occupy a student during the first two terms of their further study only, to introduce them to the 'elements' of art from which they could extend their own personal developments during the final term, ready to then move onto the next stage.

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Looking back at the broad range of Basic Design *subscribing* institutions, it can be seen that much of the work produced was very similar in nature; students were producing nearly the same work through the same limited exercises (Lloyd Jones, 1969, p. 158). This is a very frequent point of criticism and is at times attached to the work produced by students under Hudson, particularly at Leicester. The criticism is valid, if only to the extent that exercises in point, line, shape and plane can produce 'research sheets' that look similar. Examples of these sheets can be found in the National Arts Education Archive and in Chapter Four. The intention of these methods was, however, for the students to emerge with something more original to offer, having already worked through all the basics. They were supposed to take the students back to the very beginnings of mark making, to introduce a 'tool kit', which could be taken onto the next stage during which individual and personal art making took place. The exercises of Basic Design were not meant to be the art itself, merely the elements — the gathering of knowledge through exploration.

Despite criticism, the more generalised Basic Design methods proved more popular than the specific beliefs of its individual developers in Britain. Several art 'textbooks' have been published taking inspiration from Basic Design exercises (de Saumarez, 1964; Harlan, 1970; Lawley, 1962; Rowland, 1976; Wallschlaeger and Busic-Snyder, 1996) but these do not accurately reflect either the ideas or the developed practices of Tom Hudson.<sup>25</sup> Most contemporary research into Basic Design, and references to

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<sup>25</sup> The exception to this is Calvin Harlan's *Vision and Invention* (1970), which immediately



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its concepts, are to be found in a design education context, rather than that of fine or visual art (Bonollo and Lewis, 1996; 2002; Dougan, 2008; Green and Bonollo, 2002; 2003; Niedderer, 2007; Salbacak, 2008). This may be due to the recent separation of various strands of specialism, whereas Basic Design focused on unifying art and design. Several papers have expressed varied criticism of Basic Design, mostly relating to the misinterpretation of its concepts as an end in itself rather than as a means to an end, as well as poor attempts to transfer its methods into schools (Lloyd Jones, 1969; Rushton and Wood, 1978). The impact of Basic Design on secondary schools appears to be limited, although its successful application at Sidcot School between 1955-1962, by James Bradley, was documented by Harry Cunliffe in 1993 (in the *Journal for Art and Design Education*) and in 1996 through his PhD thesis. While David Thistlewood (1992) suggests that Basic Design was revolutionary, Pen Dalton (2001) criticises its masculine emphasis in *The Gendering of Art Education* and Dick Field (1970) goes as far as to suggest it was a disaster, a damaging period in art education. In Yeoman's 1988 thesis he concludes with questions about the enduring nature of the Basic course principles; how much common ground exists today across the increasingly fragmented disciplines of art and design. He suggests that, while some elements such as point, line and shape may be relevant to all,

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acknowledges Hudson as a significant influence on the text. Having spent time with Hudson at both Leicester and Cardiff Colleges of Art, Harlan released this book without the consent of Hudson. Much of the information within it is directly Hudson's. The book has been divided into sections highly reminiscent of Hudson's own documents, and references many of those whom Hudson also credits, including Rudolf Arnheim, Michel Eugene Chevreul and Herbert Read, as well as Gestalt psychology. Much of the language and sentiments are familiar: 'The purpose of this book is to outline a course of inquiry and exploration that is broad enough to allow each student to make many discoveries in his own way, and, ideally, in his own time' (Harlan, 1970, p.8).

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aspects such as colour are interpreted differently by different generations.

In 1981 Thistlewood's exhibition, *A Continuing Process* (1981b), looking retrospectively at the Basic Design movement, caused a resurgence of critical press and much misunderstanding. Many people assumed that the movement had sought to provide a formula, a misconception that remains today. Not only did the public fail to understand the principles but the exhibition also brought about a resurgence of the old passion and differences of opinion between the men who had been at the heart of Basic Design. Thubron had refused to participate and letters between Thistlewood and Hudson, found in the Archive, give a sense of the tensions which had once again surfaced. After the exhibition, in a letter to Richard Yeomans in 1983, Pasmore expressed his uncertainty about Basic Design's longevity. He wrote that, while he had had no contact with art education since 1961, he doubted that an abstract Foundation course would be relevant to the current students because of the diversity of sculpture and painting which characterised contemporary art. Pasmore suggested that such a course should be voluntary (Pasmore letter, 1983, Appendix I cited in Yeomans, 1988, p. 338). Fundamentally designed to give both depth and breadth of experience from which a specialism may be chosen, the Foundation courses served as a launch pad to a DipAD or, as it became later, the BA (Hons).

### **3.2 Varied Pedagogies: The Foundation Courses at Newcastle and Leeds**

Research reveals varying levels of cohesion and purpose between the ideas of the Basic course developers. What is lacking within the published literature on Basic Design is a comprehensive understanding arrived at by comparing the individual

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pedagogies each of the 'pioneers' of these developments and the subsequent evolution of their Foundation courses. To use the term Basic Design to describe their ideas in general is not very useful. Indeed, in the two courses at Leeds College of Art and King's College, Durham University (Newcastle), the partnerships were also contrasting. Pasmore and Hamilton, for instance, held very different artistic positions: Pasmore's passion was for abstraction, rejecting nature as a source, whereas Hamilton's was figuration and the empirical investigation of nature.

Thubron certainly had differing opinions from both Pasmore and Hamilton and is documented to have been inspired more by the ideas of de Saumarez, Anton Ehrenzweig's theories (Thistlewood, 1981b) and Mondrian (Society for Education in Art, 1956, BH/BC/PL/1). What the men are perceived to have shared, however, was sympathy with the Bauhaus ethos, particularly the work of Klee, and a deep understanding of twentieth century, modern, art (Cunliffe, 1993). What distinguished Hudson from the other Basic Design pioneers were his motivations. While Hudson was on a crusade to change society through art education, others were 'essentially motivated by their own creative needs' (Yeomans, 2009, p. 3). Pasmore, for instance, 'unashamedly maintained that he used his students as his guinea pigs in his researches into abstract form' (Yeomans, 1988, p. 289; Yeomans, 2009, p. 6).

Richard Yeomans, in his doctoral thesis *The Foundation Course of Victor Pasmore and Richard Hamilton 1954-1966* (1987), gives an overview of the Foundation course at King's College, under Richard Hamilton and Victor Pasmore, and Erik Forrest provides a briefer analysis of Thubron's teaching at Leeds. As this research

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has already been carried out I have used material produced by Forrest and Yeomans in order to précis their findings. Review of these sources enables comparison between the separate and diverse pedagogies of these key figures with that of Hudson. It is necessary to determine just how much their ideas varied or sympathised with one another and how this may have impacted on the differences between the Foundation courses.<sup>26</sup>

This section gives an overview of the individual philosophies and practice of the other key figures within Basic Design, specifically Victor Pasmore, Harry Thubron and Richard Hamilton. Brief summaries of Victor Pasmore and Richard Hamilton's personal pedagogies are followed by an outline of their Foundation course at King's College, Newcastle. Thubron's pedagogy is also summarised, as well as an examination of the course at Leeds College of Art.

### ***Victor Pasmore***

Pasmore was, by the 1950s, already an established artist. A post-Impressionist concerned with objective naturalism and a member of the Euston Road School, Pasmore had become associated with the group of artists exploring modernism and abstraction, such as Ben Nicholson. In an article for *Art News and Review* (1951) Pasmore explained his practice:

What I have done is not the process of abstraction from nature, but a method of

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<sup>26</sup> I shall be referring to both the Basic and later courses as Foundation courses here.

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constructing from within. I have tried to compose as music is composed, with formal elements which, in themselves have no descriptive qualities at all (Pasmore, 1951, p. 3)

Pasmore became more solidly part of a group of abstractionists, including Kenneth and Mary Martin and Terry Frost. Pasmore believed that the use of three-dimensions was important, ensuring that a move was made away from the potential illusionism of purely two-dimensional practice, an idea shared with Charles Biederman (Yeomans, 1987, BH/RY/BK/01, pp. 131-132).

Uniting the principles of art and science Biederman promoted the analysis of nature over imagination and intuition (1948). He believed art should not copy nature but restructure it, following structural processes and focusing on structural elements (Biederman, 1948). Pasmore made it very clear that he believed in abstraction as revolution and not evolution from nature. He promoted the notion that art need not be related to nature at all, nor its 'structural processes', but that it could be independent, stemming from the inner, intuitive resources of the artist, 'concrete realities', and the purely structural elements (Yeomans, 1987, BH/RY/BK/01, p. 104). He called these the 'paintbox' and it was this principle on which he based his pedagogy. He believed that the artist could learn the elements of art just as a student of music learns scales, without any reference to the outside world, a position he maintained:

I consciously avoid being influenced by visual, optical scenery now — however much I think it beautiful (and I do). I'm not interested in "abstract" pictures of clouds, say, of the sea. Not one iota. I'm interested in producing a completely independent picture, which can suggest a symbol for abstract ideas (Jobey, 1985, cited in Yeomans, 1987, BH/RY/BK/01, p. 131).

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In *What is Abstract Art* (1961) Pasmore defines it as 'self-referential', uniting form and content and maintaining vital simplicity. He believed that the ultimate realisation of abstract ideals could be found in architecture, an aim that was achieved in 1955 when he was appointed Consulting Director of Urban Design of the South West Area of Peterlee New Town, a post he held until 1977 (Yeomans, 1987, BH/RY/BK/01, p. 134).

Throughout this development of his artistic practice Pasmore maintained teaching roles. At Camberwell and the Central School Pasmore was teaching mathematical composition, based on the work of Matila Ghyka and Jay Hambidge.<sup>27</sup> His student body at the Central School consisted of day release students, with whom he began creating wire models based on the work of Klee. In 1954 Lawrence Gowing brought him to King's College, Newcastle as Head of Painting. Gowing had wanted the prestige of an artist such as Pasmore within the department and was less interested in revolutionising art education, however, when Pasmore and Hamilton joined forces, it is this that they began to achieve.

### ***Richard Hamilton***

In direct contrast to Pasmore, who sought disengagement with the outside world, Hamilton sought to deepen and advance ways of penetrating and investigating that

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<sup>27</sup> As a proponent of the study of geometry and arithmetic as the basis to architecture and art, Jay Hambidge expanded upon the work of mathematician Matila Ghyka. For more information see Ghyka (1946) and Hambidge (1923).

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world (Yeomans, 1987, BH/RY/BK/01, p. 41). What linked them was their desire to find new ways of moving art forward. A figurative artist, not an abstractionist, Hamilton stood against the promoters of intuition and expressionism within art and education and instead endorsed a more intellectual view of art practice and theory, providing more than an art training but education for life (Hamilton cited in Yeomans, 1987, BH/RY/BK/01, p. 202).

Having little interest in Biederman's work, unlike Pasmore, it was another book which was to have significance to Hamilton's work: *On Growth and Form* (Thompson, 1961). Hamilton was part of a group that included Eduardo Paolozzi, William Turnbull and Nigel Henderson; all had attended the Slade, taught at the Slade and were members of the Independent Group. These men can all be seen to have influenced each other's work. Henderson introduced Hamilton to *On Growth and Form*, originally published in 1917, a study of form and function, celebrating nature's processes. Together they made steps to plan an exhibition on the subject, held at the ICA in 1951.

Hamilton was also very interested in Gestalt psychology and visual perception and thought regarding perspective projections of the world, processes of transformation and deformation can be seen in Hamilton's ideas as expressed in 'Diagrammar' (1959). From 1952 much of Hamilton's work can be seen to be concerned with design concepts, fitting with his appointment as a part-time teacher in the design departments at the Central School of Arts and Crafts in London. During this time, however, he also managed to recruit a group of fine art students, to whom he taught

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design techniques: problems of logic rather than of aesthetics. Hamilton's course is described in Yeomans' thesis by student William Varley (who later became head of First Year at Newcastle) as consisting of slides showing biological specimens, experiments with iron filings and exercises working with sequences, flow diagrams, serial progressions and contrasts such as positive and negative (Yeomans, 1987, BH/RY/BK/01, p. 174).

Laurence Gowing was central to Hamilton's recruitment, in 1953, to teach design at King's College. Yeomans believes that Gowing was unsympathetic to commercial design and preferred artists to be doing the teaching, an interesting idea that was not common at the time (Yeomans, 1987, p. 173). At Newcastle Hamilton joined forces with Pasmore and, although they maintained different pedagogies, they worked together to provide a modern course that focused less on product and more on process, an ethos most strongly maintained by Hamilton (Yeomans, BH/RY/BK/01, 1987).

### ***The Foundation Course at Kings College, Newcastle***

Seeking to provide a basic training for artists was what set the courses at Newcastle and Leeds apart from the earlier methods of William Johnstone at the Central School of Art and Design and other early twentieth century basic courses in Britain, which had been attended only by design and craft students. While Hamilton believed it served the needs of designers least, Pasmore believed it had an even narrower function: to serve only the needs of abstract artists (Yeomans, 1987, BH/RY/BK/01, pp. 176-177). He states, in a letter to Richard Yeomans, that the course was not



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intended to be compulsory; students of any year and any specialism were able to attend, no matter what level they had reached (Yeomans, 1987, BH/RY/BK/01, p. 177). To *The Sunday Times* he stated: 'in no sense of the word is it a first year course. I'm still doing it' (Jobey, 1985). His belief in this was so strong that he resigned from the Coldstream Committee when plans began to be made to make the Basic Course official, in the form of the Pre-Diploma. Despite this, in the *Developing Process* exhibition catalogue, a collaboration between Leeds and Newcastle, he writes definitively in favour of a unitary and integrated Foundation course (Hudson et al., 1959, BH/TH/PL/207).

Before the pre-Dip (or Foundation Course) was made an official stage of art education, these men were providing supplementary courses to students on Intermediate courses. King's College was part of Durham University<sup>28</sup> and hence operated differently to colleges of art such as Leeds. The short basic or Foundation courses were placed into the academic year at various points, for students at all levels, Intermediate or Higher. Like Hudson and Thubron at Leeds, Pasmore and Hamilton had contrasting personalities which may have led, to some extent, to the success of the partnership (Yeomans, 1987, BH/RY/BK/01, p. 191). What the pair shared was a tendency toward the rational, objective and empirical. They believed in rational thought and scientific foundations, which showed through in their writings for the *Developing Process* catalogue.

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<sup>28</sup> In 1963, King's College, Newcastle, separated from Durham University to form the independent University of Newcastle-on-Tyne.

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Hamilton himself describes the differences between his and Pasmore's understanding of *grammar*: '...his was largely directed at formal considerations, whereas I tried at the latter stages to introduce all sorts of other aspects like ideas about figuration, and what happens given certain actions' (Hamilton, 1974, cited in Yeomans, 1987, BH/RY/BK/01, p. 201). This aligns his work with chance, which became a large part of his teaching as the emphasis on nature dwindled. Unlike Pasmore, who was focused on a particular style of art which he himself followed in his practice, Hamilton wanted to provide a basis for any type of art: he wanted to broaden the course, not limit it and to develop the students' 'self-sufficiency and self-direction' (Yeomans, 1987, BH/RY/BK/01, p. 202). There are many similarities between Hudson and Hamilton, if only for these sociological and psychological concerns. Hamilton sought to demystify the dogma of art and dispose of preconceptions. He worked to develop a sensitivity of thought not a set way of working, a fixed style or sterile attitude.

Yeomans provides an outline of the course at Newcastle as he found it to have evolved, between the years of 1957, beyond Pasmore's departure in 1962, to 1966 when Hamilton stood down. Yeomans breaks the course into twelve themes:

Line

Point

Shape

Positive/Negative

Space Filling

Transformation & Projection

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Perception & Illusion

Sign & Situation

Colour

Area Division

Image

Analytical Drawing, Painting, Sculpture (Yeomans, BH/RY/BK/01, 1987).

The course initially consisted of two-week blocks, placed at points in the first or second year, following Pasmore's belief that the course was relevant at any stage of study. In 1961 the course became a full first year, in line with movements towards the pre-Diploma, with the separate themes divided into one or two week blocks within this, each summarised and concluded with a group crit, integrating the conscious analysis which Hamilton was so interested in.

Hamilton, particularly, made little reference to existing works of art. Instead, most references were to non-art sources in the scientific or commercial world, hoping to open students up to unexpected, original areas of inspiration (Yeomans, 1987, BH/RY/BK/01, p. 255). Yeomans states that there was a particular atmosphere at Newcastle shared, I believe, with Leeds and at Hudson's later posts: the students and staff believed that they were at the forefront of creative activity and were fortunate to be visited and talked to by a variety of artists, many linked to exhibitions at the University's Hatton Gallery (Yeomans, BH/RY/BK/01, 1987, p. 268). Unlike Hudson, and despite commenting on the richness of the environment, Hamilton never took his students out of the studio and into Newcastle. Much like his relationship with *On Growth and Form*, Hamilton allowed his students to confront nature through secondary sources and books rather than from life (Yeomans,

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BH/RY/BK/01, 1987, p. 282). This suggests something of the intellectual climate of Newcastle.

Charles Biederman, a source of influence for Hudson, stated that the artist should maintain roots in nature (Biederman, 1948, p. 475), a point contested by Pasmore who believed that the formal elements were enough to satisfy the needs of artists (Yeomans, 1987, BH/RY/BK/01, p. 279). Hamilton bridged this divide, relating the formal elements to primary sources, used selectively and analytically. Hamilton, however, concentrated his emphasis on secondary sources, the use of which is still a controversial point, remaining both in art education and practice (Yeomans, 1987, BH/RY/BK/01, p. 279).

Yeomans states in his thesis on the Foundation course at Newcastle that, 'it was the purpose of Basic Design pedagogy to release the innate potential of the individual rather than impose ideas, methods and techniques from without' (Yeomans, 1987, BH/RY/BK/01, p. 270). Hamilton emphasised that there was no sense in promoting certain styles, but that ways of thinking should be developed. It was under Pasmore that the course had a specific direction towards abstraction and Hamilton sought to change this when he left. Hamilton, like Hudson, believed in Herbert Read's philosophy that art education should not only be for the artist but that it could serve the whole of society; 'people with good minds, who are capable of seeing society as a whole, trained to think constructively though not necessarily productively' (Hamilton, 1966, cited in Yeomans 1987, p. 202). Without going quite this far, Pasmore believed that artists should not have to be confined to only one area of

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specialism, that divisions should be abolished, opening up possibilities and uniting: 'in spirit where it is not possible in practice, all branches of the visual arts which are necessarily separated through technological, social and economic differences' (Pasmore, 1959, p. 3).

The course had an emphasis on process and the generation of ideas that would then determine what, if any, techniques were required (Yeomans, 1987, BH/RY/BK/01, p. 270). This marked a break from the traditional technique-based training courses, focusing instead on ideas, experimentation and critical thinking. With the removal of technical training as such, the course has often been criticised, particularly when its tutors were so adept at sophisticated and cutting edge techniques (Yeomans, 1987, BH/RY/BK/01, p. 271). Yeomans states that students felt they lacked 'essential' skills; for example, student Stephen Buckley claims never to have learnt how to draw (Yeomans, 1987, BH/RY/BK/01, p. 272). One can argue that the students were taught an alternative way of drawing and it is only the perceived classical skills, which they had been led to believe were important, that they lacked. It was this attitude and forced acquisition of skills that the Basic Design men worked against. The course sought to broaden the concept of art beyond naturalism and representation, to break the mould and dispose of preconceived attitudes or modes of thought (Yeomans, 1987, BH/RY/BK/01, p. 275).

However, it can also be argued that much of the course embraced traditional skills, repackaged according to the context and Modernist attitudes of the period. The course covered 'measurement, proportion, axes, rhythm, contour, contour, lateral

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sections, multiple viewpoint, movement, surface and all the other categories of shape relationship, area division and so forth' (Yeomans, 1987, BH/RY/BK/01, p. 275). Drawing did not often take the form of representation; even life drawing was approached analytically rather than anatomically, although a balance was maintained by Hamilton. It was used as a tool for analysis rather than its traditional functions and it is this 'systematic analytical emphasis' which characterises Newcastle (Yeomans, 1987, BH/RY/BK/01, p. 274). Observation and the natural world of objects at Newcastle was almost entirely confined to the third term, when students could often be seen to regress back to a figurative and representational way of working (Yeomans, 1987, BH/RY/BK/01, p. 276).

The balance between the two very different personalities of Pasmore and Hamilton was maintained to some extent, just as were their particular concerns of abstraction and figuration. Although Hamilton was committed to modernism and a move away from traditional representation, he associated less with the expression of this through formal abstraction, choosing instead to focus on conceptual abstraction. This existing dichotomy between figuration and abstraction at Newcastle was perceived by the students, who perhaps could understand the value in maintaining a balance between the two (Yeomans, 1987, BH/RY/BK/01, p. 285).

Nevertheless, the course at Newcastle was created as a change from the technique-based courses which had previously prevailed. Disposal of pre-conceived ideas and learning techniques by copying was replaced, first by the abstraction of Pasmore and, gradually, by the conceptualism and intellectualism of Hamilton. The courses

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attracted criticism, however, and Yeomans certainly believes there to have been a gap between the depth of ideas underpinning the course and the results produced by students, who felt unable to engage with or to resolve such concepts (Yeomans, 1987, BH/Ry/BK/01, p. 288). As the formal abstraction was tailored to Pasmore's concerns, the later cerebral focus was specific to Hamilton's; these interests were lacking a broadly general appeal.

Pasmore expected the students to be able to find a visual vocabulary isolated from the outside, observable world, yet the students followed him, swayed by his charisma and demonstrative teaching, which inevitably resulted in predictable results. His students became artists of his own making and Yeomans goes as far as to label them 'guinea pigs' or 'research assistants' (Yeomans, 1987, BH/Ry/BK/01, p. 289). Course documents reveal that Hamilton sought to remove any sense of a fixed style from the course after Pasmore left.

Pasmore and Hamilton's course at Newcastle appears to have regarded art as being more about something thought about than felt, objective and intellectual. Yeomans points out, however, that while Pasmore emphasised concept and objectivity, his pedagogy embraced sensibility, discrimination and quality more than would be assumed. Both he and Hamilton regarded these characteristics as fundamental (Yeomans, 1987, BH/Ry/BK/01, p. 284).

### **Harry Thubron**

Erik Forrest wrote a brief critique of the ideas of Harry Thubron for the *Journal of Art*

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*and Design Education* in 1985. Whilst much of the text serves as a criticism of Leeds College of Art since Thubron's departure, and an overview of the political and social critique of various non-art or -education specialists, Forrest does give some insight into Thubron's essential beliefs. Forrest is concerned with the variety of criticism received regarding both the course at Leeds and Basic Design ideas, of which the general opinion seems to be that it was: 'pseudo-scientific, politically naive, authoritarian, and insensitive to the commercial and industrial needs of society' (Forrest, 1985, p. 147). Another writer concerned with the pedagogy of Harry Thubron was Norbert Lynton, who taught art history at Leeds College of Art with Thubron and Hudson. In the first volume of *The Bramley Occasional Papers* Lynton wrote of Thubron's historical importance as a teacher and detailed the finer points of his role at Leeds (Lynton, 1987, BH/NA/BK/14). It provides an interesting account that gives insight into the man.

During his time at Leeds, between 1955 and 1964, Thubron clearly held values that blended formalism and intuition, drawing influence from the ideas of twentieth century artists and movements such as Mondrian and de Stijl, extracting selected Bauhaus ideas from the works of Klee and Kandinsky and combining these with principles of Zen Buddhism. At the Society for Education in Art (SEA) Conference in 1956 Thubron spoke of the influence the writings of Mondrian had on him: 'the writings, not the methods' (Society for Education in Art, 1956, BH/BC/PL/1, p. 27). It was Mondrian's belief that truth, or being, is only apparent through its opposite. Kandinsky also places importance on the 'balancing of opposites', and Itten on the 'theory of contrast' (1987, p. 29). Students on the course at Leeds College of Art worked on a particular theme or topic under the watchful and critical eye of a number



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of tutors who wandered the studios. Forrest states that students 'battled' with ideas, increasing in confidence as they began to gain clarity about the concepts (Forrest, 1985, p. 149). Exercises were designed to familiarise the students with dynamic relationships between the formal elements of art. They were not allowed pre-conceived ideas about resulting forms, although Thubron placed great importance on the aesthetic qualities of their outcomes. Process was the main priority and, through this, the students would develop sensitivities towards materials. Read clearly united the men; a friend and supporter of both Thubron and Hudson, the former had engaged with *Education through Art* and carried the concept of intuitive processes in the book through to his own pedagogy.

Thubron began with the basic elements, as outlined by Klee and Kandinsky, of 'dot, line, plane, volume' and 'point, line, plane' respectively. He also held the qualities of Matisse's drawings in high regard. However, unlike Pasmore and Hamilton, Thubron believed that direct observation of the natural world was essential and used key words such as observation, analysis and synthesis, though crucially not in isolation. Analysis of nature through drawing included looking at natural objects, landscape, townscape and the life model. Forrest gives an example of recording processes, such as flowers dying over the course of several days. The influence on Thubron of mathematician D'Arcy Wentworth Thompson (*On Growth and Form*, 1961) can be seen. A film was made of a life drawing session at Leeds, entitled *Drawing with the Figure*, showing multiple models moving within the studio space and around the students as they work. Forrest points out that what was then seen to be a radical teaching method soon became institutionalised, repeated across the country in various art schools.

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Thubron worked for a period with Ehrenzweig, whose theories on unconscious motivation emphasised the understanding that familiarity would inevitably replace freshness and originality. Thus, Thubron believed that both projects and tasks should be continuously updated and revised. Critiques of student work were very long and, at times, brutal affairs but helped Thubron to keep on top of developments and recognise when a change of direction was necessary (Hainsworth, personal correspondence, 26<sup>th</sup> January 2012). According to Forrest, staff soon learnt that planning was subject to quick change and they were certainly kept on their toes, a factor perhaps contributing to the dynamism of the course. Forrest states: 'his educational ethos was democratic and anarchic; it was the task of education to uncover and develop the student's sensibilities through involvement in personal creative acts, no matter how small' (Forrest, 1985, p. 152). He also makes an important point, that the 'originality and excitement' of the initial work produced have been lost to us through years of imitation and repetition in various schools of art (Forrest, 1985, p. 152).

Lynton commented on Thubron's leadership, stating that the course lacked a system of teaching and, based on an open-ended approach, could not be easily described (Lynton, 1987, BH/NA/BK/14). He explained that there was a 'symbiotic relationship' between teacher and student, in which students received individual attention, motivation and encouragement. However, this also meant that Thubron's frequent absence was strongly noticed. Thubron failed to provide a clear statement about his pedagogy, in spite of his energy and passion, which meant that there were failings in communication. In various texts, namely the paper from the SEA Easter Conference

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(Society for Education in Art, 1956, BH/BC/PL/1), much of the language can be identified as Hudson's and the message is not recognised by Lynton to be that of Thubron.

Thistlewood's retrospective exhibition at the ICA in March 1981, *A Continuing Process*, looked at the Basic Design movement. Thubron's refusal to participate in this left a gap in the representation, distorting the overall sense of views held by the men. Thubron's contribution would have more strongly represented the role of intuition and sensitivity, whereas the others appeared more logically and scientifically orientated. Thistlewood states: 'the notion "Art Education" should be replaced by "Creative Education" — a total development of sensibility and intellect' (Thistlewood, 1981b, p. 8). Forrest criticised Thistlewood for failing to show the importance of both art process and art object within the course at Leeds, as advocated by Thubron, alongside the development of creativity. Another point on which Forrest distinguished Thubron's teaching from that of the others is in the latter's supposed belief in a very particular visual grammar.

In *The Developing Process* catalogue Thubron emphasises a concentration on creativity rather than imitation, the basis of the prevailing classical, academic art education system. In contrast to what Forrest notes about the lack of societal concern, Thubron here stressed the advantages of collective working, giving the impression of group research: 'Personal discoveries, though we must work largely on an intuitive basis, are quickened by working collectively. This will provide more challenging and imaginative possibilities to negate preconceived formulas and ideas'

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(Thubron in Hudson et al., 1959, BH/TH/PL/207, p. 4). Thubron also seemed aware of a need to balance different ways of working, suggesting that the new courses would become concerned with ‘a more analytical and scientific approach to colour-form, space and nature — and in complementary terms, with a more vital and free pursuit of the intuitive and instinctive mark’ (Hudson et al., 1959, BH/TH/PL/207, p. 4). Later Thubron justifies the use of exercises, stating that they provide a starting point from which students can ‘partake in a series of visual, and, therefore, emotive and imaginative experiences’, thus allowing students to ‘become more aware of their own requirements in the way of disciplines and freedoms’ (Hudson et al., 1959, BH/TH/PL/207, p. 31). The breadth of his concerns is apparent in that he, unlike Pasmore and Hamilton, suggests that: ‘reference to mathematical and geometrical forms as well as forms of biochemistry widen the field of comparative study together with objective and analytical studies from nature’ (Hudson et al., 1959, BH/TH/PL/207, p. 31).

### ***The Foundation Course at Leeds College of Art***

In the late 1950s art college study was determined by the requirements of the Intermediate Certificate in Art and Crafts and the following National Diploma in Design (NDD). Both were two-year courses, assessed both internally and by the Ministry of Education assessors. This was the case at Leeds, where Edward E. Pullee was Principal and Francis Helps was Head of Painting. Michael Chilton, a tutor who worked with Hudson at Leicester, states that ‘Helps was a kindly man who loved his painting, but his artistic heart was set in the nineteenth century, he was not concerned with the challenges set by the Bauhaus’ (Chilton, personal

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correspondence, 28<sup>th</sup> October 2011). When Helps retired in 1955 Pullee took a risk and appointed Thubron as successor, clearly showing he had greater ambitions for the future of the course and hoped to challenge the existing art education. Thubron directed his attentions to the first year students, aware of the approaching NDD examinations for the older students. He selected a small group of students, of whom one was George Hainsworth (student from 1955) who describes the experience:

When I was at Leeds College of Art in 1955, student, in the first year, I was dealing with the conventional syllabus, that had been in place for a number of years, but towards the spring term of that first year, Harry Thubron instigated what became known as the Basic Course, or Foundation course, and I was one of the students who was selected, around 8 of us, from various backgrounds: product design, ceramics, whatever, to do this 6 week course where we were freed from the normal syllabus just to work with materials and have crits - we could go towards metalwork, or whatever the college could offer technically, they tried to ensure we could do it. And every so often, Harry, this is before Tom had arrived, came in and we were given a crit, but most of the time we were left to our own devices. Harry made arrangements for the Gregory Fellows to come down, and they included Dalwood, Terry Frost, Alan Davie, can't tell you exact times, but they came along and bonded, as practicing artists, not fundamentally teachers, although they were good teachers, and so we, as students, left to our own devices, were left to experiment with various things, interaction of materials, families of materials...So we got a good exposure (Hainsworth, personal correspondence, 26<sup>th</sup> January 2012).

He explains the general direction of the experiment as being inspired by abstraction, rather than the contrasting style of figuration that prevailed at the time. Hainsworth describes the course as 'almost like a laboratory situation'. A large studio, previously devoted to still life, was emptied and painted entirely white. By this time the Basic Design students had produced a significant amount of work, including objects and paintings, and these were displayed in this new 'gallery'; this 'wall was given a kind of reverence' (Hainsworth, personal correspondence, 26<sup>th</sup> January 2012). It was

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during the summer term of this year that Hudson had begun to get involved with Leeds, as a guest tutor.

Despite Thubron's efforts and beliefs, most of the students who had been "exposed" to this new style of art education *failed* their Intermediate exams. Hainsworth suspects that they had submitted work 'too adventurous' in the eyes of the assessors (Hainsworth, personal correspondence, 3<sup>rd</sup> December 2013). Whatever the reason, Thubron argued their case enough that they were permitted to retake the year and grants remained in place. The students had to direct their attentions back to what the exam board expected from them — essentially, they were required to return to figuration — 'not disgruntled, but on sufferance' (Hainsworth, personal correspondence, 26<sup>th</sup> January 2012). They were to return to life painting, drawing and craft once again. Despite this small setback, Thubron persisted in promoting his different approaches to art education.

In 1957, after several visits as a guest tutor, Hudson moved to Leeds as a permanent member of staff, in charge of the machine shop based in the basement of the college on Vernon Street. This studio had previously been dedicated to ceramics but it gradually expanded, opening its doors to resin, a new art material, particularly within a regional art college. Despite the outcomes of Thubron's previous experiment, he and Hudson maintained efforts to change the situation. Together at Leeds Thubron and Hudson sought a move away from the technique and skills-based NDD course.

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During the earlier years, when the NDD remained and Thubron was constrained by the Ministry of Education exams, he employed staff he knew would be able to take his students through these successfully. He relied on these members of staff to ensure that the students would be able to pass the Intermediate course while he concentrated on his developments in Basic Design. The course embodied the idea of a common grounding and integrated learning. The Gregory Fellows were also key contributors to the course at Leeds. At the start of their artistic careers, this graduate programme ensured a diversity of fresh ideas was brought onto the course, helping to form the dynamic teaching team.

Technician and, later, tutor Laurie Burt remembers the late 50s and 60s as an exciting time for art: more liberal ideas, new kinds of images and materials appearing in art exhibitions. There appeared to be much to discover, explore and experiment with. In 1958 the Leeds College of Art prospectus outlined a new course, concurrent with the appointment of a new Principal, Eric Taylor. The course remained a two year Intermediate Certificate but more closely resembled the curriculum of the Summer Schools:

Two Dimensional Exercises:

Lines

Planes

Free Spatial Relationships of a Given Rectilinear Area

Development of Primary Forms and Other Complementaries

Colour Analysis

Analytical Drawing from Natural Forms

**Three Dimensional Exercises:**

Colour Analysis in Spatial Relationships

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Development of Cubic Relationship in Mass

Spatial Division & Light Relationships with Rectilinear Plane

Spatial Division in Relationship with Straight Lines

Spatial Relationship in Curvilinear Forms leading to Spherical Construction

(Leeds College of Art prospectus, 1958, BH/TH/PL/uncatalogued).

It can be seen that Thubron, and possibly Hudson, had the greater influence on the Summer School courses, despite the fact that Pasmore and others were involved. Either this, or Thubron was taking ideas for the curriculum directly from the group situation at Scarborough to Leeds College of Art. Films made at Leeds during Hudson and Thubron's time show experiments in chance: dropping matchsticks, pins, ropes or coloured pieces of paper onto large sheets and their arrangement being traced and documented by students. Other films from the Archive provide a sense of the atmosphere, activities and dynamism of the course. Students fill the studio, some working on the floor, exploring concepts such as shape division, lines, dot clusters, on sheet after sheet of newsprint and large paper. These experiments and developing ideas cover the walls. Hudson's workshops clearly played a significant role on the course and films in the NAEA@yyp (Thubron Collection) Archive show students welding, modelling, carving, plastic forming, casting and using fibreglass. One project shows the development of a plastic shoehorn, demonstrating that design was certainly integrated into the course, revealing Hudson's influence.

Again, a socialist leaning was demonstrated in the prospectus, similar to that shown by Gropius at the Bauhaus: 'Concerning the question of "integration" ... we wish to



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stimulate co-operation in the most active and enlightened sense between builders, designers, and creative artists' (Leeds College of Art, 1958, BH/TH/PL/uncatalogued, p. 25). Support continued under a new Principal, Eric Taylor (from 1958), who was keen to get more involved with the developments. In 1958 he visited Max Bill at the *Hochschule fur Gestaltung* in Ulm where, although he did not appreciate the scientific, rationalist emphasis, he did recognise the advantages of students gaining a broad exposure to culture. Taylor later reflects on the Foundation course at Leeds:

I think I can say that we succeeded in achieving a tremendous advance in art education generally but it only succeeded because of the collective contributions of all the advanced staff we had available. Where the course was imitated as it was everywhere, without this backing and without true understanding it became just as imitative as all previous courses had become governed by the then Ministry of Education (Taylor, 1971, BH/JS/PL/10, p. 12).

George Hainsworth portrayed the course as a far freer experience than I had first perceived. Students were expected to work hard, under the supervision of a body of staff, but they were not set specific exercises to complete; they were given a choice as to what they did. It was, in effect, comparable to a 'University experience'; more of a handing over and development in a direction suited to each student's talents (Hainsworth, personal correspondence, 26<sup>th</sup> January 2012). The critique of work, however, could be 'very harsh'; the process included analysing the 'form, the arrangement, the composition, and so on', but many of the students 'didn't always know what the hell he [Thubron] was talking about... but realised there was a kind of authority there' (Hainsworth, personal correspondence, 26<sup>th</sup> January 2012).

Thubron and Hudson's broad concerns were evidenced in the introduction of Liberal

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Studies and compulsory Art History lectures. These were, at the time, not an integral part of the Ministry of Education art exams and it was not common practice for studio artists to be provided with this background. The subject of lectures included the use of new materials such as Latex, as well as art or design history. During his time as a student Hainsworth states that there were also attempts to collaborate with the architecture school and that 'this move was necessary in terms of Harry's and Tom's beliefs' (Hainsworth, personal correspondence, 26<sup>th</sup> January 2012). This implies a shared belief in inter-disciplinarity, as well as links to the concepts of the Bauhaus. Essentially, what the men had been trying to achieve, according to Forrest, was a move away from the technique and skills- based NDD towards a greater focus on attitudes.

Students received input from a broad range of outside specialists, often working beyond the field of art, in the form of visiting tutors, performers and lecturers. Rushton and Wood critique Leeds College of Art in their book *Politics and Art Education* (1978), stating that both Hudson and Thubron were more interested in a personal development than that of a more social nature. Forrest is inclined to agree, although points out that their focus went beyond personal development, extending into 'more objective, more scientific outlooks less dependent on idiosyncratic individual differences' (Forrest, 1985, p. 154). The course at Leeds also emphasised the notion that what they were doing was developing not only the individual but also the concept of art in general.

Both Thubron and Hudson are described as being authoritative but also as having

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‘integrity and ambition’, a ‘*vision*’; they called themselves ‘educationalists... particularly Tom’ (Hainsworth, personal correspondence, 26<sup>th</sup> January 2012). However, the strength of the course is credited to its ‘plurality of people who subscribed to different things’ (Hainsworth, personal correspondence, 26<sup>th</sup> January 2012). Chilton comments on the ‘passion and commitment’ Hudson and Thubron both brought to their teaching, and that:

Many of us felt that we were missing out on the exciting changes that were taking place. I kept in touch by attending the summer and winter schools, and by visiting the College whenever I was back in Leeds. Victor and Wendy Pasmore took part in the schools, as did Terry Frost and Hubert Dalwood who also became visiting tutors to Leeds College (Chilton, personal correspondence, 28<sup>th</sup> October 2011).

The student opinion, too, was that the faculty at Leeds were a ‘dynamic team, [who] bounced ideas off each other’, and that overall they had knowledge about the ‘common denominator, an awareness of what was called *form*’ (Hainsworth, personal correspondence, 26<sup>th</sup> January 2012). The balance was maintained within the staff with the inclusion of men who were not as focused and driven towards the cutting edge as Hudson and Thubron.

Hudson’s time at Leeds was short lived and to some extent limited by Thubron’s leadership; he may not have been able to place his more industrial mark on the course. John Wood, who worked with Thubron, Pasmore and Hudson at the Summer Schools for a number of years, criticised Thubron’s narrower perspective:

Harry really did believe at one time that we were going to change the visual scene... This is one of the partial failures... one of the places where I think Harry deluded himself. What we never succeeded in doing is taking the Basic course forward in some measurable controlled degree to the later stages... we didn’t produce the designer/artists whom everybody thought would be the end product

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of what we were doing. It's the national failure still that we haven't done it... We never managed to place many students in industry (Wood, 1974 cited in Forrest, 1985, p. 165).

Thubron's elitist motivations, as they were perceived by Hudson, were to produce designers and artists with a sense of particular genius. The above statement reveals that John Wood was also disappointed and felt that Basic Design had failed. He appears to define success with placements in industry, presumably as professional artists and designers. Hudson, however, believed in the individual development of all, whether as artists and designers or in other careers. Nevertheless, my research reveals that Hudson succeeded in placing many of his students within the creative industries.

Despite their differences, both courses worked to reject the dominance of self-expression at this later level of art education, both emphasising a more rational, process based approach balancing, for the most part, science and nature, intuition and analysis. Crucially, they sought to destroy fixed habits and the notion of pre-conceived ideas, instead promoting a creative response to in-depth personal exploration. Whereas Pasmore, Hamilton and Thubron all eventually gave up their teaching and chose instead to focus on their artistic practice, Hudson continued to refine his pedagogy, developing and redeveloping courses, beyond Basic Design, at Leicester, Cardiff and Emily Carr. These are reviewed in the following chapter.

## **Chapter Four: Hudson's Foundation Courses**

This chapter reveals and analyses Hudson's pedagogical views, as manifested through his practice and as published, over fifty years. Hudson believed that an understanding of all developmental stages was vital for any teacher. As well as ground-level teaching and course leadership Hudson also trained teachers and gave lectures and workshops worldwide. However, for the purposes of narrowing my focus, I have limited my analysis of course developments to Hudson's Foundation courses, a year Hudson viewed as having significant value,<sup>29</sup> as well as being the stage of art education in which Basic Design methods had the most influence. Looking at the various documents written by Hudson over the years one can certainly sense both a tightening up of his ideas and their presentation, as well as their evolution.

I have used information gained from Hudson's writings, both published and unpublished, as found in the National Arts Education Archive (NAEA@yep), as well as interview material and personal archives of those who worked with him, to support

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<sup>29</sup> E. John Love, former student at Emily Carr College of Art and Design, states that Hudson would often moan about the low quality of general education and that the foundation course acted as a practical, remedial year for this (Love, personal correspondence, 8th May 2012). Crowther too, feels that 'the foundation level was where Hudson's real interest lay; raw students who would be excited and receptive to new visual developments, and would undergo a big change in a relatively short time' (Crowther, personal correspondence, 19th July 2012). Danvers explains the process of the foundation course as he saw it: 'to subvert and challenge more or less everything that was before that' (Danvers, personal correspondence, 7th June 2012).

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this investigation. Unfortunately, though providing a wealth of knowledge in the form of research and course outlines, the Archive lacks more than a few actual project outlines. The majority of these details have been obtained from the personal collection of Christopher Shurrock, who taught with Hudson at Cardiff.

This chapter is broader in focus, considering Hudson's course developments in chronological order, arranged into the institutions in which they were developed. This allows each section of his career to be overviewed, while highlighting the developments as they took place. The chapter begins with a brief biography, which serves to trace the formation of Hudson's ideas.

#### **4.1 Tom Hudson, Durham Mucker**

A review of Hudson's incomplete autobiography (Hudson, 1996, BH/TH/PL/uncatalogued) provides a very clear illustration of where his passion for teaching originated. An account of his childhood reveals education to have been a natural career for him to enter into; his mother was a teacher and his father, an active socialist, convinced him of the advantages of education. Fascinated by books, and encouraged not only by his parents but also by the two young teachers who lodged at his family home, Hudson was a dedicated self-educator (Hudson, 1996, BH/TH/PL/uncatalogued, p. 23). He writes of his family's influence on his education:

My father made it quite clear that his son would not go down the pit, education was to be of primary importance. It was my mother's wish that I become a teacher to improve my position in life. On the other hand he exhorted me never to forget where I came from — that is, the "class", the working class. He quoted

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Ernest Bevan, great Trades Union Leader and ultimately Foreign Secretary, “I am appalled at the limited aspirations of my people”. At fourteen he gave me a copy of Marx’s “Wage, Labour, and Capital”. My education was to provide me with all he had missed (Hudson, 1996, BH/TH/PL/uncatalogued, p. 33).

This statement exposes the roots of Hudson’s socialist leanings, as well as the source of his passion for community and education, which were to remain with him for his entire career.

Having started school early, at the age of four, Hudson progressed well through his education and was put forward to attend the Henry Smith Grammar School in Hartlepool. Hudson recognised the prospects open to him through this opportunity: ‘this would, if I was accepted, provide me with a first major opportunity to change my life. It held the promise of a first step in negotiating an intellectual and creative future for myself’ (Hudson, 1996, BH/TH/PL/uncatalogued, p. 81). This opportunity marked a significant stage in Hudson’s development. It can be seen that, at times, some of Hudson’s personality traits as a teacher reflected the strengths and weaknesses Richard Hoggart identified in ‘the scholarship boy’<sup>30</sup> within *Uses of Literacy* (1960). Hoggart describes the scholarship boy as becoming ‘declassed’ — a psychological placeless-ness arising from working class boys having to ‘pass’ as middle-class to take their positions as professionals and experts. He describes a characteristic of

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<sup>30</sup> Hoggart’s scholarship boy is said often to have an increased ‘sense of loss... they are emotionally uprooted from their class, often under the stimulus of a stronger critical intelligence or imagination, qualities which can lead them into an unusual self-consciousness before their own situation (Hoggart, 1960, p. 242). This group of boys, according to Hoggart, includes at one extreme psychotics and, at the other, ‘people leading apparently normal lives but never without an underlying sense of some unease’ (Hoggart, 1960, p. 242).

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‘insecurity’ within these men, a quality Hudson appears to have demonstrated, according to his colleagues, at critical moments. Hoggart explained this concept further:

He is hemmed in because in the last resort he is scared of finding what he seeks; his training and his experience are likely to have made him afraid of decision and commitment (Hoggart, 1960, pp. 251–2).

Hudson’s work ethic and constant drive, to extremes at times, right up until his death (he was still attempting to give lectures whilst connected to a kidney dialysis machine), can be seen to fit with a ‘fear and shame of possibly falling back’: ‘he is likely to be nagged underneath by a sense of how far he has come’ (Hoggart, 1960, p. 248). Hoggart also describes the scholarship boy as being ‘ill at ease with the middle-classes’ (Hoggart, 1960, p. 250). This would certainly explain Hudson’s tendency to employ men from similar backgrounds, who had, like him, risen from the working class<sup>31</sup> and were thus neither above or below him in standing.<sup>32</sup> Social class

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<sup>31</sup> Hudson was perceived as ‘very proud of being working class’ and from the North of England, an explanation some gave for his pragmatic attitude (Lindfield, personal correspondence, 9<sup>th</sup> May 2012). Hainsworth believes that it was his formation, being from a mining community, which drove him, and his ‘tremendous ambition’ (26<sup>th</sup> January 2012). Noel Upfold considered it to be this which ‘would have made him familiar with and sympathetic towards the practice of making and working with materials’, encouraging him to ‘reject a notion of creativity which made a distinction between thinking and making’ (N. Upfold, personal correspondence, 5<sup>th</sup> January 2012). Within Russian Constructivism, Hudson found ‘ideological, purist, integrity’, in ‘parallel with the social revolution’ (Hainsworth, personal correspondence, 26<sup>th</sup> January 2012). It is my conclusion that much of Hudson’s ethics and approach to work is deeply rooted in his working class background.

<sup>32</sup> He would, of course, ‘notice anything which can be regarded as pretentious or fanciful, anything which allows him to say that these people do not know what life is really like. He wavers between scorn and longing’ (Hoggart, 1960, p. 251). The latter desire is particularly interesting. While Hudson has retained pride in his working class roots, a travel diary found in the archive shows him to have



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was clearly an underlying influence which informed Hudson's ethos and shaped his working relationships.

National Service duties interrupted Hudson's studies at Sunderland School of Art but enabled international travel. Leave in Paris provided the opportunity to experience European avant-garde art and see the developments of Modernism first hand; this may have been Hudson's first direct encounter. However, during this period Hudson was also faced with the stark reality of war and his time away from England was clearly a significant formative experience. Having trained as a draughtsman, Hudson made significant advances in the methods and materials of army education and the influence of this role can be seen in the exercises he later developed for students. His autobiography offers several accounts of occasions during his time overseas when he was asked to paint and draw portraits. He was handsomely rewarded for his artwork, not only financially but also with materials, a silk jacket and even the use of officer facilities. It is clear that Hudson took advantage of every opportunity and did very well by doing so. Despite this, when asked to apply for promotion Hudson made it quite clear that 'the army was an interlude that was interfering with all future creative intentions' (Hudson, 1996, BH/TH/PL/uncatalogued, p. 136).

Maintaining the socialist outlook he had been brought up amongst, and frequently

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adapted well to a different way of living: in January 1983, writing from San Francisco, he talks of his preference for caviar over guacamole during a visit to Mexico City, describing Mexican food as 'peasant fare' (Hudson, 1983a, BH/TH/PL/uncatalogued).

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described as 'on a mission' to provide art education to all, one could also attribute his strong desire for an improved society to his active service in India. Hudson was one of very few to survive the Battle of Kohima (1944) and returned to England, as many others in his situation did, as an 'angry young man',<sup>33</sup> determined to validate his survival. From the Company of Convalescents he was one of only 18 survivors of the original 146:

I must say I felt horrified. I seemed to see us all actively digging in on Kuki Piquet. Now most of us were gone. I knew there would be no end to my sense of loss, and that heart-tightening wrench which returns with each memory (Hudson, 1996, BH/TH/PL/uncatalogued, p. 236).

Colleague Michael Crowther believes that it was Hudson's experiences in the Second World War that motivated him in his mission to change art education; that he wanted to 'create something that provided nourishment, a dense experience that allowed for the transference of skill to other areas' (Crowther, personal correspondence, 19<sup>th</sup> July 2012). The war changed people's lives in many ways; those who may have never have left their country if they had not been conscripted were introduced to the world, and given new opportunities. For Hudson it not only meant battle in the Far East but a chance to see developments in continental Europe, which were to open his eyes to the issues that occupied him for the rest of his life.

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<sup>33</sup> The term 'angry young man' was given to playwright John Osborne and his contemporaries who, emerging in the 1950s, openly expressed their dissatisfaction with the country's socio-political structure.

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Following active service Hudson resumed his studies. In his autobiography he describes his disappointment and frustration, during his studies, at the lack of books to be found dealing with twentieth century art (Hudson, 1996, BH/TH/PL/uncatalogued, p. 102). The most recent books he had found at Sunderland featured the work of the Impressionists and the locked away Russian book of early Constructivist work. Each day his studies appeared increasingly irrelevant — not only outdated and lacking in content but also clearly working to a flawed system. In a letter to Julian Satterthwaite on 7<sup>th</sup> April 1986 Hudson wrote,

I had been so disgusted with the inadequate education that I had received that I was determined to further educate myself and then to get a job in teaching, in an attempt to affect some changes (Hudson, 1986, BH/TH/PL/uncatalogued).

After leaving Art School Hudson attended teacher training at King's College in Newcastle, where he developed his ideas about art education under tutor Diana Lall. It was here that he gained 'an introduction into how the potential of our subject discipline could transform the lives of children' (Hudson cited in O'Neil, 1995, BH/TH/PL/uncatalogued). Reflections in his autobiography outline his attitudes towards teaching:

Whatever the policy of an education system, and its curricula, everything really depends on the individual teacher and what happens when he or she enters the classroom and closes the door, assuming total responsibility. As a teacher I always felt that closing the door allowed me a measure of freedom of action and thought, within the general curriculum of the time (Hudson, 1996, BH/TH/PL/uncatalogued, p. 78).

It was also at Newcastle that Hudson encountered Laurence Gowing, Director of King's College between 1948 and 1958. Gowing had collected many prints of

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Cezanne's paintings; his thorough knowledge of this artist was evidently passed on to Hudson and it remained with him for the rest of his career. It was also Gowing who recommended Hudson to the Courtauld Institute, stating that he was a 'natural teacher of art history' and that 'every effort must be made to provide funding for him to take this further' (M. Hudson, personal correspondence, 23<sup>rd</sup> June 2011). After accepting an offer from the Courtauld, Hudson became one of the first students to study art of the twentieth century at academic level, under Professor Wilde, a Hungarian refugee and Marxist (M. Hudson, 1998). His studies provided opportunities for more travel and research, including a scholarship to visit Italy (Baker, personal correspondence, 23<sup>rd</sup> March 2012).

Hudson's studies at Newcastle coincided with the publishing of Charles Biederman's *Art as the Evolution of Visual Knowledge* (1948). A book referenced heavily by Hudson in the reading lists found in the Archive, and a source of many of his ideas, the central thesis of this book was that progress in the arts has always come about through the evolution of perceptual awareness. This evolution began in pre-historic times, with the creation of cave paintings. Biederman believed that the next stage would be non-representational, three-dimensional art, grounded in nature. Many of Hudson's ideas are reflected in Biederman's writings, and this evolutionary concept of art practice is also expressed in the ideas of Herbert Read.

Similarly analogous with Biederman's ideas, Hudson's papers often discuss the relationship between science, art and technology. This passion can be seen to have its roots in an experience Hudson gained at the Grammar School:

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My classes in technology were blessed by an unexpected new teacher. He had never taught before, but his previous appointment had been as an engineering officer aboard the Queen Mary ... He decided, rightly in my judgement, against the traditional making of large-scale objects, e.g. a complete bedroom suite! Instead he set me to what seemed a simple task, e.g. to design a box in wood. Then he added, relatively small, and to provide different joints at each corner; then the finished box had to be given a different treatment for each surface, eg. marquetry, relief carving, dyed, or painted, etc. It was similar with tools in metal and wood... the whole idea was that I had only two years in which to achieve an understanding and some experience of the range of technology (Hudson, 1996, BH/TH/PL/uncatalogued, pp. 89–90).

Hudson's experiences in this class are revealed to have been particularly influential when one reads his professional papers about the subject area. In one such paper, *Creative Technology* (1969c), Hudson wrote,

A very productive example is to have a limited problem tackled by a group of people but without repetitions — we could join 'like' forms together — that is, inventing as many ways as possible of joining two pieces of square section wood together... (Hudson, 1969c, BH/TH/PL/191, p. 63).

He continued, stating that problem setting and creative solutions should be open ended; instead of setting a task to make a chair, ergonomic problems should be investigated. Students should be given the opportunity to 'conspire, construe, invent a problem' (Hudson, 1969c, BH/TH/PL/191, p. 65).

One of Hudson's strongest beliefs was in the need to acknowledge the role of technology: to eradicate the social fear of machines by ensuring that they were embedded within education. Hudson warned that failure to construct and maintain an awareness of the possibilities offered by technology would cause mankind to simply become passive consumers (Hudson, 1967a, BH/TH/PL/208; 1982a, BH/TH/PL/294; 1984c, BH/TH/PL/322). He believed that machines could be of help

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to society and should not be seen as a competitor or something to fear. In order to maintain control men would have to ensure that they were able to match the levels that computers and technology are capable of, developing a way of thinking and combining their own abilities with those of the machines, in order to complement them (Hudson, 1971b, BH/TH/PL/210). Hudson considered that education was key to achieving this.

While Herbert Read was less focused on this idea, it is clearly an opinion he shared and one that fed his beliefs on a wide range of other topics. In 1967 he wrote, 'the machine can become the instrument of a vital civilization' (Read, p.16). Later, in 1970 when the men were good friends, he expands on this point in rhetoric that is evocative of Hudson's:

We should attempt, therefore, to control the machine before we destroy it, or let it destroy us. Up to the present we have exercised very little social control on the machine. ... The whole development of machine production has been sporadic and uncontrolled. It has proliferated: it has not been rationed (Read, 1970, pp. 73–74).

Hudson and Read discussed many points of shared passion and influenced each other throughout their working lives; Hudson saw Read as both friend and mentor (S. Hudson, personal correspondence, 19<sup>th</sup> October 2012).

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*Figure 4.1 Herbert Read (left) and Tom Hudson at the opening of the Visual Adventure exhibition in New York, 1964 (NAEA@ysp, Hudson collection, BH/TH/PS/uncatalogued)*

#### **4.2 Lowestoft 1951 - 1957**

Hudson's first teaching post was as Painting Master at Lowestoft School of Art, between 1951 and 1957. Believing that the lost principles of art education were those based on 'classical observation about the relationship and measurement for the position of objects' (Hudson, 'Liverpool Lecture', n.d., BH/TH/PL/84, p. 4), Hudson developed a course exploring optics and perspective. This then led to another in colour principles and, later, construction. He sought to provide a range of experiences for the students, while constrained within the classical curriculum of the time (Hudson, 'Liverpool Lecture', n.d., BH/TH/PL/84, p. 4). These supplementary courses would each last approximately two weeks. Optics would, for example, be

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explored through an exercise involving a pair of tables, one black and one white, onto which Hudson would place forms cut from paper, changing and manipulating the arrangements and gradually integrating colour. This can be seen in the bottom left hand corner of Figure 4.3. 'Construction' took place in a great variety of materials, including plastics, as can also be seen in Figure 4.2 below. This image, taken in 1954, shows the earliest stages of Hudson's new, developing teaching methods. The student at the top of the photograph is using a Black and Decker drill Hudson bought, to the annoyance of Miss Varley, the Principal, who could not see what such a purchase had to do with the teaching of Painting (S. Hudson, personal correspondence, 19<sup>th</sup> June 2013). Students can be seen to be investigating the dynamic division of space in three dimensions using linear materials. Colour has been excluded by some students, but is being investigated by others in terms of each colour's relationship both with the space and with each other. Even the angle and height from which this photograph has been taken supports the influence of constructivism on Hudson at this time.

Gus Wylie was a student under Hudson at Lowestoft from 1951 to 1955, taking both the Intermediate Level Examination and Painting at Subsidiary level. Wylie recalls the key names that Hudson focused on in the early years:

Gustav Courbet and *The Funeral at Ornans*, and *The Studio* — Radical Social Realism and all that went with it, Millais, Van Gogh in the *Borinage*, the drawings especially, and Mondrian, and especially Edgar Degas, leading through to Bonnard, Vuillard and Post-impressionism (Wylie, personal correspondence, 25<sup>th</sup> January 2012).

He reveals that Hudson's 'bible' was *The History of Modern Painting, from Baudelaire to Bonnard: The Birth of a New Vision* (Raynal, 1949). Wylie clearly

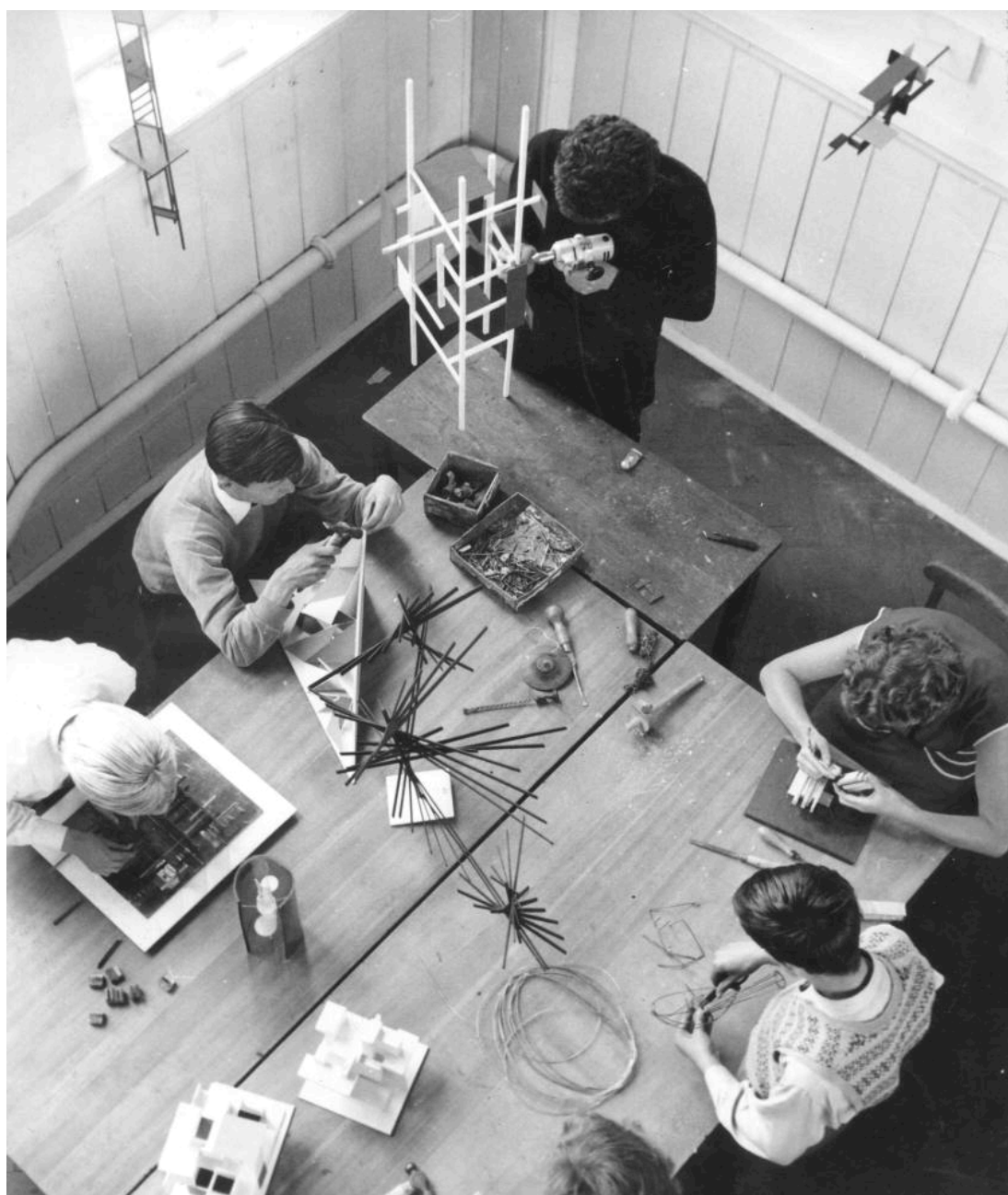


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understood that Hudson had a deep interest in both the styles and backgrounds of artists such as Edgar Degas (Wylie, personal correspondence, 25<sup>th</sup> January 2012). Hudson's view at this time was that 'painting and art was not a hobby for dilettantes but the product of copious hard work, looking and making a statement about life through a particular series of values centered on Social Realism' (Wylie, personal correspondence, 25<sup>th</sup> January 2012). The students were expected to attend a full week of classes, 'and often meet up, outside of class time, with him and his easel in the landscape' (Wylie, personal correspondence, 25<sup>th</sup> January 2012).

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*Figure 4.2 First Construction Class at Lowestoft School of Art, 1954 (NAEA@ysp, Hudson collection, BH/TH/PS/75.21)*

From 1956, coinciding with Hudson's involvement in the Scarborough summer and winter schools, clearer influences of Abstraction began to show themselves in the curriculum: Hudson turned his attentions towards artists such as Kurt Schwitters and Lazlo Moholy-Nagy (Wylie, personal correspondence, 25<sup>th</sup> January 2012). Figure 4.3 reveals several aspects of Hudson's pedagogical concerns at Lowestoft, indeed

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it is only through images and interviews that information can be gleaned; the Archive contains little else about this period. In this image (Figure 4.3) we can see the use of coloured paper squares to investigate colour and composition within an area through collage, technical drawing investigating the division of an area, study of harmonic and complementary shapes and construction. The formal elements of visual art were investigated thoroughly.

Despite the focus being painting, Hudson believed in inter-disciplinarity. In the earliest years at Lowestoft Hudson requested a student exchange between the painting and fashion departments, to determine if his ideas worked as well for 'craft' based students as well as with his 'fine art' students. Wylie praises the consequent establishment of this 'exchange' practice, in which students would have the opportunity to participate in other disciplines — the fashion students would learn painting whilst the painters explored sewing and appliqué (Wylie, personal correspondence, 25<sup>th</sup> January 2012). Wylie explains that this had a lasting influence on his practice; he avoids becoming too comfortable in his existing knowledge and instead takes every opportunity to try something entirely new, to get out of his comfort zone (Wylie, personal correspondence, 25<sup>th</sup> January 2012).

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*Figure 4.3 Studio at Lowestoft School of Art – Tom Hudson with students, c. 1953  
(NAEA@ysp, Hudson collection, BH/TH/PS/uncatalogued)*

Wylie describes what Hudson achieved as having taken ‘a group of untutored students in an unpromising situation in a small insignificant provincial art school like Lowestoft and... change them into a meaningful statement of his own educational values’ (Wylie, personal correspondence, 25<sup>th</sup> January 2012). The language Wylie used - ‘*change them*’ - begins to hint at imposition of transformation, *changing* them into a ‘statement of his own educational values’ further suggests Hudson’s infallible ethos. He clearly had a firm idea — even at this stage — of how art education should be conducted and to what ends it should function.

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Despite this, considering the fact that the College had been unable to award painting qualifications at 'Special Level' before Hudson's arrival, the transformative effect of his intensive teaching methods was demonstrated by the successful progression of the students, who were consequently accepted to continue their studies at highly prestigious institutions:

...in the year of 1954 he gained one place to the Academy Schools and one to The Slade; in 1955 he gained the first student from Lowestoft [Wylie] to the Royal College of Art, one to the Academy schools, and in 1956 one to The Slade... (Wylie, personal correspondence, 25<sup>th</sup> January 2012).

Clearly, Hudson's thorough research towards his observation courses was not without strength. Notes within the Archive show the depth and breadth to which Hudson would research, drawing upon biology, science, philosophy, chemistry, mathematics and technology.

During his time at Lowestoft Hudson felt deep frustration at being required to follow the 'out of date' system that he so objected to. Sally (Gillian) Hudson, his colleague at Lowestoft and future wife, spoke of their Friday afternoon discussions in which he would express his ideas and desire for change. In 1954, when Hudson explained to a school inspector that he felt the current art education system was inappropriate, it was suggested he put forward a proposal for change (S. Hudson, personal correspondence, 17<sup>th</sup> September 2011). Through a description of this subsequent exchange regarding art education policy, or lack thereof, Hudson's sureness comes across. According to Hudson, the Inspector, O.R. Dickie, stated that he was unable to support Hudson in his work. When Hudson asked him what kind of policy that was, he replied: '...the Ministry doesn't have a policy... don't you see how disastrous it would be to have a policy?' a view they held throughout the Coldstream Report

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(Hudson, 'Liverpool Lecture', n.d., BH/TH/PL/84, p. 4). Hudson agreed it might be; 'if you had a policy you would be ramming it down our bloody throats', but then challenged the Inspector to describe how education was to develop. Hudson summarised the response given to him:

Well, you're an example of it... you and other people elsewhere... we hope that nature will throw up group of people and individuals who will be moving along and taking part in the process of change in an actual devolutionary way (Hudson, 'Liverpool Lecture', n.d., BH/TH/PL/84, p. 4).

Reflecting on this exchange, Hudson realised that 'if you want to bring about change, it's not sufficient to make a noisy demonstration, it's not sufficient to bring about a revolution, you have to present a viable alternative' (Hudson, 'Liverpool Lecture', n.d., BH/TH/PL/84, p. 2). Hudson warned of a situation in which, without support for effective change, *others* would take control: administrators and bureaucrats. These he describes as:

destroying the creative processes, destroying effective education by the administrative stroke of a pen, that people who are incapable of the true evaluation of the creative act or of effective education are actually manipulating for the top and in many ways destroying what I think is important in contemporary art education (Hudson, 'Liverpool Lecture', n.d., BH/TH/PL/84, p. 4).

Hudson realised that he would need to test and convince others of the validity of his methods, while ensuring that his students were suitably prepared for the examinations they were still required to take under the existing system (Hudson, 'Liverpool Lecture', n.d., BH/TH/PL/84, p. 3). After four years researching the

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creativity of young children<sup>34</sup> (see Figure 4.4 below for an outcome of this creative play) and developing his pedagogical philosophy at Lowestoft, Hudson had made great advances in his concepts of art education:

The idea of teaching art is just ridiculous, if you think of it; but to give people a range of experience in terms of material, in terms of themselves, in terms of ideas, experiences leading towards developments, possibilities and so on, then if the thing becomes to be art then that is the more natural real and evolutionary process in action (Hudson, 'Liverpool Lecture', n.d., BH/TH/PL/84, p. 5).

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<sup>34</sup> Hudson took every opportunity to work with children of all ages, running weekly Saturday workshops, and teaching part-time at schools in the area. He believed it crucial, as a teacher, to understand how learning takes place for students of all levels (S. Hudson, personal correspondence, 17<sup>th</sup> September 2011).

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*Figure 4.4 Research into the creativity of children, undertaken by Hudson during his position at Lowestoft School of Art. This image shows the outcome of play with materials, and reveals the high level of both constructive creativity and use of pattern, c. 1952 (NAEA@yvsp, Hudson collection, BH/TH/PS/uncatalogued)*

Hudson used exercises to help students explore the formal elements of visual and plastic art<sup>35</sup> to a deep and detailed yet personal level, the results of which can be

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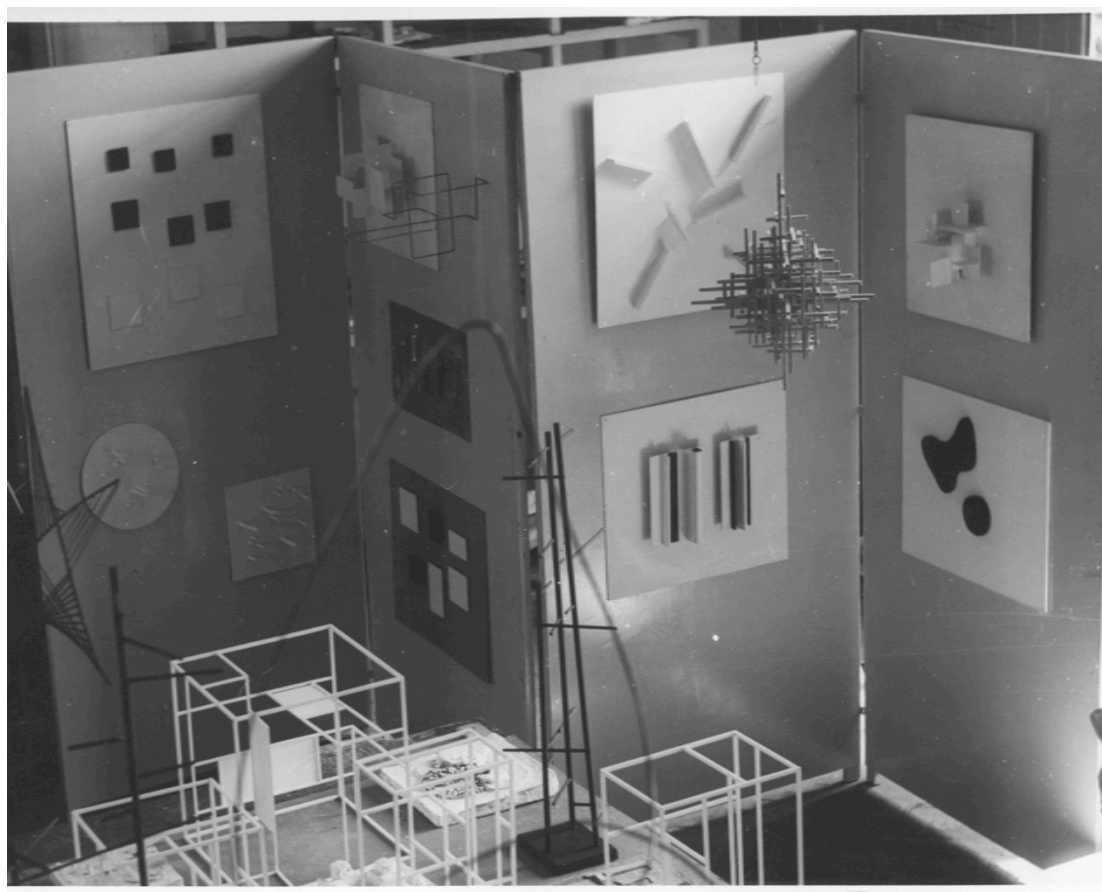
<sup>35</sup> Plastic art forms involve the manipulation of a plastic medium, those which can be shaped, carved or moulded, such as in sculpture.



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seen below. Figure 4.5 shows the presentation of the above investigations into the division of area and space, as well as the study of harmonic and complementary shapes. Although we cannot see the specific colours due to the age of the photograph, it is clear that the use of colour has also been integral. Construction was clearly a significant part of this. From these exercises students were able to recognise and identify personal strengths, interests and advances and continue their personal development. These methods were further developed through his involvement in the Scarborough summer and winter schools with Pasmore and Thubron, amongst others, as discussed previously.



*Figure 4.5 Exhibition of student work at Lowestoft School of Art, c. 1955 (NAEA@ysp, Hudson collection, BH/TH/PS/uncatalogued)*

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### **4.3 Leeds College of Art 1957 - 1960**

In an undated lecture to trainee teachers on *The History of Art Education*, Hudson commented on his own training; despite six years at art college he never produced anything in three dimensions. He left with ‘the technical competence of a garage hand’, and a deep lack of applied knowledge regarding materials and processes. Consequently, he stated, he was almost entirely self-trained and in 1957, when Hudson left Lowestoft and joined Harry Thubron and the other teaching staff at Leeds College of Art, he was put in charge of the machine shop.

Hudson led exploration in the newest materials and technology, such as fibreglass and aluminium, and maintained that machines were to be used in parallel with artistic exploration. As has been discussed, the use of technology was a core element in Hudson’s pedagogy. He advocated far more three-dimensional work than had been usual at the time, and intended that the use of machines would introduce procedures related to industry and technology (Macdonald, 1970). Examples of design work can be seen in Figure 4.6 below. This image also reveals the continuation of exercises in compositional abstraction, probably in colour, on the wall behind the machine.

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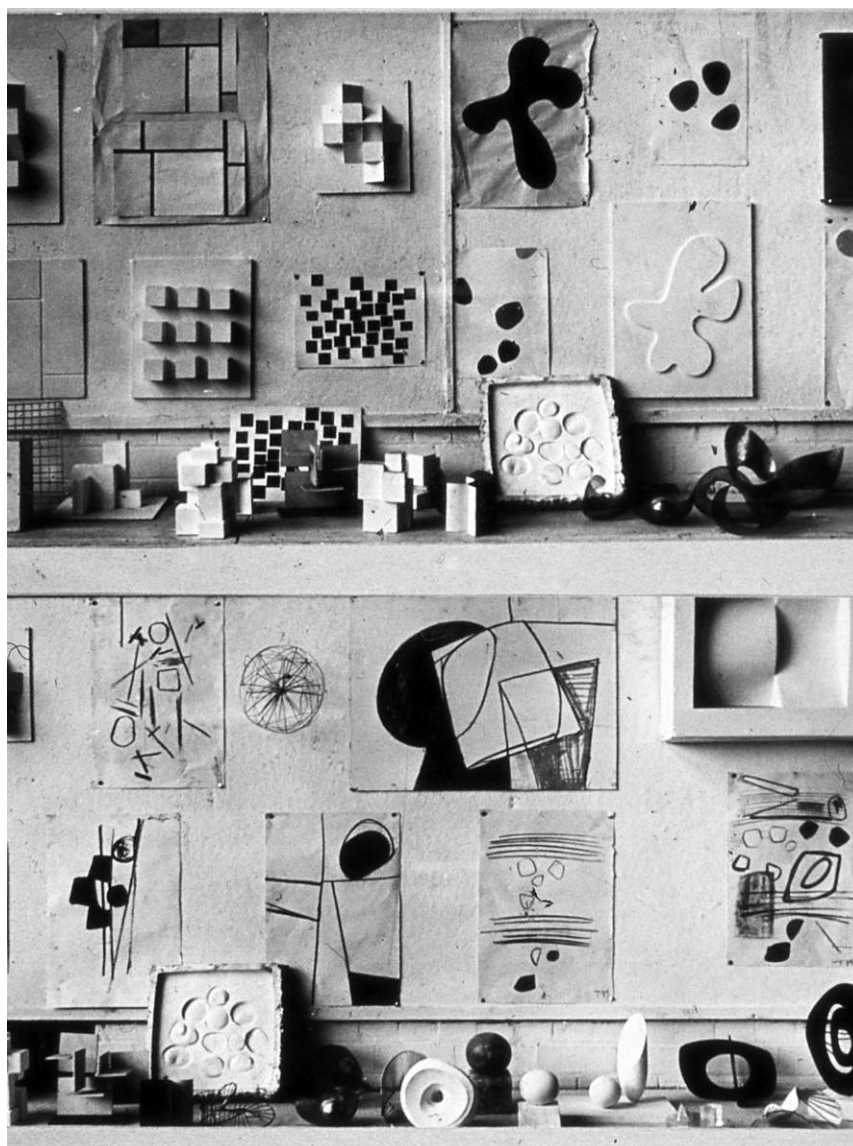
*Figure 4.6 Three-dimensional construction in wire c. 1958 (NAEA@ysp, Hudson collection, BH/TH/PS/uncatalogued)*

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The Leeds Foundation course has already been outlined in Chapter Three; however, interviews with staff and students have revealed a more detailed illustration of the course, and Hudson's contribution and attitudes towards it. Laurence Burt was an interesting figure at Leeds as he was essentially a student under Hudson, despite being a member of staff. His background was in industry but an interest in art had led him to start night classes at the College. When a position opened he became a technician and, valued by Hudson as someone with technical experience of industry, he progressed into teaching. During his time at Leeds, as a lecturer in three-dimensions alongside Hudson, Burt feels his previously limited knowledge of art was greatly expanded. He was shown a 'language, a visual grammar', and witnessed ways of 'placing different forms and shapes together to create a unified and meaningful object' (L. Burt, personal correspondence, 19<sup>th</sup> July 2011). Burt compares the purpose of the exercises — exploring language of form, shape, colour and space — to the London taxi drivers' 'Knowledge', where an intimate grasp of one's territory must be demonstrated. Figure 4.7 below shows examples of student work at the College, demonstrating the breadth and concerns of the course content. One can see the influence of abstraction, Mondrian and Bauhausian explorations of point, line, and shape. Again, the division of area and the compositional investigation of shapes are evident, as are pieces bordering on optical illusion. Particularly within the three-dimensional pieces, size, scale, shape and texture are being manipulated, evaluating the complementary and the harmonic.

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*Figure 4.7 Leeds Basic course student work, c. 1958 (NAEA@ysp, Hudson collection, BH/TH/PS/uncatalogued)*

Student experiences during the various courses of study under Hudson have all varied slightly in their nature. However, there are also many similarities. One common feature can be found in the treatment of students; there was clearly a certain amount of favouritism, enhanced by Hudson's ability to command loyalty. George Hainsworth, a student at Leeds from 1955, mentioned the phrase 'Harry's Boys' several times in our interview and that there was very much a 'Durham bond, like a school tie', emphasised by Hudson and Thubron's own working class

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background and shared experiences: 'Northern grit' held them together and united them with certain students (Hainsworth, personal correspondence, 26<sup>th</sup> January 2012). Hainsworth states that he was treated 'like an equal, not just like a student', but that 'to find your own voice you had to be very strong as a student amongst a proliferation of strong views, of people who were practitioners and had integrity' (Hainsworth, personal correspondence, 26<sup>th</sup> January 2012). While female students were enrolled on the course and doing work, Hainsworth suggests that they may have 'had to struggle in some ways a bit more to find their position', but points out that it was, in many ways, a chauvinist period.<sup>36</sup>

Hudson is said to have been a bold, open, enthusiastic man, who worked well with Thubron, despite their volatile relationship.<sup>37</sup> The pair had contrasting personalities; Hudson's energy was intellectual, constructive and ambitious whereas Thubron's was sensory, emotional, subjective, slower in pace and more contemplative

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<sup>36</sup> This was consequently challenged by feminist writers and historians – see Pen Dalton (2001) *The Gendering of Art Education: Modernism, identity and critical feminism*. Buckingham: Open University.

<sup>37</sup> Hainsworth describes Hudson and his colleague Harry Thubron, not as 'social manipulators' as such, but that 'their intent was to change society for the better – not to reflect it' (2012). Overall, he believes that their aim was to demonstrate a 'language of how you teach art' (Hainsworth, personal correspondence, 26th January 2012). They were seen as 'idealist', however, this was the point in which their ethos split: 'Tom would say it;s for everybody, Harry would say it's for everybody and, nobody, just for a few as well...' (Hainsworth, personal correspondence, 26th January 2012). Hainsworth comments that Hudson's character was very different to that of Thubron's: 'he was more bubbly, gregarious; Harry was gregarious but in an academic intellectual way... Tom was more accessible to a student', and in this way, he instantly became 'one of the boys' (Hainsworth, personal correspondence, 26th January 2012). To the students, he had charisma; 'associated with New York, Jackson Pollock and all those' (Hainsworth, personal correspondence, 26th January 2012).

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(Hainsworth in Lewis, 2000). Hudson had bigger plans beyond Thubron's open-ended experiments and was keen to involve other disciplines (Hainsworth, personal correspondence, 26<sup>th</sup> January 2012); he wanted his students to have the opportunity to meet and discuss their ideas with visiting experts in psychology, anthropology, sociology and art history (Lewis, 2000). Further, while both Hudson and Thubron enjoyed the accidental as it occurred within the creative process, only Hudson wished to analyze it. His belief in the commonality between art and science is clear, supporting his interest in Charles Biederman's ideas discussed earlier.

Hudson discussed his belief in the effectiveness of what they were doing on the Foundation course at Leeds; that it was:

...based on a kind of abstract language which stems from Suprematists and other aspects of classical training but all the time we were pushing the language a bit further ... we weren't concerned about training a fine artist, that wasn't really our concern at all, we were concerned about these experiences that which would be related to human sensibility and its development, we hoped there would be the possibility that everyone should have a developed visual and plastic experience and that no matter what you were ultimately going to be in life you were going to have this shared common language (Hudson, 'Liverpool Lecture', n.d., BH/TH/PL/84, p. 8).

Though Hudson uses the word 'we', suggesting Thubron and himself shared the aims, he states that there appear some differences from Thubron's ideas discussed earlier. I believe this statement shows Hudson's own personal interpretation of what he hoped to achieve at Leeds.

One of the most significant differences between Hudson and Thubron's thinking was that of who and what art education should be for. Hudson believed that at the core

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of Thubron's thinking was a more elitist view: that only a few could ever be true artists and that they would succeed with or without training. Although he gave credence to the Basic course, he had another agenda. Hudson, however, believed in the opposite:

...if there is a tacit understanding which does guide British art education as a whole, it is that it must seek out, by a process of gradual elimination of others, the "budding genius". Surely what we need is a philosophy which stands for the very reverse, a concept of art education which is designed to stimulate and enrich the lives of the largest possible number in a lasting manner (Hudson, 'Art Education Where?', n.d., BH/TH/PL/66, p. 2).

There are many speculations and rumours about the alleged fall-out between Hudson and Thubron, which is said to have caused the pair to split and for Hudson to move to Leicester College of Art in 1960. Hudson could be quite forceful when his ideas were resisted and, despite glowing reports from many, he was not popular with all. Fundamentally, it may have been Hudson's desire for control<sup>38</sup> that may have helped his decision to leave. Regardless of the reasons, the pair separated and Hudson moved to Leicester College of Art, where Edward Pullee had taken on the post of Principal in 1958 when he left Leeds.

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<sup>38</sup> Heynemans suggests that Hudson's perseverance to work at all levels, to be involved with all aspects, was his 'need to be in control – he wanted to be working at a ground level, in order to see that changes actually happened' (Heynemans, personal correspondence, 10<sup>th</sup> May 2012). It is true that Hudson clearly tried to take charge of most situations, maintaining a studio floor presence even when he was very much more involved in administration, and would also train his staff himself. However, some saw this positively: 'even when he was at his most annoyingly controlling, I always felt it was very good, because you had something very, very clear and definite to react against' (Danvers, personal correspondence, 7<sup>th</sup> June 2012).



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#### **4.4 Leicester College of Art 1960 - 1964**

In 1960, Hudson established the Foundation course at Leicester College of Art under Principal Edward Pullee, who seems to have given him free reign. The course at Leicester appears very different to those at Leeds and Lowestoft. Dedicated to the principles of Basic Design, and clearly influenced by the Bauhausian model, it was a stand-alone course not leading to formal qualifications and, apart from the regular critiques, there was also no official assessment (Jones, personal correspondence, 25<sup>th</sup> January 2013). The course presented a 'laboratory' situation<sup>39</sup> and was fully supported by Pullee. Entirely separate from the Intermediate and NDD Fine Art departments at the College, considerable conflict was said to exist between Hudson and the other members of staff already at Leicester.

Hudson clearly thrived as the leader of his team, employing a new faculty of young artists prepared to devote themselves to exploratory developments in art education. The average age of staff members was twenty-six and they included Michael Chilton, Terry Setch, and Michael Sandle (who had recently graduated from the Slade), Laurie Burt (brought from Leeds), Robin Page, Victor Newsome and his wife Christina Bertoni. Wendy Pasmore was also involved, and visited the college to give painting classes.<sup>40</sup> Once again, a core teaching team of practising artists was

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<sup>39</sup> Interestingly, Walter Gropius had referred to the workshops at the Bauhaus as 'laboratories of industry' (Siebenbrodt & Schöbe, 2012, p. 25)

<sup>40</sup> Wendy Pasmore provided tuition which Jones describes as 'totally different' to the Basic Design

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formed. Through their work, based essentially on constructivist principles, the group became known as the 'Leicester Powerhouse', a title given in an article published in the Observer newspaper in 1963. The article reviewed the exhibition, entitled *Six Leicester Artists*, and encapsulated the teaching methods used at the College. Nigel Gosling wrote: 'if anything can cure British painting of its endemic weaknesses — anecdotage and whimsy — this training will do it' (1963, BH/TH/PL/uncatalogued). The name 'Leicester Group' was given by critic Jasia Reichardt after a later exhibition, *The Inner Image*, was shown at The Grabowski Gallery in London in 1964. The exhibition demonstrated the ideas and concerns held by the group of artist-teachers, summarised as:

a provocative collision of synthetic and organic form, abstraction and figuration, between two and three dimensions, with references towards urban and suburban culture that were more oblique and ambiguous than the overt celebrations of mainstream British pop (Hudson, 2012, p. 8).

On reflection of these key exhibitions, Kenneth Coutts-Smith, in *The Dream of Icarus* (1970), credits Hudson as the key influence for the social content of the work. He writes:

It was from Hudson that the younger artists learnt to explore and respect new materials, but it is possible that Hudson also helped obliquely to form their particular phenomenological stance. Hudson's ideas, the base of his thinking, is essentially Marxist, and he sees art education directly acting upon society in that it ought not to be concerned with "fine" art, but with visual literacy; he believes in "the innate capacity of every individual to work out a structural language of his

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course, 'much more traditional' (Jones, personal correspondence, 25<sup>th</sup> January 2013). Jones suggests she was not respected in the same way as other members of staff, and it appeared to students that she was there due to 'a personal favour by Tom' (Jones, personal correspondence, 25<sup>th</sup> January 2013). Generally, however, the staff formed a united team.

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own” (Coutts Smith, 1970, p. 138).

Clearly, Hudson’s ideas were influencing the artists of the day.



*Figure 4.8 The Leicester Group, c. 1962 (NAEA@yvsp, Hudson collection, BH/TH/PS/uncatalogued)*

*L-R: Christina Bertoni, Michael Chilton, Tom Hudson, Laurence Burt, Terry Setch, Michael Sandle. Seated at front: Victor Newsome*

Hudson considered it vital that staff members remained practising artists, who would rotate days, working part time at the college and spending their remaining time in their studios (Toynton, personal correspondence, 8<sup>th</sup> September 2011). Having a supportive team of teachers around him was clearly invaluable to Hudson, leaving

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them to take control of studio work in the mornings while he dealt with administration. By mid-morning, however, Hudson was able to participate in the studio. Every member of staff was expected to contribute to weekly staff meetings, in which the progress of both individual students and the course as a whole was discussed; by the winter of 1961 everything was in top gear (Chilton, personal correspondence, 25<sup>th</sup> October 2011). The image above (Fig. 4.8) shows the core teaching team at ease with one another, a casual photograph taken on the steps of Kibworth Rectory, a 'sort of commune', where many of the staff lived together (Toynton, personal correspondence, 8<sup>th</sup> September 2011).

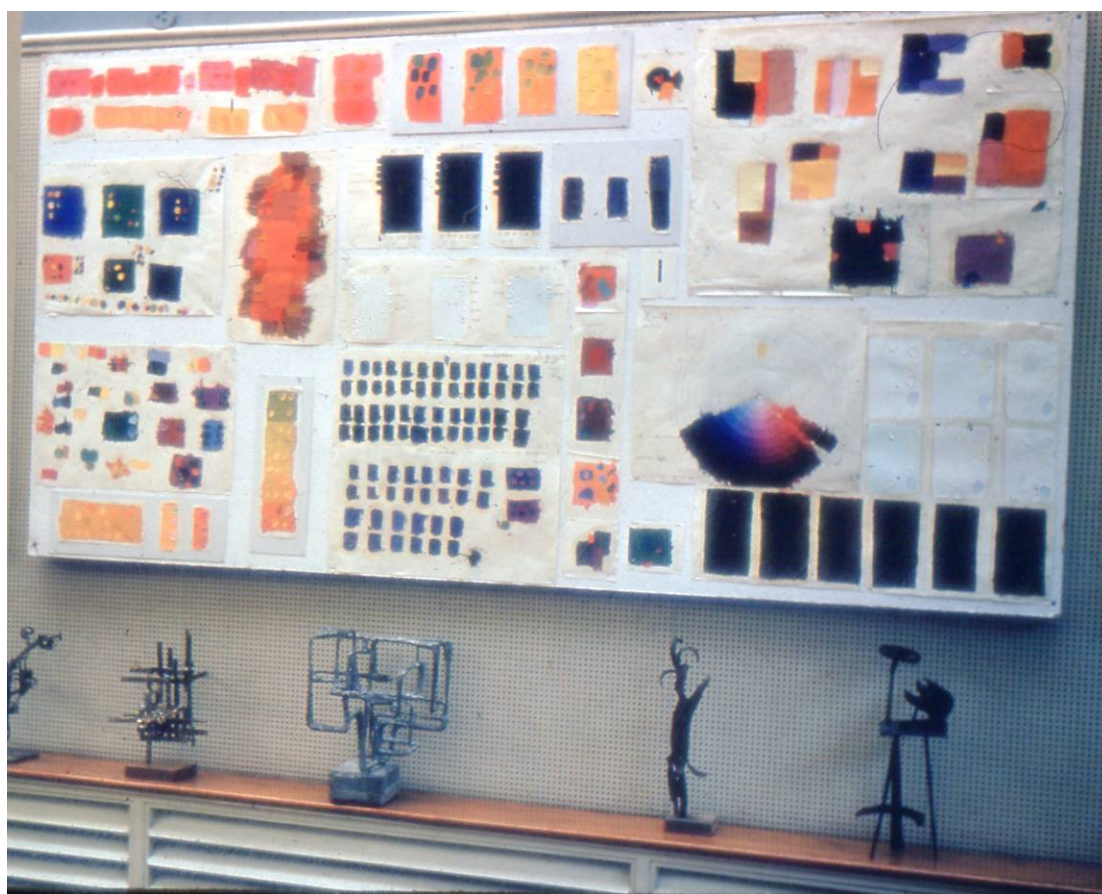


Figure 4.9 Colour explorations at Leicester College of Art, c. 1962 (NAEA@ysp, Hudson collection, BH/TH/PS/uncatalogued)

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The key concerns of the Foundation course at Leicester were outlined in *The Visual Adventure* catalogue, an exhibition of student work from Hudson's course at Leicester. However, between the two years that this exhibition was shown in the UK in 1962, and when it was taken to New York in 1964, subtle changes to the catalogue's outlines can be seen to have taken place. The number of topics outlined in each is extensive, covering fourteen different themes. The influence of Bauhausian exercises can be seen clearly in the inclusion of basic point, line and plane, alongside more traditional skills. Colour also plays a key role, and explorations of such can be seen in Figure 4.9 above. As can be seen in this image, colour was investigated in detail. Students were expected to mix the purest colours — primary and secondary, complementaries and greys — as well as to research relationships such as discord and harmony and to engage with the psychology of colour.

More clarity can be found in the later catalogue, which provides concise outlines of each topic. From the earlier catalogue, 'space developments' and 'division of area and space' have been removed, although space becomes included under 'shape development' and area is now covered as 'division of line, area and space' under 'proportion and measure' (Hudson, 1964, BH/TH/PL/203, p. 5). The topic headings, given as part of 'form research', are as follows (those with an asterisk are new additions in 1964):

COLOUR – Analysis and development – Abstract

COLOUR – Analysis – Nature

POINT DEVELOPMENT – forms of minimal energy

LINEAR DEVELOPMENT

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PLANAR DEVELOPMENT

MATERIALS AND PROCESSES

ANALYTICAL DRAWING – preliminary research

PROPORTION AND MEASURE

SHAPE DEVELOPMENT

CREATIVE GEOMETRY AND CONSTRUCTION

COMMUNICATION \*

IMAGES AND OBJECTS

OBJECT AND ENVIRONMENT \*

FIGURE ENVIRONMENT (Hudson, 1964, BH/TH/PL/203, pp. 5–6)

The word 'creative' has also been added to 'geometry and construction', with the effect of making it less hard-edged and intimidating. It is interesting that 'communication' was introduced around this time, described as including 'visual language – the mark, the sign and symbol' simultaneous with Hamilton's introduction of 'sign and situation' to the course at Newcastle. This can be seen in Figure 4.10 below where the student has utilised the whole sheet to progress between simple marks and more complex symbols as well as investigate the impact of changes in shape and colour (simply red with black) on these.



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*Figure 4.10 Ideas worksheet, Leicester College of Art Foundation course, c. 1962. Discolouration is due to original glue used to mount the work (NAEA@ysp, Hudson collection, BH/TH/PD/24)*

The leap from the course content at Leeds to that under Hudson's control at Leicester is significant. Hudson clearly believed in the fundamental elements and systems that have long been part of historical art practice, such as proportion and geometry. He maintained belief that these 'elements' of art were vital to the course, but included both traditional skills and space for more intuitive, personal

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developments: 'structural systems, mathematical and intuitive'; 'practical measure and intuitive practice'; 'analysis and development' (Hudson, 1964, BH/TH/PL/203, p. 6). Students worked broadly within these topics, as can be seen in Figure 4.11 below, and moved far beyond classical notions. Figure 4.11 shows an explorative sheet investigating the range of compositional relationships between a random shape and geometric symbols. Each test has been conducted on a separate square of paper, each varying in size, itself a limitation and impact on the final placement of form. Colour has been used more liberally than in the previous image and seems more random.



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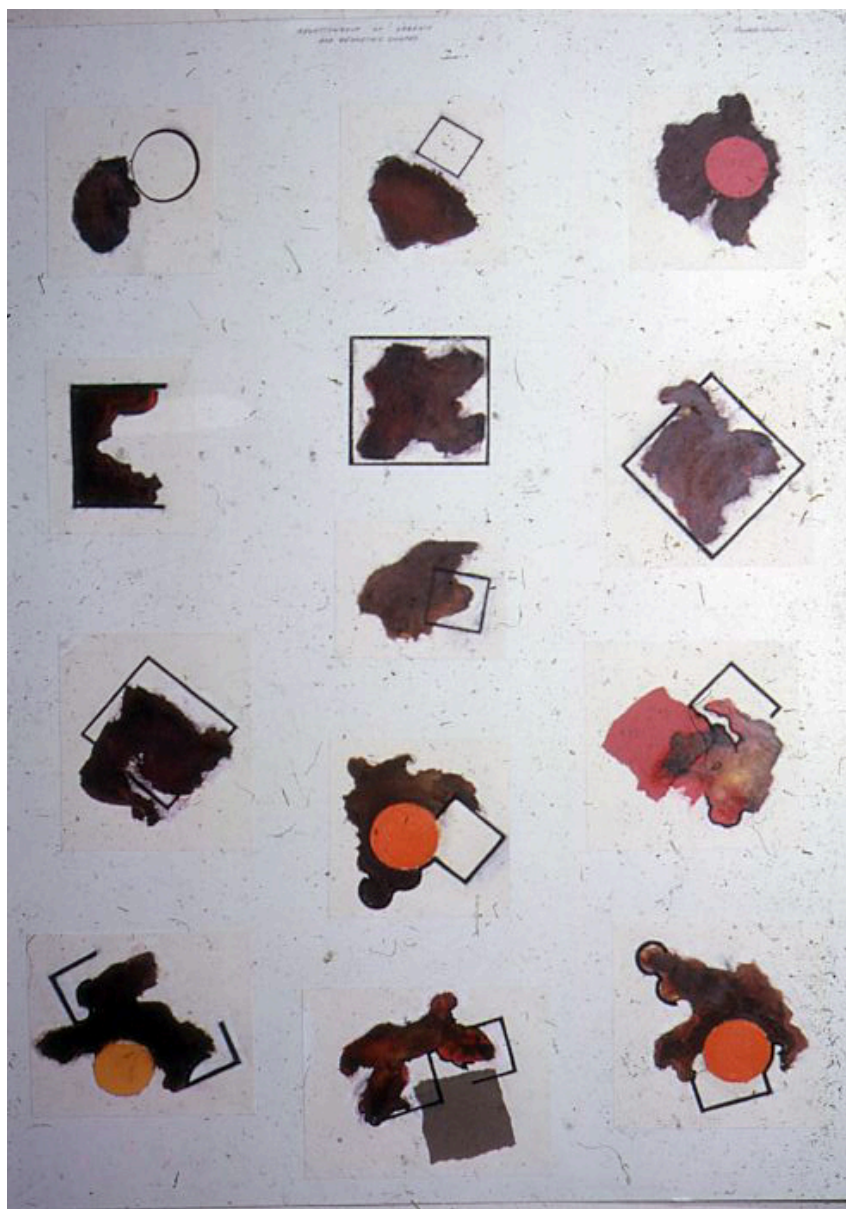
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Figure 4.11 *Structure and Geometry work sheet, Leicester College of Art Foundation course, c. 1962 (NAEA@yvsp, Hudson collection, BH/TH/PD/uncatalogued)*

Nature was regarded as a key inspiration, as was psychology: 'Figure Environment' is described as 'individual orientation – psychological point of view – selection – mark, equivalent, structure, image' (Hudson, 1964, BH/TH/PL/203, p. 6). Again, like Pasmore, Hudson was evidencing influence from Biederman's *Art as the Evolution of Knowledge* (1948). It was listed as one of the core books on the student reading-list,

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a hard going book for the academic let alone the young student. This explains the rationalism of Hudson's course, the scientific and analytical basis. However, although the *Visual Adventure* catalogue portrays cutting edge methods of teaching, it is in fact clear that much of the traditional curriculum was maintained, with skills such as observation and influences like nature remaining fundamental.

Tom Jones was a student under Hudson on the Leicester Foundation course for the academic year 1961 to 1962. On completion of the course he moved 'upstairs' to the Intermediate course and continued his study for a further three years on the, then forming, Diploma in Art & Design (DipAD). Jones kept a diary between Christmas 1961 and Easter 1962 which reveals a significant amount of information about the course and its impact on him. My knowledge of the Leicester course has been formed predominantly through an interview with Jones, access to his diary and various staff accounts.

For its first two years, before moving to a purpose-built building on campus, the course at Leicester was housed in a large hall on the ground floor of the College. Ninety-six students and various members of staff shared this space, where desks were arranged in lines facing a stage, from which Hudson or another tutor gave directions. For the first of the three terms, and most of the second, students were given common exercises and problems, usually all working on the same problem. The third term allowed for students' personal development. Activities on the course included sketching, metalwork, lithography, still life, life painting, colour from nature, colour and shape, as well as free development of shape and free development. The

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students engaged in traditional techniques and materials, as well as the newest. This can be seen in Figure 4.12 below where both forged iron and plastic forms sit side by side. Both forms demonstrate the twisted, upward projection of linear forms, appropriate to the materials used.



*Figure 4.12 Leicester Foundation course - 3D comparative spatial forms in forged iron/synthetic material, 1961 (NAEA@yyp, Hudson collection, BH/TH/PS/uncatalogued)*

Films from the Hudson Collection at the NAEA@yyp show a very busy studio at Leicester (c.1962), with work covering the walls, right up to the ceiling. Work was mounted as it was completed, implying an ever-changing display reflecting the topic being explored at the time. This further implies communal research in which every student contributed to the making of new knowledge, and once again signal sthe

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influence of science on Hudson's ideas. The films show students carefully considering compositions, arranging and re-arranging shapes on sheets of paper, reflecting and developing other variations in response.

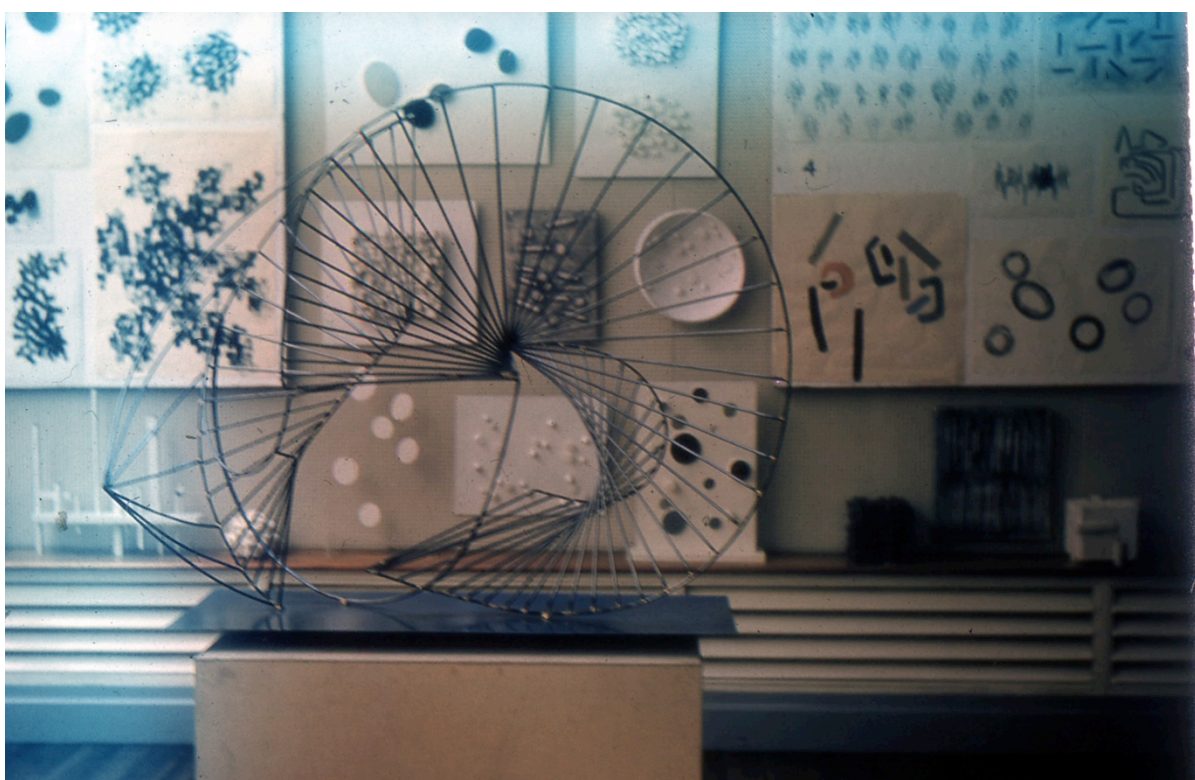
The course had a strict Monday to Friday timetable: students were expected to be at their desks at 9am and were given set breaks mid-morning, at lunch and mid-afternoon. The standard day would be followed by optional evening classes, which usually finished at 9pm. Despite being optional, it was impressed upon the students that they should be spending their evenings at the college (Jones, personal correspondence, 25<sup>th</sup> January 2013). On Wednesday afternoons the students and staff were to go to the gym for compulsory games which, along with frequent themed dances, are further examples of how the Bauhaus influence on the course was demonstrated.

Names that Hudson would frequently mention were Klee, Kandinsky and Moholy-Nagy (always preceded by the adjective 'bloody'). Hudson's reverence for the Bauhaus appeared so strong that he even brought in a woman who had *been* to the Bauhaus to talk to the students — Olga Ford, the Interior Design teacher at the College — she was a living link. The students were expected to progress through 'point, line and plane' followed by '*development* of point, *development* of line, *development* of plane', evidenced by an exhibition display in Figure 4.13 below. This image also highlights the influence of constructivism on Hudson.



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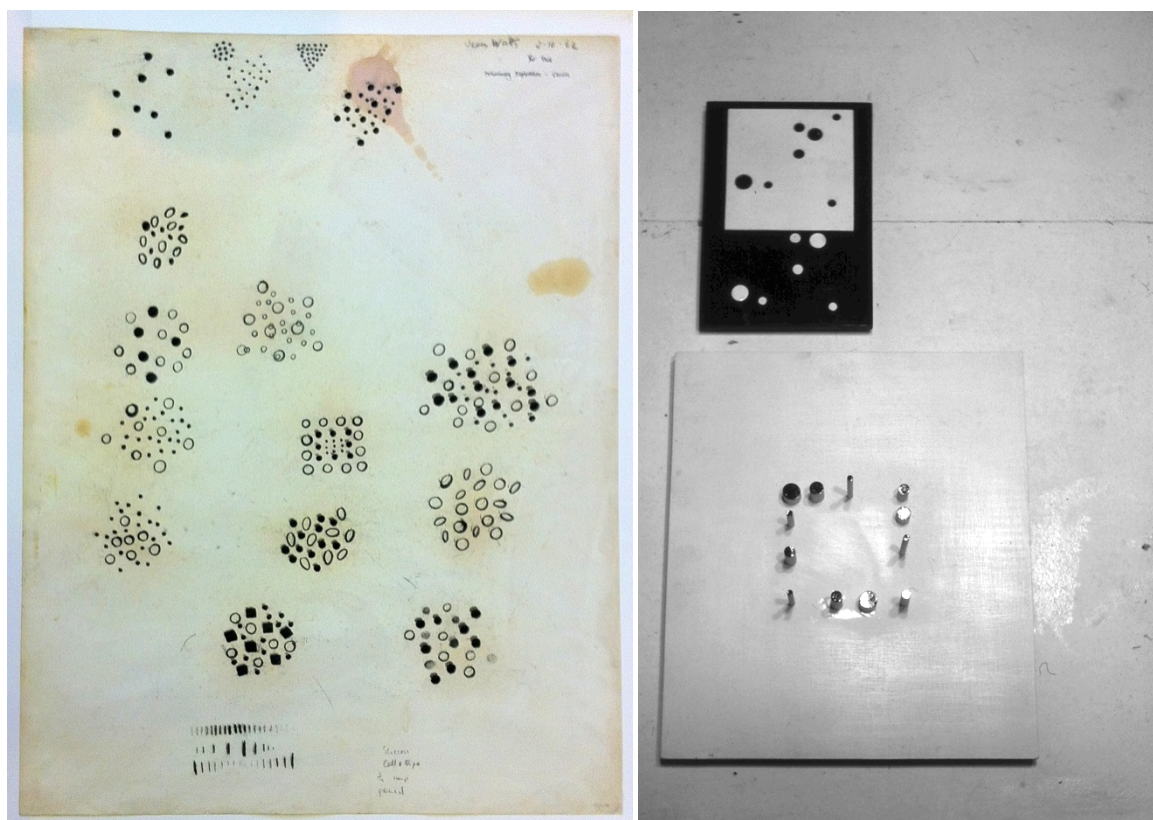
*Figure 4.13 Leicester Foundation Exhibition, 1963 - point and line in two and three dimensions (NAEA@ysp, Hudson collection, BH/TH/PS/uncatalogued)*

Significant amounts of time were spent exploring each of these elements, initially in two dimensions but extended into three dimensions in a variety of materials. Relating them to each other and other factors such as colour and space subsequently developed them further. Composition, relation, variety, scale and substance were all explored in depth through exercise, evidenced in the many sheets produced by students. Examples of such developments by students at Leicester can be seen in the following images. Unfortunately, the archive lacks documentation of these projects, aside from the visual results. Figure 4.14 shows exploration of the point, mark making exercises and development into plastic materials. The detail of the work sheet on the left shows how different density, scale and arrangement of the point were worked through in many ways. Progressed and

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translated into plastic materials and relief, in the righthand image we can see that quality of crafting was a key feature in the latter stages of exploration, as well as the use of new materials. Figure 4.15 shows a development from line exercises into the division of space through line in three dimensions. The influence of Bauhausian point-line-plane exercises is clear as the basis of visual language.



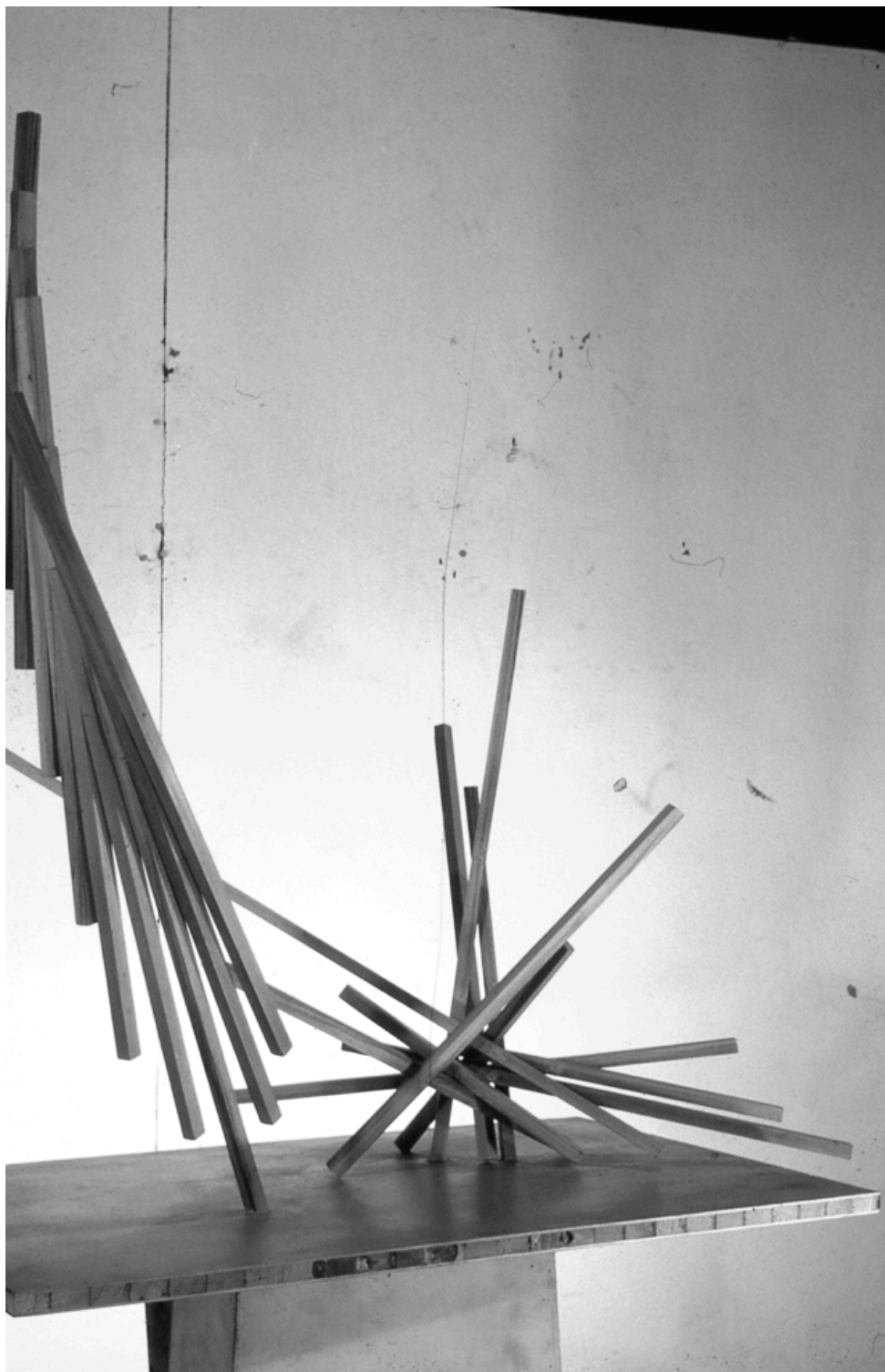
*Figure 4.14 Leicester Foundation course developments (Hudson collection NAEA@yyp)*

*Left: The Point - Preliminary Exploration – Groups (BH/TH/PD/50)*

*Right: Point developments in wood, metals and Perspex, 1960 (BH/TH/PS/uncatalogued)*

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*Figure 4.15 Leicester Foundation course - development from line - regular and free organisation (height 60"), c. 1961 (NAEA@yvsp, Hudson collection, BH/TH/PS/uncatalogued)*

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In the earliest days, the course progressed the students through these point-line-plane exercises to abstraction. Artists such as Sam Francis, Mark Tobey, Mark Rothko were proclaimed as producing the ideal new art. There was little reference to what British artists were producing at the time. The students appeared very much contained on the course, both with respect to their isolation from the UK art scene but also from the institution:

...we were very much a bubble — we were a bubble in the organisation, and - it had its own culture - we didn't meet any of the other students at all, as far as I recall. They never came down to see us; we never went up to see them. And there were just one or two staff who came down, but you always felt that they were a bit awkward about it. You felt that they'd either been sent down, or that they wanted to be there but weren't exactly welcomed by the "in-group" of tutors (Jones, personal correspondence, 25<sup>th</sup> January 2013).

This exclusive bubble was something Hudson appeared to welcome; separation from the rest of the college and the methods he viewed as so outdated. Hudson clearly saw his course as being superior, through the methods it employed and the attitudes it subscribed to. Jones states that they would be given 'pep-talks' in which they were told that the world was looking at them, to see what they were doing, what ideas they were developing. At the time the students shared a joke that 'he had a map on the wall, of the world, and he had pins, put into the map wherever his influence was felt' (Jones, personal correspondence, 25<sup>th</sup> January 2013); a joke that would not have surprised anyone if it had been true. The students were made to feel important and vital to the future of art. Jones writes in his diary on January 12<sup>th</sup> 1962:

...Hudson gave us a pep talk about keeping the same ideas as in Basic Design throughout the rest of the college. I still don't follow all their ideas, but they seem to be connected with the idea of complete artistic freedom. We must be true to ourselves and work hard. Put it like that it sounds trite, but it seems vital when he says it. The talk was emotional but to worthy ends. ... Another thing he said in a round about way was that we should ignore what they tell us to do in our later



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work — they (i.e. tutors) are artistically dead. He seems to be right in everything he says [*this refers to the NDD tutors upstairs in the art school*] (Jones, 1962).

This statement demonstrates the concept of Hudson's 'crusade' but could also potentially be perceived as Hudson's manipulation of, and imposition of ideas on, his students. Jones recalls that in the following years, once he had moved upstairs to the DipAD, students would come up from the Basic Design course to 'make a nuisance':

Tom instructed them to take their biggest, their very biggest paintings, and I remember seeing them bring these colossal canvases ... just to be awkward — and to insist, you know, that the values of Basic Design have got to be part of their course — and you know, they were really stroppy about it. ...those students were sent up to *actually* be a nuisance, on pretty well Tom's instructions. They were very clear about it (Jones, personal correspondence, 25<sup>th</sup> January 2013).

When Jones and his classmates moved onto the Intermediate course after their Foundation experience they were thrown straight back into painting projects, such as 'A Day at the Seaside, with no fewer than four figures'. They were expected to return to a much more traditional curriculum. This style was also felt by the students to be outdated; 'so, mentally, we were certainly carrying something forward' (Jones, personal correspondence, 25<sup>th</sup> January 2013). Jones agrees that Hudson was respected, not only for his fresh ideas but also for his 'sheer drive and energy', his 'determination and forthrightness' (Jones, personal correspondence, 25<sup>th</sup> January 2013). Nonetheless, Hudson and his ideas were new and, to an extent, his developments were being watched.

As metalwork tutor, Burt, brought from Leeds, describes the course at Leicester as he saw it:

Tom Hudson introduced radical teaching programs covering previously

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unexplored ground in form and materials. The new teachings were based upon exercises such as 'Point, Line and Space' which also encouraged students to explore new materials with a sense of inquiry, and using their imagination. Experimenting with both media and form, they thereby came to a true personal understanding of the rudimentary spatial elements. These innovative measures demanded a student's imaginative involvement rather than relying upon special skills and a preconditioned acceptance of past values. The exercises opened both the student's understanding of the language of form and their knowledge of the techniques of two and three-dimensional image-making. This undoubtedly stimulated their imagination (L. Burt, personal correspondence, 14<sup>th</sup> September 2011).

Hudson provided a dynamic learning experience, ensuring maintenance of a working environment which stimulated both students and staff (Burt, 1998, BH/TH/PL/uncatalogued). A weekly lecture programme was continued,<sup>41</sup> as established at Leeds, with art history lectures conducted by Charles Wildeboer on wide ranging topics including art in the stone ages, Japanese prints, cubism and,

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<sup>41</sup> When the DipAD was introduced, it brought with it an academic requirement (15 percent of the course was to be devoted to Complementary Studies and Art History), in order to match it with the level of Bachelor degrees. This aspect of the course was clearly very important to Hudson, who ensured his students received regular lectures, keen to introduce them to rich and varied cultural issues. Hudson himself gave tremendous lectures, usually without notes, sometimes 'off the cuff', but delivered with 'real feeling' (Crowther, personal correspondence, 25<sup>th</sup> October 2011). Even for Danvers and his peers, topics, which weren't usually interesting for them, became so when Hudson talked about them, a phenomenon explained by his passion (Danvers, personal correspondence, 7<sup>th</sup> June 2012). The higher level of academicism was not suited to all art students, and one can't help but think that this was a way in which a certain extent of elitist attitude was brought back into art education, something Hudson would surely have opposed, given that he thought anyone should be able to be an artist. Hainsworth agrees, yet Baker explains Hudson's encouragement of a more intellectual side to the course, encouraging those with less intellectual capability, those he would try to get interested in intellectual ideas, 'it was surprising how he could bring out the best in a student' (Baker, personal correspondence, 23<sup>rd</sup> March 2012).

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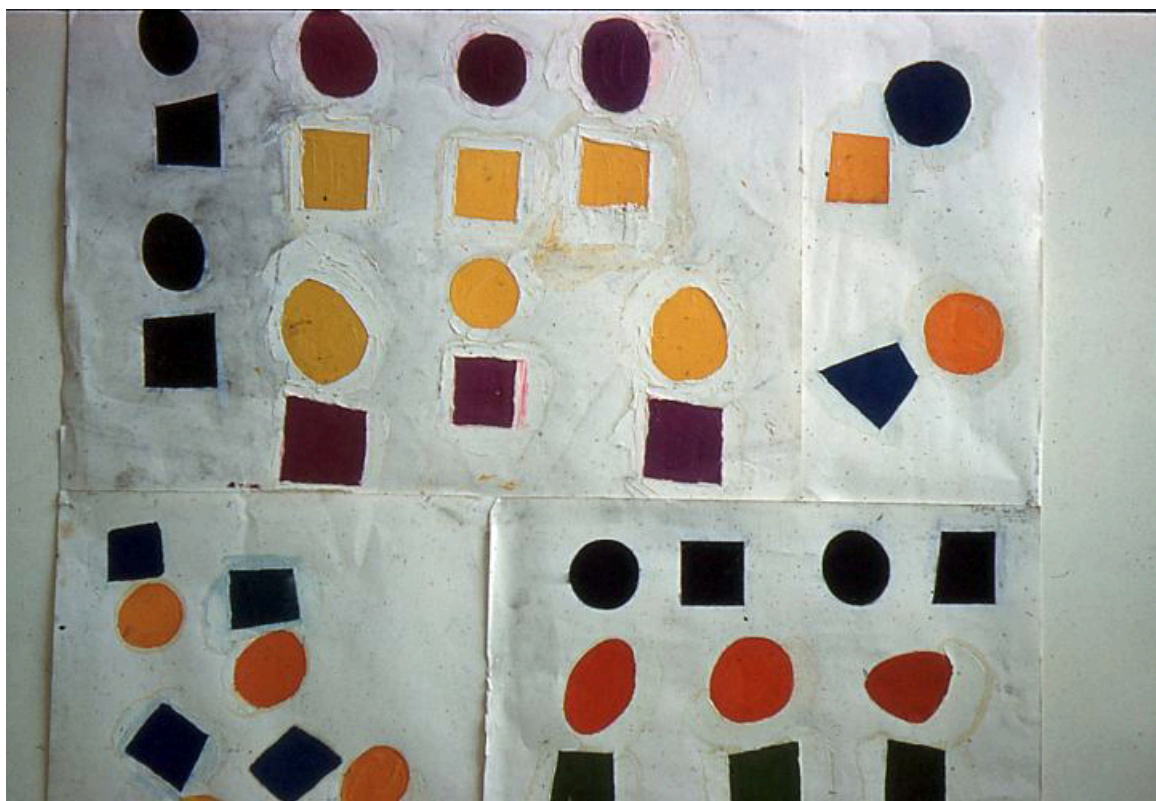
when Charles Rowe began as the lecturer in design, the relationship between art and the designer with society as well as architecture.

A detailed example of the studio teaching at Leicester can be taken from Jones' account, in this case on the topic of colour:

...we were given quite specific colours that we had to purchase as oil paints. And there were about two or three reds, two or three yellows, two or three blues, we were then asked to mix those together to make the very reddest red we could manage, the very bluest blue, and so on — we were then asked to construct the secondary colours from mixing those, and of course this is the sort of thing that came out eventually [shows colour wheels]. And they let us spend the whole day trying to get purple from that blue and that red — and of course the best you can get is a sort of vaguely violet chocolate. Then right at the end of the day, Tom came round and said, "You can't do it. This is what you need". And he got a tube of cobalt violet — he said "You can't mix the colour from those two, you can't *get* a purple from those two. There, you've learned the hard way." ...they really did let us spend the whole day trying to do what they knew was impossible. They kept saying — "That's not purple enough!" — "You've got to get that really purple" — "That's too dark" (Jones, personal correspondence, 25<sup>th</sup> January 2013).

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*Figure 4.16 Leicester Foundation: work sheet showing explorations in complementary colour and shape, harmony and discord, 1960 (NAEA@ysp, Hudson collection, BH/TH/PS/uncatalogued)*

This example shows the approach at Leicester as being that of presenting challenges to the students through which they were able to experience the breadth of, for instance, colour mixing (as can be seen in Figure 4.16 above and Figure 4.9 seen earlier) — both the problems and successes encountered, to discover the difference between theory and practice. Figure 4.18 shows how one individual developed these exercises; this image shows a figure painted using discordant colours, the application of colour theory in practice. We can see that the blues are lighter than the complementary orange as is the purple of the hair, thus creating the effect of discord.

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Nonetheless, the course worked to open the students' eyes to colour, form and so much more. While the theme of nature was often maintained as key, explorations of the subject went far beyond those of classical training, as can be seen in Figure 4.17 below. Hudson encouraged a move away from representation towards a focus on other aspects, creating 'visual equivalents' for the world experienced by the students.



Figure 4.17 Leicester Foundation - Organic forms painting oil 48"x48", c. 1962-3  
(NAEA@yvsp, Hudson collection, BH/TH/PS/uncatalogued)

Jones believes that, even when they were allowed to follow their own 'personal developments', there remained a clear framework within which they were expected to work, and that 'this was a perennial issue on the course: we were constantly

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exhorted/commanded to be “more personal” but there were clearly acceptable types of “personal work” (Jones, notes accompanying diary extract, 24<sup>th</sup> January 2013). Critiques served to reveal the secret as to what these frameworks might be, occurring every few weeks, at the end of a topic or phase. Hudson would parade the studio, which was filled with the work of students; they were very much a ‘one-way’ process. Despite supposedly being there to develop their own voice, the students were not expected to give their own opinions in these forums. When the course moved into the new building, a large lobby area, painted white, was allocated as a gallery where works of perceived value and achievement were displayed.

The ‘secret framework’ that Jones believes existed caused many problems for him and other students. Abstract style appeared to be the absolute ideal but it was not always made clear to all how to make the transition to this from the exercises. Burt commented that many students were initially baffled by the concepts of the course, but that at some point, after a few months, or perhaps longer for some, the ‘penny dropped’ and they would gain sudden insight, of understanding (Burt, 2008, (Burt, 1998, BH/TH/PL/uncatalogued, p. 97).



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*Figure 4.18 Painting from life, personal development Leicester, c. 1962 (NAEA@yvsp, Hudson collection, BH/TH/PS/uncatalogued)*

The experience at Leicester varied considerably from student to student. For some it came naturally and Hudson and his staff favoured such students, a fluctuating number. Jones describes a certain hierarchy, determined by the work they produced and demonstrated by their 'social involvement with the tutors' (Jones, personal correspondence, 25<sup>th</sup> January 2013). Jones explains that he was never in tune with the concepts of Basic Design and was never part of the clique that so clearly formed amongst certain members of the course, both staff and students:

...there was a small group of students who went out to where most of the staff

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lived, which was at Kibworth, at the vicarage there, and it was a sort of mark that you had achieved on the course, if you were invited to go over to the vicarage — I was never invited to go to the vicarage (Jones, personal correspondence, 25<sup>th</sup> January 2013).

The 'in-crowd' consisted of about twelve or so students who showed extreme loyalty to Hudson, something Hudson clearly continued to gain throughout his career from both staff and students he worked with.

Even as a student Jones detected a tension between Hudson's philosophy and methods and, particularly, that he had a tendency to impose his ideas on the students (Jones, 1962, 13th February). However, despite its problems, even Jones acknowledged that 'the discipline and methods of the basic course (free development, inspiration from nature, exploring properties of materials etc.) are invaluable' (Jones, 1962, 13th February). The discrepancies and failings in the general education system at the time are highlighted in another diary entry, which states:

I did metalwork today for the first time. I have never really dealt with any other material than paint. I found it quite exciting, I have never combined creative & physical energy together before — it was an entirely new experience. I felt myself moulding the metal as I wanted it to be moulded, forcing it to do what I wanted it to do — it was most exhilarating (Jones, 1962, 9th January).

It is clear that students were previously not being given experiences in a broader range of materials other than drawing or painting and that Hudson was keen to open up the world of Art and Design. Textiles, weaving, printing, painting and three-dimensional developments were all encouraged, and can be seen in Figures 4.19 and 4.20 below. Jones' language in the above statement also reflects the attitude Hudson would have aimed for.



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*Figure 4.19 Leicester foundation course exhibition of printed and woven textiles, 1963 (NAEA@ysp, Hudson collection, BH/TH/PS/uncatalogued)*

There were more broad reaching problems, however. The conflict between the College's other Painting and Sculpture departments, which appeared to show 'alarm and distrust', although disappointing for Hudson and Pullee, did not seem to cause serious concern (Chilton, personal correspondence, 28<sup>th</sup> October 2011). However, what Chilton regards as the most significant issue was the development and achievement of the Basic Design philosophy and aims, regarded as how 'to develop the potential of each student' (Chilton, personal correspondence, 28<sup>th</sup> October 2011). He believed that 'unless the course was allowed to develop organically and go into unknown territory, then this would not be accomplished':

Early 1963 was a critical time. The course was about to split its skin and we were anxious for its future health. To us this hinged on Tom's willingness to take up the challenge; the alternatives were a vital course, or a sterile one...' (Chilton,

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personal correspondence, 28<sup>th</sup> October 2011).

Chilton continued to explain that:

The focus of our anxiety was with Tom's response to change. He appeared unnerved by developments, which took an unpredictable direction and tended to be negative. Unless he was able to change his attitude it would lead to sterility. This was a pivotal moment. Tom had trust in his staff and he was a battler, and we were able to convince him that things were going in the right direction. His anxiety rapidly diminished. The course took flight, and so did Tom's own work. The Foundation course became the most intense, concentrated and exciting teaching situation I have ever experienced (Chilton, personal correspondence, 28<sup>th</sup> October 2011).

This is one of the first instances in which Hudson's dependency is demonstrated. Despite being a formidable character, Hudson evidently depended on his staff for support, a point expanded on later. During this time, however, Hudson clearly did change both his ideas and his ability to lead. The Archive contains, in one of the many uncatalogued boxes of material, what appears to be a manuscript for a book. The text is clearly directed at art educators and gives an overview of the various aspects of a programme Hudson considered important. They sit comfortably alongside the curriculum outline found in the *Visual Adventure* catalogue, suggesting the draft was written around this time, between Leicester and Cardiff. Examples of each can also be found within student work, as documented throughout this chapter

## Introduction

1. Colour Research [see Figs. 4.9 and 4.16]
2. Colour – Form: Historical
3. Form Research – The Point [see Figs. 4.13 and 4.14]
4. Form Research –The Line [see Figs. 4.13 and 4.15]
5. The Intuitive Exploration of Images

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- |                                     |                              |
|-------------------------------------|------------------------------|
| 6. Constructive Development – Shape | [see Figs. 4.11, 4.12, 4.16] |
| 7. Nature and the Artist            | [see Fig. 4.17]              |
| 8. Figure and Environment           | [see Figs. 4.18 and 4.20]    |
| 9. Object and Environment           | [see Fig. 4.12 and 4.20]     |

(Hudson, Leicester manuscript, BH/TH/PL/uncatalogued box 3)

Within the draft's introduction, Hudson states:

There has been, and still is, a great deal of confusion concerning the teaching of art, and the creative act generally. However, in the last decade in this country there have been scattered but deliberate attempts to provide solutions to some of the problems of art education. One hopes these efforts will lead to something of a renaissance, belatedly in line with the aspirations of the art of this century (Hudson, Leicester manuscript, BH/TH/PL/uncatalogued box 3, p. i).

Whilst his ideas at this point are clearly influenced by the Bauhaus, Hudson clarifies that 'so much has happened in the creative world since the Bauhaus that it would be ridiculous to exalt its methods as a new academic system, and a ready-made formula' (Hudson, Leicester manuscript, BH/TH/PL/uncatalogued box 3, p. i). He also elaborates on his belief that art education was outdated, 'the significant creative artists naturally left the others far behind in the recognition of new possibilities. Education — a late starter in any field and a slow runner under any rules — was soon outdistanced, if not left at the post' (Hudson, Leicester manuscript, BH/TH/PL/uncatalogued box 3, p. ii). Hudson's ideas about the social aspect of art education are also clearly explained:

Until, for example, we can provide some form of common training for the engineer, administrator, designer and consumer — a training which goes beyond the "three R's" — we cannot begin to look for a solution to the aesthetic-functional-commercial problem, whereby we live in a hapless world of dross, where one half of the people seem to be producing junk for the other half to possess. The development of human sensibility, of individual selectivity, brought

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about by the maturing of the senses and the growth of intuitive power, is absolutely essential to the well-being of our society; a guard against the pressures which beset us, such as conformity and orthodoxy, and against the fatty tissue of materialism (Hudson, Leicester manuscript, BH/TH/PL/uncatalogued box 3, p. ii).

These were ideas also being spoken by others at this time, and various articles have been found in the Archives, of particular note, Ken Baynes (1966; 1967) and, although he was not entirely original in his thinking, Hudson was among those offering a valid solution. The curriculum Hudson created at Leicester was an early development of the Foundation course as *he* believed it should be run, rather than as simply a continuation of Thubron's attempts. While at this point the course was not an accredited, necessary route within the education system, Hudson was putting forward and testing ideas that he believed fundamental to it. The papers show explanation, suggestions and justification:

Many projects cannot come to satisfactory fruition without continuous and sustained development. The introduction to colour, for example, may take three weeks for preliminary basic research alone. Merely to discover a personal attitude to the figure, much less make a genuinely creative statement about it, might take weeks. As an individual, you may be the type of person who makes a direct statement every few minutes. On the other hand, it may be natural for you to elaborate an idea slowly, evolving it within a 'long-term image'. Some studies and researches are best carried out with individuals working in a large collective unit — the 'open studio' system (sixty students, six staff, or some such ratio (Hudson, Leicester manuscript, BH/TH/PL/uncatalogued box 3, p. iv).

Notes found in the Archive clearly indicate a well-researched course. This is also demonstrated in the *A Visual Adventure* exhibition catalogue; Hudson felt his ideas and methods should be shared with others. Documentation of *A Visual Adventure*

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took place through slides, films and printed material, much of which resides in the NAEA@yosp. While Hudson clearly saw the course as a time for exploration and not necessarily art making, the images show a variety of work on display, some of which, often on plinths, appear to be highly resolved outcomes. Other pieces show the steps taken to reach such resolution, research sheets and explorations. While both abstraction and figuration are themes that crop up, neither dominates. One can clearly identify a variety and breadth of work: tactile, kinetic, large and smaller scale, modular work, paintings and a vast amount of three-dimensional work. A student's individual development from life drawing can be seen in Figure 4.20 below.



*Figure 4.20 Leicester student work, three-dimensional development in mixed media, c. 1964 (NAEA@yosp, Hudson collection, BH/TH/PS/uncatalogued)*

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#### **4.5 Cardiff 1964 - 1977**

Joan Baker (assistant to Hudson as Director of Studies) and Christopher Shurrock (tutor on the Foundation course throughout the period) have contributed significantly to my understanding of Hudson's period at Cardiff College of Art. Already an established member of staff, Baker recalled the earlier period to me; the NDD had been brought in as a more student-orientated programme than the Boards' Examinations, but after fifteen years it had become, 'squeezed by examinations' and in need of an alternative (Baker, personal correspondence, 23<sup>rd</sup> March 2012).

The situation in the art schools at the time was far from positive. There was a perpetuating system in which teachers taught as they themselves had learnt, which Hudson also appears to have perpetuated to some extent in his own way, as can be seen in the description of Leicester College of Art — a situation that still occurs and which could be credited for the persistence of Basic Design methods. John Danvers, a student at Cardiff from 1966 to 1969, compared his experiences at Cardiff to those on his Foundation course at Loughborough College of Art, where ideas about art and education were simply not challenged or interrogated. This was a common situation which can be seen to have prevailed: both staff and students simply accepted the set of assumptions they were presented with (Danvers, personal correspondence, 7<sup>th</sup> June 2012).

With the introduction of the DipAD Cardiff had been successful in gaining awarding status in a few areas but not in what it regarded as the most important. Baker remembers the Governors' meeting which decided that a 'reconstruction' was

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necessary, a change in direction to broaden out and gain the awarding status. Hudson was already known at Cardiff, due to his work on the summer schools at Barry and having been an occasional visiting lecturer, and was soon recruited. As the newly appointed Director of Studies (of all years), Hudson brought both staff members and students with him from Leicester to Cardiff in 1964. It was here that Hudson clearly reflected on his previous experiences and developed a highly successful course; Cardiff saw Hudson's ideas and teaching methods bloom. During the years Hudson remained in this position he made significant advances and developed both with the times and with those surrounding him.

Another book manuscript can be found within the Archives (NAEA@yvsp) similar to the one reflecting Hudson's ideas during the Leicester period but thought to belong to this period at Cardiff. It offers both insight and direct justification from Hudson for the choices he made when developing the courses at Cardiff. What the manuscript lacks, as in many other instances, are more detailed briefs relating to each topic. The contents of the draft have changed since the earlier text, outlining topics under the following headings:

COLOUR-FORM: Historical

COLOUR-RESEARCH

FORM RESEARCH

Introduction

The Point

The Line

The Plane

THE INTUITIVE EXPLORATION OF IMAGES

CONSTRUCTIVE DEVELOPMENT



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Introduction

Shape

Proportion, measure and creative geometry

Materials, techniques and machine craft

Sign and Symbol

Structural Organisation

NATURE AND THE ARTIST

FIGURE AND ENVIRONMENT

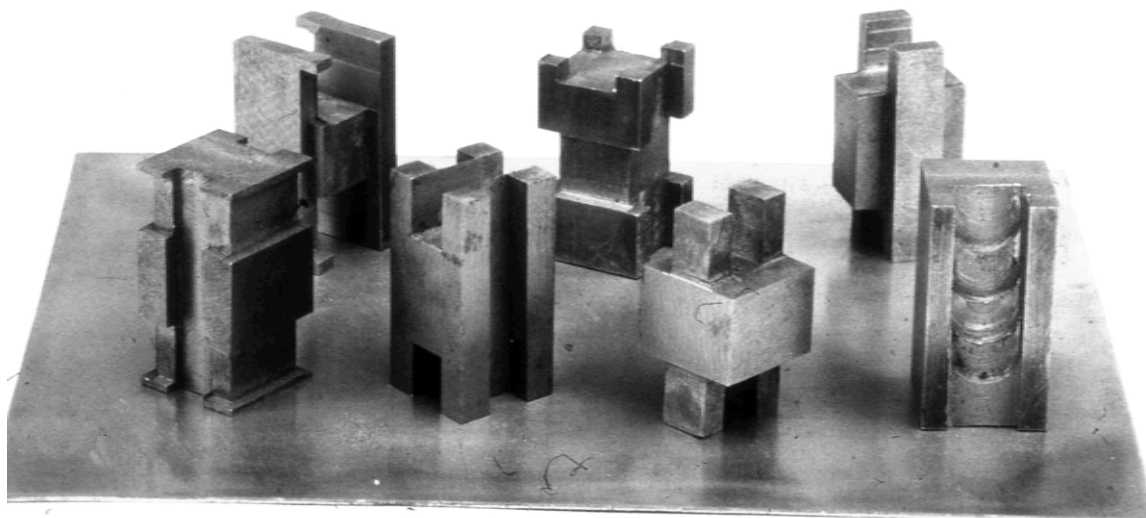
OBJECT AND ENVIRONMENT (Hudson, Cardiff manuscript, BH/TH/PL/99).

Many of these topics were also previously outlined in *The Visual Adventure Catalogue* in 1962, with the exception of 'materials, techniques and machine craft' which has been added. This is simply due to the fact that the department at Leicester, being largely self sufficient, did not have easy access to machinery, whereas at Cardiff facilities were far more advanced. Hudson immediately introduced machine work into the curriculum at Cardiff and work completed within this topic can be seen in Figure 4.21 below. This image shows a collection of pieces exploring the capabilities of the machine and the various combinations and methods in which material could be removed: a development of carving in sculpture. Cardiff also allowed for far more collaboration with other departments and many of the additional topics stated here were made possible through this.



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*Figure 4.21 Cardiff Foundation course student work - Machined Forms, c. 1966  
(NAEA@ysp, Hudson collection, BH/TH/PS/uncatalogued)*

This later manuscript has, once again, clearly been written as a resource for teachers and educators, giving advice on course content and justification for well-articulated values. Unfortunately, it appears to have barely been started, with notes only under the headings of 'Form Research' and 'Colour – Form: Historical', and these, again, do not contain examples of project briefs. The document appears to have been written as a manifestation of Hudson's educational philosophies, and is less focused on pedagogy in practice. However, supported by the many other documents within the Archive, it allows insight into Hudson's philosophy and purpose for the Foundation course.

### ***Purpose and Philosophy of the Cardiff Foundation Course***

In the introduction to the chapter entitled 'Form Research', Hudson states his methods clearly:

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Form research into a particular element is the first stage in discovery, and the possibility of enlarging one's personal range of forms. Any idea of imposing a fixed schema or a series of exercises is erroneous and unfruitful. The discovery of the particular properties of any element is a basis for image recognition, and the personal development which follows from this. Although we have to begin at the beginning, going from the simple to the complex, we can break away at any moment of experience and pursue one of an infinite number of possibilities, retracing our steps according to need and desire (Hudson, Cardiff manuscript, BH/TH/PL/99).

Through practical experimentation students were required to gain knowledge regarding primary, secondary and complementary colours and were expected to explore, initially in a highly rational manner, concepts of harmony and discord, as outlined in Figure 4.22.

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CARDIFF COLLEGE OF ART I.B.D. DEPARTMENT 1970

COLOUR PROGRAMME 3 DAY

WEDNESDAY 7th OCTOBER INTRODUCTION

Additive System. Primary-Secondary. Trichromatics )  
 Subtractive System " " ) CS  
 Colour Terminology )  
 Simple Colour Dynamics. Maxwell's Discs/Benhan's Discs/ )  
 Stroboscope ) TH  
 Colour Perception and Developments

---

Collection of material. Objects, materials, covering wide range of surface qualities within the groupings of Primaries:- Red-Yellow-Blue. (for construction of environments)

Each student should also bring the following items of equipment:-

Winsor Blue	}	1 Tube of each	PLEASE BRING ALL ITEMS FOR TUESDAY 13th
Winsor Red			
Winsor Yellow			
Titanium White			
Black			
Palette Knife (straight)			
Kleenex Tissues			
Turps Sub.			
Jam Jars			

TUESDAY 13th OCTOBER PRACTICAL EXPERIMENTS

(a) Primary-Secondary )  
 (b) Complementary )

WEDNESDAY 14th OCTOBER TH/CS/RB

(c) Harmonic )  
 (d) Discord )

DISCUSSION AND POINTERS FOR FURTHER RESEARCH

original by Cycle — RB = Ruby Bailey lecturer in charge of I.B.D. Course

CS/J/1

Figure 4.22 Three day colour programme outline at Cardiff College of Art, 1970  
(Christopher Surrock's personal collection CS/J/1)

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Figure 4.23 shows the investigation of mixing greys and explores another favourite aspect of Hudson's — that of the physiological changes in perceived colour, according to that upon which it is placed. Below this, saturation is tested.



*Figure 4.23 Cardiff Foundation course - colour exercises, c. 1965 (NAEA@ysp, Hudson collection, BH/TH/PD/uncatalogued)*

Hudson appears to have extended many of the ideas he developed at Leicester into his work at Cardiff, including those based strongly on the Bauhaus model, and exercises based on the exploration of materials. In an interview with Kenneth Coutts Smith in 1965 Hudson expanded on the developments he made after Leeds and Leicester, moving away from the perceived ideas of Basic Design:

For years I suppressed the instinctual and worked within the didactic framework of Constructivism. Now... at Cardiff... we can operate from the free-est kind of mark without falling into the trauma of evaluating that mark, evaluating the image before it comes into being. There is no kind of evaluation of what is right. No

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marks or forms are better than others. We get the students to move in a range of marks from the softest, the lightest, the most geometrical, the most mechanical. With this there is no exclusive situation. It allows you to find the place for the individual (Hudson cited in Coutts Smith, 1965, BH/TH/PL/102, p. 2).

The above statement reveals an evolution of thought, a reflection on past ideas and ways of working and an understanding of development into another way of thinking.

He also expanded on his beliefs and his teaching methods, or lack thereof:

I'm not concerned with teaching art at all. The tendency now, you know, is that art comes from art, or even worse, from art teaching. I am trying to free a situation from the old crazy ideas of Basic courses. The big thing is to convince people that we are concerned with an experimental situation, which is open ended. Experiment taking the place of exercise. From the Renaissance, it has all been a continuous conquest of environment. The real problem is man (Hudson cited in Coutts Smith, 1965, BH/TH/PL/102, p. 2).

Baker supports this, yet states that Hudson's previous research with Basic Design had retained purpose during the Foundation course because of the huge diversity of students with different backgrounds and subject knowledge. These experimental exercises<sup>42</sup> broke the students away from their previous experiences and introduced a more critical way of learning. Baker considers the fact that the 'exercises' could, at times and for some, 'get a bit boring' (Baker, personal correspondence, 23<sup>rd</sup> March 2012). However, she insists that they were necessary 'because there was a certain shapelessness, and people didn't recognise they had to find the design out of the world they lived in, not impose it upon it' (Baker, personal correspondence, 23<sup>rd</sup>

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<sup>42</sup> The term *exercises*, though the most common label for these, seems to have largely negative meaning, yet this is what the experiments shall be referred to here, for consistency.

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March 2012). The exercises would not simply be repeated each year but would change — Hudson and his staff would re-evaluate the problems and adapt the courses appropriately. This can be seen in the various briefs found dating from the different stages of Hudson's career. The purpose of the course was, after all, to encourage a broader awareness, an experimental and interrogative way of working with a range of materials, in a way that 'demonstrated intellectual rigor and analysis' (N. Upfold, personal correspondence, 5<sup>th</sup> January 2012).

It is important to remember that the Foundation course was *designed* to be didactic; it was after this initial basis, during the DipAD, that students were encouraged to be increasingly independent. Hudson's insistence on what he called 'visual intelligence' integrated 'logical access to what were the constituent parts of a visual language and how they could be exploited' (N. Upfold, personal correspondence, 7<sup>th</sup> September 2011). Former tutor Noel Upfold believes that the methods paid off and that 'at the end of a day's studio research it was not unusual for staff to be genuinely excited by the original achievement of a student who was in their first term' (N. Upfold, personal correspondence, 7<sup>th</sup> September 2011).

The Foundation course gave students an opportunity to explore freely a range of ideas, techniques and materials which they often would not have encountered before. Angela Burt, student on the course in the 1960s, explains the range of explorations open to the students, which are also demonstrated in Figure 4.24 below:

We used all sorts of materials... welding, braising etc, with hardly any precautions, and the new technique of laying-up in fiberglass and resin, with all

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its smelly and volatile chemicals, (and no ventilation- people were sick and had headaches after doing it, but everyone thought it a small price to pay, and no-one's parents sued!) was embraced wholeheartedly by Tom, who I think wanted us to be adept at all techniques and tools. Then the art would suggest itself, or even grow out of the creative use of materials (A. Burt, personal correspondence, 5<sup>th</sup> January 2011).



*Figure 4.24 Students at Cardiff College of Art, c. 1979 NAEA@ysp, Hudson collection, BH/TH/PS/uncatalogued)*

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Hudson's passion for the newest materials and technology was brought to the courses at Cardiff. He also believed that students should not be tied down to one area and recognised the importance of being able to work in both two- and three-dimensions. In a prospectus flyer for Cardiff College of Art (circa 1968) the flexibility of offerings is projected:

In the Fine Art area we think in terms of study across the whole range of work in two and three dimensions. The developments are not limited to any formal or historical concepts in terms of painting and sculpture. Students can work specifically in the areas of two and three dimensions or "between" the two areas... The language and structural systems which the student works in are his own responsibilities and the student is also expected to invent the majority of his projects. A student is expected to be largely self programming and considerable initiative and personal discipline are expected from students (Hudson, Cardiff Prospectus, n.d., p. 2).

This statement also raises the issues of autonomy and interdisciplinarity, freedoms so sought after today. Students were given the opportunity to work together and were not strictly separated; they were permitted freedom to invent their own problems and encouraged to experiment. The course had clearly moved away from classical notions of art and design yet did not limit students to work within a certain style, as could be claimed of earlier Basic Design work. Over the years, Hudson's ideas evolved beyond the early influence of the Bauhausian Point, Line and Plane developments.

While Hudson was responsible for all the courses offered by Cardiff College of Art, his passion appears to have remained within the Pre-Diploma — Foundation — course. Here Hudson's ideas for this first year were developed and refined over the years. In 1965, at the end of his first year at Cardiff, Hudson curated an exhibition of



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student work entitled *Art Education of the Individual* at Whitechapel Art Gallery in London. The exhibition catalogue gives an outline of the key areas addressed on the pre-Diploma course at Cardiff, at the end of Hudson's first year in the role. After only one year the content of the Hudson's Foundation course had evolved slightly and the topics covered were as follows:

Colour Research

The Mark

The Line

The Area

Shapes

Creative Geometry

Experimental Materials and Structure

Machine Techniques

Sign and Symbol

Objects and Environments

Figure and Environment (Hudson, 1965b)

Comparing areas of focus to those listed in the *Visual Adventure* catalogue, 'Point' has been replaced by 'The Mark', 'Area' is included once again, 'Materials and Processes' has become '*Experimental* Materials and Structure', and 'Communication' has become more explicitly 'Sign and Symbol', coincidentally in line with the topic Richard Hamilton introduced at Newcastle. The catalogue's introduction, written by Hudson, consisted of language suggesting the nature of the course; words such as 'experimental' and 'research'. It is also very clear that Hudson did not develop the course simply to meet the needs of fine artists, on the contrary, he states that the work shown evidences the 'experimental work in material

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and process, and research into form which is the fundamental pre-specialist training for artists and designers'.<sup>43</sup> He also claimed that certain elements could be brought into earlier stages of general education and that 'experimental processes and creative structuring in both hand and machine techniques could make a link between technical and aesthetic education in the schools' (Hudson, 1965b, p. 2). 'Personal Environment' is also listed in the catalogue, not as a topic but as a provision ensured on the course. All students were encouraged to make a space of their own: 'the home of his ideas reflecting what he is interested in at the particular moment' (Hudson, 1965b, p. 5). This is a luxury less frequently afforded in today's art department, with limited space at a premium.

Herbert Read introduced the catalogue, evidencing the ongoing support he offered Hudson. Read emphasised Hudson's success, attributed to his approach to art education based on the unity between 'aesthetic education and technical education' (Read in Hudson, 1965b, p. 1). The exhibition, he stated, showed clearly how 'art can be linked to technique, technique to art' (Read in Hudson, 1965b, p. 1). Hudson's passion for technology clearly impacted on the course development; the machine was seen as no different to any other artist's tool, such as the brush or chisel, when used for creative purposes. Read wrote that it was the responsibility of higher level, modern art education, 'to instruct the pupil in the use of machines for creative ends' (Read in Hudson, 1965b, p. 1). This exhibition, Read continued,

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<sup>43</sup> However, it must be noted that Cardiff, at that time, offered only two areas of Diploma study: Fine Art or three-dimensional design in Ceramics.

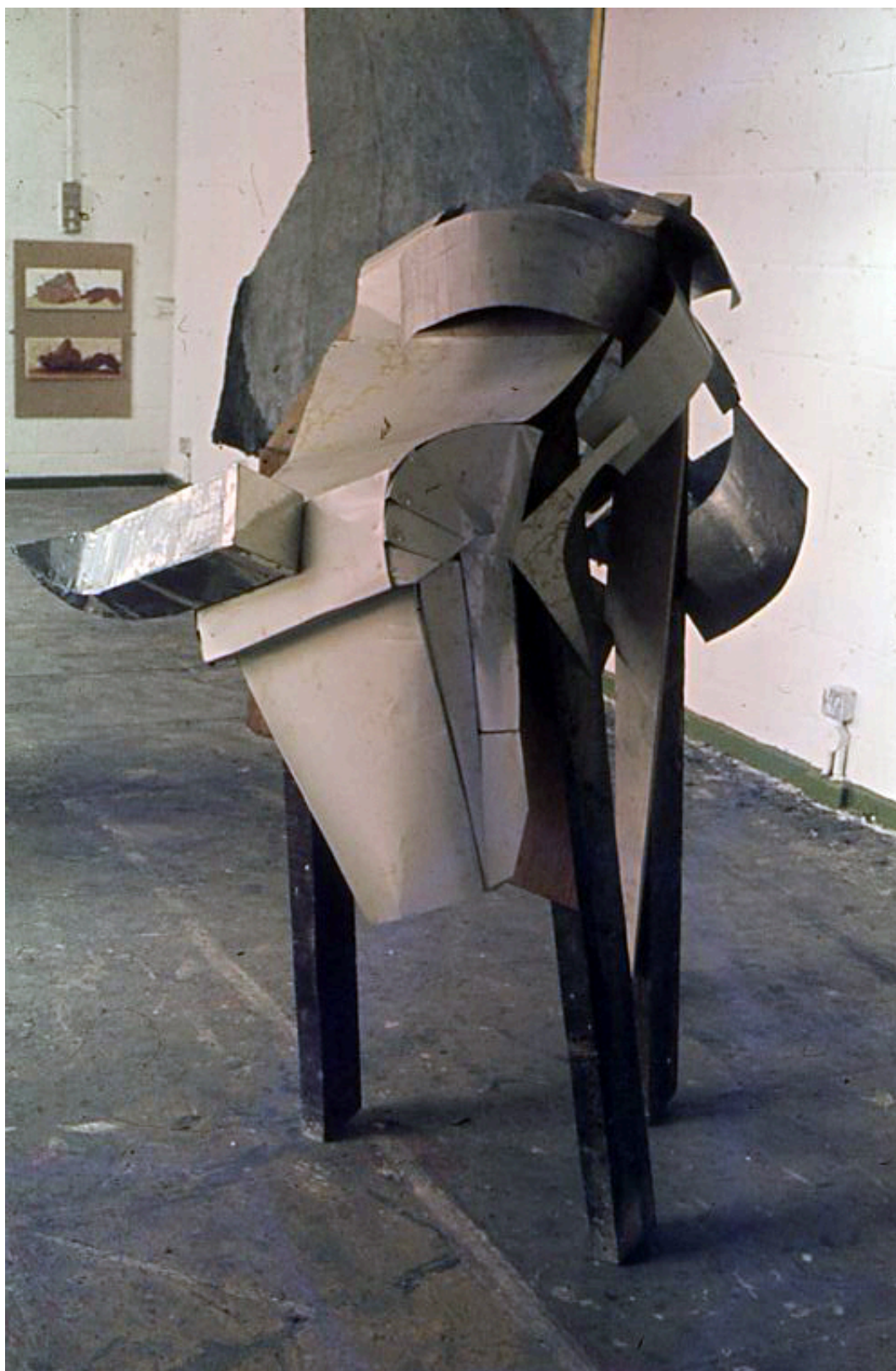
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proved that this aim is 'not a paradox but a practical possibility', and reiterated the notion that modern industrial art has produced much beauty. That education needs to be updated to ensure progression continues in all areas of newly mechanised industry, including those once known as handicrafts — architecture, furniture, pottery and textiles. Without this review of the content of art education products would become increasingly tasteless. In summary, Read stated that the misunderstanding, this gap in the provision of education, could be rectified by this exhibition. Visual documentation and examples of student work within these areas, utilising machines and technology, as well as a variety of materials, can be found in the NAEA@yyp (also see Figure 4.21 above and Figure 4.25 below).

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*Figure 4.25 Cardiff College of Art Foundation project in mixed metals, c. 1972  
(NAEA@ysp, Hudson collection, BH/TH/PS/uncatalogued)*

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A document titled *Machine Craft and Sculpture* contains descriptions of the types of projects carried out by students relating to this area. Hudson described the process:

The machine was explained and discussed, a demonstration was given and the student then had to draw images of the action and processes of the machine; in some cases written details were asked for. When the student showed that he understood the machine's action and theoretical principles he began his practical work (Hudson, n.d., BH/TH/PL/70, pp. 2–3).

Work included the use of lathes, milling and shaping machines, sand-casting in aluminium and finishing. Projects carried out investigated the development of universal joints or building units, geometric casting to suggest machine finishing and the development of shape through many variations to sculptural forms using only the milling machine.

Experimental materials included fibreglass and resin as well as fabric, widely used in the creation of large scale, interactive and tactile pieces. Contrasting with these, large-scale metal forms brought a more industrial feel to the exhibition. Images of work being displayed, most likely at the end of term, show varied and stimulating exhibitions, making good use of all the space available; works reaching up into the roof and filling the walls and floors without crowding. Most significantly, the works show direct development from the topics listed in the course content: use of optics, colour and pattern, alongside constructed forms and kinetics.

*Art Education of the Individual* is an example of the many forms of dissemination Hudson instigated, aiming to spread the news of his and his staff's fresh ideas throughout the country. As previously seen in the SEA conference exhibition, *Developing Process* exhibition and this at the Whitechapel Gallery, exhibitions were

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the clearest way to demonstrate Hudson's methods to a wide range of people — showing the student work first hand. Hudson would also organise frequent smaller scale exhibitions of staff and student work, sharing the achievements of both with the public. He also taped and videoed his demonstrations and lectures, many of which can be found in the NAEA@ysp, and documented both student work in progress and final exhibitions with photography, slides and film (N. Upfold, personal correspondence, 5<sup>th</sup> January 2012). However, Hudson never acknowledged or credited the students when he disseminated their work, something that many would find irritating (Danvers, personal correspondence, 7<sup>th</sup> June 2012). This was part of Hudson's belief that the work being conducted was not only part of a broader project, but that it was not 'artwork', the developments of students were just that, experimental *developments*, and were the outcome of a collective research environment.

Hudson was very careful in considering to which students he offered places on the Cardiff course.<sup>44</sup> On the DipAD there were only usually twenty-four in each year group. The DipAD brought new levels of criteria, requiring the students to prove certain academic achievement, which varied across courses. Baker explains that Hudson would sometimes allow a student with lower academic credentials but

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<sup>44</sup> The entry requirements for the Foundation course varied. In 1965, Ken Elias applied for a place on the course at Cardiff. He recalls the entry assessments, which included colour-blind tests, written psychology tests, drawing and painting tests, all carried out under the watchful eye of Joan Baker. These were in addition to an interview with his portfolio. David Hooper, however, who applied to the course in 1967, was not put through such rigorous examination — he was simply interviewed by Joan Baker, who also looked through his portfolio.

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significant artistic potential onto one of the other courses, such as a commercial art course, but would keep 'watch' over them, and 'once they were in and had done a term, or a couple of terms, then he'd move them over' (Baker, personal correspondence, 23<sup>rd</sup> March 2012).

Once on the Foundation course students found themselves part of a large student body. Elias estimates a year group of more than fifty whereas Hooper, two years later, recalls a number closer to a hundred students. In 1965 all students worked together in one large room, an old office building close to the main college. They would stand and work at Imperial sized drawing boards, with large sheets of cartridge paper that they would be required to buy along with other equipment such as palette knives and oil paint. Elias recalls the atmosphere as reminiscent of that of a factory or laboratory: students would work hard, long days, from 9am to 8pm and would have to clock in and out under the watchful administration of Joan Baker (Elias, personal correspondence, 9<sup>th</sup> May 2013). Over a period of eight years the Howard Gardens campus was designed and built and by 1970 the Foundation course had both geographic independence and space. Hudson had been clever to vet all the plans for the new buildings and, consequently, 'all superfluous fixtures and fittings were deleted in order to funnel the money saved into equipment and more essential aspects' (Shurrock, personal correspondence, 30<sup>th</sup> April 2013). Shurrock also recollects the subsequent generous budgets given to buy equipment — he recalls 'working through equipment/tool catalogues with Laurie Burt ordering virtually one of everything' (Shurrock, personal correspondence, 30<sup>th</sup> April 2013).

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### **Course Programme**

Hudson established and maintained a format for the Foundation course that endured until his retirement from Emily Carr College of Art and Design. Over the twelve years Hudson was Director of Studies at Cardiff many changes took place in the Foundation course's content. In the personal archive of Christopher Shurrock, tutor on the Foundation course for the duration of Hudson's leadership, there can be found two course programmes, dating from academic years 1967/68 and 1973/4 (see Appendix 6). A comparison of these provides an understanding of how Hudson refined the course with his staff, clarifying what he saw as most fundamental at this stage. Further comparison with a programme dating from 1963/4 (CS/C/1), before Hudson took control, shows how different his ideas were to those of the time.

The 'Preliminary Course,' pre-Hudson (1963) at Cardiff College of Art consisted of: Museum and Environmental studies, Dress, Printing, Drawing/Painting, Composition 2D, F.P. Drawing, 3D Fundamental Principles, and 3D Construction (Cardiff College of Art, 1963, CS/C/1). These were each timetabled into a morning or an afternoon slot and little sustained work, for longer periods, seems to have taken place. When Hudson took over in 1964 the course adopted a far broader focus and exemplified his new methods. Initially the year was divided into three parts, each with an adapted format and different aims. The first term, as already mentioned, was a common term, for all students to work together, experimenting and exploring a basic visual language. In the second term students were further exposed to new media and ideas, specialising in certain areas after the half term break, which continued throughout the third term.



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The first term's programme for the academic year 1967-8 was broken into four main areas: Colour, Object, three-dimensional and two-dimensional systems. Investigation of colour alone took six weeks, with the entire first half of term dedicated to the properties of colours. Within this students were expected to spend at least nine days working on 'personal development' (Cardiff College of Art, 1967, CS/E/4). After half term, two days were spent investigating optics and working on personal developments of this, followed by a week looking at concepts of 'object'; nature, man, and environment. Next, students would spend eight days exploring a three-dimensional brief, working practically. The remaining four weeks of the course were dedicated to two-dimensional systems and integrated a lecture programme, including lectures on Asian cultures and Psychology, discussed in more detail later. In the first week of '2D systems', students carried out experiments looking at structures and objects in various media and a following week was spent developing these, selecting characteristics that were then synthesised and extended into personal developments for the final two weeks of term.

The second term included more specific topics: 'Projective systems', 'Graphs and Diagrams', 'Environment', 'Figure' and 'Figure Environment'. The former of these worked to develop the visual literacy of students and creative means of representing information. These are explained in more detail later. Investigating the 'figure' suggested a subtle move away from traditional life drawing, whilst retaining the key principles Hudson viewed as important. The remaining six and a half weeks of this term, and the whole of the third, saw students divide into one of four pathways: Fine Art, Graphics, Dress and 3D Industrial.

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The colour programme for the year 1967/8 appears highly didactic, although allows for 'personal development' in addition to research and experimentation. Documented in the separate programme are demonstrations and explorations into; Harmonics, Discords, Optics and Environment. Once the 'exercises' had been covered, students were given the opportunity to experiment in the different areas to a high degree of depth, aiming to raise their understanding of colour. They were also expected to develop their own ideas and interests from these. After the initial explorations a four-day project was run in which students worked in four groups, investigating different themes, each overseen by a tutor:

Colour Environment man made

Colour Environment nature

Colour Optics

Colour Dynamic (Cardiff College of Art, 1968a, CS/F/1, p. 2)

Hudson was keen for students to be able to elicit information from their surroundings, using both natural sources as well as those in the built environment. Hudson later explains his reasoning for dividing the investigation of colour into different areas, revealing his regard for the breadth of the topic:

Colour is physical, physiological and psychological in its material form, in its reception and in its implications. It is also a fertile, fundamental experience for objective reaction and subjective response. Although you cannot make masterpieces by theory, we certainly need to intensely explore a wide range of experience, discovering a personal impetus (Hudson, 1981, BH/TH/PL/uncatalogued, p. 1).

This statement also serves to summarise the justification behind Hudson's methods.

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Groups were formed 'by student choice' and tutors initially took responsibility for their own groups, then applied themselves more generally as applicable (Cardiff College of Art, 1968a, CS/F/1, p. 2). This was followed by a presentation from each of the groups and a crit. The final page of the project brief consisted of 'recommendation for research and thesis projects as extension of the colour course, to be completed by the end of the Christmas vacation', the form of which was to be determined by the student in consultation with a tutor. The brief states that students should undertake 'practical colour research in any specific area relating to colour principles and their extensions', a very open brief which can be interpreted in any way the student feels appropriate (Cardiff College of Art, 1968a, CS/F/1, p. 3). A list of examples is provided but freedom is extended further with the statement, 'any student who would like to present an alternative to this can do so in consultation with his tutor' — the document is signed by Tom Hudson (Cardiff College of Art, 1968a, CS/F/1). While Hudson had very much an administrative, management role, he clearly continued to have control over every aspect of the course.

Projects from the second term are much more specific and challenge the students to carry out personal research. This being said, the projects also encompass a wider concern for conceptual, social or emotional issues. A brief for the second term project in 1968 defines 'The Diagram' as 'a process of comprehending action/event/cause/effect within the object, i.e. Function' (Cardiff College of Art, 1968b, CS/E/1). The project is divided into three parts; observation ('to see what happens'), experiment ('to find specific equivalent for what you see'), and process. Students were told to 'produce different kinds of language to deal with different kinds of information' (Cardiff College of Art, 1968b, CS/E/1). The process involved first

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selecting an object and drawing its 'visual function' (as seen in Figure 4.26 below), then taking it apart and examining the 'physical function', to create an exploded image or sectional statements. Students were asked to 'determine how it works, functions, is used, and establish a sequence' (Cardiff College of Art, 1968b, CS/E/1). The first part of the process, — exploring 'visual function' — was later explained by Hudson as a study 'concerned with how the shape, style, and form of things is determined by the *idea* or *information* it conveys or communicates' (Hudson, 1982c, BH/TH/PL/310, p. 1). In Figure 4.26, we can see that a pair of top cutters or pincers is being evaluated and the movement is being communicated. This has been achieved through symbols and careful colour use and the important component (the blade) has been highlighted. Visual function worked together with, and in contrast to, those concerning 'physical function': 'Studies concerned with how physical function (the job things do) determines and influences the form and shape of made objects' (Hudson, 1982c, BH/TH/PL/310, p. 1).

Finally the students were asked to make a final statement in any form most relevant to the individual; 'it should be a personal statement about the object and how it works' (Cardiff College of Art, 1968b, CS/E/1). Similarly allowing more freedom of interpretation is the 1967/8 brief for 'Topological Systems'. Students were asked to select a problem ('concerning individual, allowing actual events'), and consider both objective and subjective responses of these. Asked to 'experiment with equivalents for coding information, linear/shape/colour/symbols/ etc. with key', the outcome was expected to take the form of ideas, notes, diagrams, experiments with media, showing awareness of development, scale, format and presentation (Cardiff College of Art, 1968c, CS/E/2). This project reveals Hudson's concern for 'visual literacy', as

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does the inclusion of coding and systems previously mentioned, another example of which can be seen in Figure 4.30. These exercises ensure that students gain a deep understanding of the problem to be solved, as well as experimenting with a range of communicative skills and processes.

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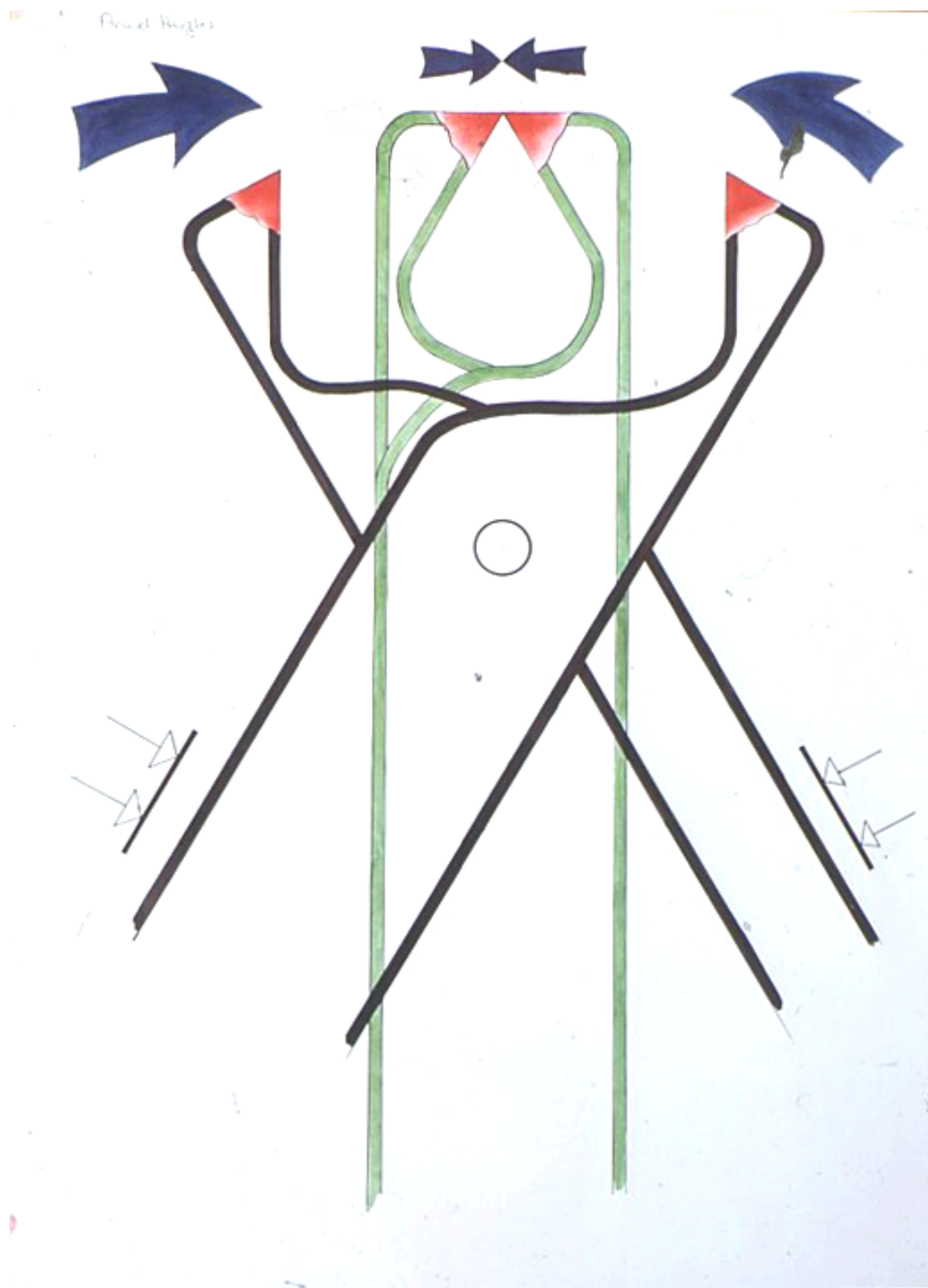


Figure 4.26 Cardiff Foundation course - design problem sheet, c. 1970 (NAEA@ysp, Hudson collection, BH/TH/PS/uncatalogued)

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Five years later one can see that the course has been refined and adapted. The first term Foundation programme for the year 1973/4 reveals many changes and developments and is broken down into fewer areas. The course is clearly becoming more succinct:

Week 1:	Orientation
Week 2:	2D Extension and Analysis of Work in First Week
Weeks 3-5:	2D Programme
Weeks 6-8:	3D Programme
Weeks 9-11:	Colour Programme
Week 12:	Introduction to Media

(Cardiff College of Art, 1973b, CS/H/2)

Orientation, at the start of the course, seems a very valuable addition. The content of this week is described as 'orientation of students into working groups, familiarisation with basic materials and constructional aims, methods' (Cardiff College of Art, 1973b, CS/H/2). Not only were the students introduced to each other through group work and collaborative projects but they were also given the opportunity to take control of their new workspace. 'Modification of internal space of 5<sup>th</sup> floor' consisted of:

Architectural changes of scale and space by 3D structures, etc.

Surface changes of walls, floors, etc. by colour, organisation, etc.

Construction of particular spaces within existing space.

(Cardiff College of Art, 1973b, CS/H/2)

One can imagine how radically different this experience would have been to students, often coming straight from school, in terms of materials, activities and collaborative practice. The second week was spent analysing these activities,

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documenting them and extending them through 'examination of relevant outside locations' (Cardiff College of Art, 1973b, CS/H/2). The 2D programme included direct observation, theoretical diagramming, as well as codes and symbols. The separate project brief suggests that each group 'set up initial focus to examine the needs of drawing as communication' (Cardiff College of Art, 1973a, CS/H/1). The three weeks during which students were expected to work to this brief were seen as 'a concentrated period of research in which the student can evolve responses to a number of different situations', with main areas of concern including;

Direct Observation

Equivalentents

Diagrams, Mapping

Topological, Projective

Codes, Symbols etc.

(Cardiff College of Art, 1973a, CS/H/1)

These responses would be developed from initial briefs and use would be made of the studio, external or controlled spaces, the model, and so on. Again, lectures would also accompany the project and in 1973 this included 'Drawing and Students Drawing' given by Tom Hudson, 'Historical Survey' by studio staff and 'Space Diagramming and Projective' by Christopher Shurrock (Cardiff College of Art, 1973a, CS/H/1).

Within the 3D programme students were introduced to various 'rigid, flexible, and plastic/rigid' materials and given the opportunity to explore their individual properties. The colour programme was moved much later into the term and reduced to a three-



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week programme. Explored within it were observation of colour, pigment-surface experiment, colour 3D, light and materials. Within each area students were divided into six randomly selected, changing groups, each headed by a tutor. Alongside this programme, as one of the final common projects, information in the form of presentations was given to the students on the different areas into which they may want to specialise, which remained; Fine Art, Graphics, Design, and Dress/Textiles.

Introduction to Media continued into the second term and students, again split into smaller groups, were able to choose to work for three weeks in one of the following media areas:

Print, surface, immediate, processes

Resin, moulding, casting, etc.

Photo, film, sound, etc.

Ceramic, hand, machine, surface

Paint, materials

(Cardiff College of Art, 1973b, CS/H/2)

Students could choose three different areas to work within for up to three, three-week periods, from which point they would continue personal developments and work. Evening classes also continued, offering specific activities each night in areas such as the model, film, print and ceramics, to allow students to continue their research. Assessment of students took place in weeks five and ten, to review 'further progress on the course' (Cardiff College of Art, 1973b, CS/H/2). Studio staff members were expected to prepare lecture materials for specific introductions and lecture series. Staff tutorial groups were also required to meet regularly to discuss

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particular themes in student work and other areas (Cardiff College of Art, 1973b, CS/H/2).

As remained common for many years on the Foundation course, an average of 80 students would all be working on the same initial problems together. This mass-teaching method was demanding for both staff and students. However, the formal elements of the course allowed accessibility, whilst also endorsing extension — dependent on the student and how far they were able to push the topic during the timeframe allowed. One can see that the earlier pre-Diploma days were more formal, with further emphasis on rigorous experimentation and less time for free research or personal development — as a result students would sometimes feel less confident about which direction to follow next, unable to apply the knowledge they had gathered (Shurrock, personal correspondence, 30<sup>th</sup> April 2013). However, later course notes and project briefs evidence a better balance of experimentation and skills development with personal explorations.

Particularly in the early years, though students were learning new skills through explorative methods, a certain sense of rote learning was maintained. Hudson would preside over the studio activity, giving his mixed reactions and input. By doing so he ensured that the students gained direct understanding of all elements of the visual language — learning through doing. The balance between focus and development was hard to maintain and may have been better achieved in smaller groups than in this context of mass teaching. Joan Baker explained the purpose of the early exercises to me:

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...those sorts of exercises were designed to be knocked down by the student *afterwards*... they were finding out and thinking about things which were a rebalancing of the enthusiasms of the time... I know some people would say that they were very... all alike in a certain way — but they were *meant* to be.... If you stopped to think about your circle and your square and your cube and all those... But I think more, it was what they did *after with* this — that they could look at something with a little more crispness and clarity... (Baker, personal correspondence, 23<sup>rd</sup> March 2012).

Hooper recalls his first term as being ‘force-fed’ a new visual language and creating what Hudson called ‘Visual Equivalents’. They would not be called paintings or drawings, terms that suggest resolution, but were instead seen as research, explorations. Hudson’s ‘design based, formalist, working process’ (Danvers, personal correspondence, 7<sup>th</sup> June 2012), is explained by Baker as part of his desire for students to ‘explore an idea very fully, and go off in all directions’ (Baker, personal correspondence, 23<sup>rd</sup> March 2012). This is shown in former student Keith Wood’s description of the methods:

Tom’s approach to creativity was perhaps exemplified to me by the “idea sheet”. The point was in the left hand corner you would draw, scribble, whatever your “idea” was and then right next to it you would develop it and next to that develop that and so on — being very hard and disciplined. It was a useful exercise designed to take the “artiness” out of the process. Make the whole thing developed and thought through. It made you push visual ideas rather than just accept them (K. Wood, personal correspondence, 18<sup>th</sup> January 2013).

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*Figure 4.27 Cardiff Foundation course - idea sheet, c. 1970 (NAEA@ysp, Hudson collection, BH/TH/PS/uncatalogued)*

Traditional aspects of art education were maintained to a certain degree, including life drawing and the use of nature as a source. Hudson's views on nature and art are provided succinctly within the Cardiff manuscript. Whereas Hudson does not deny the role of nature in art, as inspiration and subject, he does not limit it to being the only focus. Hudson clearly subscribes to Biederman's thoughts on this topic. He believes that it should be only one of many starting points from which to work and research:

The evolution of forms into a new content need not be consciously formulated, and may be beyond the immediate awareness of the artist himself. Once the artist has acted selectively, the particular development of the process, and the emergence of the image can be personal. The 'stripping down' of the object

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should be a selective and personal process not to be limited by biological or physical exactitude. What we do ourselves is, finally, more important than what nature does (Hudson, Cardiff manuscript, BH/TH/PL/99, p. 95).

The use of nature as a source of inspiration can be seen in student work — see Figure 4.28 below. Here, the form and colour of the leaf are being analysed; in one drawing we can see that the colours are being extracted and isolated to gain a better understanding of the spectrum found within the surface pattern.



*Figure 4.28 Drawing project using nature, Cardiff Foundation course, c. 1969  
(NAEA@yep, Hudson collection, BH/TH/PS/uncatalogued)*

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Whilst life drawing was a feature on the courses (although more so for some than others), traditional methods were not retained. Drawing the model became a more important part of the course as years passed — in the earlier revolutionary stages, it was rarer. Wood does not recall ever seeing a life model during his five years at Cardiff and Hooper believes he spent only one day drawing the model. Furthermore, on this single occasion the class format was certainly not conventional. Hooper explains that a woman walked into the studio, took off her clothes and sat on a stool in the corner. The students, slightly shocked and bemused, eventually took out their sketchbooks. A tutor only intervened after half an hour, entering the studio and instigating a discussion about what the students might do next. There had been no announcement and the stunt was clearly meant as provocation, challenging a reaction from the students. Other images showing the model also evidence the less conventional, traditional approach. The images below (Figure 4.29) show the use of projected image onto the body and the investigation of the figure as it relates to an environment. It is interesting that the image on the left would not be an unusual sight in contemporary art and art classes.

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*Figure 4.29 Life Models at Cardiff College of Art, c. 1969 (NAEA@yvsp, Hudson collection, BH/TH/PS/uncatalogued)*

Hudson wrote, 'there is no reason why the human figure should not be studied and used as a source of structural invention and imaginative organisation' (Hudson, Leicester manuscript, BH/TH/PL/uncatalogued box 3, p. 100). What Hudson considered key to life drawing was that students draw from their psychological point of view; 'a student should always work within the limits of his own vision. It is useless to attempt to impose non-figurative work on students who express themselves with personal comprehension and integrity in figurative vision' (Hudson, Leicester manuscript, BH/TH/PL/uncatalogued box 3, p. 101). He wanted the students to respond subjectively and not just create objective drawings in the classical style.

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Moving further away from traditional notions, and maintaining a 'cutting edge' approach, new areas were developed and explored during Hudson's time at Cardiff. Hudson clearly responded to the progression being made by students at all levels of the College, encouraging strong opinions and drive into new ways of working.

***The Fourth Dimension***

Following the Foundation course (also known as the pre-Diploma) the DipAD functioned to clarify the processes involved in becoming an artist. Danvers, who experienced this later course but was not a Foundation student at Cardiff, states that he found it somewhat prescriptive. The programme of the DipAD was such that, like the Foundation course, it sought to break down preconceived ideas, hence many exercises and explorations were integrated into the studio time. However, Danvers consequently merits the course format as being something he, and many of his peers, were able to react positively against (Danvers, personal correspondence, 7<sup>th</sup> June 2012). This spirit created a dynamic atmosphere for both staff and students in which Hudson's ideas were not just accepted but challenged. Danvers and his colleagues were able to stand firm in their own evolving beliefs: 'our particular year group, in a way, kind of rebelled against this rather oppressive regime, and, I think it was very interesting how Tom... *reacted*... to that' (Danvers, personal correspondence, 7<sup>th</sup> June 2012). Danvers states that he felt he was, 'just standing up, in the way Tom wanted us to stand up for what we believed in' (Danvers, personal correspondence, 7<sup>th</sup> June 2012). The course promoted interdisciplinary progression.



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Hence, what Danvers and his peers, as well as staff members such as John Gingell, were able to help Hudson realise was the potential of the 'third space'. Also known as the 'fourth dimension, this was '...an area where you could begin to open up possibilities of working, not only between painting and sculpture, but between art and non-art subjects, and all kinds of things' (Danvers, personal correspondence, 7<sup>th</sup> June 2012). As students such as Danvers and Wood accepted Fellowships they helped to enforce this growing discipline and performance soon became one of the cornerstones of the Cardiff programme. With the support he so clearly needed, Hudson embraced these new ideas and soon developed performance into an extension of his own teaching (Baker, personal correspondence, 23<sup>rd</sup> March 2012). Danvers believes that the same issues and conflicts arose with staff members, even those he himself had employed, but that being challenged was something Hudson thrived on (Danvers, personal correspondence, 7<sup>th</sup> June 2012).

This discipline, between areas, included 'performance and new media, sound and early installation' (Danvers, personal correspondence, 7<sup>th</sup> June 2012). The 'fourth dimension' was a topic of discussion by Marcel Duchamp and had had an influence on Hamilton. Duchampian thinking states that if a shadow, being two-dimensional, is a projection of a three-dimensional object, a three-dimensional object must hence be the projection of a fourth-dimensional object (Cabanne, 1971, p. 39). Hudson does not mention Duchamp but was instead responding, not just to the students and staff, but also to his experiences in New York and the intellectual debates with which he was engaged at the time. People were talking about Black Mountain College and artists such as John Cage were beginning to influence concepts of art. Changes at the College began to take place in 1966, when students began to reject what they

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believed had become a conveyor belt system. Danvers states that Hudson was initially very 'set in his ways' and that they had to put up a strong fight in the beginning. However, over a period of time it could be seen that Hudson would reflect, discuss and then change (Danvers, personal correspondence, 7<sup>th</sup> June 2012).

In 1970, Hudson was asked to talk at the 20<sup>th</sup> InSEA<sup>45</sup> World Congress, entitled 'Art in a Rapidly Changing World', themed on the relationship between art, science and technology. However, he surprisingly told the organisers that he was not interested in the topic — it was a topic of much discussion simply because it was problematic. He agreed to talk if he were allowed to support his words with a performance dealing 'with the problems that arise out of the conditions that we are living in' (Hudson, 1980, BH/TH/PL/uncatalogued, p. 37). Every delegate was required to bring an object, as entry to the event, where Hudson and his students had constructed a conveyor belt powered by bicycles and wore painted, electronically wired, light up costumes. Industrial sounds filled the room and the objects were painted, manipulated and altered before being auctioned off as "art" (see Figure 4.30). Hudson explained the concept, of 'conspiring to attack the systems, both the systems of production, the impersonal, exploitative systems of production. One-half of the world making junk for the other half to consume and then we were attacking the economic principles as well.' (Hudson, 1980, BH/TH/PL/uncatalogued, p. 38).

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<sup>45</sup> International Society for Education Through Art

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*Figure 4.30 Performance piece by Hudson and his students at the InSEA World Congress, Coventry 1970 (NAEA@ysp, Hudson collection, BH/TH/PS/uncatalogued)*

One can see that Hudson had advanced considerably in his thinking since the days of his involvement with Basic Design. It is clear, too, that the college curricula became far more socially and collaboratively focused. In a lecture on 'Developments in Art Education', Hudson spoke proudly of his students' increased socio-political participation (Hudson, n.d., BH/TH/PL/uncatalogued, p. 5). With the development of performance and other new forms of art practice, Hudson's ideas focused and evolved. Many group projects can be seen to have taken place and students were encouraged to involve themselves with the community. One film (BH/TH/FV/13) shows the placement of large canvases in public places, giving instructions such as 'paint me' alongside a supply of paints. Some are covered in coloured paper, with the complementary coloured paint left at its base. On another occasion Hudson and his students attended an anti-apartheid demonstration in Cardiff, which he later

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described as a 'disaster'. In order to help his students to synthesise and digest the event he asked them each to produce a diagrammatic response to the experience, which would be able to tell a wider story once brought together (Hudson, 1977b, BH/TH/PL/uncatalogued). Diagrammes were a common feature on the course and were used to interpret various functions, actions or as documentation (as seen in Figure 4.31 below). The image below most likely responds to a 'Topological Systems' brief involving:

Selection of problems concerning individual, allowing actual events.  
OBJECTIVE to be examined relative to SUBJECTIVE response to these.  
Selection based on comparison of different situations, happenings, etc.

Decide relevant starting point i.e.,

Either (1) OBJECTIVE INFORMATION

or (2) SUBJECTIVE RESPONSE

or (3) OBJECTIVE/SUBJECTIVE TOGETHER

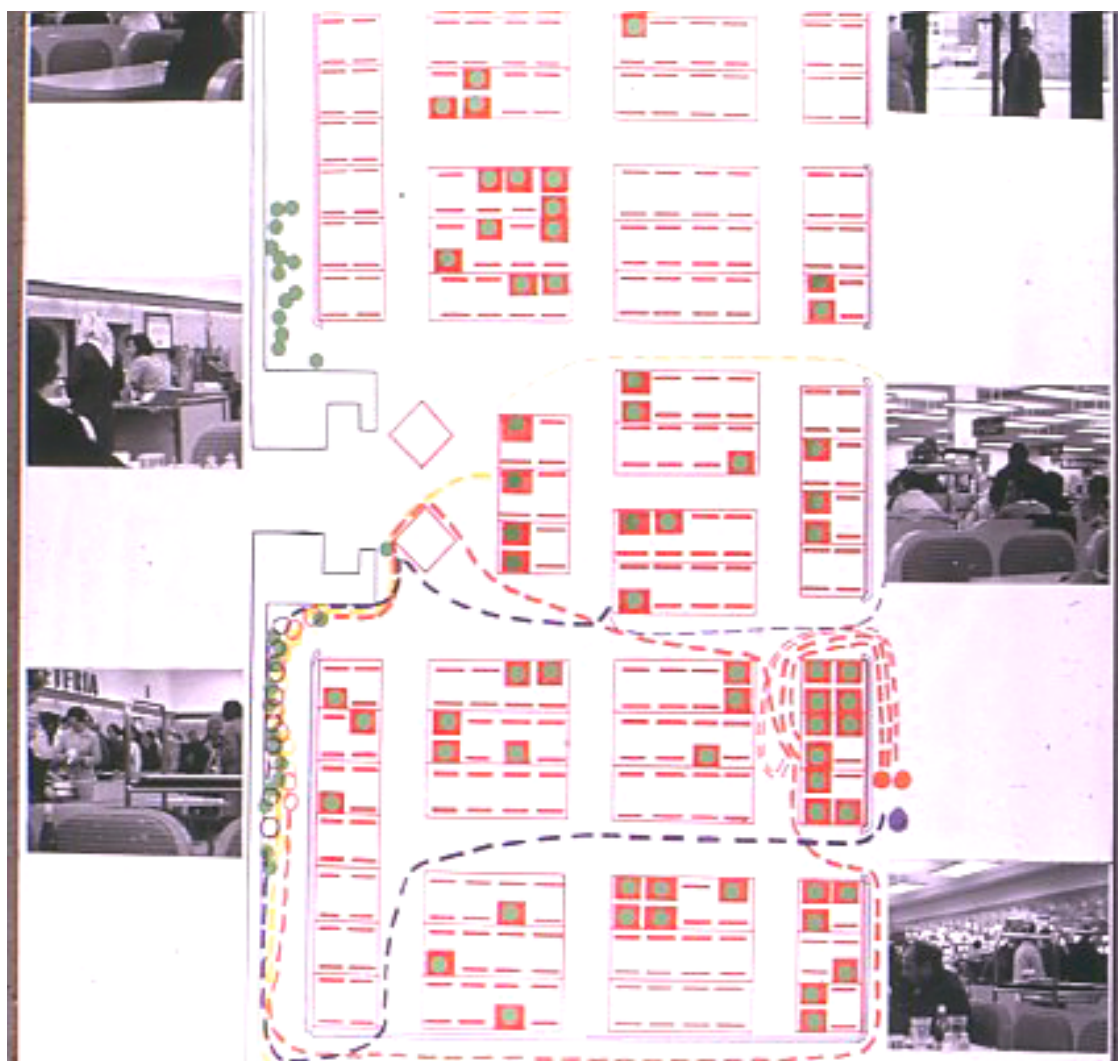
(Cardiff College of Art, 1968c, CS/E/2)

Students were asked to experiment with the language used, equivalents for coding information. The process would have involved notes, ideas, diagrammes, various formats and scales as well as presentation. Figure 4.31 appears to show the movement of waitresses within a canteen, each identified by a different coloured circle and dashes for their path. Occupied seats are marked by a red square with a green circle within it, the latter also being found at the cafeteria bar. The photographs to the edge make real the diagram, showing the viewpoints as they actually exist and making the scene clearer. What the diagram adds, however, is information about how the space is used, the patterns in behaviour of the staff and the dispersion of eaters. The diagram also reveals that movement is concentrated at

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the lower end of the room. This information is useful when thinking about the efficiency of the spatial design and the project enables an active form of research towards understanding such a space.



*Figure 4.31 Diagrammatic Drawing of Topological Systems – Cardiff Foundation course, c. 1971 (NAEA@yep, Hudson collection, BH/TH/PS/uncatalogued)*

Explorations in colour also began to encompass diverse ways of working: socially, collectively and performatively. Various projects under this topic included: a sociological and visual study of the coloured front doors on the back streets of

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Cardiff; coloured games; and what became a large-scale study of optics, revealing Hudson's interest in the science behind the elements of art. Documentary films in the NAEA@ysp Hudson Collection show many projects and experiments on the theme of colour. Hudson stated, in a lecture at Liverpool, that one girl denied any interest in colour theory until she began to relate it to her appearance (Hudson, 'Liverpool Lecture', BH/TH/PL/84, p. 19). She initially looked at the complementaries, wearing blue/green eye shadow to complement the red/orange of her lips (see Figure 4.32 below). She then convinced her friend to become the violet/yellow girl. Hudson encouraged them to go on with the study and see what reaction would be gained from the public of Cardiff. The project evolved into an experiment of people's perception of colour. Two teams wore red and green tabards respectively and went into the shopping centres. The 'reds' would go up the escalators as the 'greens' went down. Other students took notes and asked the shoppers what they had seen. Perceptions changed based on given opinions and, gradually, more started to see what was going on.

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*Figure 4.32 Detail of a colour performance exploring complementaries - Cardiff Foundation course, c. 1970 (NAEA@yvsp, Hudson collection, BH/TH/PS/uncatalogued)*

The variety of experiments carried out by students in these films on the theme of colour is extraordinarily broad and incorporates a number of other concepts, ideas, media and technologies. Different coloured boxes with cotton-reel mechanics hidden inside created randomly moving pieces; studies of pigment dispersal in glass science equipment, some heated, some bubbling, remind us of the laboratory



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situation said to have been promoted. The use of projected light, see Figure 4.33 below, reflective material, found objects and interaction also feature prominently. Other films show clothes in a spectrum of colours hung on a line outside the college; paint bombs thrown into the mud; and a pop up café serving eggs which have been injected with dye, cooked to one's liking. The range of explorations, most of them in groups, is vast and a playful atmosphere, pushing at boundaries, is portrayed throughout. However, in order to reach this point, students had developed from the more rigid, rational experiments that took place in the earliest stages of the Foundation course.



*Figure 4.33 Performance exploring colour at Cardiff College of Art, c. 1972 (NAEA@ysp, Hudson collection, BH/TH/PS/uncatalogued)*



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### ***Liberal Studies***

Hudson established a dynamic Liberal Studies programme at Cardiff, in line with having always integrated a strong art history element and lecture series within the courses at Leeds and Leicester. He believed that colleges of art should be the 'last bastions of liberal humanism', that they should refer to reality and connect practices of art and design with the wider world, as well as with the more local community (Hudson talking to Breukelman, n.d., BH/TH/PL/uncatalogued, pp. 2–3). Within the second book-draft can be found a chapter on 'History and the Artist', in which Hudson justifies the need and importance of receiving a breadth of opinions and interests:

The whole balance of the education of the artist depends on the relationship of what he knows by intellect and what he knows by feeling. If we want to give him individual freedoms, in terms of feeling, and of his world of 'internal necessity', then we must also bring him into contact with the modern currency of ideas. Liberal studies should be instituted not merely to know, intellectually, the patterns of other disciplines, but also to create respect for other men's creations, and ultimately of other men (Hudson, Cardiff manuscript, BH/TH/PL/99, p. 105).

Liberal Studies encompassed lectures in Art History and Complementary Studies, which were frequently held between 4pm and 6pm and were compulsory to all students. In the late 1960s, Complementary Studies and Art History made up twenty percent of the DipAD at Cardiff and were an obligatory part of the pre-Dip Foundation course. Noel Upfold, with a degree in Social Science and an NDD, designed a series of programmes which would introduce students to the 'key psychological concepts which informed the practices and production of art' (N. Upfold, personal correspondence, 12<sup>th</sup> June 2013). For example, under the title 'The Institutional Components of Art Practice', students examined the themes listed

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below:

Forms of patronage

The part played by educational institutions in the development of art practice

The role of the artist. How was this constructed and developed during the late 19<sup>th</sup> and early 20<sup>th</sup> century?

(N. Upfold, personal correspondence, 12<sup>th</sup> June 2013)

The section 'part played by educational institutions' linked with the art history course which outlined the 'erosion of the Academy system in the 19<sup>th</sup> century' based largely on the book *Canvases and Careers* by White and White (1965). The last section was developed in collaboration with psychologist Ray Crozier, whose focus was the influence of depth psychology in the context of the above (N. Upfold, personal correspondence, 12<sup>th</sup> June 2013). As one can see, the programme was broad, focusing not only on art history, but also on psychology, society and the history of education. This was not uncommon at the time, as an anecdote cited by Candlin reveals: Stuart Morgan recalls the Head of Complementary Studies at an unspecified art college, who, following the Coldstream Report, believed that 'classes on poetry, Egyptian culture, Italian language, and extrasensory perception went alongside Scandinavian studies and Japanese' and were all seen fit for the education of artists, whose "brains are in their fingertips" (Morgan cited in Candlin, 2008, pg. 100). The First Coldstream Report had outlined that Complementary Studies be included in all Diploma courses and could include 'any non-studio subjects, in addition to the history of art, which may strengthen or give breadth to the students' training. We do not think that any specific subjects should be prescribed' (NACAE, paragraph 25, cited in Aswin, 1975, p. 99).

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Hudson employed a range of guest lecturers and practising artists who offered knowledge and exposure to their specialism, believing that specialists emphasised the individual by celebrating focused knowledge:

No single individual could be capable of teaching such a pattern of studies [broad liberal studies], combining as it should, diversity of approach and concentration on particulars. Such a person would become nothing more than a generalising academic mouthpiece (Hudson, Cardiff manuscript, BH/TH/PL/99, p. 105).

Visiting lecturers were hence brought in frequently to keep a steady flow of fresh ideas and included young David Hockney (Baker, personal correspondence, 23<sup>rd</sup> March 2012) as well as Eric Brown, Dante Leonelli, Mak Kum-Siew and Sandy Weatherson (Shurrock, personal correspondence, 30<sup>th</sup> April 2013). Student Keith Wood agrees that the visiting artists were very 'important', especially for a 'regional college' (K. Wood, personal correspondence, 21<sup>st</sup> January 2012), although such a proliferation of views may have been confusing at times for students. In an interview with Jim Breukelman, Hudson justifies the expenditure:

...even if you have a large number of faculty, they cannot do more than reflect some parts of the development of the century, so you have to really decide what else you have to bring in, who else you have to bring, what other factors you are covering (Hudson talking to Breukelman, n.d., BH/TH/PL/uncatalogued, p. 1).

Hudson saw his regular staff as a core or nucleus, with diversity maintained by bringing visitors in to fill in the gaps. These visitors ensured that extensions could be made without distending the course beyond what was feasibly delivered by regular staff. Also maintaining fresh inputs, a fellowship system was established, much like the Gregory Fellows at Leeds; both Danvers and Wood became staff members through this fellowship system, which involved a role at the College, spending half

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the time on their own practice and the rest teaching. This was a valuable part of College life; younger artists would be able to inject their own input and ideas, complementing and contrasting with those of the permanent tutors whilst also modeling professional practice.

Every regular staff member at Cardiff was required to research an area of non-European art history in order that they could provide specialist lectures on that particular area for the benefit of staff and students (Baker, personal correspondence, 23<sup>rd</sup> March 2012). The notion of studio staff teaching art history, particularly non-European, was far from common at this time and was perhaps due to Hudson's own cross-over between studio practice and the study of art history. He certainly maintained passion for the two and believed that one could not go forward without knowledge of the past.

Lectures were supplemented by Bulletins, which were regularly distributed to all staff and students, consisting of papers that Hudson believed to be of interest to the college community. Preceding the first Bulletin in 1965, Hudson explained,

In future it is contemplated that any articles of information and interest will be published and circulated for the benefit of staff and students. Only a limited number will be published, and it is probable that people will have to generously circulate the copy they are given. If any staff member comes across any copy which they think will be of general interest will they please inform me (Hudson introducing the concept of the bulletins before Miller, 1964, BH/TH/PL/10, p. 1).

The first Bulletin provided a review of *The Act of Creation* by Arthur Koestler, taken from the *Scientific American*, in which George A. Miller reviewed it. Others included extracts from *New Scientist*, papers entitled 'Communication by Signs' (Sir James

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Pitman, 1965), 'Why are there no alternatives?' (Paul Goodman, 1964), 'Cybernetics' (Anthony Froshaug, taken from the Journal of the Royal College of Art) and 'A Summer School in Wales' — an article from the Journal of Art Education which exalted the work done at Barry, on Hudson's summer school. The Bulletins functioned both to share new ideas as well as to share staff successes.

Symposia were also established as exciting and diverse events that united the various departments and year groups within the College. Students from local secondary schools were also invited to these symposia, as were other linked organisations, thus also serving as both outreach and publicity. The symposia were held in the Reardon Smith Lecture Theatre, part of the National Museum of Wales, and brought everyone together, away from the distractions of College, to explore themes of common interest, integrating contributions from various departments alongside those from invited visiting practising artists and subject specialists. Titles of these symposia included 'Materials and the Artist' (1966), 'Planning Environment' (1972), 'Diversity of the Artist' (1972), 'Identity' (1973), 'Japan' (1973), and 'Propaganda' (1974), more details of which are provided below. They would integrate factual presentations with contrasting events, performance or happenings — the latter became far more prominent once the space workshop had been built on the College Campus in 1972.

The 1966 Symposium on 'Materials and the Artist', held on 8<sup>th</sup> June, alternated presentations with films. Topics covered included: 'Acrylic sheet/Acrylic pigment with mixed media', by Christopher Shurrock; 'Glass', by John Stevens, lecturer at the

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RCA; 'Techniques in Resin and Plastics', by Mervyn Baldwin and Hudson himself; 'Materials of the Architect' by Geoffrey Broadbent of the University of Sheffield; 'Materials of the Engineer', by Alan Slater, lecturer in Production Engineering, WCAT; and a 'Technical Statement on Personal Work', again by Hudson himself. Films showed the use of metals and structures (Cardiff College of Art, 1966, CS/A/1). A move towards performance can be seen in the later programme for the 'Propaganda' symposium, held on April 3<sup>rd</sup> 1974. Early films by Eisenstein and Alexandrov (1929) and Humphrey Jennings (1942) were interspersed with performances by staff (Mike Crowther and Noel Upfold), students (Marty James, Fine Art 1) and another by Steve Young (Cardiff College of Art, 1974, CS/A/3). This symposium also integrated an exhibition of Russian political posters, hangings, 'giveaways', 'costumed girls' and a film series, continuing on the following day. The focus was far more on sharing ideas than techniques and knowledge in the traditional sense, moving away from the lecture format. Clearly, Hudson's passion for Constructivism had not left him.

### **Staff**

The faculty at Cardiff was, as previously in Hudson's institutions, a united team led by Hudson and able to benefit from his vision. As at Leicester, firmly believing that tutors should maintain their artistic practice, Hudson ensured that staff not only got 'a day a week off for their own creative work', but that 'certain things that were on the plans as offices were really studios' for the staff (Baker, personal correspondence, 23<sup>rd</sup> March 2012). In 1964, the *First Report of the National Council for Diplomas in Art and Design*, the First Summerson Report, included a statement in line with

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Hudson's: 'we found insufficient appreciation of the need for staff to carry on their own work — the equivalent of the university teacher's individual research' (NCDAD, paragraph 16, cited in Ashwin, 1975, p. 107). It would appear that Hudson had his colleagues' interests in mind, as well as their personal development, and even encouraged tutors to apply for overseas experience for a year or two, keeping their posts open for them when they returned. Michael Crowther describes the dynamic team at Cardiff:

Tom employed a variety of staff who would interpret and challenge his concepts in their own fashion, and in this regard he seemed genuinely flexible. Few of the staff were in full accord with his ideas yet they found him inspirational and supportive. He was not surrounded by sycophants but commanded loyalty<sup>46</sup> (Crowther, personal correspondence, 19<sup>th</sup> July 2012).

As mentioned previously, while many college departments would barely communicate, the 1966/7 prospectus lists staff at Cardiff as working across several courses and levels of Foundation, 3D Design, Ceramics and Fine Art. Although this was short lived — staff members were soon assigned to specific areas — this surely set a standard for communication and collaboration within the faculty. All members of staff, including the theory based lecturers, would attend and contribute in regular studio tutorials (N. Upfold, personal correspondence, 5<sup>th</sup> January 2012). They would also all be present during the introduction of a brief and were available in the studios day to day to help students negotiate this. Both Baker and Noel Upfold agree that working with a team was of utmost importance for the well running of the College

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<sup>46</sup> There must have been some extent of charm to his character, a certain charisma, because he was able to gather together a supporting and loyal group of friends, staff members and students.

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and for the benefit of the students and that Hudson 'cultivated a community of support, collaboration and intense development' (N. Upfold, personal correspondence, 5<sup>th</sup> January 2012). Danvers believes that the staff had a similar experience to the students, in the sense that those who could 'stand up to him, and argue their case' were the ones who stuck around. He also believes that the staff he employed were crucial in maintaining a balance of styles and personalities, whether he was aware of this or not (Danvers, personal correspondence, 7<sup>th</sup> June 2012). Glynn Jones certainly served his purpose within the team, as a man very much involved with the examination system he knew how the system worked; he later became a CNAA assessor (Hainsworth, personal correspondence, 26<sup>th</sup> January 2012).

Staff members were provided with continuous personal development, to ensure they maintained the most up to date knowledge and skills. Hudson initiated technical courses to ensure they were in touch with the most current processes. These included sessions in welding and cutting, provided by Ken Oaten of the British Oxygen Company. Certainly, when he arrived Hudson was keen to ensure that all existing staff members were 're-educated' in his teaching methods and course content. The trusted staff he brought with him from Leicester<sup>47</sup> became crucial to this and were assigned to the different areas to show them the new ways. Some changes were, of course, easier to implement than others.

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<sup>47</sup> Many of Hudson's most favoured students were also brought with him from Leicester.



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This training was crucial to Hudson, whose desire to stay in control was harder to maintain, being far less present at the ground level than he had been at previous institutions. At Cardiff Hudson was required to maintain a time-consuming administrative role, which appears to have increased as the years went on. Hudson appeared infrequently in the Foundation course studios, except to give lectures, deliver briefs and take part in critiques: as infrequently as once a fortnight. When he did, however, he clearly maintained an aloof air, sharing nuggets of revelation through enigmatic, theatrical statements.<sup>48</sup>

Assessment of student work involved all members of staff.<sup>49</sup> Students were not only required to show commitment to their studio practice but were also obliged to submit

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<sup>48</sup> Hooper recalls an incident in which the students had been asked to explore visual equivalents of a common piece of equipment. Hooper selected his Stanley knife and a series of consequent outcomes involved four circular images glued onto a background. On seeing the work, Hudson is said to have pulled the lower right circle from the backing and allow it to drop to the floor, stating that whereas before it had been design, now it was art. His only attempt at expansion on this was to state 'It's all to do with God and the Clifton Suspension Bridge' — which did nothing to help the students. Tutor John Gingell interpreted Hudson's words of wisdom — in the words of Hooper:

If God sat in the room, there would be no faith or religion, it would be too obvious. Without him here, it stimulates curiosity and thought. Likewise, with the Clifton Suspension Bridge, it's the intricacy of the metalwork that makes it interesting, rather than if it was a solid frame: it's what you leave out that makes it interesting! (Gingell cited by Hooper, personal correspondence, 23<sup>rd</sup> May 2013).

<sup>49</sup> Hudson's lack of interest in assessment, also supported in his own writings, is shown through comments from my interviewees. Lindfield, who studied under Hudson in Canada, stated that Hudson, 'hated grading anything, he'd blame that on the "bloody bureaucrats" and would have much rather just written comments' (personal correspondence, 9<sup>th</sup> May 2012).

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written work throughout the year. The students appeared to take this seriously and supplementary lectures would often be requested by students, on subjects which held particular interest (N. Upfold, personal correspondence, 5<sup>th</sup> January 2012). The regular critiques, as at Leeds and Leicester, would be 'tough': 'Tom took no prisoners and neither did his staff' (K. Wood, personal correspondence, 21<sup>st</sup> January 2013).

By 1975 the student numbers were more divided and staff became responsible for a smaller 'tutor group'. In a document released by Shurrock at the start of the year 1975/6 staff were instructed to 'hold a minimum of three group tutorials, with the whole group' (Cardiff College of Art, 1975, CS/I/2). These were intended to assist the extension of studio activities and could take the format of 'discussion, investigation or prepared material, allied to an educational visit or within the college' (Cardiff College of Art, 1975, CS/I/2). Progress of each of the students had to be tracked and individual discussions also helped identify any issues students might be having. These tutors were expected to write reports at the end of the first half, and first term, 'with interim reports as required' (Cardiff College of Art, 1975, CS/I/2). This move away from a shared, democratic environment may have been due to an increase in student numbers, an understandable move and a system still used with effect today.

### ***Ethos***

Hudson's strong social ethos also determined his decisions about the college and the students. Hudson insisted that art practice be anchored within visual research

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and analysis, rather than an individualistic result of what he would describe as a 'socially irresponsible lifestyle' (N. Upfold, personal correspondence, 5<sup>th</sup> January 2012). According to Upfold, Hudson took a 'zero tolerance' attitude towards drugs, paradoxical to the general situation of the time. There was a strong sense of pastoral care and Baker describes the community feeling about the College, in which older students would look out for younger ones. She feels that they certainly lacked many of the problems experienced elsewhere and that the atmosphere was one of safety and protection (Baker, personal correspondence, 23<sup>rd</sup> March 2012). The interesting and varied student body may have contributed to this sense of community. Grants<sup>50</sup> brought a wide mix of students from all over the country and a wide range of ages attended the college: 16 year olds to 26 year olds worked competitively together. This varied student body provided opportunities for students to understand different backgrounds, viewpoints and ways to collaborate.

In line with his upbringing and class background, Hudson also imposed a certain work ethic, seen throughout his career and which he continued to maintain at Cardiff. Baker explains that 'he expected people to work — he wasn't a tyrant, but he was a benevolent dictator, in many ways' (Baker, personal correspondence, 23<sup>rd</sup> March 2012). Wood agrees and states that:

Cardiff in the sixties had a distinctly professional ethos which came from Tom —

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<sup>50</sup> The Anderson Committee, which reported to the Ministry of Education in 1960, recommended the establishment of means-tested student grants, towards tuition fees and living costs. By 1963 almost 70% of students were receiving publically funded grants (Dyhouse, 2007).

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the paintings produced had to be of a high conceptual standard and be made extremely well — criticism of work was harsh and direct — you were expected to produce work that could be put next to anything else being created in London or anywhere and that it would stand up (K. Wood, personal correspondence, 21<sup>st</sup> January 2013).

The atmosphere consequently created has been recounted as one of excitement and 'buzz'. Former student Sally Upfold describes the atmosphere:

The college was an exciting learning environment. Students were encouraged to explore and experiment with a wide variety of materials and to develop ideas and techniques creatively. They felt empowered as a consequence of TH's enthusiasm and encouragement. They would work long hours and would be at the college as soon as it opened at 9am and would frequently stay until 9pm. The attendances for all courses were extremely good and it was unusual for anyone to be absent (S. Upfold, personal correspondence, 5<sup>th</sup> January 2012).

The excitement and 'buzz' may have also been created through Hudson's ethos, which continued to pervade his work at Cardiff. Wood explains: 'the work produced had a strong competitive effect on everyone. We all felt that we were doing something new and ahead of other colleges' (K. Wood, personal correspondence, 21<sup>st</sup> January 2013). As at Leicester, Paul Spooner states that they were 'left in no doubt that art education history was being made' (Spooner, personal correspondence, 21<sup>st</sup> January 2013). Hudson is described as having been very 'encouraging' towards both the staff and the students (Baker, 2012; Burt, 2011; Upfold, N., 2012; Upfold, S., 2012). According to Sally Upfold, 'all students were made to feel as if they were something special' (S. Upfold, personal correspondence, 5<sup>th</sup> January 2012). Hudson was keen to encourage — push — his students to

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achieve. He recognised hard work and rewarded the loyalty and drive of both staff and students.<sup>51</sup>

Students were expected to complete projects or research during both weekends and holiday periods. Comparing vacation project briefs from 1963 (pre-Hudson) to those from 1970 and 1973, one can see a huge difference. A brief set in 1963, before Hudson joined the College, is highly instructive, requiring the student to produce certain amounts of preliminary drawings, drawn to scale, for the assembly of 'working constructions' based on very specific requirements. It certainly allows for no personal development, little thought or imagination, and the student is simply expected to carry out instructions. The Christmas Vacation brief dating from 1970-1, however, with Hudson in control, is vastly different (see Figure 4.34 below). The brief addresses the topic of 'Structure' — 'an important element in the organisation of our physical world and our responses to it' (Cardiff College of Art, 1970, CS/G/2). The project is very much exploratory, research based, asking students to 'examine notions' and define 'a personal area of enquiry'. Students are asked to bring, on the first day of term, 'evidence that you have pursued research', 'visual statements which clearly show the structural systems you are investigating' and 'a collection of materials which will be useful for construction in 3D during the term' (Cardiff College of Art, 1970, CS/G/2).

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<sup>51</sup> On December 17<sup>th</sup> 1971, Hudson issued a message to all staff and students in the Foundation Department, congratulating them on their 'end of term effort'. He writes: '...it was very good to see such interest and enthusiasm. It looks as if many people have made the most of the term' (Hudson, 1971c, CS/J/2).



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methods of chance selection, such as throwing a dart at a map. This brief also states that students must continue with portfolio developments and completion, as well as preparing a talk for those who had not already done so (Cardiff College of Art, 1971, CS/G/3). The 1973 Christmas vacation project goes even further, asking students to 'select one of the following questions/propositions and over the holiday collate information which will allow for positive discussion of your point of view in tutorials next term' (Cardiff College of Art, 1973c, CS/G/4, see Appendix 6). Hudson encouraged individual development, ensuring students formed their own opinions through thorough research and debated them with their peers.

Students were constantly exposed to different ideas and helped to develop a critical eye through supervised gallery visits. An itinerary dating from 21<sup>st</sup> September 1973 lists exhibitions to be seen in London: 'William Turnbull: Sculpture' at the Tate, and 'Pioneers of Modern Sculpture' at the Hayward Gallery. The Victoria and Albert Museum and the Science Museum were also suggested to visit, as well as the Biba shop on Kensington High Street. Later Hudson wrote about the importance of such visits, made with staff who help the students 'negotiate' the work, part of 'training people to look professionally and to act professionally in terms of preparing them for what they are going to see' (Hudson talking to Breukelman, n.d., BH/TH/PL/uncatalogued, p. 10). This was also part of the development of critical judgement, a crucial part of Hudson's courses: training students 'to be able to respond to what he is doing. To be able to look and listen at the same time' (Hudson talking to Breukelman, n.d., BH/TH/PL/uncatalogued, p. 11).

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### ***Effect of Hudson's Pedagogy***

After only a few years Hudson's position at Cardiff College of Art was established and, at a time when much debate and upset were taking place, Cardiff was enjoying a good reputation. When the student protests took place in 1968<sup>b</sup> Kim Howells came from Hornsey College of Art to Cardiff to incite rebellion amongst the students, as was taking place in many other areas of Britain. Hudson was adamant that his students should not get involved in these protests by ceasing their work — getting sidelined and thus risk failing their exams — but by continuing it and developing their opinions through ideas, in order to bring about real and effective change. Consequently Hudson invited the Hornsey students to see 'what a real College of Art looked like' and, indeed, some of them stayed (N. Upfold, personal correspondence, 5<sup>th</sup> January 2012). A newspaper article<sup>52</sup> from the time also reinforces this, quoting a Central Office of Information review: 'They [the Hornsey students] reported that Cardiff was already exactly the kind of place they wished to attend, with a greater degree of flexibility and more interest in experiment than in any other seen' ('Cardiff College Comes Out On Top', n.d., BH/TH/PL/227).

The idea of students 'revolting' through their work is supported in the claims that

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<sup>52</sup> During this time Cardiff College of Art was being held up as a model art school; a newspaper cutting found in the Archive ('Cardiff College Comes Out On Top', n.d., BH/TH/PL/227), quotes Parade, an international news review published by the Central Office of Information. It states: 'Clearly, Cardiff College of Art is one of the places where a solution of the problem (of art and technology) has been most keenly and intelligently sought. It now has the reputation of being the most progressive art school in Great Britain' ('Cardiff College Comes Out On Top', n.d., BH/TH/PL/227).



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Hudson encouraged an atmosphere of debate and discussion.<sup>53</sup> Hudson wanted his students to both trust and take risks (Shurrock, personal correspondence, 30<sup>th</sup> April 2013). Michael Crowther explains,

He was very keen on public criticism and discussion, encouraging students to present their work clearly and with the confidence to be self-critical. At the same time he felt it essential that students should privately reflect on their work, to look at it for a long time, understand its potential and how it had been constructed (Crowther, personal correspondence, 19<sup>th</sup> July 2012).

While students such as Danvers and Wood clearly flourished under such conditions, others did not. The students I interviewed were very aware of the effect Hudson had on the student body and that it was based, to some extent, upon survival of the strongest (Danvers, personal correspondence, 7<sup>th</sup> June 2012). Hudson's forthright methods were empowering for the right kind of student, those who had 'a reasonable degree of self-confidence', and these people would benefit tremendously:

He was a very good teacher... *if* you were reasonably strong yourself. He wasn't a good teacher at all for people who hadn't got, you know, a reasonably clear sense of who they were and were willing to stand up to him ... he could be very destructive - and, crits with Tom largely consisted of demolition exercises and there's — in a way that was typical of art education at the time, you know, I've talked to various places, and that wasn't unusual, but Tom was very good at it (Danvers, personal correspondence, 7<sup>th</sup> June 2012).

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<sup>53</sup> Hudson clearly liked debate, arguing his viewpoint with tremendous force whenever possible, a characteristic he admired in others: 'he liked people who would argue their case - and good for him; you know, great - a great character (Danvers, personal correspondence, 7<sup>th</sup> June 2012). While some perceived him as being thoroughly opinionated, and while 'he could be incredibly dismissive of a lot of things, but he was reluctant to totally right off something... he quite good at picking up what was good in something' (M. Hudson, personal correspondence, 23<sup>rd</sup> June 2011).

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The influence of the course on its students appears to become clearer with time. Many of my interviewees gave accounts as they remembered them at the time and how these have changed with retrospect. Overall, it can be believed that Hudson wanted the best for *all* his students, and that he was good at assessing their individual capabilities (Baker, personal correspondence, 23<sup>rd</sup> March 2012). However, through this a certain amount of perceived favouritism can be seen; Hudson would challenge and push those in whom he saw potential but, equally, would provide more structure for those he felt could not stretch so far at that time (Baker, personal correspondence, 23<sup>rd</sup> March 2012). According to Upfold, female students did not seem to be affected in the same way as at Leicester and Leeds:

Female students were treated very much as equals and expected to use heavy machinery and tools just like the male students. This was in contrast to the cultural norms of the time where in secondary education boys would invariably do woodwork and the girls would do embroidery (N. Upfold, personal correspondence, 25<sup>th</sup> January 2012).

However, there was indeed a prevailing misogyny which, although Hudson may not have encouraged, he did not seem to question; 'it was a kind of blind spot' (Danvers, personal correspondence, 7<sup>th</sup> June 2012).

### ***Bureaucracy***

Over the years, alongside policy changes, Hudson's administrative role increased.<sup>54</sup>

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<sup>54</sup> Whether this signals an increase in administration across universities in general is hard to say, but Hudson certainly felt the shift at Cardiff.

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Cardiff College of Art flourished under Hudson and he made many changes of significance, mostly with positive outcomes. He worked beneath two very powerful and influential Principals, who were instrumental in allowing Hudson to achieve what he did; Edward Pullee (who was Principal at both Leeds and Leicester during Hudson's time) and James Tarr (Baker, personal correspondence, 23<sup>rd</sup> March 2012). Baker describes Hudson as being very 'canny' at getting the governors and authorities on his side, allowing him to have a 'clear run... completely free hand' (Baker, personal correspondence, 23<sup>rd</sup> March 2012). When Hudson first came to Cardiff he was faced with a College which Baker describes as 'very restricted, partly by space, partly by money, to fairly narrow areas, but once we got the governors on our side and the money started to flow a bit, space was greater, all sorts of things could happen' (Baker, personal correspondence, 23<sup>rd</sup> March 2012). However, for some staff who had been established at the College before Hudson's arrival, it was not as exciting and various lecturers left.

Hudson could be very pragmatic in terms of his leadership. The students saw Hudson as very much involved and suited to this aspect of his role at the College, that he ruled with his own 'methodological bureaucracy' (Danvers, personal correspondence, 7<sup>th</sup> June 2012) and a 'management style': 'there were impromptu gatherings of students and tutors to air matters that had surfaced in Tom's mind' (Spooner, personal correspondence, 25<sup>th</sup> January 2013). At times, however, Hudson clearly found it hard; by the end of his period at Cardiff Hudson had little available time to spend in the studios. Hudson's passion lay with the students and being so involved with paperwork held him back from the job he really wanted to do.

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In October 1971 a critical point was reached when 21 of the 24 members of the Fine Art Panel of the National Council for Diplomas in Art and Design (NCDAD) resigned in protest against what they saw to be the gradual loss of the art schools, due to governmental moves to merge them into polytechnics. These members included Hubert Dalwood, Professor Lawrence Gowing, artist Patrick Heron and Tom Hudson. Their letter of resignation was published as part of a long debate held in the press, most particularly in *The Guardian* and *The Times Education Supplement*. Their letter reads:

Sir — Unable any longer to acquiesce in the direction which art education now seems to be taking, particularly divergences from the original Coldstream recommendations which we were glad to assist in implementing, the signatories to this letter have resigned from the Fine Art Panel of the National Council for Diplomas in Art and Design.

In doing so we wish to make clear our deep concern for the loss of art college autonomy and the departmental splintering resulting from the incorporation of colleges into polytechnics.

We are equally concerned about the possible demise of art colleges outside the polytechnic because we feel strongly that independent art colleges made an irreplaceable contribution to the education of the artist and designer. The art life of the country, we are certain, will be seriously affected if the Department of Education and Science pursues its present policies. The many expressions of our opinions on these and other matters, made in the past in fulfilment of our advisory role to NA DipAD, have met with little or no response.

Yours sincerely,

Robert Adams, Ralph Brown, Robert Catworthy, Hubert Dalwood, M.G. Finn, Patrick George, Professor L Gowing CBE, Patrick Heron, Tom Hudson, Malcom Hughes, Jonah Jones, Morris Kestelman, Bryan Kneales, Paul de Monchaux, Euan Uglow, Brian Wall, Frederick Brill, Professor Claud Rogers CBE, Professor Kenneth Rowntree (M Arnold-Forster in Satterthwaite, 1991, p. 12)

Although an article preceded it, in which Dalwood's feelings were quoted, the letter

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that most memorably fuelled this debate was written by Patrick Heron, entitled 'Murder of the Art Schools', prompting a range of responses<sup>c</sup>. Many of the comments were incredibly insightful and accurately predicted the effects we are living with today. Heron began his letter by describing the changes in art education that had taken place after the war, from a situation in which 'all seventy students would have been pretending to arrive at almost identical visual results as the outcome of a single exercise in a single acceptable idiom' (Heron, 1971 in Satterthwaite, 1991, BH/JS/PL/10). He credited the 'revolution' to an 'enormously prolific and fertile educational method [which] has evolved in an atmosphere of almost unlimited freedom and liberalism' in which teachers were mere facilitators (Heron, 1971 in Satterthwaite, 1991, BH/JS/PL/10). He believed that none of it would have been possible 'if the art schools had not been autonomous. Yet shoving them into polytechnics removes their vital autonomy for ever' (Heron, 1971 in Satterthwaite, 1991, BH/JS/PL/10).

It seems no surprise that six years later, in 1977, Hudson, fed up with the new bureaucracy and British education policy making, left Cardiff College of Art for Canada, where he was appointed Dean of Instruction at Emily Carr College of Art and Design in Vancouver, now Emily Carr University of Art and Design.

#### **4.6 Vancouver 1977 - 1987**

The article *The Grass is Greener* (1977c, BH/TH/PL/uncatalogued) articulated Hudson's belief that support for visual culture in Canada was stronger than in the UK and his subsequent experiences as Dean of Instruction at Emily Carr College of Art

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and Design (ECCAD), Vancouver (1977 – 1987) may have supported this. It must be noted that Hudson left England at a time of both economic depression and cultural shifts.

Canadian art education appears not to have progressed in line with British art education but, at this time, was beginning to catch up. When Hudson applied to Emily Carr a Foundation course had only recently been established and Hudson's relationship with the NCDAD made him a memorable applicant according to recent emails from Susan Hillman, the first Chair of Emily Carr's Foundation programme. Hillman recalls art education in 1972 at Vancouver School of Art (which became Emily Carr) to be much the same as British art education up to 1962 (Hillman, personal correspondence, 13<sup>th</sup> August 2014). Hired as Painting Instructor at the School of Art in 1972, within two years she felt that a change was needed.

Inspired by her own education at Chelsea School of Art and Design in London between 1963 and 1967, which was preceded by an introductory year, Hillman began to contact art institutions across Canada and North America to gain information about establishing such a multi-disciplinary Foundation course in Vancouver. Hillman received little response from Canadian art colleges, suggesting a general absence of such preliminary courses. It was Kansas College of Art that proved most forthcoming and, after spending time in their Foundation department, she established a course at Emily Carr. The course was still finding its feet when Hudson came on board and he brought with him all the knowledge and experience he had gained over the previous thirty years.

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Hudson arrived at Emily Carr ready to face a new challenge, seeking to 'provide some kind of balance between the creative/expressive and the more analytical/perceptual aspects of visual literacy and design orientation' (Hudson, 1977c, BH/TH/PL/uncatalogued, p. 1). He was also able to play a key role in the development of the College's physical building. John Wertscheck describes Hudson's vision for this development as:

a great open, white space — with a public, formal gallery for visiting exhibitions and notable artists, alongside a more experimental student exhibition space — a huge room in the heart of the College, with a mezzanine floor above — the meeting and social point for the community of students. The space closest to this was the foundation area, emphasising Tom's high opinion of this stage (Wertscheck, personal correspondence, 8<sup>th</sup> May 2012).

This description is immediately reminiscent of the spaces created at Leeds, Leicester and Cardiff.

Hudson quickly became very much in control yet, even as Dean, kept the Foundation course close to his heart. The first semester of the Foundation course, outlined in 1983, consisted of four 'mini-courses'. This document served to standardise the course, yet Hudson emphasised in the introduction that it was 'not intended to be a rigid and limiting curriculum', asking that 'all instructors attempt to cover the subjects effectively in terms of information, experiment, exploration and development towards individual creative activity' (Hudson, 1983b, BH/TH/PL/uncatalogued, p. 2). The document provided a draft programme warning that, particularly in the first semester, the provision of a range of experiences, experiments, explorations should not be sacrificed for the pursuit of 'superficial skills, style and grandiose end products'

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(Hudson, 1983b, BH/TH/PL/uncatalogued, p. 2). It was these four mini-courses, in 'Colour and Perception', 'Drawing and Two-Dimensional Language', 'Three-Dimensional Materials and Form', and 'Creative Processes' that later became the basis for the distance learning course, each being presented as a series of television broadcasts. This is explained in more detail later.

Projects outlined within this initial document are wide ranging in their approach and outcome. Sample projects related to theory and colour mixture include the following suggestions:

- (a) Take any one primary or secondary hue and mix the greatest possible range (white may be added if necessary). Explore different pigment characteristics, thin, liquid, transparent, opaque, impasto...
- (j) Using coloured string, tape or other linear material (preferably coloured by the student) create a spatial organisation in an environment (e.g. empty room) — using all surfaces if necessary and across, inside space.

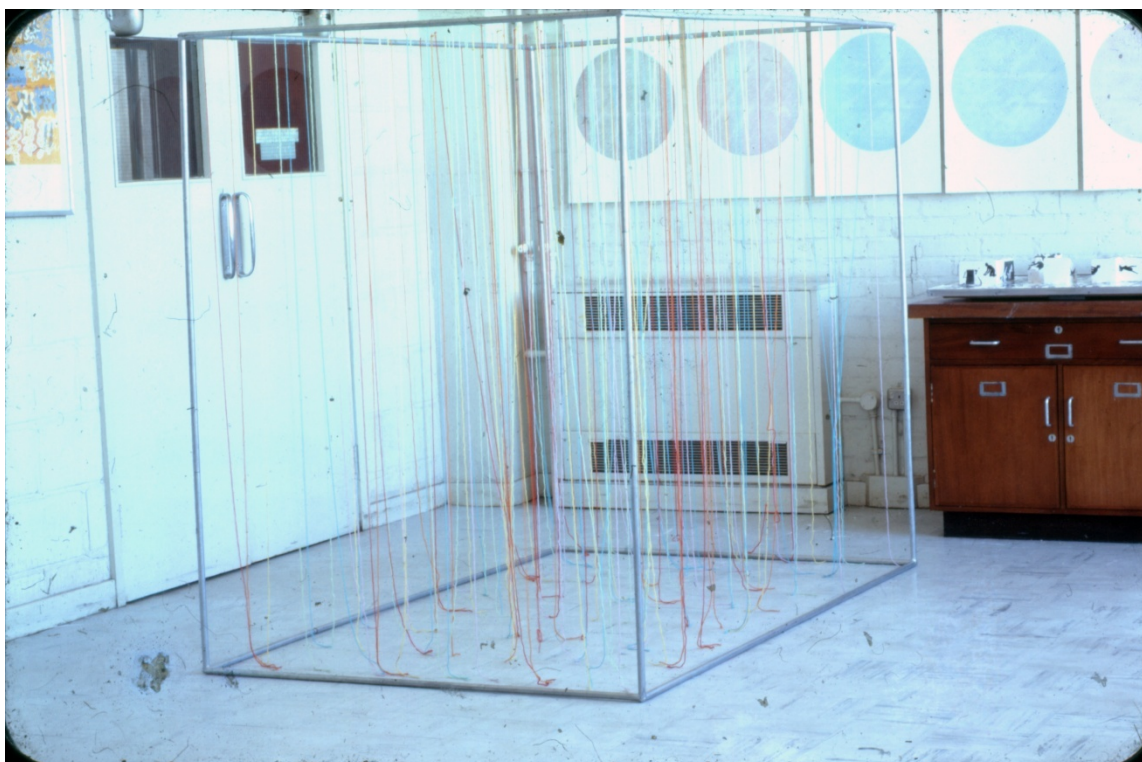
(Hudson, 1983b, BH/TH/PL/uncatalogued, pp. 2–3)

Hudson was developing and adapting his project briefs — an image from the Diploma exhibition at Cardiff College of Art (Figure 4.35) looks as though it could have been a development from the latter suggestion above. Coloured strings are suspended in space, becoming linear projections which may have had a varying effect depending on the viewer's perspective.



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*Figure 4.35 Diploma Exhibition at Cardiff College of Art, 1968 (NAEA@ysp, Hudson collection, BH/TH/PS/uncatalogued)*

In the Drawing and Two-Dimensional Language course projects again reach broadly across all potential disciplines and media:

- (b) Exploration of mark, gesture and action. Free and controlled, fast and slow, etc. Explore the mark on different types of surface.
- (p) Diagram your subjective interpretation of the electronic and spatial energy in the night sky of a city.

(Hudson, 1983b, BH/TH/PL/uncatalogued, pp. 6–7)

Three-dimensional Materials and Form suggests individual and group activities and Creative Processes suggests:

- (e) Take one of the following themes: (i) Time; (ii) Space; (iii) Energy; (iv); and create an equivalent, directly or indirectly, bring elements, implications of all four together in your own chosen or evolved form.
- (j) Give some thought to your social and political stance and attitudes. Choose one aspect or issue that you think worthy of your support as an

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artist/designer and plan a campaign.

(Hudson, 1983b, BH/TH/PL/uncatalogued, p. 12)

Forty years after the first stirrings of Basic Design Hudson still strove to emphasise the fundamentals of the basic course: of experience over specific skills, experimentation rather than imitation and of diagnosis, not specialism. However, Hudson has clearly adapted the course to become more relevant to the current time, streamlined and refined. By the late 1970s it encompassed what he truly believed to be most fundamental, discovered and determined through extensive experience in ground level teaching.

Visual literacy was a term key to Hudson's philosophy and became used most prominently after his move to Vancouver.<sup>55</sup> Although the idea of visual grammar and literacy had been a fundamental element of Basic Design and Hudson's developments in his later life, it became a more urgent concern there. In papers written over the course of his whole career Hudson frequently quoted Bertrand Russell as having pointed out (in 1936) that "over 65% of all knowledge was achieved visually". Hudson further stated that 'as a result of the incredible explosion of visual processes and information ... over 80% of all knowledge is achieved

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<sup>55</sup> Hudson's key concepts of visual literacy, are defined by Heynemans as: '...to refrain from isolated Artsy activities and bring into focus the many components of an Artistic topic or project to be presented and as such have the student explore all facets: historical, technical, personal and extensions of the central theme (Heynemans, personal correspondence, 13<sup>th</sup> October 2011). Sally Hudson agrees that the essence of Hudson's teaching lay in the development of a visual language, for everyone to gain an aesthetic understanding of their world' (17<sup>th</sup> September 2011).

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visually' and used this to justify that careful attention should be paid to the teaching of visual literacy. In 1993 Hudson wrote a definition of visual literacy, written similarly in a previous paper but credited in that case to John Debes, co-founder of the International Visual Literacy Association, who wrote his version in 1969. Hudson's re-interpretation states:

Visual literacy refers to visual competence and comprehension which a human being can develop by seeing. Simultaneous with such observations other sensory experiences are integrated. The development of these processes is fundamental to normal human learning. A visually literate person can thus discriminate and interpret the visible actions, objects, symbols, and forms, natural and manmade, that are encountered in the environment and in particular experiences. Through the effective use of visual competence and literacy one can negotiate the complex patterns of information and communication around us; whether the material be functional or aesthetic. The visually literate person has the means to comprehend, to be moved and inspired by the great masterworks of visual language (Hudson, 1993a, BH/TH/PL/298, p. 1).

As Dean Emeritus, Hudson outlines his 'thoughts and comments' about visual literacy. Within this the themes covered are outlined, with examples of each and a selection of accompanying project suggestions. The themes can be consolidated as follows:

Point

Line

Plane/area/shape

Colour

Geometry as a creative system

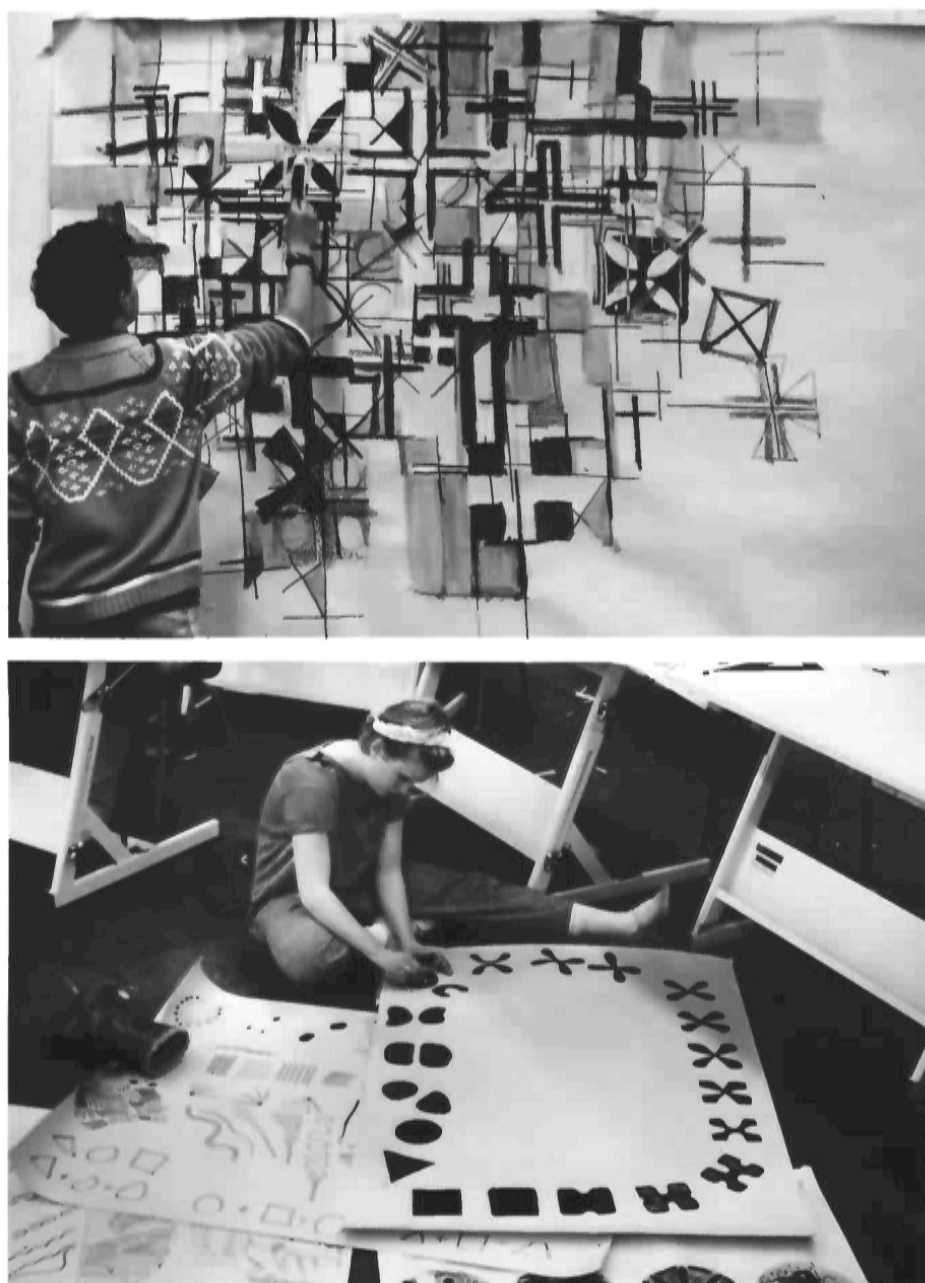
Analytical drawing

Signs, symbols, graphs and systems (Hudson, 1993b, BH/TH/PL/uncatalogued)

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This is a clarification of earlier documents, which list similar points. Figure 4.36 below shows examples of student work exploring concepts of visual literacy through mark making and development of shape and form. We can already see the progression into a far more dynamic way of working for the students, both through scale and the informality of the studio.



*Figure 4.36 Students at Emily Carr College of Art exploring visual literacy c. 1979  
(NAEA@ysp, Hudson collection, BH/TH/PS/319)*

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The above images, and the description of the projects, appear to be an extension of the topic of signs and symbols, navigation and a broader view of creative practice. Hudson was keen to emphasize that the more didactic projects and assignments should not be thought of as exercises, but as research, and an opportunity to further one's own personal knowledge (Hudson, 1987b, BH/TH/PL/uncatalogued). Aimed at art and design students these areas are also of relevance to the whole of society. Hudson's societal focus became increasingly strong and issues surrounding mapping, research and translation or interpretation appear prominent in the work produced by students at the time. For example, under the title 'Analytical and Design Oriented Problems' Hudson suggests the students 'diagram the process of making a cup of coffee or cup of tea'. Under 'Line' he suggests one 'draw a chart which will show line routes of where you have been in the school during the course of each hour of the day' (Hudson, 1993b, BH/TH/PL/uncatalogued, p. 11). The diagrammatic images one would imagine being produced have been seen previously at Cardiff (see Figure 4.31). In detailed accompanying text Hudson explains that there are two essential aspects important when dealing with the visual world which would justify the inclusion of such projects:

to comprehend its composition of basic visual elements, which make up its patterns, structures and objects [point, line plane etc.], we must also set out to understand the forms of visualising both natural and processed information (Hudson, 1993b, BH/TH/PL/uncatalogued, p. 4).

By this time technology was becoming increasingly available and Hudson keenly promoted the use of computers within art, design, and education more broadly. In his writings Hudson had always promoted a need to acknowledge the role of

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technology, which required eradication of the fear of machines and its integration within education. Without maintaining an awareness of the possibilities technology provides, Hudson warned that mankind would simply become passive consumers (Hudson, 1967a, BH/TH/PL/208; 1982a, BH/TH/PL/294; 1984c, BH/TH/PL/322). Consequently, he introduced classes in the use of computers and ensured that the latest models and software were brought in for the students to make use of (Love, personal correspondence, 8<sup>th</sup> May 2012). As can be seen in the *Mark and Image* series (Motut, 1988, BH/TH/PL/uncatalogued), computers were used to explore the same visual concerns that more traditional materials presented. Work produced by a student with a computer can be seen in Figure 4.37 below.



*Figure 4.37 Computer work by a student at Emily Carr College of Art and Design, c. 1982 (NAEA@yep, Hudson collection, BH/TH/PS/uncatalogued)*

The courses Hudson developed at Emily Carr fit with the now established notions of his ideas and ideology and, once again, the Foundation course was his particular

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focus. As at Cardiff, students were still required to specialise, albeit within an 'interdisciplinary framework, in order to develop their skills to a deeper level' (Wertscheck, personal correspondence, 8<sup>th</sup> May 2012). The Foundation course was run on the same basis as previous courses Hudson had developed in the UK, particularly at Cardiff, in which he worked in a more administrative role:

He would deliver bi-monthly lectures on the main, key topics, of the Foundation course: Colour; 2D, 3D, Creative process, but he would not be involved in the hands-on classroom teaching. They took the form of keynote lectures, containing references to a political and social context as well as art history. They would last 3 hours, and would force you to have an opinion — Tom sought a reaction. Few other instructors at ECCAD ever seemed to draw such broad connections between science, technology and art and design. He was highly cross-disciplinary, and this is what appealed (Love, personal correspondence, 8<sup>th</sup> May 2012).



*Figure 4.38 Hudson demonstrating colour mixing principles at Emily Carr College of Art and Design, c. 1984 (NAEA@ysp, Hudson collection, BH/TH/PS/uncatalogued)*

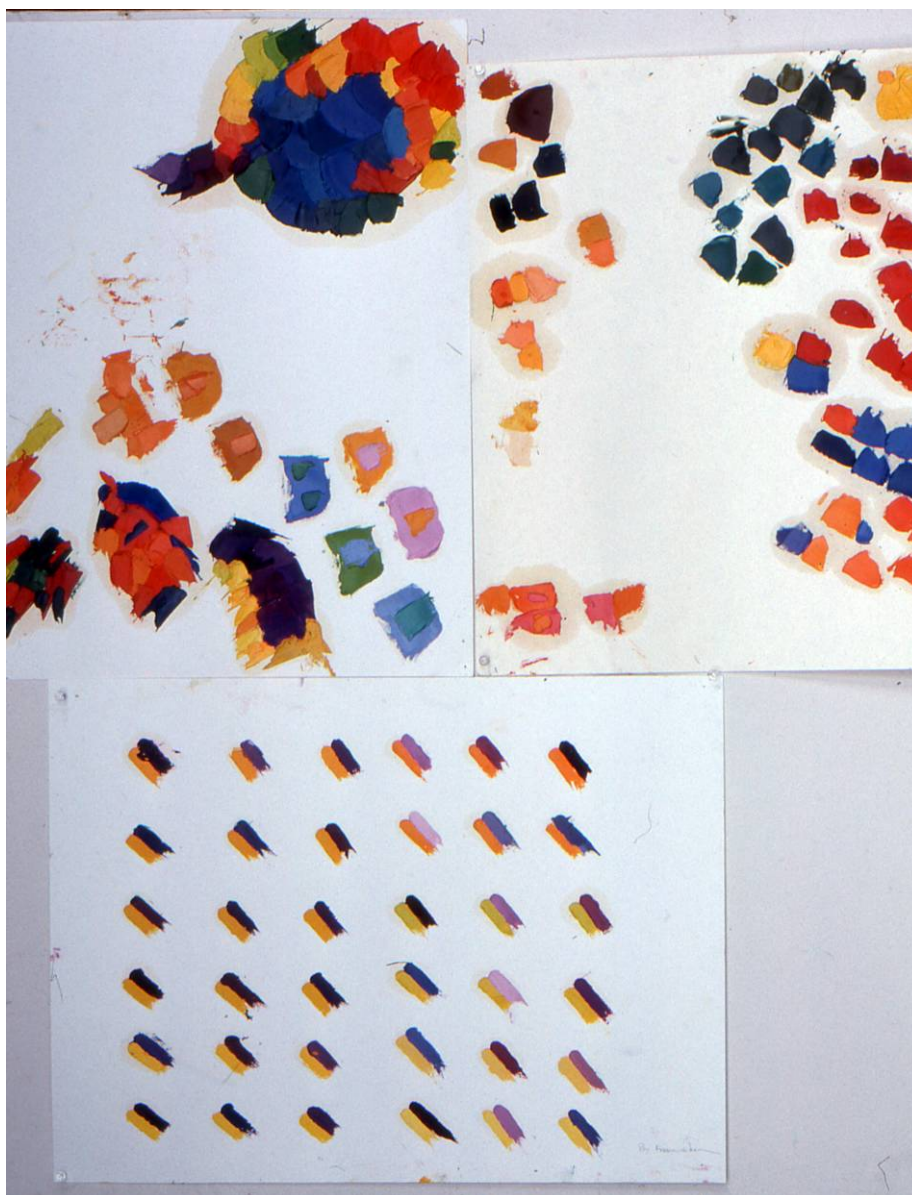
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Hudson would thus provide the methodology and the process, and projects conducted later would usually consist of about 20% instruction and 80% personal development (Love, personal correspondence, 8<sup>th</sup> May 2012). For example, an introduction would be given, a lecture and a demonstration, from which students were left to explore certain issues. For example, 'Colour'; Hudson would give a demonstration, something he considered essential (see Figure 4.38 above), students would then explore basic colour mixing problems (see Figure 4.39 below), from which they would then develop a more personal project (see Figure 4.40 below). Suggestions within the Foundation Curriculum guidelines Hudson wrote at Emily Carr range widely from 'explore the three primaries in warm cool variations' to 'Colour in your imagination: explore relationships of colour and shape: develop your own "feeling" of significance or symbolism, paint a series of pictures based on these responses, at any level of abstraction you prefer' (Hudson, 1983b, BH/TH/PL/uncatalogued, p. 5). The sheet at the bottom of Figure 4.39 below shows explorations of warm cool variations as well as discords. The experiments seem far freer than those of past students. In Hudson's curriculum guidelines all suggestions for exercises follow with a suggestion for personal development (Hudson, 1983b, BH/TH/PL/uncatalogued).



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*Figure 4.39 Emily Carr student exploration of colour mixing and relationships, c. 1983 (NAEA@ysp, Hudson collection, BH/TH/PS/uncatalogued)*

The image below (Figure 4.40) could well have evolved into, or from, the following suggestion in the guidelines:

- o) Colour and Light: make studies of colour on discs – proportions, relationships, etc., creating various mixtures and optical effects, strobes, induced colour, etc. Create interesting effects and make a filmed sequence (Hudson, 1983b, BH/TH/PL/uncatalogued, p. 5).

At all stages of development Hudson would discuss the subject in its broadest

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sense, with much enthusiasm.

Ruth Beer, who worked with Hudson at Emily Carr to develop the courses, describes significant changes: 'I worked closely with him to establish inter/multi-disciplinary courses. In particular, we re-designed Foundation and Sculpture courses to be theme/project based rather than traditional materially driven curriculum' (Beer, personal correspondence, 25<sup>th</sup> July 2011). Monique Fouquet describes the Foundation course as a 'tool box' but that, to some extent, the students were only permitted '*limited* exploration' — they were still very much constrained (Fouquet, personal correspondence, 8<sup>th</sup> May 2012). Wertscheck agrees that, while he still believes the courses have a use and often refers current students to the telecourse videos, Hudson's teaching became rather prescriptive; that he pushed for the curriculum and was less open to flowing developments (Wertscheck, personal correspondence, 8<sup>th</sup> May 2012).

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*Figure 4.40 Student's personal exploration of colour - performance at Emily Carr College of Art and Design, c. 1985 (NAEA@yvsp, Hudson collection, BH/TH/PS/uncatalogued)*

John E. Love studied under Hudson and later became his assistant on the telecourses, developing computer graphics. Love evidences the loyalty Hudson could command in his students and agrees that Hudson arrived at a stage in his life when he was grateful for a framework within which to work and which he found in Hudson's pedagogy. He describes the basic experiments as being 'indoctrinated into a visual language' and that he felt much like a 'vessel' to be filled with his message (Love, personal correspondence, 8<sup>th</sup> May 2012). It was in the stage after such experiments that the students were given the freedom to express their own voices, forming a process Love describes as:

Research => Exploration => Personal Development (Love, personal correspondence, 8<sup>th</sup> May 2012)

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One starts with an 'idea, theme or material approach (research), expand upon it in variations, scale, format, strengths/weaknesses (exploration) and use it to develop a personal statement' (Love, personal correspondence, 8<sup>th</sup> May 2012). Hudson encouraged serial developments, described by Love:

...divide a sheet into sections, and in each section try a variation or evolve an idea or process... There's an element of Bauhaus, industrial construction to it, refinement through a degree of labour and repetition etc. You spend time and energy to push an idea through some iterations until you see what it can do or where else it can lead (Love, personal correspondence, 8<sup>th</sup> May 2011).

Despite what others say, Love insists that Hudson could stand back when necessary, wanting the student to determine their own working process, rationale or visual system. In his lectures he would discuss, with admiration, the unique visual solutions developed by masters like Matisse, Picasso and Kandinsky (Love, personal correspondence, 8<sup>th</sup> May 2012). He encouraged the students, giving positive and constructive criticism, and developed confidence (Love, personal correspondence, 8<sup>th</sup> May 2012). Hudson's intense work ethic prevailed, expecting hard work and pushing the students: 'students who were seen to have worked actively or diligently to achieve a visual solution would be praised somewhat dramatically by Tom as having done "tough work", "struggled", or to have achieved a "triumph"' (Love, personal correspondence, 8<sup>th</sup> May 2012).

A quality Hudson saw as vital, and hence strove to nurture in his students, was that of critical judgement, particularly self-critical judgement, something he saw as being weak in all colleges of art (Hudson talking to Breukelman, n.d., BH/TH/PL/uncatalogued, p. 11). Students needed to be trained not only in how to look but also how to listen; skills he believed had become even more vital in a world

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where our senses are constantly being stimulated. With a critical judgement, refined senses and a confidence gained by using these, Hudson truly believed his students could make a difference. While discussing the Photography pathway in an interview with Jim Breukelman, Hudson stated:

...every student you are dealing with has to have a feeling and a sense that they are not going to be a victim, right, that they are not going to be on some stylistic jag and sit on somebody else's back like a bloody culture vulture. That they are going to give the sense that they can contribute, that they are going to be a contributing factor to the photography of the future. And that is very realistic, it is not idealistic or nonsense, fantasy, it is right, because some of them are actually going to do it (Hudson talking to Breukelman, n.d., BH/TH/PL/uncatalogued, p. 12).

A critical judgement was one of the most vital qualities Hudson sought to nurture in his students, throughout all institutions he worked, and particularly a self-critical judgement. It was necessary for students to be able to evaluate, reflect, synthesise and respond to what they were doing at every stage. They were required to learn how to look and listen effectively. Through research, discussion and having a critical judgement, students were expected to develop opinions as well as present and discuss their work confidently and with conviction. These were skills that Hudson believed became increasingly important as the world became more saturated with information. Refining the senses allowed one to filter this and work more clearly.

Similarly, students were frequently challenged, not only to help them develop this conviction but also to ensure they never felt too comfortable — it was essential to feel a certain amount of displacement, to prevent complacency. Hudson's focus was based on the idea of 'assisting an individual to self-recognition, the revelation of

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one's own identity, the discovery of one's processes and methods of working' and these were all based on experience rather than art (Hudson, 'Liverpool Lecture', n.d., BH/TH/PL/84, p. 5). Through initial exercises the student was able to recognise and identify personal strengths, interests and advances, and continue with personal development more effectively.

Hudson maintained a Complementary Studies programme at Emily Carr and regularly employed visiting artists, as at Cardiff. However, a transcribed interview of Hudson by Jim Breukelman reveals a significant amount of frustration felt by Hudson at the lack of both finances and radicalism. By the time of this interview (year unknown), he clearly felt as though his control was fading. Having ensured that a gallery was integrated into the College's building designs, he felt that the work being shown within it was not meeting the purpose he had set out for it:

it is supposed to reflect something of what happens in all areas of the College, but where is the design, where is it? Where are the kind of fringe developments, where, video art is now a kind of normal academic part of any College. I have never seen any development of video art there, or any media developments at all (Hudson talking to Breukelman, n.d., BH/TH/PL/uncatalogued, p. 7).

Hudson maintained a desire to expose students to all areas of culture, as well as media and practice, throughout his career. He also thought it absolutely essential for this to be embedded in the contemporary context — historical and cultural deficiencies in knowledge should of course be remedied but it was vital to 'bring them absolutely confrontally into the ideas of now and the practice of now' (Hudson talking to Breukelman, n.d., BH/TH/PL/uncatalogued, p. 9). This was also his justification for such a structured programme.

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Love believes that the framework Hudson established had a positive effect on students on the Foundation course who, as school leavers, were still young — only 17 or 18 years old. They still required guidance, which Hudson provided whilst allowing the independent students to explore more freely (Love, 2012). Love explains that Hudson had favourites and there remained the sense of a 'boys club'. Hudson would discuss some students' work with their parents as 'ground breaking' or 'making a difference'; something Love sees as Hudson's desire for parents to understand what their children were achieving (8<sup>th</sup> May 2012). Hudson would, however, in a one-to-one situation, be dedicated to all students, male or female; 'his rhetoric may have been mostly male but his practice was dedicated to all' (Love, personal correspondence, 8<sup>th</sup> May 2012). James Lindfield, former student, agrees that he could be 'very kind and encouraging with students' (Lindfield, personal correspondence, 9<sup>th</sup> May 2012). Fouquet also believes her students responded well to the curriculum Hudson had laid out:

You know in art school, sometimes students feel like they're not *learning* anything... because they're not learning in the way that this course was being taught. So that course kind of... I mean there were some students who resisted it... who may have found it boring. But I would say that most of the students were engaged (Fouquet, personal correspondence, 8<sup>th</sup> May 2012).

Love accepts that Hudson's direction could sometimes be too dominant when it came to giving students advice:

As a tutor, one-to-one, Tom focused his energy on the student's development. Individualism. He would identify your skill set, and found the best way to talk to you. He had a broad vocabulary and life experience. It would be a collaboration, although he could be quite directive - too much sometimes. Although his advice could be rejected or accepted as the student felt appropriate (Love, personal correspondence, 8<sup>th</sup> May 2012).

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Hudson's methods regarding critiques and assessment do not seem to have changed much by this point in his career either; Lindfield states that Hudson could be 'absolutely brutal' (9<sup>th</sup> May 2012). Through these critiques students received valuable feedback, not only from Hudson but now also from peers (Love, personal correspondence, 8<sup>th</sup> May 2012). At this point Hudson had much less of a ground-level role and was usually only present at crits, to give lectures or on Outreach projects (Love, personal correspondence, 8<sup>th</sup> May 2012).

As at past institutions, Hudson expected a dedicated work ethic in his staff. Baird believes that Hudson 'set a standard and they all recognised that the standard was up here and they all aspired to be what Tom hoped they would be' (Baird, personal correspondence, 9<sup>th</sup> May 2012). Viewed from the outside, the Knowledge Network team who worked with Hudson on the outreach programmes — Nini Baird, Elisa McLaren and Bernard Motut — believe that Hudson had a good rapport with the faculty at Emily Carr. They believe Hudson commanded respect and created a 'family-ish type atmosphere': 'It was very unorganised and slightly chaotic, but had a warmth to it, and it became more of an institution, year by year, and then after [college President Robin Mayor] left, it became more cut and dry...' (McLaren, personal correspondence, 9<sup>th</sup> May 2012). Baird agrees that he was supported by 99% of the faculty (Baird, personal correspondence, 9<sup>th</sup> May 2012). Love, from a student perspective, however, saw things differently; that Hudson's ethos was not shared by the whole faculty (Love, personal correspondence, 8<sup>th</sup> May 2012). Fouquet believes that Hudson's methods 'worked for some people and not for other people — at all' (Fouquet, personal correspondence, 8<sup>th</sup> May 2012). Hudson appeared to have had a lot of control over the faculty — who was employed (Baird,



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personal correspondence, 9<sup>th</sup> May 2012) and their training:

...he gave master classes, and — also, something has to be said that the people who took his master classes were people who did not have a teaching position. And by taking the course it was a way to go for employment. So there's a dynamic in there that cannot be neglected I think. So you have these - and many of them were women — people who are hoping to get a job. And they are learning this — I think they got engaged in it and interested — but they were also hoping that having been trained by the Master and the man in charge, that they would also be able to teach a course and be paid for it (Fouquet, personal correspondence, 8<sup>th</sup> May 2012).

As at Cardiff, staff members were required to attend Hudson's master class system in order to be able to teach his curriculum. Through this he maintained control, yet would encourage autonomy once he felt he could trust the staff.

As well as his many roles at the College Hudson was also required to exercise his political persona for Emily Carr, as it was provincially funded at the time. Hudson would periodically have to travel to pitch to the government for funding (Love, personal correspondence, 8<sup>th</sup> May 2012). As well as Dean of Emily Carr, Hudson was involved in many other projects. He would often present at conferences and meetings about art education and would always help support a cause he believed in. Sander Heynemans, art teacher in British Columbia at the time, heard Hudson speak at a provincial Art Teachers Conference and was inspired by his tenacious character and passion: 'when the guest speaker [Hudson] started using words like "bullshit" to describe the current art scene/curriculum, Tom not only drew ooohs and aaahs, applause, but also my admiration' (Heynemans, personal correspondence, 10<sup>th</sup> May 2011). Heynemans is aware of the negative views people had of Hudson but states;

one had to admire his depth of knowledge and his amazing drive to "spread the gospel". He was a great politician and managed to attract lots of dollars from the

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provincial government for the Emily Carr College of Fine Arts (Heynemans, personal correspondence, 10<sup>th</sup> May 2011).

With Hudson's help and support Heynemans presented a motion for Visual Literacy to be included in the provincial curriculum and it was accepted. It remains in the curriculum today (Heynemans, personal correspondence, 10<sup>th</sup> May 2012).

Hudson had much more impact on British Columbia and, if we look more broadly, on the world, than is apparent at first glance. Certainly Hudson had a powerful influence on art education at a local level, predominantly through a man called Bill MacDonald who was the Art Coordinator and president of the British Columbia Art Teachers Association and was on the advisory committee for the Provincial Children's Art Exhibition in 1987. In 1989 he also founded Artists for Kids in North Vancouver, 'one of the most significant art education programmes in the country' and which still runs today (Baird, personal correspondence, 9th May 2012). Hudson also taught a group of artists who became known as the Young Romantics, as well as the author of *Generation X*, Doug Coupland (Baird, personal correspondence, 9th May 2012).

Hudson remained at Emily Carr for ten years as Dean, and later as Dean Emeritus, returning to England in 1987 where he continued to lecture and write, despite being retired and suffering from poor health, right up until his death in 1997. Hudson had also worked extensively alongside his educational posts, as a principal examiner for England's University Institutes of Education and as a consultant for the International Society for Education through Art (INSEA), finding time to both plan and present at the World Congress of Art Education in 1970.

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### ***Distance Learning***

Being a vast province, in which many areas are extremely isolated, British Columbia has a long history of bringing art to the regions. Part of Emily Carr's provincial mandate was to offer distance learning and the subsequent outreach programme served to compensate for 'a lack of art education in the post-secondary system' (Baird, personal correspondence, 9th May 2012). Nini Baird was the director of outreach programmes at Emily Carr from 1977 and was responsible for working with Hudson, on the cusp of his retirement, to develop this suitably. Various projects were initiated but Baird believed that the only way to reach so many isolated people was through television (Baird, personal correspondence, 9th May 2012). Their idea was to convert the whole of the Foundation course into four educational television programmes, covering the main components of the course: colour, two-dimension, three-dimensions, and the creative process (Baird, personal correspondence, 9th May 2012; McLaren, personal correspondence, 9th May 2012; Motut, personal correspondence, 9th May 2012). It took seven years for this goal to be achieved, broadcasting: *Colour: An Introduction* in 1987, *Mark and Image* in 1988, *Material and Form* in 1991 and *Understanding Modern Art* in 1994. As part of this, tutors were also flown out into various areas to teach courses at weekends and during holiday periods. Baird and Hudson collaborated, the former taking control of the administration side while Hudson contributed his vast knowledge of the visual arts.

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Figure 4.41 Tom Hudson in the television studio filming *Mark and Image*, 1988  
(NAEA@ysp, Hudson collection, BH/TH/PS/uncatalogued)

While *Understanding Modern Art* was seen by Hudson to be his 'most significant contribution to arts education' (S. Hudson, personal correspondence, 17<sup>th</sup> September 2012), *Colour* was considered by its makers — Nini Baird (executive producer), Bernie Motut (director) and Elisa McLaren (administrator) — as being the most effective. Taking the format of an illustrated lecture, this course was different to the others, which involved students and portrayed a studio environment (Baird, 2012; McLaren, 2012; Motut, 2012). What Hudson aimed to do through the courses was to condense all the 'fundamental stuff', the 'grammar' or 'language of making art' (Bowcott, personal correspondence, 9<sup>th</sup> May 2012). Essentially, the course can be

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argued to deliver all that needs to be encompassed in a 'foundation' — 'the basis, the baseline for creativity' (McLaren, personal correspondence, 9<sup>th</sup> May 2012). Indeed, it must have proved popular as it was re-run many times, more than the other series (Motut, personal correspondence, 9<sup>th</sup> May 2012). The courses can certainly be seen to have increased the accessibility of art education in British Columbia and many of the telecourse students went on to enroll at the College full time, proving to be highly motivated.

The assignments given to students on the distance learning courses were, understandably, more prescriptive than on the courses given in person. Clearly aware that more explanation would be needed in the absence of an instructor, the manuals clearly outline every stage:

...set out your pigments on your palette, following the diagram on the previous page. You will require two pigments for each of the primaries, representing their inherent warm and cool characteristics. You can set them out left to right or right to left – as you prefer. Leave enough space between each pigment so they remain completely separate while you're mixing (Hudson, 1987a, p. 25 Unit One).

A wide range of students subscribed to the courses, from those of high school age to people in their 80s (McLaren, personal correspondence, 9<sup>th</sup> May 2012). Hudson would select the materials — the paper and the paints, everything that would be sent to the students with the course manuals. The students would have two opportunities to watch the course, broadcast on public television, repeated later in the week, and then complete the assignments in consultation with their manuals. These would be sent back to Emily Carr, where various staff members were allocated as tutors and

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would both assess the work and communicate with their allocated students (McLaren, personal correspondence, 9<sup>th</sup> May 2012). For the *Material and Form* course students were producing three-dimensional work and were required to send in documentary photographs. This was seen by some tutors to be a problem, as it was hard to look beyond the quality of the photograph and judge the work itself.

*Mark and Image* shared similar problems, particularly with the life drawing part, in which a life model was shown on the TV and students would need to draw from the screen. What Monique Fouquet believes Hudson tried to achieve was a programme that could serve the needs of both design and fine art students, thus the inclusion of both instructional drawing and life drawing (Fouquet, personal correspondence, 8<sup>th</sup> May 2012), and this is indeed what Hudson would have been aiming towards. However, she finds fault with the courses in that she believes they were based on a strong feeling of right and wrong ways of working. Another flaw perceived within the programmes is its Euro-centricity, its focus on Western art (Fouquet, 2012; Lindfield, personal correspondence, 9<sup>th</sup> May 2012). Despite her negative feelings Fouquet found the colour course to have had a great influence on her own practice and her students, although she learnt to teach it in her own style (Fouquet, personal correspondence, 8<sup>th</sup> May 2012).

Despite its professed failings or successes many believe that these telecourses were Hudson's triumph in art education, having effectively managed to get 'his message to the man on the street' (M. Hudson, personal correspondence, 23<sup>rd</sup> June 2011; S. Hudson, personal correspondence, 17<sup>th</sup> September 2011). Presumably appealing to

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Hudson's socialist attitudes, the telecourses truly allowed art to be for anyone. Others agree that Hudson had an idealistic and political motivation to work so hard on the courses; 'he really believed he was going to change the world through the delivery of the Foundation course, Province wide. He really did believe this' (Baird, personal correspondence, 9<sup>th</sup> May 2012). McLaren and Motut support this statement, adding that he was 'messianic' (Baird, personal correspondence, 9<sup>th</sup> May 2012; McLaren, personal correspondence, 9<sup>th</sup> May 2012; Motut, personal correspondence, 9<sup>th</sup> May 2012). Mark Hudson states:

...he was absolutely preoccupied with reaching the masses, he was sort of... the social aspect of what he did was extremely important. It was very political with a small p. He very, very much believed that people who weren't "privileged", in their social background, or access to education, should have as much access to art and all the ideas, and all that is possible (M. Hudson, personal correspondence, 23<sup>rd</sup> June 2011).

David Rushton and Paul Wood (1978) may have accused Basic Design of not meeting societal needs but Hudson, through these courses, certainly reached the general public of British Columbia. The use of television as a way to 'reach the masses' can be understood perfectly as an extension of Hudson's interest in both technology and performance. Others have commented on Hudson's natural ability on both the stage and the screen (Motut, personal correspondence, 9<sup>th</sup> May 2012). Hudson continued his involvement in performance art during his time at Emily Carr, which appears not to have been received as well as in Cardiff and was seen as outdated.

On his return from Canada in the late 1980s Hudson was more than disappointed to

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discover that the changes he had advocated in the 1960s had not been implemented satisfactorily and had failed to have the impact he believed possible (Hudson, 1966, BH/TH/PL/121; 1982a, BH/TH/PL/294). The Foundation courses he had helped establish were still functioning as a 'remedial' year for work he felt should have been achieved in a student's general schooling (Hudson, 1982a, BH/TH/PL/294; 1988a, BH/TH/PL/2). Hudson consequently insisted that art education should be restructured if it were to fully realise its potential to change society. He wrote two key papers for the *Journal of Art and Design Education*; 'Current Issues in Art and Design Education: Art, Science and Technology' (1987b, BH/TH/PL/uncatalogued) and 'Art and Design Education: Further Initiatives for Change' (1988a, BH/TH/PL/2). These brought together the research he had spent his whole adult life working on. He continued to lecture around the world, particularly to trainee teachers. Though he had retired from teaching, the tele-courses continued to be produced and screened.

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I was surprised to discover that the telecourses made by Hudson and his colleagues in the 1980s and early 1990s are still in use today. Anyone, anywhere across the globe, can currently enroll on *Colour, Mark and Image*, or *Material and Form*, which are now endorsed by Thompson Rivers University, BC, Canada. Clearly, a group of people *do* believe that Hudson's ideas are of relevance today. Having now been involved with the telecourses for 16 years, James Lindfield, current course leader, explained to me that the tapes and telecourses were nearly lost by the BC Open University. It was Marcus Bowcott, current course presenter and tutor, who insisted



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they should be looked at again and analysed for their value. Lindfield was sure that there was worth in the courses, in their focus on the fundamentals, and although it took a lot of convincing, Thompson Rivers University took them on. Lindfield states that if they had not, he would have bought them and used them himself. When he had the tapes assessed the conclusion was that they were of such a high production quality that it would have cost a huge amount to remake them to that standard (Bowcott, personal correspondence, 9<sup>th</sup> May 2012; Lindfield, personal correspondence, 9<sup>th</sup> May 2012).

The courses are subscribed to by a similarly wide range of people and have become more popular with a younger age range as the years have passed:

some of them want to go into art, some of them are into social work, some of them are into nursing, some are going into teaching — those kinds of things — and some of them are definitely artists, and are fantastic, absolutely fantastic, and the, in terms of the - this is going to sound very strange to England — but in terms of the isolation of people up in say, the Cootneys, who are really gifted in terms of creative ability, and there's really nowhere, for hundreds of miles, for them to get to, to be able to take these course, they're just over the moon... anyway... (Lindfield, personal correspondence, 9<sup>th</sup> May 2012).

Assessment still takes place via the postal service, while communication is maintained between tutor and student via both telephone and email. Students are based all over the world, including Poland, the Netherlands, USA, Korea, Japan, but most live within British Columbia or Ontario (Lindfield, personal correspondence, 9<sup>th</sup> May 2012). The postal assessment system, both Lindfield and Bowcott acknowledge, can make their job hard at times. They agree that classroom learning is far 'superior' (Lindfield, personal correspondence, 9<sup>th</sup> May 2012), yet this method is the only option for some. Despite these feelings, both tutors are certain that the

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telecourses hold significant worth for students today: 'the information is so structural, and so based in actual perception and manifestation of material things, that you can delineate that via the course' (Bowcott, personal correspondence, 9<sup>th</sup> May 2012).

The courses are used in their entirety and function in much the same way as before. However, DVDs are now sent with the course manual and slight modifications and additions have been made. Lindfield states that the recent revisions made to the manuals are to the language, to make it less didactic, and on the DVDs to help bridge the gap between the knowledge the students will already have and what they are expected to know for the course. For instance:

...in the Material and Form class, I give a demonstration about using clay, and how you can actually join some pieces of clay together. So, really, more basic than Tom in the course, but it allows the student to... very much coming in without *any* experience of that kind of stuff, because that's not being taught in schools anymore... (Lindfield, personal correspondence, 9<sup>th</sup> May 2012).

If this is the case, the course is still acting as the remedial year that Hudson sought to provide and, knowing that further failings exist in schools, perhaps it is more necessary now than ever before. Lindfield and Bowcott have added to the DVDs and course manuals,<sup>56</sup> embellishing points that the students taking the courses find

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<sup>56</sup> There has been a more significant and, for Hudson, controversial amendment to the *Colour* course, through the inclusion of the cyan, magenta and yellow (CMY) colour wheel. Lindfield described his confrontation with Hudson over the matter, who refused to accept the CMY wheel, labelling it as nonsense (Lindfield, personal correspondence, 9<sup>th</sup> May 2012). Lindfield explains that Hudson had been working with 19<sup>th</sup> and 20<sup>th</sup> Century concerns; the revolution, the development of mineral pigments, was not something that Hudson would accept; yet it is something students today must be aware of. The course now, therefore, allows the student to choose whether they wish to work with CMY or RYB. Lindfield states that, while he does feel the courses needed to be softened in many

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hard to grasp, for example discords; the process is, in parts, broken down more (Lindfield, personal correspondence, 9<sup>th</sup> May 2012).

I have been able to watch the programmes myself, in the format in which students enrolled at Thompson Rivers currently use them. I found the *Colour* series to be fascinating, despite my own art education background, I still had much to learn from Hudson. He is easy to follow as a teacher, explaining carefully and interestingly. I can understand why the general public watched the programmes on a Saturday night without taking the courses formally. Watching *Mark and Image*, however, with its different 'studio' format, I am less convinced of Love's description of the series, that 'the students all had different interests — the exercises brought up a range of possibilities and the students just had to pick one and go for it' (Love, personal correspondence, 8<sup>th</sup> May 2012).<sup>57</sup> Nonetheless, the programmes capture the essence of Hudson's pedagogical methods as developed over his working life.

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ways, and certainly the teaching of it, he has learnt a lot from Hudson with regard to teaching. He explains that he tries to use time in the way that Hudson did, saying exactly what the student needs to hear at the right time (Lindfield, personal correspondence, 9<sup>th</sup> May 2012).

<sup>57</sup> Instead, I am more aware of Hudson's dominance over the student's work; he often takes control of the direction, putting his own marks on the papers to seemingly 'demonstrate' how it should be done. I physically cringed at parts in which this occurred, as if I had been caught doing something so problematic to my own students' work. While there may be demonstrative reasons why Hudson interfered so much in the students' work in this case, I fundamentally believe that a student should have ownership over their explorations, and I imagine those who criticised the courses did too. At the same time, Hudson did not view his Foundation courses as a context in which art was made; the students are researching a visual language, and that is the difference.

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This chapter has revealed the manifestation of Hudson's ideas within the various Foundation courses he designed and refined over the forty-five years he worked in art education. These developments — their gradual concision, and perhaps perceived irrelevance — reveal a significant amount about his vision for art education, as well as how his pedagogical philosophy at times clashed with his pedagogical practice. Hudson did not believe that the Foundation course was a period in which art should be produced. It was a time for gaining experiences, an opportunity for experimentation and a broadening of horizons. These would allow the students to reach a personal understanding from which art may result. Indeed, Hudson believed that the focus of art education more generally should not be the production of art but of creative processes.

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## **Chapter Five: Revival or Retreat**

Shortly after entering the third year of my doctorate I started teaching at Leeds College of Art, on the Foundation course, as joint Pathway Leader of Object and Spatial Design. It was not until after I had accepted the job that I realised this was a position very similar to that which Hudson would have held in the same institution in 1957. Hudson's teaching resources have influenced my development of projects for GCSE, A-Level and Foundation students. Two of these have been published in *Seventy-two Assignments: The Foundation Course in Art and Design Today* (Briggs, 2013). The first, 'Drawing Out' (Tibbetts in Briggs, 2013, p. 12), was loosely developed from Hudson's writings about drawing, that to draw is to 'distil an essence' (Hudson, 1977a, BH/TH/PL/81). The second, '1m<sup>3</sup> [1m cubed]' (Tibbetts in Briggs, 2013, p. 72), is an adaptation of a project run by Hudson at Emily Carr on Wednesday 14<sup>th</sup> July 1982 as part of a visual literacy course (Hudson, 1982b, BH/TH/PL/uncatalogued box 2, p. 6). This collection of assignments, and the inclusion of Hudson's legacy within it, feels to me both a starting point for the intended public access to his research as well as a precedent for increased knowledge sharing within art and design education.

My experiences over the past year while teaching on a Foundation course have helped inform my thinking about both Hudson's pedagogy (methods of instruction) and educational philosophy (underlying ethos). In many ways, embedding myself within the topic of this research has enabled me to understand some of the challenges faced by Hudson and how much the content and structure of a course curriculum can affect the students' learning experience. Although my experience is

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limited, this chapter serves as a reflection on this. I will begin the chapter with an overview of the contemporary Foundation course as provided by recent government reports. This will show how the Foundation today differs to that Hudson knew — and, in particular, the course at Leeds College of Art, which I will briefly outline, before examining the finer details in greater depth. The Foundation course has changed significantly over the past fifty years and my own experiences at Leeds would never be the same as those Hudson had in the past. The chapter concludes with some reflection on Hudson's ideas and practice in relation to my own teaching practice and on how my research has developed as a consequence.

## **5.1 Reports on the Foundation Course today**

There exist numerous reports and other evidence that the Foundation course provides valuable, and indeed essential, contributions to art education. The Pye Tait report, commissioned by the Learning and Skills Council National Office in 2007 to provide a review of the role, rationale and purpose of the Diploma in Foundation Studies in Art and Design, states that the course still clearly met its diagnostic objectives and remained unique in its ability to provide this. By helping the students to realise their preferred and most suitable specialism, the Foundation course also proved to be leading to higher retention rates (Pye Tait Limited, 2007). What is interesting is that although the Foundation course has not been compulsory for progression onto a BA course for many years, the report stated that both institutions and students considered the course widely beneficial for the progression to HE, as did those running the courses and employing the graduates. Students who had undertaken a Foundation course were far more prepared for further study, as

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evidenced by their developed maturity, broader experience in art and design, greater certainty about their chosen discipline and better creative-thinking skills. Of graduating Foundation students, 95% had progressed into HE, assisted by the diagnostic nature of the course which allowed students to develop skills and a strong portfolio, evidencing creativity and communication skills (Pye Tait Limited, 2007). Aware of their preferred specialism, students entered HE with a clearer idea of what they were doing and remained on their chosen course.

The Pye-Tait report was commissioned as part of the FE and HE reform programme and is said to have cost in the region of £86,000. It is the earlier of two recent studies to have been conducted into the use and value of the Foundation course that government divisions commissioned from independent organisations.

The Learning and Skills Council was scrapped, along with many other quangos when the new coalition government came into power in 2010. Responsibility for the Foundation course was therefore passed to the Department of Creative and Cultural Skills, which, in 2011, commissioned Mark Novells, a researcher who had recently left its employment, to undertake another independent review. The four FAD awarding bodies ensured that their voices were heard through this research and the outcome was once again positive. However, like that from Pye-Tait, Novells' report is hard to find within the public realm. Both reports show that the course provides many benefits, including a high success rate in entering higher education. Furthermore, the retention rates within the visual arts are higher compared to undergraduate courses in other disciplines (Legg, 2006, p. 4; Novells, 2011, p. 15;

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15; Pye Tait Limited, 2007, p. 35), suggesting that the Foundation course makes students more likely to see their HE studies through to completion, thus saving considerable amounts of money for the University and government as well as for the students. These reports both suggest that Foundation courses can be seen as examples of best practice and that other discipline areas can learn much from the addition of a fourth, transitional, year.

However, despite these positive reports, the Foundation course has recently come under threat from the Universities and Colleges Admission Service (UCAS)'s altered application deadlines.<sup>58</sup> Thanks to the new system of deadlines it is now necessary for students to apply to specialist degree courses when they have been on the Foundation course only two or three months. Given that the Foundation course's primary purpose is to give students a year to learn the fundamentals of art and design practice and to consider their preferred specialism from among many options, the new deadlines have significantly undermined the Foundation course's main reason for existence. Having recognised this, Leeds College of Art (LCA) altered the Foundation year calendar to start six weeks earlier than most, thus allowing students more time to make a decision and build up a relevant portfolio.

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<sup>58</sup> In 2009 UCAS removed the Route B option, meaning that applications need to be submitted before the January deadline. Previously, applications to higher education courses in art and design were made through the Art and Design Admissions Registry (ADAR), which functioned from its establishment in 1966 until it was merged with UCAS in 1996. UCAS had then introduced the Route B option to match the ADAR deadline.



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Although part of the Further Education sector the financial burden of Higher Education is also affecting the survival of the Foundation course. Students at Leeds College of Art are expected to pay fees of £2085 if they are aged 19 to 23 years old<sup>59</sup> and £5421 if they are over 24. Students who are 18 when the course commences pay no fees and the Education Funding Agency provides the cost of the course to the institution. However, in December 2013 it was unexpectedly announced that from 2014/15 there would be a 17.5% cut in funding for 18-year-olds (Gravatt, 2013). As the vast majority of students who enroll on the Foundation course are aged 18, this is likely to have a significant impact on the course and as a result will threaten the course's survival. As one of the only courses provided for and attended by 18 year olds, and without being able to charge fees to this age group, one might argue that the Foundation course is being targeted. Furthermore, as a result of the funding changes brought about by the implementation of recommendations of the Browne Review (2010) — which removed the £3290 per year fee cap and consequently led to the significant rise in University fees — many students are finding it hard to justify the cost of an additional year in education. Contributing to this, Universities no longer require students to have passed a Foundation course before they may be admitted; although where a Foundation course exists within an institution it retains a valid function as a feeder into higher-level courses within the same institution.

Many question the need for an additional year and why art and design should need a

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<sup>59</sup> Unless their first Level 2 or 3 qualification.

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Foundation course when other subjects do not. Many students who enter higher education straight from A-levels (as many within the discipline of art and design are choosing to do today) experience a significant leap from the structure of school to the notion of 'independent study' at university where contact hours are minimal. As Bridget Riley once said, 'students need help towards independence rather than it being forced upon them' (Bridget Riley in conversation with Nikki Henriques, 1998 cited in Kudielka, 1999, p. 36). Foundation courses bridge the gap and provide a basis to the broad subject area that schools are unable to provide. This point is discussed further below.

## **5.2 Leeds College of Art Foundation Course**

Despite the threat Foundation courses are under, the Foundation year is a valuable one. In reviewing the 2012/13 Foundation curricula of the courses at Leeds College of Art (LCA), Cardiff College of Art and Design and Leicester (now part of De Montfort University), it is possible to find many similarities to Hudson's curriculum. The courses, like most others, break the year into three stages. Stage One introduces basic art and design skills, encouraging students to investigate 'the fundamentals of visual language' (Cardiff<sup>60</sup>) and 'explore a wide range of abstract ideas and principles and to challenge your own pre-conceptions, becoming more independent in your study' (LCA<sup>61</sup>). Stage Two enables students to specialise within

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<sup>60</sup> <http://cardiff-school-of-art-and-design.org/artfoundation/course/> (Accessed 09/07/12)

<sup>61</sup> <http://www.leeds-art.ac.uk/study/further-education-courses/foundation-diploma-in-art-design/> (Accessed 09/07/12)

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an area of art and design, leading into Stage Three, when students are able to produce a major final project, to be exhibited, and to form individual portfolios. Each course emphasises the importance of both theory and practice, an understanding of both contemporary and historical art and design practice. Leeds promotes a strong lecture programme in both general and specialist subjects and Cardiff especially references the diagnostic and remedial function of the course.

Through my teaching at Leeds College of Art I have been able to consider its current Foundation course in more detail (2013/14) in relation to that of Hudson. The course follows the University of the Arts London (Awarding Body) assessment requirement and whilst there are significant differences to that of Hudson, there are also many similarities, most specifically in ethos. Sean Kaye, Course Leader at LCA describes the current purpose of the course:

The course initially introduces students to a formal visual language which, it is often claimed, underpins all disciplines of art and design, fine art, product design, graphic design, illustration, fashion design, ceramics etc. etc. The course begins by examining the components of this language; mark, line, plane, form, colour, material etc. across two and three-dimensional mediums. There is an emphasis on drawing, in its broadest sense, and a commitment to experimentation (Kaye cited in Rowles and Allen, 2013, p. 47).

Kaye, recognising its roots in modernism and Basic Design, believes that if one is going to question and interrogate a formal language, it is better to do this from a position of 'understanding of its "grammar" than from a position of ignorance' (Kaye cited in Rowles and Allen, 2013, p. 47).

Like Hudson's, the LCA Foundation course is divided into three stages. Stage One

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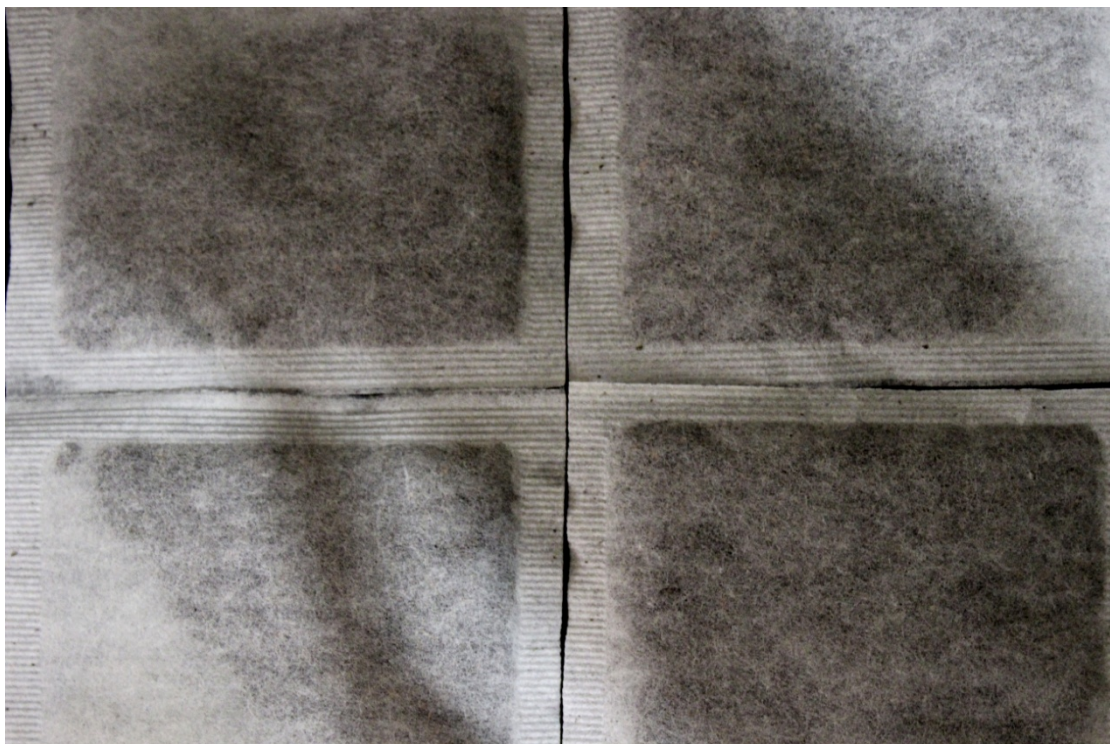
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takes the students (approximately 270 in number) through a series of projects, helping them to explore the formal elements of art and design, gain experience in rigorous, observed drawing and gain experience of techniques and ideas through four week-long diagnostic projects. These projects begin with an element of prescription and then loosen up, designed to help the students identify their own area of interest through exploration.

One project given to the students at the beginning of the course, to work on independently, is entitled 'Fifty Photos', designed with visual literacy at its core. The 'fifty photos' project brief is included in *Seventy-two assignments: The Foundation Course in Art and Design Today* (2013) as 'A Photographic Constraint', submitted by Sean Kaye and Jenny West of Leeds College of Art (Kaye and West in Briggs, 2013, p. 64). This project asks students to experiment with a range of formal visual elements in order to select one as a constraint. The student is required to produce fifty photographs that work solely with this constraint, ensuring that each image effectively maintains 'a consistent and comparable visual quality throughout the series so as to communicate the underlying formal principle' (Kaye and West in Briggs, 2013, p. 64). Figures 5.1, 5.2 and 5.3, below show photographs from one student's investigation. As can be seen, this student chose simply to divide his compositions into four equal parts. Other students focussed on pattern perspective, specific colours, lines or shape.

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*Figure 5.1 Photograph taken by Jake Parkin at Leeds College of Art, 2013*



*Figure 5.2 Photograph taken by Jake Parkin at Leeds College of Art, 2013*



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*Figure 5.3 Photograph taken by Jake Parkin at Leeds College of Art, 2013*

The four diagnostic projects which ran at Leeds College of Art in Stage One of 2013/14 were: 'Image and Surface', 'Form and Space', 'Text and Language', and 'Time and Sequence'. Students were given the freedom to explore a wide range of materials, techniques and disciplines within each project. Following a tutorial, in which sensibilities, preferences and interests within the area of art and design were discussed with their tutor, the student decided upon his or her most suited specialism. Due to the large number of students on the Foundation Course, Stage Two sees the students separating into specialisms — MAGPi (Moving Image, Advertising, Graphic Design, Photography and Illustration), OSD (Object and Spatial Design), Fine Art and TFC (Textiles, Fashion and Costume). I do not believe that Hudson would have insisted on such rigid separation into, effectively, four mini-

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courses, however, his Foundation courses had far fewer students enrolled. Managing such a large student body is hard work and by dividing them into specialisms, this becomes much easier. During this second term students are supported in the development of a subject specialist portfolio to enable them to attend interviews at universities. Briefs are appropriate to the specialism, as are studio/workshop facilities, staff knowledge and support. The third term, as on Hudson's courses, is dedicated to a 'final major project' in which students write their own project proposal and develop this for the remainder of the year, culminating in an end of year exhibition.

LCA Foundation students are also expected to spend a significant amount of independent time researching and critiquing a broad range of outside influences — a whole day per week — and this is supported by a lecture programme delivered by studio staff on a wide range of subjects. I have delivered a lecture on 'Gastronomy', food and drink in art and design, and other staff members have presented lectures on 'Unfinishedness', 'Value' and 'Art School Models'. Students are encouraged to engage with a variety of interests, ideas, concepts and materials, recording critical analysis of works within a 'critical journal'. Alongside studio practice, students are expected to maintain reflective notes and show evidence of being able to plan their time and ideas.

There have been many changes since Hudson's time. Student numbers have

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increased tremendously while staff-to-student ratios have dropped. As mentioned earlier, the course year at LCA begins in August,<sup>62</sup> a decision made because of the changes in UCAS application dates (removal of the later Route B option) and a need to prepare students for interview far earlier than previously. The proportion of male to female students remains disproportionate, with the latter being much higher (Leeds College of Art, 2014). However, there are also increasing numbers of international students being attracted to the course. These students bring with them far more funding and a push by the universities to recruit abroad, for this reason, can be credited with this surge. Alongside this is an increased need for awareness of 'equality and diversity' — of promoting and celebrating, as well as ensuring an inclusion of varied backgrounds, both class and ethnically based.

The course at LCA is still very popular and highly valued as an exciting, intense and tremendously experiential year that has a significant track record of student progression (Leeds College of Art, 2014). The alternative model for Foundation Courses, seen to be equally effective in other ways, is the 'carousel' model, in which students rotate, during the first term, between the different specialisms. These usually include Textiles, 3D, Fine Art and Graphic Design, and this is the system that was followed during my own Foundation course in 2002/3. According to course lecturer Andrew Holmes, the carousel system at Walsall College embraces a fully diagnostic model during Stage One that prepares students for a more self-directed Stage Two, developing skills required to plan and realise a Final Major Project within

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<sup>62</sup> This has since changed and the academic year 2014/15 will now begin in September,



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their chosen specialism (Holmes, personal correspondence, 7<sup>th</sup> January 2014). This model places more focus not only on specific disciplines but also on a more technique-based approach than its more conceptual, brief led counterpart, as in practice at LCA.

Hudson's Foundation course could be compared to the commonly used 'carousel' system of today and students specifically worked within weeks labelled 'colour', 'drawing and 2D language', and '3D materials and form'. While we have found that students still want to identify each of the projects in the first term at LCA with a specific pathway, we, as a team, like to keep them open. The staff team has discussed what we feel should be included within these first projects, the qualities we feel important for students to be developing, and have found that we think very similarly. We have outlined the key aims on which we seek to base our diagnostic projects and what we encourage the students to encounter:

- to solve problems
- to develop research & interrogate
- to play & experiment
- to be confused & make mistakes
- to make decisions
- to engage
- to evaluate
- to wonder / wander / ponder
- to observe & notice
- to question
- to make / collect / unmake / re-make
- to re-configure the known
- to experience / challenge perspectives / connections

During the discussions at LCA I have often drawn comparisons with Hudson's ideas

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and have found similarities, not so much with language but with overall aims. It was even suggested that students work on developing the worst presentation sheet they could imagine, in an attempt to discuss the varying approaches and perceptions and the potential qualities of such work. Many students leave school with specific ideas about what they have been led to believe is the right way to do things and we spend much of our time on the Foundation course helping them to unlearn this. Many objectives on our list seem to fit with Hudson's educational philosophy though we may, as a team, have varied pedagogies.

In addition to my teaching role I have also taken part in various events and discussions over the past two years which have given me a more critical perspective of current concerns in relation to the Foundation course and art education in general. In October 2012 I attended an event hosted by The Mobile Art School (MAS), as part of the Liverpool Biennial, entitled 'Use Value: The Future of the Art School in Society'. This discussed the Foundation course within the broader context of Higher Education. Another gathering, which took place the following weekend, was the 3rd iJADE and NSEAD Research Conference. The theme for this event was 'Creativity and Democracy'.

I have been more directly involved in other events: as part of my research at the National Arts Education Archive at Yorkshire Sculpture Park (NAEA@ysp), I was part of the organisation and delivery of a discussion event<sup>63</sup> entitled 'Education

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<sup>63</sup> Video documentation of this event can be found at the following weblink:

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Through Art', which accompanied the exhibitions Transitions (Garden Gallery, curated by YSP) and A Visual Adventure: The Student Experience (NAEA@yosp, co-curated by me). A panel discussion with Hudson's former colleagues — alongside keynote presentations by me, Peter Murray and Bob and Roberta Smith — enabled both a review of my research into Hudson's courses and a discussion of the current situation. My involvement with the Paris College of Art/Tate Research project entitled *The Foundation Course in Art and Design: A History Uncovered, A Future Imagined* (2013), divided into two events about the history (Tate Britain, London) and the future (Paris College of Art), also proved invaluable.

At the Paris College of Art event 'The Foundation Course in Art and Design: A Future Imagined' (June 2013), educators involved in the Foundation course from across the world gathered to share their ideas. Very much a practical event, we were divided into groups to participate in workshops and half-day projects. These had been selected from a vast number of submissions to the project (*The Foundation Course in Art and Design: A History Uncovered, A Future Imagined*) from which seventy-two had also been chosen to feature in a book, *Seventy-Two Assignments: The Foundation Course in Art & Design Today* (Briggs, 2013). The two-day event enabled not only knowledge and ideas to be shared but also space for debate and discussion to take place. The event balanced the twinned roundtable discussion at Tate Britain, which had focused on the past rather than the future. At this event a mix of Foundation course teachers, old and new, had discussed how the course had

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<http://www.yosp.co.uk/channel/280/tom-hudson-education-through-art>

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changed and evolved. Many spoke very passionately and there was a significant amount of reminiscing (which could be merely nostalgic). However, there was value to this earlier event as it situated what was to follow in Paris.

In my teaching practice, I am using what Hudson researched and disseminated, what I have learned from Hudson, but in a more design focused context. Although I teach all Foundation students for the first stage, the specialist pathway I lead during Stages Two and Three is 'Object and Spatial Design'. Hudson wrote, in 1958, that the success of a designer lies within their inventive powers, scientific and technical knowledge, precision and subtlety and their thought and action; most importantly, in their ability to interpret the most intimate and subtle processes of our culture. His admiration for the Bauhaus centred around their consideration of aesthetics within design and industry and he placed much importance on the triad of science, art and technology.

Fear of technology is still commonplace and many find the changes to society and the proliferation of mass media communication to be a great worry; 'the triumph of the image has caused great alarm, not least of which has been the alleged detrimental impact of visual technology on children' (Buckingham 2000 cited in Duncum 2001, 102). Although many write that this fear is unwarranted, it is clear that 'present-day technology has revolutionized communication and culture, and as images invade our space, a need to understand the phenomena becomes more urgent' (Tavin 2005a cited in Grubbs 2012, 34). Many advocates of "visual culture" (Duncum and Bracey 2001; Freedman & Stuhr 2004; Grubbs 2012) recognize that

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computer technology has enabled society as a whole to cross boundaries and explore subjects in depth, ranging from the fine arts to science.

Although Hudson's predictions were at times quite sensationalist, in line with his utilisation of popular media, they were in most cases correct. The digital revolution has led to many changes in the way we live, view and interact with the world. Societies and virtual networks are expanding, making the world smaller and more accessible. Although digital technologies should be embraced and utilized, their potential being vast, a balance must be sought with direct experience and observation.

In an age of YouTube and Virtual Learning Environments, it is easy to take Hudson's use of technology for granted. Hudson wrote that technology should be embedded within education, should be understood and manipulated. I agree with this, except that I feel the current generation of students often rely on technology too heavily – much has changed since Hudson's day. Students in my Foundation studio are encouraged to invent and make use of analogue technologies, to rely less on computers and machines doing the work for them. Although basic induction into the use of software such as the Adobe suite, basic Computer Aided Design and tools such as the laser cutter, are all encouraged, this is investigated further at undergraduate degree level.

Another statement Hudson made, that students should find design out of the world they live in and not impose design on it, also resonates in both my teaching and

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professional practice. Many students do not look at the wider picture, by researching their audience or existing design. This is something I feel is key and is a process that we encourage students to develop within their time on the Foundation course. Natural curiosity should be encouraged, interests followed and engagement with those of others expected.

At Cardiff Hudson sought to develop a course that encouraged broader awareness, experimental and interrogative ways of working with a range of materials and intellectual vigour and analysis. He saw the Foundation course as the time for a more didactic curriculum, whereas the DipAD (equivalent to the BA courses of today) was for personal development. While I do not necessarily believe that the current Foundation course needs to be too didactic, in the sense of prescriptive or scripted, I do often remind myself that my students are at the beginning of a much longer educational path and that there needs to be a basis of skills and knowledge from which to develop. Exercises and experiments, prescribed by the tutor, check understanding of principles and enable a benchmark to be established. The students and at times I, feel that they should be at an advanced level of designing within weeks of starting, when actually it is the attitudes and processes behind this which should be being explored; spatial awareness, drawing and communication, material awareness, thinking differently, research and interpretation, as well as dexterity and crafting. Like Hudson, I believe that students need to consider both objective and subjective ('psychological point of view') responses in order to gain the necessary deep understanding of the problem to be solved. This applies to all students but is particularly relevant to design students. They should be offered the chance to experiment with a range of communicative skills and processes in order to

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be able to present their ideas.

A point Hudson described in *Creative Technology* (1969c, BH/TH/PL/191), remains with me when I design briefs, namely that problem setting for creative solutions should be kept open-ended. Instead of asking students to design a chair, they should be asked to explore ergonomic problems in a way in which invention can take place (Hudson, 1969c, BH/TH/PL/191, p. 65). We want our students to re-interpret something known. Another idea of Hudson's, which I have adapted and believe to be vital, is that of the student taking ownership over their space, specifically the studio and workshop space. The students need to feel comfortable within the studio, safe and able to utilise it to its full potential. For me, this is key from the very first day, when students collaborate to manipulate the space, reconfigure it and construct within it. We also understand that while some students thrive in group environments others are more introverted, and need their own, more personal creative space. We have redesigned the studio spaces to allow for different learning preferences and even set the students the task of designing their own 'pop-up' studio space.

We also encourage students to involve themselves in wider issues, through visits, readings and films, as well as through visiting lecturers. We support them in forming their own opinions, to become independent thinkers and involve themselves in the wider community. Hudson's ability to foster both an institutional community and a relationship with broader societal issues is one to be admired. Through welcoming students from other institutions, collaborative events, protests and exploring the community environment, Hudson also established strong pastoral care. Students

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should be concerned with social issues, particularly within the area of design. We encourage students to investigate such issues within their projects. Discussions should constantly take place within the studio about such matters and I have tried to encourage debate in my own studio. It follows that it is vital to have a diverse mix of students within the college, and yet the demographic is largely made up of white females. We have, over the past year, encouraged students to share their conflicting and wide range of interests, opinions and backgrounds. This is part of the idea of citizenship, and it follows that with such developments, students become empowered.

Visual literacy is not a term I was noticeably familiar with before I began this research. It is not a term overly used in British art education forums but it is more commonly discussed in America. This term, according to Hudson, relates to the ability to interpret, and consequently manipulate, all the visual cues around us. There has been much research about the amount of visual information surrounding us today, Hudson himself was known to cite Bertrand Russell as having pointed out (in 1936) that “over 65% of all knowledge was achieved visually”. Today we are surrounded by visual stimulus in a vast variety of ways. The internet, and its accessibility at any time of the day, on a small handheld device, always at our sides, has transformed the learning experience. Whilst it is a useful teaching aid, the internet is responsible for a plethora of information and some students rely too heavily on it for research. Being limited to just one source of information, and one that is screen based, does not always encourage creativity.



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The relationship of art to society as a tool for change, particularly within the gallery context, has taken increasing prominence in art education over the past few decades. Terms such as *Visual Culture* and *Visual Literacy* are becoming buzzwords within the field of art education, seen variously as integral, a replacement of, or addition to, art education. Indeed, most particularly in America, Visual Culture Art Education (VCAE) is challenging the traditional Discipline Based Art Education (DBAE) (see Duncum 2002 and Tavin 2005 for greater expansion). I conducted a brief survey of recent articles that revealed a return to thinking as Herbert Read and his peers had in the early twentieth century. As recently as 2011, Jeff Adams cites Read to support his argument that 'the arts are synonymous with social cohesion, in that they are modes, *par excellence*, of social communication and expression' (Adams, 2011, p. 156). The urgency of the situation felt in America is made clear by visual culture campaigners such as Elizabeth Delacruz who wrote in 2009 that 'art also positions as a form of civil engagement and a means for social reconstruction. The aims of art education are now connected to notions of civil society in a globalised world' (Delacruz, 2009, p. 262). Prof. Antonio Damasio takes a more ominous stance in his research for UNESCO; 'this emphasis on the development of cognitive skills, to the detriment of the emotional sphere, is a factor in the decline in moral behaviour in modern society. Emotional processing is an integral part of the decision-making process' (UNESCO, 2006, p. 5). Likewise, necessary development of a visual literacy, as advocated by Hudson, is still argued by many, including Stuart Oring (*A Call for Visual Literacy*, 2000), as being the first step towards a more engaged and cohesive society.

However, there have been significant paradigmatic and epistemological shifts since

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Hudson's formative teaching years. We live today within a context that contrasts enormously with the modernist views of Hudson. It cannot be ignored that some of Hudson's ideas (and those of his peers) would be seen to include very out-dated concepts in the contemporary context. However, when one looks beyond this, one can start to extract ideas that hold importance today. Within the field of visual culture for example, there have been many changes in meaning, thought and approach. When Hudson used the term 'bombarded' to describe the power of popular culture on society, he was writing as a member of a generation who had seen the dramatic increase of such media. Writing today, as an almost-member of *Generation Y*, I have grown up amongst a dominance of visual messages and those younger than me are even more comfortable in such an environment. Whether this leads to a greater ability to decode such complex messages or not is a different matter. The feeling of bombardment is relative. Hudson viewed his students as part of a community of contributors, all capable of constructing knowledge and sharing their experiences with one another. While he may have felt personally bombarded by visual messages, and shared a negative view of the complex visual messages being sent into society, he also recognized the positive power of these, when people able to critically evaluate them.

The progression of all students, whatever their ability, should be the key aim of the teacher. Unlike Thubron, who sought out the genius, Hudson wanted to stimulate and enrich the lives of all. This, of course, includes pushing the stronger students but not forgetting the weaker ones. At Cardiff Hudson talked about equality of outcome, how there was no one right way and that there needed to be a place for the individual. Hudson made all his students feel as though they were part of

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something exciting and special, which naturally drove them to achieve the best they could. The studios promoted an environment of communal research, where students worked long hours to seek the discovery of new knowledge. These views have been very valuable for me and I have frequently reminded myself that each student is different — and different to me too — and that this should be considered at every stage of their development.

One thing is clear to me – Hudson was right when he said that the idea of teaching art is ridiculous, instead, the emphasis should be on the student and their experiences towards personal development. Each accident and chance encounter or outcome should be analysed, reflected upon and evaluated. At LCA, this is something we encourage students to do as often as possible.

Hudson worked against the idea of learning through copying, instead focusing on learning through discovery. Hudson did not believe that the students should be making art but instead focused on ‘anti-art’ and the concept of ‘visual equivalents’ of the world around them. Dewey (1916, reprinted 2011) wrote of the ‘active learner’, a concept that requires the student to interact with the world, not remain a passive receiver. Jay Coogan expands his concept of knowledge exchange which

...tends to happen when the traditional student-teacher role breaks down and a dialogue based on mutual respect occurs. Art and design schools need to foster true teacher/student/group collaboration to permit something greater to happen than might come from the more common one-way transmittal of information (Coogan in Buckley & Conomos, 2009, p. 127).

During my PGCE I wrote a paper about constructivist teaching theories and instantly recognised these ideas in Hudson’s. Although Hudson would not have been aware

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of constructivist teaching theories per se, he did take an interest in pedagogical ideas.

Constructivist teaching theories argue that learners should be provided with opportunities to both interact with sensory data and to construct their own world (Hein, 1991). Hein believed that 'there is no knowledge independent of the meaning attributed to experience (constructed) by the learner, or community of learners' (Hein, 1991, p. 1). The basis of constructivist pedagogy is that knowledge is required in order to learn and that knowledge is constructed from the world around us and our experiences within it. The facilitator within the learning situation must make paths to allow the learner to construct and build upon these experiences and to assimilate the knowledge gained. This idea of scaffolding learning has remained with me and my research has made it more understandable. This is the model on which Hudson developed his Foundation course. Without being provided with the time and space to play with concepts from the earliest stages, it is impossible to construct and develop individual knowledge.

Hudson is of interest as he had a hand in changing a system that he believed inadequate. No one could ever claim that he did so singlehandedly, but what I have outlined here reveals that his part was certainly a vital one. Hudson recognised a perpetuating system, of teachers simply teaching with the same methods by which they were taught and this remains so today. This is one of the reasons why so many methods based on different education philosophies remain and co-exist in the education system. Many teachers subscribe to different theories and I have worked

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in departments in which the art department faculty are divided in their methods but often work well in combination.

Today many complain about a system they feel is wrong, about former Education Secretary Michael Gove and his government policies, about a National Curriculum that they feel does not meet the needs of the current generation, yet not many people actively seek to change it. Some do, and in response we can see the NSEAD's comments and suggested amendments of the National Curriculum for Art and Design. New schools and art colleges are being set up beyond established institutions, such as Islington Mill Arts Academy. In 1954 the School Inspector said to Hudson that if one wants to make changes, one must present a viable alternative and, today, this is taking place all around us.

Hudson believed that experiments such as those conducted on the Foundation course should be brought into general education and this has been a point of discussion at various events focusing on the Foundation course (Paris College of Art, Tate). However, the main difference between a Foundation course and school education is that time is too fragmented. On a Foundation course students spend the majority of their time focussing on one subject area, not an hour once a week. In schools, one hour is not enough time to fully engage in and develop a project. I was asked to run a workshop with GCSE level students at a school in York in 2011 and I took the opportunity to adapt and test some of the project ideas found in the archive with this group of 70 students. We were given a full morning, of four hours, to do the session. The results were astounding and many at the school were convinced of the

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benefits of allowing students to focus on a project for an extended period of time.

In fact, the new Art and Design National Curriculum for secondary level being developed at the time of writing, is signalling retrogressive actions from the government (NSEAD, 2013). The proposed new curriculum is based on a historical, fine art-led model which fails to recognise the breadth of art and design both now and for the future — focus is on classical notions of painting, drawing and sculpture (for more information see Department for Education, 2013). Critics, such as those who have been involved with the National Society for Education in Art and Design's response and the consequent formation of a Curriculum Writing Group, are calling for a contemporary, global, forward-looking curriculum that shows links with the creative industries and digital technologies, neither of which is recognised in the new curriculum. In the very much separate Design and Technology curriculum, however, technologies are emphasised. Such a strong division between these two subject areas makes little sense yet has prevailed for many years. One wonders why Art, Design and Technology are still not united, as Hudson pushed for over many years. The National Society for Education in Art and Design (NSEAD) states that the new Art and Design curriculum fails to meet the needs of students because 'we are not just in the market of making artists, craftspeople and designers, we want confident audiences, and critical consumers of ethically and ecologically sound products and systems' (NSEAD, 2013).

The problems do not end with General Education. Over the past year, helping students with their plans for Higher Education I have found that university

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progression is becoming a debated subject. Many students feel that their choices have been hugely limited by the increase in fees, due either to unwillingness to take on such debts or because they simply cannot afford to move away from home – many students must instead choose local universities or colleges. Students who question the value for money of a university degree are considering other paths. Apprenticeships are becoming more popular, as is simply getting a job. While some are not fazed by the changes, others are bitter about their future.

Whilst listening to the speakers and discussions at the MAS event I was reminded of the many stories I had heard of Hudson's passion and involvement, no matter what the situation. He saw his life as a crusade for better education and was prepared to help anyone who asked. Maintaining integrity, enthusiasm, drive and determination at every stage in his career, Hudson's students learnt similar values through a process likened to osmosis. Sander Heynemans was working as a high school teacher in Burnaby, BC, Canada when he heard a keynote lecture by Hudson at the Victoria Provincial Education Conference. He admired the passion and honesty of Hudson and asked him to come and talk to Burnaby District Educators, which he was happy to do without a fee. Like many others, Heynemans told me of Hudson's drive and dedication to art education and it was Hudson's ideas about visual literacy that inspired Heynemans to campaign for it to be part of the curriculum, both at a local level and integrated into provincial policy. The British Columbia Teachers Federation agreed to make Visual Literacy part of the provincial mandate and to this day it is a part of the British Columbia National Curriculum (Heynemans, personal correspondence, 10<sup>th</sup> May 2011). Hudson's passion was for politics, culture and education for all. This passion and engagement that drove Hudson could be seen in

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educators at all of the events I have attended during my research and is a quality that I hope to retain throughout my own teaching career.

Hudson was not the perfect teacher. There were many flaws in both his personality and pedagogy yet there is still much that can be learned from his work. Indeed, there is much to learn from any of the teachers I have discussed in this thesis. It is clear that a teaching practice develops over time and changes, as it should, with new generations. Hudson certainly changed over time, becoming more dynamic and adapting both to the needs of his students and to wider societal change but this was enabled through collaboration with the faculty and students around him. In later life, approaching retirement, he became regressive, struggling to maintain currency and becoming less flexible in his ideas. His methods did not suit everyone and through talking to his past students, I have realised the importance of understanding different students' learning needs and preferences. While one approach may be suitable for certain students, it may do more harm than good with others. The tension between Hudson's educational philosophy and his pedagogy, in terms of what his underlying ethos was and how this manifested itself in practice, is apparent both throughout this thesis and in present day teaching situations.

My teaching experience at Foundation level during this past year has provided practical insights towards my research on the pedagogy of Tom Hudson and has brought new realisations about the situation today. It has allowed me a privileged position of reflection, comparison and experience and, although I have only been teaching on a Foundation Course for one academic year, I have noticed a distinct



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shift in my teaching practice during the period of work on Tom Hudson. I have become more conscious (more so than during my PGCE) of how I believe learning should and does take place and of the purpose of the Foundation course in particular. I have been able to reflect upon the curriculum this year and, as a team, we have considered what we feel important to the Foundation course we currently lead at LCA.

My colleague, Rebecca Catterall, and I have reflected upon the curriculum we lead and have considered its strengths and weaknesses. I have brought to the table all that I have learnt from Tom Hudson including, at times, specific project briefs that I have found in the archives. My knowledge has increased and, through considering in detail the pedagogy and educational philosophy of another teacher, one with such a long career, I have been able to consider the beginnings of mine. I hope that this research will not only make public the work of Tom Hudson but also may enable other Foundation teachers to reflect upon the content and philosophy of the course and their own teaching practice as they experience it today.

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## **Conclusion**

This study set out to explore the educational philosophy of Tom Hudson and has identified the key themes and focus of his vision for art education. An understanding of the current context of art education in England was also sought and reflection upon my own experiences teaching on the Foundation course at Leeds College of Art has further related Hudson's pedagogy to the continuing debates in terms of its ongoing relevance and value. Having first identified a lack of conclusive and adequate published literature about Tom Hudson and his role in art education, and focusing specifically on Hudson's Foundation courses, the following objectives directed the investigation:

- Explore the origins and influences of Hudson's approach to art education.
- Locate and situate both Hudson's educational philosophy and pedagogy as it appears within the context of the period he was active (1951-1995).
- Use archive material and new interview material to challenge, reinforce or re-interpret Hudson's views of the Foundation course as taught and published.
- Critically assess the relevance and implications that the findings of this study may have for teaching and learning in contemporary art education.

It was always Hudson's hope that he could share the vast amount of research and work he conducted with the widest possible audience. When the Internet was in its earliest stages of development Hudson recognised the potential it had as a medium in which to facilitate this sharing publically. However, this was not possible before

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his death in 1997 and few people have accessed his vast collection of material at the National Arts Education Archive (NAEA@yosp). I hope that this research goes some way to sharing Hudson's ideas with a wider audience and that, over time, more of it will enter the public realm.

Focusing on the development of Hudson's Foundation courses, a stage of education Hudson felt so passionately about, the Archive has played a significant role in this research. An invaluable resource, the NAEA@yosp holds the extensive Hudson collection where my work began. Most of the documents within this collection have not been studied before. Carolyn Steedman writes that a researcher's authority comes more from having spent time in the archive and less from the documents within it (2002, p. 145). I have certainly done my time in the archive, survived the fever which inevitably ensued and gleaned much from the vast amount of material that constitutes the Hudson Collection. Chapters One and Four work together to explain the use of the archive as a theoretical framework for the artist educator's research. There have been significant limitations to this source, though as a resource the Archive is invaluable, containing a wealth of information. It became clear that an incomplete history was held within the boxes and that further research would need to be conducted in another way.

My research has enabled me to interview and correspond with many different educators and their enthusiasm and dedication have been both an inspiration and an education for me. More than twenty-five interviews were conducted with Hudson's former colleagues and students, as well as with his family (see Appendix 4), enabling

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me to gain a sense of Hudson's character and pedagogical philosophy and how this was manifested in practice.

One particular area in which information was deficient, even in the Archive, was that of specific project briefs. While in-depth research, writings, overall plans and photographic evidence of students' work reside in the NAEA@ysp Hudson Collection, many of the details have been lost. I was, however, able to gain a large amount of this information from the personal collection of Christopher Shurrock, a colleague of Hudson's at Cardiff College of Art.

Attending and participating in numerous events over the past few years enabled me to involve myself in the contemporary debates that surround art education. I was able to gain perspective and a context for Hudson's pedagogy. Finally, my research was brought full circle when I was offered a teaching position on the Foundation course at Leeds College of Art, an institution which played a significant role in Hudson's career. Hudson's pedagogy has had practical implications for my own teaching practice at LCA and continues to do so.

### ***Limitations***

This study encountered a number of limitations, which need to be considered. While I initially planned to 'test' selected pedagogical methods that Hudson advocated and use the feedback and findings to analyze the effectiveness of applied theory, after conducting a pilot study I quickly realised that this was not a realistic and reliable method, nor would it provide the relevant outcomes. One of my greatest beliefs, and

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one that I consider to have been shared by Hudson, is that education should not follow a script. No course should simply be recycled from another and teachers should be given the autonomy and freedom to work with each group of students in the most appropriate way for the times in which they live and work. Hudson himself wrote that teachers, once the door closes behind them, should have a measure of freedom — of action and thought — whatever the educational or curriculum systems he works within (Hudson, 1996, BH/TH/PL/uncatalogued, p. 78).

I was also aware that I could not 'pretend' to be Tom Hudson. He was a formidable, charismatic man from a working class mining family in the North, born in 1922. I am a slight, middle class woman from the South West and look much younger than my 30 years of age. Born in 1984 I am a member of another generation, have spent much of my life engaged with digital technology and have been educated by the National Curriculum. The methods Hudson developed came about as a direct result of his personality and experiences, his beliefs and those of others.

In truth, facts such as those that would have been gathered through the above methods are here less relevant: it would have been as pointless to try to recreate Hudson's courses as it would have been for Basic Design to have been a recreation of the Bauhaus. However, re-enactment of Hudson's teaching has, to some extent, taken place within my own teaching role at Leeds College of Art during the final stages of this research. This has both furthered my understanding of and enabled reflection upon Hudson's methods within a practical context.

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## **Findings**

This detailed analysis of Hudson's role within and beyond the Basic Design movement has revealed further details of the work of these artists and evidences that Basic Design methods were realised directly, not only at Leeds and Newcastle but also at Leicester College of Art. Yeomans' proposition (reviewed throughout Chapter Three) that the ideas of the artists who developed Basic Design were in fact varied and that it was enthusiasm for an alternative, updated art education system that united them, is confirmed and strengthened by the findings of this research.

Tom Hudson provided yet another conception of Basic Design, adding to the richness of this revolutionary movement in art and design education. In Constructivist thought Hudson clearly found great inspiration and strove to integrate art with life. His motivations went deeper than improving the system of art education; they reached beyond this into concerns for the wider society. He did not regard art education simply as a tool to educate artists. He felt that this understanding was essential to everyone; in order to survive effectively in the world one needs the skills to read and understand the varying and developing systems that surround us (Hudson, 1984c, BH/TH/PL/322).

Hudson can be seen as different amongst those who were part of the Basic Design movement because he viewed his art practice as integral yet secondary to his role as an educator, unlike the others, who saw themselves primarily as artists. The Foundation course at Leeds under Thubron and Hudson was more liberal than that at Newcastle and, when Hudson moved to Leicester, his became another entity —

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an intense, year-long course which promoted entirely Hudson's beliefs as they stood at the time. His was a rational, analytical approach, yet this was increasingly balanced over time with careful staff recruitment and a mellowing of attitudes with regard to elements of chance, humour and a broader outlook. Whilst his courses were at times labelled as prescriptive, even by his supporters (Danvers, personal correspondence, 7<sup>th</sup> June 2012; Wertscheck, personal correspondence, 8<sup>th</sup> May 2012), Hudson's courses can, in reality, be seen as more liberal than that at Newcastle under Pasmore and Hamilton — students were allowed more freedom and individual development.

The Bauhaus model, as it was understood at the time, was clearly a significant influence on both Basic Design and Hudson's Foundation courses. Bauhausian ideas provided a starting point and inspiration for change. While there are many varied ideas about the extent of its influence and even knowledge on the proponents of Basic Design, a review of Hudson's foundation courses clearly reveals an extraction of grammatical exercises regarding form, material and colour. Hudson also shared similar beliefs to those of Walter Gropius, particularly of the necessary unity of art and technology. Similar language was also used by both to describe the workshops and studios — as laboratories.

The Preliminary course at the Bauhaus has been described by Siebenbrodt & Schöbe as forming the basis 'for the introduction of young people of varied educational backgrounds to academic studies in the principles of design, and thus to break with all old educational privileges' (2012, p. 39). This was a function also

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served by the British Foundation course and Hudson certainly encouraged the participation of students with varied backgrounds. A critical analysis of the Bauhaus by Hudson in 1958 (*New Outlooks in Industry and the Training of the Designer*) shows Hudson's awareness of the inappropriateness of adopting its methods in full nearly forty years later and it is clear that, over time, Hudson tailored the Foundation course curriculum to move away from such direct influences.

Hudson's passion and drive across the breadth of his career have been evidenced consistently throughout my research. Having situated him within twentieth century ideas about art and art education, both as an individual and as a member of a northern, working class community, it was possible to gain some understanding of his motivations and drives. Reviewing previously unseen documents and sources, this thesis reveals and analyses the changes which took place in Hudson's course developments, and hence pedagogy, over almost fifty years of his work. Hudson's influence on art education, and the staff and students who passed through it, was more far reaching than has ever been understood and I have demonstrated in the thesis how it continues to this day.

The complexities of pedagogy are made transparent by this research; tensions are revealed between Hudson's educational ethos and his pedagogical practice. Faced with the reality of teaching, institutional bureaucracy and personal distractions, it is often hard to translate ethos into practice. Hudson's methods appeared, at times, not to flow with the ethos he maintained and his liberal attitudes clashed with his highly structured methods; a conflict between the 'dynamic and energetic' and the



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‘methodical’ (Danvers, personal correspondence, 7<sup>th</sup> June 2012).

Hudson was able to develop his pedagogy with the help of his colleagues and students; students whom he encouraged to fight for what they wanted and whom he encouraged in the belief that they could change the world. As time passed, however, and in the face of criticism and significant changes in both art and culture, Hudson began to lose his confidence and became obsessed with ideas that were no longer relevant.

The Foundation course was born and developed through the work of several artists who, whilst having disparate individual beliefs, shared a common goal — the heart of which was to ensure art education’s contemporary relevance and to facilitate an understanding of the fundamentals of art practice. Many who work on the Foundation course as it exists today are unaware of its history and the details of its evolution from the original ideas of its founders. This thesis provided an opportunity for critical reflection about the relevance of Hudson’s pedagogy to contemporary art education.

Many of Hudson’s ideas remain embedded within the curriculum today, whether explicitly or not. For example, Leeds College of Art students are still assisted in gaining an understanding of formal elements and staff members are expected to both maintain their own professional practice and be able to deliver lectures across a broad spectrum of subjects, as well as teach their students in the studio. It should be noted that in today’s educational climate, administration, targets and deadlines

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limit the amount of time for the kind of experimentation evident in Hudson's methods.

It can be seen that the Foundation course today maintains a remedial and diagnostic function. Hudson saw this year as essential because of the inadequacies of the general education system. Currently, an increase in fees means that more students are applying directly to Higher Education, bypassing the remedial year of the Foundation course. Consequently, university courses are finding it necessary to provide a certain amount of remedial tuition, wasting valuable time and teaching hours at what should be a higher level. Hudson argued that any focus with regard to this issue should instead be directed back to the failings of schools. These failings and compensations are part of a fundamental problem and action needs to be taken to address this, particularly in light of the threats to the Foundation course.

Government policy is currently hindering the use and value of the Foundation course, imposing funding cuts despite significant evidence from its own reports that support this stage of art education. Looking more widely, changes to the National Curriculum and funding of students at University level also threaten the creativity of future generations. One of the aims of this research is to raise awareness of the threat represented by such policy changes.

### ***Future Research***

I have identified a need for further research in several areas, including those that could not be addressed within the necessarily limited scope of this study. A full investigation and evaluation of the work of Tom Hudson beyond my focus on the

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Foundation course would be of great benefit to many educators and would allow the extent of his teaching and research to come to public light. This includes his research into child development as well as course developments at DipAD and BA levels and the teacher education programmes delivered all over the world. Not only a review and evaluation of the above curricula and educational ethos but also their legacy would be a significant area of future research. This would help us to understand the broader effects of such widely delivered ideas, particularly in locations such as Brasilia where Hudson played a key role in art and design teacher training.

The Foundation course continues to have an uncertain future, dependent on many factors. It is clear that the current government is largely undervaluing it. Careful data recording of 'direct-entry' student progress should be kept and compared with data tracking of the progress of students who have undertaken Foundation courses. It will be vital to document and evaluate the effects that a 17.5% cut in funding for eighteen-year-olds has on the Foundation course. This documentation should be supported by further research into the content and role of the Foundation course and how it can be developed or extended to continue serving the needs of our future artists and designers. This being said, our world is changing more quickly than government reports and debates and it is therefore the responsibility of us all to keep our minds open and aware of who the students are who are walking through the doors of our colleges and of the world in which we live now. Both attitudes were fundamental to Hudson's beliefs as an educator.

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In times of perceived crisis there is much to be learnt from the history of art education in Britain and from a critical understanding of the ideas and experiences of past educators. They may hold important keys to addressing present issues and planning for the future. What became apparent during this Hudson research was the vital role the NAEA@yosp has to play in supporting the development of the next generation's pedagogical practice. It is essential that the NAEA@yosp is sufficiently funded and resourced to continue developing its resources and facilities and to enable a wider audience access to its rich collection of archival material. Also, that it is assisted in gathering more oral histories, both from donors and from those associated with collections. This research is just the beginning of a larger project that remains for others: to compile, edit, and organise all the manuscripts and material in the Archive and beyond, so that Hudson's desire to share his life-long pedagogic research freely with the public can eventually be fulfilled.

\*

This thesis constitutes a unique review of the pedagogical developments in art education made by one man over a period of 50 years. Hudson can be remembered for being a great energiser, figurehead and leader of the past but his teaching methods and philosophical contribution remain relevant in education today. Despite having long since passed away, Tom Hudson continues to teach students of the

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twenty-first century; his distance learning courses<sup>64</sup> have been deemed highly relevant and serve a continuing role in the education of many students across Canada as well as further afield. Less directly, handouts produced by Hudson are still used at Emily Carr, and I, too, have used his research on colour and drawing in my own teaching and practice.

Hudson's pedagogic vision for art education, developed over his fifty-year career, evolved from and demonstrated a desire to empower the breadth of society. Despite this, twenty-five years later we are still working to prove that 'creative activity is more than a mere cultural frill' (Hudson, 1979, BH/TH/PL/196, p. 2).

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<sup>64</sup> Now offered by Thompson Rivers University, British Columbia, Canada.

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## **Appendices**

### **Appendix 1: Timeline**

- 1582: Carracci Brothers establish the Academy of the Desiderosi in Bologna, Italy.
- 1754: Society of Arts founded in London.
- 1768: Royal Academy of Arts founded in London.
- 1835: Select Committee on Arts and Manufactures established.
- 1837: Normal School of Design established in Somerset House, London.
- 1843: Art inspectorship commenced in Britain.
- 1851: *The Great Exhibition* in Hyde Park.
- 1852: Department of Practical Art of the Board of Trade established at Marlborough House under Henry Cole and Richard Redgrave. Museum of Ornamental Manufactures formed (later becomes Victoria and Albert Museum).
- Henry Cole introduces the National Course of Instruction.
- 1853: Department of Science and Art established with Lyon Playfair as Secretary.
- Elementary drawing examinations (First Grade) introduced into the public day schools by Cole at the request of the Committee of Council on Education.
- 1856: Department of Science and Art, together with Education Department, put under Committee of Council on Education. Museum moved to iron building at South Kensington.
- 1857: Central Art Training School transferred to South Kensington.
- Playfair resigns, and Cole appointed Secretary of the Department of Science and Art.
- 1864: Select Committee on the Schools of Art.
- 1871: Slade School of Fine Art opened at University College, London.
- 1873: Henry Cole resigns as Secretary of the Department of Science and Art and Director of the South Kensington Museum.

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- 1875: E.J. Poynter succeeds R. Redgrave as Director of the Department of Science and Art.
- 1878: City and Guilds of London Institute founded.
- 1888: First exhibition of the Arts and Crafts Exhibition Society.
- 1892-1900: Walter Crane's books on design published.
- 1896: National Art Training School reconstituted as Royal College of Art.
- London County Council established the Central School of Arts and Crafts.
- 1897: Franz Cizek's Juvenile Art Class opened in Vienna.
- 1898: Walter Crane appointed Principal of the Royal College of Art, where he introduced craftwork.
- 1899: Board of Education Act: Department of Science and Art and Education Department merged into Board of Education.
- 1900: Council of Advice on Art appointed by Board of Education.
- 1901: Royal College of Art reorganised into four schools: architecture, painting, sculpture and design. Schools of Art follow.
- 1902: Education Act (Balfour-Morant): Schools of Art put under the new local education authorities.
- 1907: Deutscher Werkbund founded by Hermann Muthesius.
- 1908-35: Exhibitions showing the work of Cizek's students in Germany, France, the USA and Britain.
- 1911: Charles Robert Ashbee published *Should We Stop Teaching Art?*
- 1913: Board of Education Grouped Drawing Examinations replace the many categories of drawing required for the Art Masters Certificate.
- 1914: World War I begins.
- 1915: National Competition for Schools of Art abolished.
- Design and Industries Association founded.
- 1918: World War I ends.
- 1919: Walter Gropius establishes the Bauhaus in Weimar.

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**1922: Tom Hudson born in Horden, County Durham on 3<sup>rd</sup> July.**

1924: Marion Richardson appointed to London Day Training College.

1925: Bauhaus moves to Dessau.

1926: Hadlow Report suggests that Practical Instruction (handicrafts) should be linked with art

1927: William Johnstone is said to be teaching a Basic Course at the South Scotland Technical College.

1930: Marion Richardson appointed District Art Inspector by London County Council.

1932: Gorell Report on production and exhibition of articles of good design.

— Herbert Read attempts to establish a Bauhaus in Edinburgh.

1933: Board of Education's Teaching Certificate for Teachers in Schools of Art renamed Art Teachers Diploma (ATD).

— The Board of Education recommends regional art colleges.

— Bauhaus closed by the Nazis.

1934: Council for Art and Industry formed by the Board of Trade.

— Herbert Read publishes *Art and Industry*.

— Unit 1: *The Modern Movement in English Architecture Painting and Sculpture* exhibition opens.

— Walter Gropius establishes himself in London and later becomes a member of the Advisory Committee at the Central School.

1935: Walter Gropius' *The New Architecture and the Bauhaus* (1925) is translated into English.

1939: World War II begins.

1940: Hudson enrolls at Sunderland College of Art.

— The Art Teachers Guild becomes the Society for Education in Art (SEA).

1942: Hudson is called up for military service and receives training as a Draftsman.

1943: *Education Through Art* published by Herbert Read.



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- 1944: Council of Industrial Design set up by the Board of Trade to organise exhibitions, discussions, and lectures.
- National Society for Art Education (NSAE) established (previously the National Society of Art Masters).
- 1945: World War II ends, Hudson resumes studies.
- 1946: National Diploma in Design introduced by the Ministry of Education.
- Board's examinations in drawing replaced by Ministry's Intermediate Examination in Arts and Crafts. The four advanced courses are replaced by the National Diploma in Design
  - Ministry's Pamphlet No.6, *Art Education*, published (HMSO), dealing with every level of art education from nursery to art teacher training.
- 1947: William Johnstone appointed to the Central School of Art and Crafts and continues his version of a basic course.
- 1948: Marion Richardson publishes *Art and the Child*.
- Hudson takes his National Diploma in Design Exam & attends a teacher-training course at Kings College, Newcastle?
  - Lawrence Gowing takes the Director's position at King's College, Newcastle.
- 1949: Hudson marries Moira Marshall.
- 1950: *Growth and Form* exhibition at the ICA.
- Hudson begins study at the Courtauld Institute.
- 1951: Hudson takes a teaching post as Painting Master at Lowestoft School of Art and also accepts responsibilities as District School's Art Education Advisor with research facilities at certain schools in the area.
- 1952: Independent Group established at the ICA.
- 1953: Wonder and Horror of the Human Head exhibition at the ICA.
- Hamilton employed part time at King's College, Newcastle.
- 1954: Thubron begins teaching at Scarborough summer schools.
- Pasmore employed as Head of Painting at King's College, Newcastle.

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1955: *Man, Machine & Motion* exhibition at the ICA.

- Exhibition of constructed works by Hudson & students together with Pasmore, Martin, Thubron etc. (circa 1955).
- Thubron appointed as Head of Painting at Leeds College of Art.

1956: Hudson takes a teaching role at Leeds.

- Scarborough Summer School – Victor & Wendy Pasmore, Thubron & Hudson present a comprehensive basic course programme attended mostly by teachers and many young artists and students.
- Hudson writes to Sally from Scarborough about the excitement of changing times.
- SEA Conference at Bretton Hall.

1957: Report of the National Advisory Committee on Art Examinations (NACAE).

- *Basic Form* Exhibition at the SEA Conference at the Royal Festival Hall.
- Hudson separates from Moira.

1958: *Circular 340* released by the NACAE.

- ‘Constructive Materials and Constructive Thought’ published by Hudson.
- Thubron outlines his new course at Leeds in their Prospectus, under the Principal Eric Taylor.
- Lawrence Gowing stands down as Director at King’s College, Newcastle.

1959: Appointment of the National Advisory Council on Art Education (NACAE) under chairmanship of Sir William Coldstream.

- *Developing Process* exhibition at the Institute of Contemporary Arts (ICA).

1960: First Coldstream Report issued introducing a new award, the Diploma in Art and Design (Dip.A.D) consisting of a one year pre-diploma course, and a three year diploma course in one of four specialist areas: Fine Art, Graphic Design, Three Dimensional Design, and Textiles/Fashion, each integrating an element of Art History.

- Hudson leaves Leeds and takes a teaching position at Leicester College of Art as Head of Foundation Studies, under the Principal Edward Pulley.

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- 1961 New independent body established to administer the new award system, the National Council for Diplomas in Art and Design (NCDAD), under the chairmanship of Sir John Summerson.
- Robbins committee established to review the pattern of full time Higher Education in the UK, who paid little attention to Art & Design.
- 1962: Only 61 DipAD courses of 201 were approved at 29 Colleges of Art.
- Second report of the Coldstream Council: Vocational Courses in Colleges and Schools of Art.
  - Pasmore stands down as Head of Painting at King's College, Newcastle.
- 1963: Robbins Report: *Higher Education*. Recommends that the Royal College of Art should become an independent university institution, capable of awarding its own degrees.
- Certificate of Secondary Education instituted.
  - *Visual Adventure* exhibition shown in London at The Drian Gallery, before going on tour.
- 1964: Hudson leaves Leicester and is appointed Director of Studies at Cardiff College of Art.
- First report of the NCDAD released.
  - Council for National Academic Awards (CNAA) established.
  - Maurice de Sausmarez publishes *Basic Design: The Dynamics of Visual Form*.
- 1965: Third Report (Addendum) of the Coldstream Council: *Post-Diploma Studies in Art and Design*.
- Second *Visual Adventure* exhibition shown in the Gallery of the School of Visual Arts in New York (Spring) Attended by Rothko, Lichtenstein & Herbert Read.
  - 'Coldstream and After' published by Hudson.
- 1966: White Paper published A Plan for Polytechnics and Other Colleges.
- 'Creativity and Anti-Art' published by Hudson.
  - Richard Hamilton leaves King's College, Newcastle.

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- 1967: Royal College of Art achieved university status, as recommended by the Robbins Report in 1964.
- Hudson divorces Moira.
  - “Pure” and “Applied” Art – the need for the right balance in education’ published by Hudson.
- 1968: Hornsey College of Art students stage a sit-in, unrest spreading to other colleges of art e.g. Guildford & Birmingham.
- First exhibition of the Bauhaus in England was presented at the Royal Academy of Art.
  - Hudson marries Gillian “Sally” Smith.
  - ‘Points in a Reconstructive Primer’ and ‘New Shapes in Education’ published by Hudson.
- 1969: *Report and Evidence* released by the Select Committee on Education and Science.
- Forty colleges of art had achieved recognition for DipAD.
  - Hudson presents ‘Creative Individualism and the Process of Anti-art’ at the World Congress of Art Education in New York and ‘Constructive Form in Creative Education’ at the National Society for Arts Education Annual Conference in Cardiff.
  - ‘Creative Technology’ and ‘Art in Education’ are published by Hudson.
- 1970: *Joint Report* of the National Advisory Council on Art Education and the National Council for Diplomas in Art and Design released.
- Polytechnics became the main FE institutions, leading to amalgamation of community colleges.
  - International Society for Education through Art (InSEA) World Congress of Art Education in 1970.
- 1971: ‘Creative Technology and the Mind’ published by Hudson.
- 1972: Hudson & Gingell perform *Indios do Brasil* at the National Museum of Wales (26<sup>th</sup> January).
- 1974 CNA and NCDAD amalgamate; degrees in art and design introduced, the BA (Hons) replacing the former Dip.AD.

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- Festival of Youth Art and Culture in Glasgow – Hudson leads the Teaching Team.
- 1975: British Council International Course for Art Educators (including *Guernica* performance).
- 1977: Hudson leaves Cardiff for Emily Carr College of Art, Vancouver, as Dean of Instruction.
- ‘The Grass is Greener’ published by Hudson.
- Lecture tour of Turkey for the British Council.
- 1978: Outreach (distance learning course) established at ECCAD.
- The first PhD in Fine Art (sculpture) awarded at Leicester Polytechnic, England.
- 1979: British Columbia Exhibition of Children’s Art Exhibition.
- ‘Revival or Retreat’ published by Hudson.
- 1980: Hudson delivers the principal lecture at the Canadian SEA Conference, Victoria.
- 1981: *A Continuing Process* Exhibition at the Institute of Contemporary Arts, a resume of the preceding work (1955-1965) curated by Thistlewood.
- Annual Conference of British Foundation Teachers, Yorkshire.
- 1982: ‘Reconstruction or Retrenchment’ published by Hudson.
- *Matisse* performed at Emily Carr by Hudson.
- 1983: *Painting is or is not Dead* performance at Emily Carr College of Art and Design, Vancouver.
- 1984: InSEA World Congress, Rio de Janeiro, Brazil.
- ‘Towards a New Objectivity’ published by Hudson.
- Hudson takes a sabbatical – Visiting Professor at the Royal College of Art Design Unit.
- 1985: Media: Film and Video course introduced at Emily Carr College of Art.
- Hudson visiting artist at Fine Art Akademie, Karlsruhe, Germany.
- 1986: EXPO ’86: International Young Art (curated by Hudson).
- 1987: Hudson retires as Dean of Instruction, becomes Dean Emeritus and is given an

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honorary Doctorate by the Open University in BC, Canada.

- *Colour: An Introduction* TV series produced by the Knowledge Network.
  - ‘Current Issues in Art and Design Education: Art, Science and Technology’ published by Hudson.
  - NSEAD Conference in York.
- 1988: *Mark & Image* TV series produced – Knowledge Network.
- ‘Art and Design Education: Further Initiatives for Change’ published.
  - “Cardiff 2000”: series of master classes in the Post-Graduate School of Art Education, Cardiff.
  - NSEAD Centennial Conference, Bournemouth, UK.
- 1990: ‘Creative Technology’ published by Hudson.
- 1991: *Material and Form* TV series produced
- Hudson conducts a lecture tour of Japan.
- 1992: Universities validated to award their own degrees (e.g. Manchester & Central England).
- 1993: Hudson retires as Dean Emeritus.
- 1994: Understanding Modern Art TV Series produced.
- 1995: Hudson produces *Proposal for a World Wide Web-based Educational Service* with Jeanie Sundland and John E. Love.
- 1996: ‘Editorial: Cubism for Real’ published by Hudson.
- 1997: Hudson dies on 27<sup>th</sup> December.
- 1998: Memorial Service.

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## **Appendix 2: Interview Methodology**

Interviews were vital to this study, used in parallel with archival material, enabling the contribution of direct experience of those who both worked with Hudson and those who studied under him. Contact was also made with other experts in the field and the ability to gain more directed information in the form of a discussion has been very valuable. The experiences of art teachers and students often go undocumented; their voices are rarely heard. Through interviewing participants I have been able to hear personal accounts and narratives of their experience and knowledge of Tom Hudson, his pedagogy and practice, as well as the cultural context of the periods I was dealing with. As Robert Weiss explains,

interviewing gives us a window on the past. We can also, by interviewing, learn about settings that would otherwise be closed to us: foreign societies, exclusive organizations, and the private lives of families and couples (Weiss, 1994, p. 1)

Participants were found through making initial contacts who, in turn, suggested further contacts and from then, gradually, others got in touch; a process Miles and Huberman call “snowball sampling” (1994, p. 28). I ensured that I interviewed a variety of participants, with different relationships to Hudson, to ensure parity. For each interview I prepared a series of questions and areas that I wanted to discuss, which corresponded to interviews conducted with others within that group (either Colleagues, Students or Associates). As interviews were conducted I was able to refine and build upon the questions I asked. The interviews were therefore semi-structured and I allowed the interviewee to tell their story as they wished. In some cases, particularly in email or postal correspondence, I received an account led less by questions but by the recall of memories. Many of the interviews, too, became oral history accounts as questions were elaborated on, stories told and diversions made. These are important documents which will become part of Hudson’s Archive. A short sample of one such interview is included as Appendix 5. This illustrates the amount of information that I was party to and how, although I had a list of questions I needed to ask, this information was often offered freely by participants in their own accounts.

Where possible I travelled to the interviewee in order to conduct a face-to-face interview. This, I found, made the interviewee more comfortable and open. It was also possible for additional materials to be exchanged, for example course documents from personal archives. Where possible I took a digital recording of the interview, when not possible I

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took detailed notes. After the interview the notes or transcripts were typed up and sent to the participants to check accuracy. Some elaborated on points, adding to the rich data already received.

In order to analyse the data I had gathered through interviews it was necessary to employ qualitative methods of analysis to draw key themes from the discussion of Tom Hudson, the beginnings of which are shown below:

Key Themes	Data Analysis
Confidence	Categorical: consistencies and differences (Strauss & Corbin, 1990)
Society Modern Art / Twentieth Century Art Technology Crusade / Mission	Dilemma Analysis: tensions within (Winter, 1982)
Tension	Hermeneutical: interpretational layers (Van Manen, 1990)

In order to sort the narratives into dominant emerging themes, to enable analysis, each transcript was split into colour-coded sections according to each of the themes. These were then, literally, cut and pasted together into their thematic families and arranged chronologically to show any progression in thought or practice. Any variances in opinion were investigated alongside the context of each participant, through further archival and textual research.



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### **Appendix 3: Ethical Considerations**

Research within the social sciences which deals directly with people, and indeed research of any nature, has to maintain ethical considerations at all stages. I am aware that I have a duty of care to all involved in this study, from Hudson and his family to the interviewees and respondents who have shared their knowledge and views. I also had to consider my research community and myself, by ensuring I disseminate the most valuable research I can. The prospect of resulting emotional reactions or theoretical changes also implies potential ethical dilemmas. Perhaps naively, at the beginning I did not think ethics to be such a huge issue within my research. However, I soon realised the effect that recalling the past had on my interviewees. Many clearly enjoyed reminiscing, but the process varied. For some it was cleansing; getting something off one's chest, of being able to share their frustration. For others, it brought back memories of a loved one, whom they thought they had finished grieving for.

I have maintained awareness that the participants who offer knowledge and narrative to me must have confidence and trust in me as a researcher; they must be sure that I am doing this with the hope of informing art educators of pedagogical impact. Therefore, I could not carry out this research covertly. I value the information I am provided with and ensure that I use it correctly. I have had informal interviews in which I have been told stories 'off the record', and I have respected this. I have also had to decide whether information of a highly personal nature is relevant or important to the research, and what may harm others by sharing.

I have followed the *Ethical Guidelines for Educational Research* as laid out by the British Educational Research Association (BERA, 2011). This document states that all research activity should be based on the principle of informed consent. This has impacted the decisions I have made throughout this research and ensured that I have been open with all participants. The family and colleagues of Tom Hudson have welcomed my research and have contributed to my own growing archive of information. Through transparency and openness I have been able to collect rich and valuable data. All interviews have been transcribed and sent back to the interviewee for approval, and a consent form has been signed, giving permission for use.

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BERA states that researchers should have respect for educational research itself. Throughout the process of researching, data collection and analysis and writing up I have maintained a reflexive stance, considering at all stages the implications of the findings I generate. I have sought consent from all participants at each stage, and ensured that the information I am disseminating is correct.

The Information Sheet provided to each of the participants, before receiving their consent, follows.

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## **University of Huddersfield**

*School of Art, Design & Architecture*

### **Participant Information Sheet**

#### ***Research Project Working Title:***

The Pedagogy of Tom Hudson: A study into the contemporary relevance of his vision for art education

You are being invited to take part in a research project. Before you decide it is important for you to understand why this research is being done and what it will involve. Please take time to read the following information and discuss it with others if you wish. Ask if there is anything that is not clear or if you would like more information. May I take this opportunity to thank you for taking time to read this.

#### ***What is the purpose of the project?***

The principal aim of the study is to provide a critical understanding of Tom Hudson's pedagogy in order to situate the significance of his ideas in relation to contemporary debates about the role of art and design in post-16 education.

#### ***Why have I been chosen?***

You have been chosen due to your contact and professional relationship with Tom Hudson, as found through other colleagues and Hudson family members.

#### ***Do I have to take part?***

Participation on this study is entirely voluntary, so please do not feel obliged to take part. Refusal will involve no bad feelings whatsoever and you may withdraw from the study at any stage without giving an explanation to the researcher.

#### ***What do I have to do?***

You will be invited to take part in an interview. This should take no more than 1hr of your time. Alternatively, correspondence may take place.

#### ***Are there any disadvantages to taking part?***

There should be no foreseeable disadvantages to your participation. If you are unhappy or have further questions at any stage in the process, please address your concerns initially to the researcher if this is appropriate. Alternatively, please contact the research administrator, Juliet MacDonald, School of Art, Design and Architecture, University of Huddersfield.

#### ***Will all my details be kept confidential?***

If requested, all collected information will be strictly confidential and anonymised before the data is presented in my assessed work, in compliance with the Data Protection Act and

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ethical research guidelines and principles. If you are happy for your name to be referenced, please make this clear.

The content of the interview will be kept for access by myself only, and I will provide you with a copy for your own personal reference and to offer you the opportunity to comment or amend.

***What will happen to the results of the research study?***

The results of this research will be written up in my thesis, due for submission in April 2014. If you would like a copy please contact the researcher. Other papers/posters may be completed before and after this date, but none of your information will be used without your approval.

***Name & Contact Details of Researcher:***

Suzi Tibbetts (u0975037)

Email: [suzi.tibbetts@network.rca.ac.uk](mailto:suzi.tibbetts@network.rca.ac.uk)

Tom Hudson

*A study into his vision for art education*

**UNIVERSITY OF HUDDERSFIELD  
School of Art, Design and Architecture**

**PARTICIPANT CONSENT FORM**

- To be completed by individuals participating in Student projects and research projects.

For further information

<http://www2.hud.ac.uk>

**Project Title: Tom Hudson – A Study of his Vision for Art Education**

I ..... have read the information on Student projects and research projects which is to be conducted by **Suzi Tibbetts** from the University of Huddersfield and all queries have been answered to my satisfaction.

I agree to voluntarily participate in this project and give my consent freely. I understand that the project will be conducted in accordance with the Information Sheet, a copy of which I have retained.

I understand that I can withdraw from the project at any time, without penalty, and do not have to give any reason for withdrawing.

***I consent to:***

- ***The observation, recording and sharing with others of my experience using a variety of methods (photographs, pictures, written accounts, presentations and exhibition materials)***
- ***In the case of photographs, I allow these to be taken and permit these to be shown internally and externally.***

Please tick if you wish to see photo proofs prior to public exhibition

**\* Please tick if you wish to remain anonymous within dissemination and published papers. By leaving the box blank you agree for your identity to be known**

I understand that all information gathered from the observation will be stored securely, my opinions will be accurately recorded and any images in which my face is clearly visible will only be used in the public domain with my consent.

Print name .....

Signature .....

Date .....

## **Appendix 4: Interview List**

The following contributors have allowed me to collate an original collection of oral history that will become a major addition to the Archive in the future.

- Baird, Nini. Interviewed by Suzi Tibbetts, 9<sup>th</sup> May 2012.
- Baker, Joan. Interviewed by Suzi Tibbetts, 23<sup>rd</sup> March 2012.
- Bowcott, Marcus. Interviewed by Suzi Tibbetts, 9<sup>th</sup> May 2012.
- Burt, Laurie. Interviewed by Suzi Tibbetts, 19<sup>th</sup> July 2011.
- Chilton, Michael. Interviewed by Suzi Tibbetts. Telephone, 28<sup>th</sup> October 2011.
- Crowther, Michael. Interviewed by Suzi Tibbetts, 25<sup>th</sup> October 2011.
- Danvers, John. Interviewed by Suzi Tibbetts, 7<sup>th</sup> June 2012.
- Elias, Ken. Interviewed by Suzi Tibbetts. Telephone, 9<sup>th</sup> May 2013.
- Fouquet, Monique. Interviewed by Suzi Tibbetts, 8<sup>th</sup> May 2012.
- Hainsworth, George. Interviewed by Suzi Tibbetts, 26<sup>th</sup> January 2012.
- Heynemans, Sander. Interviewed by Suzi Tibbetts, 10<sup>th</sup> May 2012.
- Hillman, Susan. Email to Suzi Tibbetts, 13<sup>th</sup> August 2014.
- Holmes, Andrew. Email to Suzi Tibbetts, 7<sup>th</sup> February 2014.
- Hooper, David. Interviewed by Suzi Tibbetts, 23<sup>rd</sup> May 2013.
- Hudson, Mark. Interviewed by Suzi Tibbetts, 23<sup>rd</sup> June 2011.
- Hudson, Sally. Interviewed by Suzi Tibbetts, 17<sup>th</sup> September 2011.
- Jones, Tom. Interviewed by Suzi Tibbetts, 25<sup>th</sup> January 2013.
- Lindfield, James. Interviewed by Suzi Tibbetts, 9<sup>th</sup> May 2012.
- Love, E.J. Interviewed by Suzi Tibbetts, 8<sup>th</sup> May 2012.
- McLaren, Elisa. Interviewed by Suzi Tibbetts, 9<sup>th</sup> May 2012.
- Motut, Bernie. Interviewed by Suzi Tibbetts, 9<sup>th</sup> May 2012.
- Shurrock, Christopher. Letter to Suzi Tibbetts, 30<sup>th</sup> April 2013.
- Spooner, Paul. Letter to Suzi Tibbetts, 21<sup>st</sup> January 2013.
- Toynton, Norman. Interviewed by Suzi Tibbetts, 8<sup>th</sup> September 2011.
- Upfold, Noel. Interviewed by Suzi Tibbetts, 5<sup>th</sup> January 2012.
- Upfold, Sally. Interviewed by Suzi Tibbetts, 5<sup>th</sup> January 2012.
- Wertscheck, John. Interviewed by Suzi Tibbetts, 8<sup>th</sup> May 2012.
- Wood, Keith. Letter to Suzi Tibbetts, 21<sup>st</sup> January 2013.

## **Appendix 5: Sample Transcript**

### **Interview conducted: 23/03/12**

*Background information: JB was teaching Painting at Cardiff when Tom was employed at the College. A prior letter told me that after Tom's introductory talk to the staff she realised that she could no longer go on teaching her sort of painting and instead became Assistant Director of Studies. The interview included general talk about the journey, tea, and so on, this has been cut.*

ST: How did you come to work with Tom?

JB: I was at Cardiff College of Art and it was a point in history –Tom and I, we were only 6 months between us – so he was also training through Boards drawing and then Boards special subject, whatever your subject was... then of course he went off into the Army and by the time he came back, they'd invented a new system, which is known as the NDD – I expect you've come across that – which the idea was going to be student orientated – staff and student – but at the end of 15 years, it was so squeezed by examinations which had to be sent off to London. You know, even sculpture, you couldn't do more than 12 inches because the shelves were that distance apart. So it was very cramped and there was obviously a need for a new thing. And that was just starting to happen. And Cardiff had been accepted on certain areas of activity, but not all the areas we wanted to be accepted on, so our governor said "Lets have a reconstruction", and do the thing in a different sort of pattern. There was the intermediate – the first sort of level – and muggings here was in charge of that, and assistant director of studies, as it was called – and Tom was in charge of the DipAD and he was Director of Studies, which was a very convenient title, so when we needed to cross over, we'd take off our hats as head of a certain department and put on the other ones as Director of Studies, and I was assistant to the Head of Studies. But very interestingly before this, from my point of view - just before this I had been round some of the colleges in Europe. Zurich, Munich, Copenhagen and Stockholm to see the Colleges of Art. And I discovered that they had the same sort of troubles over there as we had at home. Very good artists, but not always temperamentally prepared to co-operate with each other – I'm sure you've come across that. And so, we spent, oh, two months abroad – the Leverhulm people gave scholarships to certain colleges, and I did that, the person who was head of sculpture previously had gone down

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to Rome, and the Principle had done the Belgium and Dutch ones, and France, So that, although we were rather backwater in a sense, we had a knowledge of what was going on abroad. Why I'm saying this is, the governors took a view that we should broaden out, and we brought Tom – he knew of Cardiff because he worked at Barry in the Summer Schools – and he came to us occasionally as a visiting lecturer. And he thought well, it's a good new place to start off – it was a new adventure without the responsibilities, without the -----  
- paperwork and that sort of thing, and I was much happier to have a captain of the ship rather than everybody thinking that they were captain of their little bit. And we always and that in Foundation, when we had meeting, the most recent recruit was as important, their opinion as another, but unfortunately, Painting did not get on with Sculpture, Sculpture didn't get on with Ceramics, and you know.....

But bringing Tom in, he was a fresh start, the principal – he was a wily old man, well he wasn't old, but coming up to retirement, he was canny about not rubbing up the people who were running it and providing the money, the wrong way. He hadn't been very tactful in his youth and he had a new start, he realised that you get things done if you don't tell them 'til afterwards, and you knew what a success they were. He was canny, very canny. But the head was to keep the governors pacified, which made a very clear run for him – he had a completely free hand and he wanted... those staff who didn't want to co-operate, and wanted their little territory, decided they'd go elsewhere, they went off to other colleges, they couldn't get their ego under control, it wasn't very much use.

ST: So who was the Principal?

JB: J.C. Tarr – James ... Crispin? We all used to guess at what the C stood for... I forget whether our guesses were right... but JC, he was known as JC. He was very wily. Which actually is what you need in a principal. The freedom for your staff to do what they believe in... and we had a phase where, we all went to each other's territory, and realise what they were doing, what they were trying to do. And another thing which was interesting, because Tom, after the War – he'd done some of his training before the war, or during the beginning of the war, before the age to be called up – when he came back, apart from finishing that and doing the teaching he had a year in Italy, doing Courtauld Institute scholarship – but in the wartime, he'd seen all sorts of interesting things in other countries – he'd been in India, and here, there and everywhere. So that he...

It was an interesting period, because people who'd had their horizons broadened so much,



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came in and, breath of fresh air, and every one of the staff had to take, or was asked to take an area of non-European art history, so that you could give a lecture on one particular area – I ended up with the arts and crafts of the Eskimos – which was really good, because there were no dates to remember – but I had been to Canada and seen various things and beyond doubt and altogether and in the same way and going out and back again together – Tom was an excellent lecturer and whenever his students went to his lectures I went too, not to keep order or anything like that but because I wanted to hear them. He could talk well and he'd had this extended pattern, through the Courtauld institute – but it gave a breadth that people didn't always have.

ST: So he brought in this idea that everyone trained in an area of...

JB: Yes, I think he - having not succeeding in bringing people together – rubbing people up the wrong way, rather, in the midlands when he was there – but he was fresh, energetic, and he found that sometimes, going sideways and going round, don't know if you've ever seen sheepdog trials – the female bitches usually go round and persuade the sheep to come, whereas some of the others go very brash and full charge ahead, scare the sheep...

He was interested in the students – he really was interested in the – not that he'd ever remember their names, but he could remember the kind of work they'd do, and persuaded them to do various things, and he held one of the exhibitions in the Whitechapel art Gallery - of work - and various other places, but ... he made a very good captain of the ship, and he brought – oh! – a breath of fresh air – restricting things down to little objects, or half a piece of papers – that disappeared. But he expected people to work – he wasn't a tyrant, but he was a benevolent dictator, in many ways – but I don't know whether you've experienced colleges of art where various are various delicate egos, get very damaged, and won't speak to each other – I don't know if its like that these days, but it certainly was. But he brought in a lot of young staff, not that we were an old lot, but during the war, people stayed on long after they were due to be retired – kept things going – because once you loose, well, the places you might say in the governors of education – you just have to keep them on your side because that's where the money comes from.

ST: Same now I suppose.

JB: Well they've come back to it. I hope they don't go back to £105 for 120 people for a year, for materials. But those things change all the time.

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But Tom had the job of, in a sense, welding together the ones who wanted to stay, and wanted to do new things, and the ones who didn't want to stay, well... Bye bye...nice meeting you and all that – we can fill you up with someone else...

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## **Appendix 6: Christopher Shurrock's Collection of Archive Material**

The following papers have been accessed from Christopher Shurrock's personal archive. It was only possible to scan the first pages of each here.

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CARDIFF COLLEGE OF ART SYMPOSIUM - MATERIALS AND THE ARTIST  
Reardon Smith Lecture Theatre

8th June, 1966 at 11 a.m.

1. Introduction

2. Acrylic Sheet/Acrylic pigment with mixed media : <sup>BRICK AND GLASS MOUNT.</sup> Christopher Shurrock

3. Film \*

4. Glass : John Stevens  
Lecturer R.C.A. and other London Colleges

5. Film \*

6. Techniques in Resin and Plastics : Mervyn Baldwin and Tom Hudson

7. Film \*

8. Materials of the Architect : Geoffrey Broadbent  
University of Sheffield

9. Film\*

10. Materials of the Engineer : Alan Slater  
Lecturer in Production Engineering, W.C.A.T.

11. Technical Statement on Personal Work : Tom Hudson

original Balsarp. 2 sides

CS/A/1

\* See over for films.



[CS/A/1]

Tom Hudson

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CARDIFF COLLEGE OF ART

FOUNDATION DEPARTMENT SYMPOSIUM

REARDON SMITH LECTURE THEATRE WEDNESDAY APRIL 3rd 1974  
COMMENCING at 2.00 p.m.

---

THEME: PROPAGANDA

---

Programme:-

"GOD BLESS DEAR DADDY WHO IS FIGHTING THE HUN AND SEND HIM HELP"

STEVE YOUNG

FILM: "THE GENERAL LINE" (EXTRACT) U.S.S.R. 1929.  
DIRECTED BY EISENSTEIN & ALEXANDROV

"A MARRIAGE HAS BEEN ARRANGED"  
MIKE CROWTHER & NOEL UPFOLD

FILM: "LABOUR CAMPS" GERMANY 1937  
NAZI FILMS FOR CHILDREN. (A film designed to encourage  
young people to join the Nazi Labour Corps.)

INTERVAL

FILM: "WORDS FOR BATTLE" BRITISH 1942  
DIRECTED BY HUMPHREY JENNINGS, COMMENTARY, SIR LAURENCE OLIVIER.

"PETTICOAT, PERFECT PARTNER"  
MARTY JAMES, FINE ART 1

---

EXHIBITION OF REPRODUCTIONS IN FOYER  
"THE RUSSIAN POLITICAL POSTER"  
FROM PORTFOLIO BY AURORA ART PUBLISHERS LENINGRAD.

HANGINGS IN THE THEATRE BY:

NADINE HAYES/PETER KITELY/VASU MISTRY/MIKE POWELL

COSTUMED GIRLS:

ROSE BELL/ANNA LISICA/MARIAN KING/CHARLOTTE MILLER/BARBARA JONES/  
HELEN PROSSER.

PUBLICITY & GIVEAWAYS BY:

CERITA ARCHER/STEVE BAGNALL/TONY CAMPBELL/RAY ECCLESTON/GLYNIS  
EDWARDS/MURRAY GRANDON/ DAVID HOPKINS/ CHUNWAN LOWE/ ROBERT PATON/  
WENDY PIDGEON.

INFORMATION HANDOUT

GEOFF DAVIES/CHRIS SHURROCK

FURTHER FILMS ON THURSDAY 4th APRIL AT CARDIFF COLLEGE OF ART

9.45 in ROOM 403. "OLYMPIAD, FESTIVAL OF THE NATIONS"

6.30 p.m. in Room 304 "KAMMERADSCHAFT"

*THE TARGET  
Copy - Amartya, cycle on page*

CS/A/3

[CS/A/3]

Tom Hudson

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1963-4/16

PRELIMINARY TIMETABLE CARDIFF COLLEGE OF ART

MONDAY	museum & environmental N°1 r.w.	dress ; printing T j.e. ; 6 v.h.
TUESDAY	drawing/painting F.P. 9 a.w.	painting 9 a.w.
WEDNESDAY	drawing/painting R r.w.	composition 2.D. Z r.w.
THURSDAY	F.P. Drawing 9 r.w.	3.D. Fundamental Principles 9 or Nol (rw) p.s. (ATD)
FRIDAY	3.D. construction N°1 c.s.	3.B. construction. N°1 → Z or 5 c.s.

r.w. - Richard Wood - started after war  
 a.w. - Mrs Wood - started Jan 1963  
 j.e. = Judith Easton in part dress/textiles  
 v.h. = Valerie Hill in part illustration  
 c.s. = Chris Shomer sorted Dec 1962

F.P. = Fundamental Principles

Codes = rooms

original quarto types + various accompanying also on original traces of final address.

Miss Easton  
 Mr Wood etc

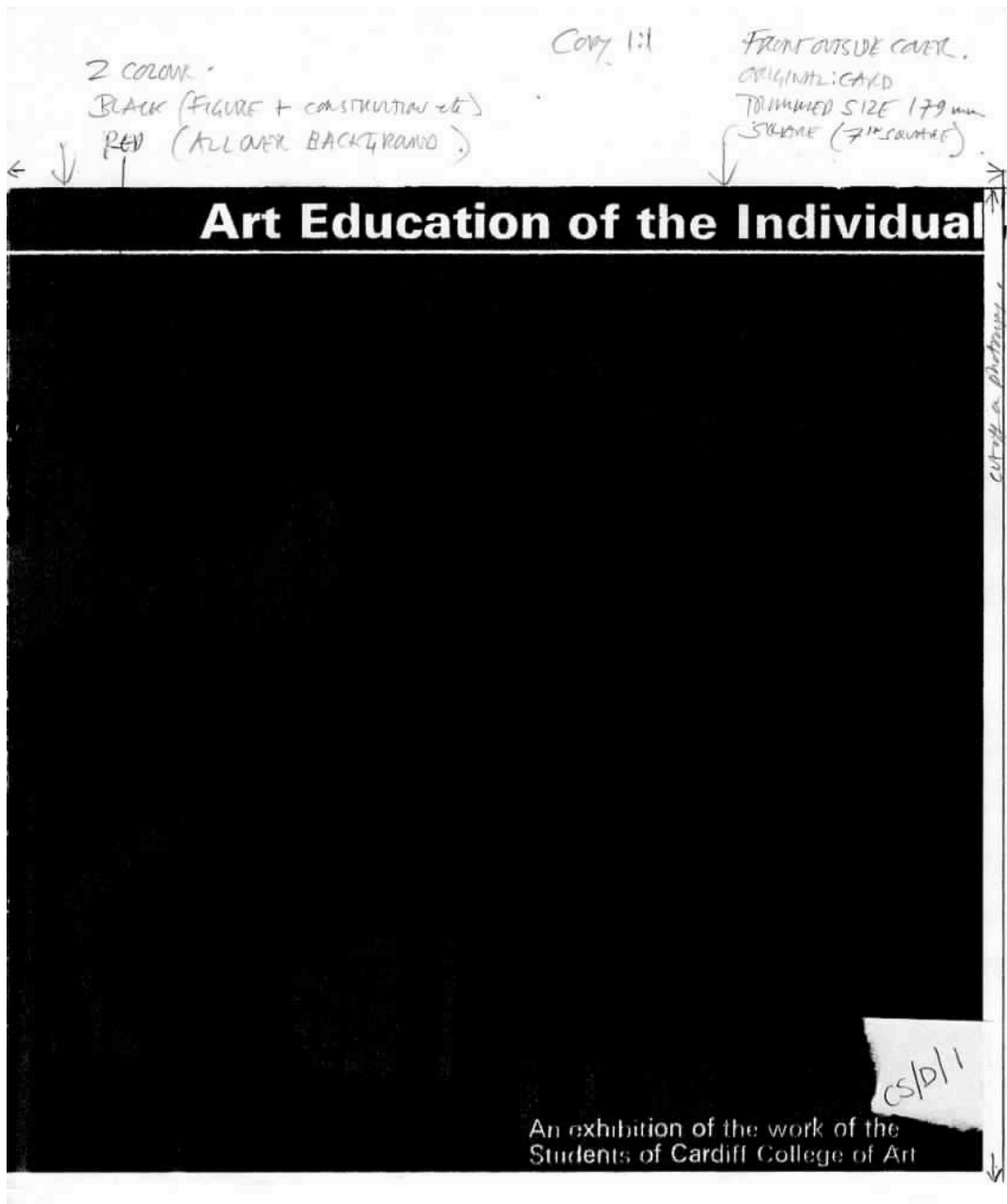
1963-1964

CS/C/1

[CS/C/1]

Tom Hudson

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[CS/D/1]

Tom Hudson

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*original stapled to other p.*

*CS/E/1*

FOUNDATION

TERM 2 JAN.'68

THE DIAGRAM

A process of comprehending action/event/cause/effect within the object, i.e. function.

(1) OBSERVATION

to see what happens.

(2) EXPERIMENT

to find specific equivalents for what you see.

By (1) & (2) you deal with what you know to be there, objectively, if you produce different kinds of language to deal with different kinds of information.

PROCESS.

- (1) Take object and draw aspects of it's appearance which demonstrate most clearly and distinctly it's function - visual function.
- (2) Take object to pieces - examine, (a) Exploded image.  
or (b) sectional statements  
see how it fits and works together.
- (3) Determine how it works, functions, is used and establish a sequence.
- (4) Make a final statement in any form which is the most relevant image for the individual. It should be a personal statement about the object and how it works.
  - (a) Synthesis.
  - (b) Sequence.
  - (c) Diagram.
  - (d) Sectional plan.
  - (e) Combinations of above.

*CS/E/1*

*original bank paper photocopy ripped down to quarts.  
typed original.*

*original copy marked  
Chris  
is. gets to me  
other - - - - -*

*TERM 2 JAN 68*

[CS/E/1]



Tom Hudson

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FOUNDATION.

PART 2 JAN '68

TOPOLOGICAL SYSTEMS.

THE GRAPH. Selection of problem concerning individual, allowing actual events. OBJECTIVE to be examined relative to SUBJECTIVE response to these. Selection bases on comparison of different situations, happenings etc.

- Decide relevant starting point i.e.,
- either (1) OBJECTIVE INFORMATION.
  - or (2) SUBJECTIVE RESPONSE.
  - or (3) OBJECTIVE/SUBJECTIVE TOGETHER.

Language.

Experiment with equivalents for coding information, linear/shape/colour/symbols etc., with key.

Process.

Ideas/notes/diagrams/experiment with media - symbol/ format/decisions concerning development, scale, format, presentation.

original when paper finally ripped down to quads.

CS/E/2

[CS/E/2]

Tom Hudson

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CARDIFF COLLEGE OF ART. FOUNDATION DEPARTMENT. COURSE 1967-68

Term 1				
Sept. 18-22	Registration COLOUR	<u>Colour Programme</u> Physical/Primarys Secondarys		
25 - 29		Secondarys-complementarys comp.-structures.2D Research Thick-Thin/Saturated etc. Selection		
Oct. 2 - 6		Research-Personal development	3 days	
9 - 13		Personal development	3 days	London visit
		Harmonics	1 day	
16 - 21		Black/White	1 day	
		White/Grey	1½ days	
		Discord	1½ days	
23 - 27		Discord Personal Development Selection from any aspect	3 days	
HALF TERM				
Nov. 30 - 4	OBJECT	Optics - Personal development Object/Natural/Man/Environ- ment	2 days 2 days	
6 - 10		Object. (Colour Dynamics Demon <sup>1</sup> ).	2 days	
	3D	3D Brief	3 days	
13 - 17		3D Practical	5 days	
20 - 24	2D Systems	2D Structures-Experiment Object/media.	5 days	Lecture Asian Cultures
27 - 1 Dec.		2D Structures. Development. Selection of Characteristics	5 days	
4 - 8	2	2D Structures Personal Development/Synthesis	5 days	Lecture Psycholc
11-15		2D Structures Personal Development/Format Extension	5 days	Lecture Psychol- ogy

copy of list term only  
original photocopy.  
text archived on same side

see over for  
term 2  
CS/E/4

[CS/E/4]



Tom Hudson

*A study into his vision for art education*CARDIFF COLLEGE OF ART. FOUNDATION DEPARTMENT. SESSION 1970-71.

CHRISTMAS

INTEGRATION COURSE: DESIGN GROUPVACATION PROJECT:-

STRUCTURE is an important element in the organisation of the physical world and our responses to it. We can observe structural principles involved in organic, inorganic, geometric and amorphous contexts both natural and man-made, as well as in such areas as temporal, semantic etc., etc.,

Examine notions concerning structure, the way it comes into being and how it is employed with particular reference to the innate materials, processes and principles involved. This can be carried out by direct observation, through library research etc., You are asked to define a personal area of enquiry which deals with at least two if not more of the following:-

- (a) Organic/Nature or Man-made use of organic principles.
- (b) Inorganic, e.g. Mineral.
- (c) Geometric, man-made, or Nature.
- (d) Amorphous (irregular).
- (e) Perceptual structuring, e.g. how we see, *input steps*
- (f) Temporal, e.g. time as a structural system.
- (g) Semantic, e.g. words, language.

It is obviously important to make a list of all those manifestations of structure which occur to you in each area, and choose how you approach what is important in the problem.

You must bring with you on the first day of term the following:-

- (1) Evidence that you have pursued research, e.g. notes, bibliographies, comments, statements, cuttings etc.,
- (2) Visual statements which clearly show the structural systems you are investigating. Up to  $\frac{1}{3}$  can be cuttings and photographs but at least  $\frac{2}{3}$  should be equivalents made yourself, employing suitable languages these can be two and three dimensional. (The equivalent of 5 imperial sheets of thorough research should be thought of, although the form of presentation this takes can be in terms of the most appropriate. Presentation is very important, it can be on sheets, a book, series of cards, overlays etc., The package should reflect the type of investigation you are carrying out, e.g. a geometric enquiry could be presented in a related geometric pack etc.,
- (3) Collection of materials which will be useful for construction in 3D during the term, large to small scale use, which relate to the area/s you have already chosen. Anything from card, dowel, polythene, string, readymade spheres, cones, blocks etc., etc.,

Term starts Monday, 4th January, 1973.

*Original 1/17/73*

*CS/G/2*

[CS/G/2]

Tom Hudson

*A study into his vision for art education*

CARDIFF COLLEGE OF ART. FOUNDATION DEPARTMENT. DESIGN GROUP SESSION 1970/71.  
EASTER VACATION BRIEF:- ENVIRONMENTAL INVESTIGATION.

The environment is a potent force which influences our perceptions and actions, for all our life is spent in either a natural or urban environment. Generalisations such as this, whilst true, are not specific enough for a detailed examination of those forces and their implications, it is necessary to be quite definitive.

If we consider firstly, where we are when observing and participating in space and time, we might realise that this means simply standing in a particular position from which we might look in a particular direction, physical or mental. e.g. Standing on the pavement looking at a pillar box, perhaps thinking about something else.

YOU ARE ASKED TO :-

- 1) Select at random a location within the area you will be spending the majority of your vacation, i.e. It must be random to ensure a fresh selection of subject matter, this will be done by throwing darts at a map, or similar procedures. If you are not spending your vacation in Cardiff or environs carry out a random choice with a map of your locality.
- 2) Visit the site, and try to get as near as possible to the centre of the marker
- 3) Time of day could play a crucial part in the way you see the site and what you might do there, so visit it say, in light, in dark, in rain and in varying weather conditions. These factors could well lead to the emphasis you wish to bring to bear.
- 4) On site research, in any relevant and appropriate form.  
Measured plan, paced plan, diagram, elevations, constructed spatial equivalents perspectives, hand drawn, information about colour, sound, smells, etc.  
It might be that you select one aspect from initial research, e.g. figures in relationship to trees or etc, light changes on water, field or bricks etc.  
IF YOU USE PHOTOGRAPHIC REFERENCE THIS SHOULD BE NOT MORE THAN  $\frac{1}{3}$  OF THE TOTAL
- 5) To help you to isolate the problem we suggest that you choose a format which you can relate to the chosen site, e.g. 12", or 24" or 72" square or cube, this can be brought to bear as a focus which can be positioned relative to the chief features you are investigating.

All the research material should be dealt with at a relevant format and it is suggested that you obtain a new drawing book, or invent a format for the storage of such loose sheets as you might find necessary.

If you indicate any further directions you wish this work to take this should obviously take into account extension through other appropriate disciplines.

THE BODY OF WORK THAT YOU DEAL WITH IN THE ABOVE MUST BE PRESENTED IN COLLEGE ON THE FIRST DAY OF NEXT TERM 15th APRIL .

Other work:- Folio developments and completion.

Talk Preparations:- for those who have not given talk yet.

G.D / CS

*any/all onto cyclo.*

*CS/G/3*

[CS/G/3]

Tom Hudson

A study into his vision for art education

CS group

Date of 1st tutorial

FOUNDATION STUDIES

December 1973

CHRISTMAS PROJECT

Select one of the following questions/propositions and over the holiday collate information which will allow for positive discussion of your point of view in tutorials next term.

1. Describe what your own concept of "Design" is in the contemporary context and how this view relates to historical precedent.
2. High and Low Design. Personalisation of the environment is seen as somehow being different from "Design". What kind of thing may be in operation in the arena of putting up garden sheds, greenhouses, painting doors, laying paths, and a whole number of related activities which are to do with structuring one's environment. Are there any correspondences between these activities and "High Design" activities?
3. The differences between the way in which a painter sees his activity and the way in which his public does, have been great or slight in differing social contexts. What do you see the public's reaction as being? Where do you think differences may arise?
4. There would appear to be a separation in the public mind between the role which "Design" plays in the life of a community and the role played by "Art". What are your own feelings about these areas of activity? Do you believe that there should be any differences? What might these differences be?
5. Debate the suggestion that design is immoral and painting purely indulgent.

- ① Le d'Arna. Symposium
- ② Sketch Books

copy of cydo original.

CS/19/4

[CS.G/4]

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WEEK FOUNDATION DEPARTMENT. COURSE PROGRAMME SESSION 1973/4 TERM 1.

*orientation*

*documentation*

*drawing*

*colour*

*media*

- 1 ORIENTATION. Orientation of students into working groups/  
familiarisation with basic materials and constructional aims,  
methods.  
MODIFICATION OF INTERNAL SPACE OF 5th FLOOR  
a) Architectural changes of scale and space by 3d structures,  
etc.  
b) Surface changes of walls, floors etc by colour, organisation  
etc.  
c) Construction of particular spaces within existing space.
- 2 2D EXTENSION AND ANALYSIS OF WORK IN 1st WEEK.  
Analysis, documentation, extension with examination of relevant  
outside locations.
- 3. 2D PROGRAMME.  
3 Groups of students with 2 members of staff working with them  
for 3 week block. Examination of the needs of drawing as  
communication, seen as a concentrated period of research in  
which each group will enable the student to examine following:-
- 4 a) Direct Observation, equivalents etc.
- 5 b) Theoretical, projective, diagramming etc.  
c) Codes, symbols, etc.  
Lectures to all students concerning introductions = +  
information. Each stage of the course to be implemented so  
that individual students see connections between different  
languages.
- 6 3D PROGRAMME Working with materials structuring + 2d
- 7 Students working in groups examining areas such as Rigid,  
Flexible, Plastic/Rigid materials with combinations of these.
- 8 a) Wood, metal, board, rigid synthetics etc
- 8 b) Fabric, polythene, string etc  
c) Plaster, clay etc  
d) Resins etc.  
Chance to work in a number of areas to find connective  
experience.
- 9 COLOUR PROGRAMME.  
Theoretical and practical information and experiments.
- 10 leading to examinations of different areas of colour experience,  
seen as an active discovery and building process employing  
information.
- 11 a) Colour observed  
b) Colour pigment-surface  
c) Colour 3D  
overlap. d) Colour Light  
e) Colour materials + print + ceramic colour.
- 12 INTRODUCTION TO MEDIA 1st GROUPS. Choice of one area for  
each grouping.  
a) Print, surface, immediate, processes,  
b) Resin, moulding, casting etc.  
c) Photo, film, sound etc.  
d) Ceramic, hand, machine, surface,  
e) Paint, materials.

*copy from Ky Cyllo*

*CS/H/1*  
*continuation 2*

[CS/H/1]

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CS

# cardiff college of art

City of Cardiff Education Committee

FOUNDATION DEPARTMENT. SESSION 1973/4 TERM 1.

2D PROGRAMME WEEKS 3, 4, 5. (OCTOBER 1st-19th)

6 GROUPS of students in new random groupings.

- 1 CHRIS
- 2 GEOFF
- 3 MIKE
- 4 STEVE
- 5 STUART
- 6 DAVE
- EDON (working with one of above)

Groups can work in pairs on common themes if required.

Each group to set up initial focus to examine the needs of drawing as communication. Seen as a concentrated period of research in which the student can evolve responses to a number of different situations.

Main areas of concern can include:-

- DIRECT OBSERVATION
  - EQUIVALENTS
  - DIAGRAMS, MAPPING,
  - TOPOLOGICAL, PROJECTIVE
  - CODES, SYMBOLS etc.
- } Developing from initial briefs.  
Using studio, external, controlled space, model, etc etc

LECTURES DURING ABOVE.

- TOM HUDSON 'DRAWING & STUDENTS DRAWING' 2 LECTURES 3rd & 10th. OCTOBER 11am.
- STEVE/MIKE 'HISTORICAL SURVEY' ..... 1 LECTURE
- CHRIS 'SPACE, DIAGRAMMING, + PROJ ECTIVE etc' 1 LECTURE (2nd or 3rd week)
- .....
- .....
- .....

REVIEW OF ALL STUDENTS WORK TO DATE IN THE FIFTH WEEK FOR REPORTS.

NEXT PROGRAMME 3D INVESTIGATION WEEKS 6, 7, 8.

CS/H/2

*original typed original*

Cardiff College of Art Howard Gardens Cardiff CF2 1SP Telephone 22202  
Principal Derrick E Turner Director of Studies Tom Hudson

[CS/H/2]



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CARDIFF COLLEGE OF ART. FOUNDATION DEPARTMENT. SESSION 1975/6

TUTORIAL GROUPS.

The total number of Foundation Students will be divided into 4 groups for the purposes of tutorials with individual members of staff.

Tutorial responsibilities are as follows:-

Staff will hold a minimum of 3 group tutorials, with the whole group which will take a form relevant to the extension of studio studies by either discussion, investigation of prepared material, allied to an educational visit or within the college.

(The provision of rooms and facilities should be discussed with Don Jackson. Tutorials can be held in evening or day sessions, please advise other staff before any intended tutorial in studio time.)

Staff should follow the progress of their group through individual discussion and folio reviews during the first term in order to provide a second opinion and link when discussing students' progress. Such individual discussion should also help to forewarn of any areas of concern which may need to be raised at other levels before the event becomes serious.

Reports on students in your group should appear for 1st and 2nd term with interim reports as required.

\*  
event

CS 12/9/75

(a)

copy of the copy of original

CS/II/2

[CS/II/2]

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CITY OF CARDIFF EDUCATION COMMITTEE

CARDIFF COLLEGE OF ART	HOWARD GARDENS CARDIFF CF2 1SP TELEPHONE 24721	DERRICK F TURNER DFA PRINCIPAL	TOM HUDSON ATD DIRECTOR OF STUDIES
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*By letter to 30/1/71  
for Mrs. Thomas*

TO STAFF & STUDENTS FOUNDATION DEPT.

DECEMBER 17th 1971

Congratulations on the end of term effort, it was very good to see such interest and enthusiasm. It looks as if many people have made the most of the term.

Tom Hudson.

CS/J/2

[CS/J/2]

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## Endnotes

<sup>a</sup> It is clear that Hudson had a very positive and lasting effect in many ways. Hainsworth believes it was very 'fortunate' for students to experience teachers who were not 'wobbly' as was 'the norm', but who were 'strong characters who believed in certain things and were prepared to put their life's work behind that. And that was most fortunate for students to experience that' (Hainsworth, personal communication, 26<sup>th</sup> January 2012). He feels that when he left Hudson, he was 'more directed, more knowledgeable, due to *his* knowledge' (Hainsworth, personal communication, 26<sup>th</sup> January 2012). Gus Wylie also provides this testimonial:

I still look on Tom Hudson as the finest tutor I ever had and who influenced me each and every day that I began a picture, and I still feel a strong feeling of indebtedness to those four precious years. He suffered no fools gladly and could be arrogant, vain and irritating yet through all of this the admiration and respect never really ceased in any way at all. I still consider myself lucky to have been there (Wylie, personal communication, 25<sup>th</sup> January 2012).

Danvers believes his own teaching methods have been influenced by Hudson's, to some extent, despite fundamentally disagreeing with his ways:

...because I think the way people find out what they think about the world, or how they want to do things, you can do that much better if you have around you some clear reference points. I don't think you're helped at all if things are too fluffy and vague, and amorphous (Danvers, personal communication, 7<sup>th</sup> June 2012).

Jones gives a less positive appraisal of Hudson's teaching, stating that 'his impact was huge – on further reflection – but not in the way he would have hoped' (Jones, personal communication, 26<sup>th</sup> January 2013). As an older student, however, Jones did go back to reinvestigate the ideas of the Bauhaus, and put himself through an alternative version of the Basic Course, on his own terms and with the full clarity of why he was doing it (Jones, personal communication, 25<sup>th</sup> January 2013). In terms of his future teaching career, Jones states that the impact has been 'life-long... but almost entirely negative':

I have to a greater or lesser extent and at different times been reacting against his teaching style ever since. He later came to stand for most of what I felt - and still feel - was wrong with the English art school system: guru-style teaching, teaching regarded as

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a subsidy for artists, cultural bullying, misogyny, and generally chasing after current art market fashions... (Jones, personal communication, 26<sup>th</sup> January 2013b).

Most significantly, however, Hudson's influence can be seen in the survival and prevailing role of the Foundation courses. Danvers believes that the proliferation of 'mini Bauhaus-based-Tom Hudson versions' of the course is because they could be applied quite easily, 'if you had the determination to do so' (personal communication, 7<sup>th</sup> June 2012).

<sup>b</sup> In 1968 Diploma students decided to voice their concerns about the art education system, particularly those at Hornsey College of Art,<sup>b</sup> Guildford School of Art and Brighton School of Art. Protests took place all over the country. The students at Hornsey produced several papers, including *Document 11*, refuting the idea that there was a link between creativity and academic ability (Tickner, 2008, p. 43). They called for an abolition of the GCE entry requirements and went as far as to state that, within the art college there should be no examinations based on academic study at all (Macdonald, 1970, p. 360). Artist, art teacher and historian Stuart Macdonald, writing just two years later, appeared to mock the students' demands:

But what are these fearsome entrance requirements laid down by the Coldstream Report which they wish to abolish? A mere five O-levels, one of which may be art, and only three of which need to be academic subjects. This does not demand "particular" fluency at anything; the requirement merely ensures a minimum level of intelligence, and even then the Coldstream Report was liberal enough to recommend "that students of outstanding artistic promise who are capable of taking a Diploma course but have not obtained the proposed minimum educational qualifications should be eligible for admission..." (Macdonald, 1970, pp. 360–1).

MacDonald also gave a lengthy statement in opposition to the students' proposals that artists and expert art educators — rather than councillors and local authorities — should govern art and design schools. He made a point of referencing the absurd suggestions put forward by artists and art educators in the recent past: 'practicing artists and art educationists have always been more ruthless and domineering than councillors or general educationists: artists tend to be single-minded' (Macdonald, 1970, p. 363).

The continuing student unrest meant that it was not surprising that the 1969 *Report and Evidence* from the Select Committee on Education and Science was based on 'student relations'. While art students made up a comparatively small number of the country's student population, their protests received a large amount of attention. The Report commented on topics including 'the apparent absence of agreed principles of teaching, the subjectivity of assessment procedures, and the

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uncertainty surrounding career prospects' (HMSO, 1969 in Ashwin, 1975, p. 115). More interestingly, it raised the issue of the unforeseen changes brought about by the higher admission requirements:

...they radically changed the character of student populations in the colleges concerned: the introduction of complementary studies brought a different kind of staff into the colleges; the recommendations that history of art should be studied throughout the course together with the ancillary subjects that formed part of some Diploma courses, introduced, indeed, "a new educational approach to art and design" (HMSO, 1969, paragraph 222 cited in Ashwin, 1975, p. 116).

The Report states clearly that tensions were developing: 'students' artistic interests were likely to conflict with the conventional departmental structure resulting from Diploma studies' (HMSO, 1969, paragraph 223 in Ashwin, 1975, p. 116). These tensions still run through art education today and are discussed later.

<sup>c</sup> Heron entered a brief and somewhat opinionated debate about the relationship between art and technology but continued with a more relevant argument. He recalled an anecdote to illustrate the 'degree of interference being exerted all over the country by the new directors of the polytechnics in the art facilities':

Another polytechnic director recently asked the late principal of the art school which his polytechnic had just absorbed whether the painting and sculpture students could not leave the school for the day after the afternoon tea break and work at home in the evenings — a measure which would save money in closing down the studios early. He is reported to have said that students cannot concentrate for more than a few hours a day: a remark which may have some point for a student of physics but which, translated into the daily routine of a painting student, with its totally different rhythm (which can and often should continue inside the working studios right up to midnight) is simply the most arrant nonsense (Heron, 1971 in Satterthwaite, 1991, BH/JS/PL/10).

The second valid point Heron addressed was the removal of 'visiting' teachers, the all-important visiting artists, in order to streamline student-staff ratios. The effect of this, Heron stated, would be that:

...these schools will have been forced back to the state of affairs that prevailed before the second World War, by which I mean their art teaching will once again have become

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the exclusive province of persons called “teachers of art” and professional painters and sculptors of this country will have ceased to participate directly in the nation's art education (Heron, 1971 in Satterthwaite, 1991, BH/JS/PL/10).

In an article just a week prior to Heron's letter being published Hubert Dalwood, from Hornsey, one of the resigning members of NCDAD, is paraphrased similarly:

Polytechnic admin men, [Dalwood] says, don't like the traditional art school method of employing large numbers of practicing artists as part-time teachers, and they also tend to apply quite unrealistic staff-student ratios based on teaching methods in the sciences (Church, 1971 in Satterthwaite, 1991, BH/JS/PL/10).

The debate continued fervently for over a month, and documentation of this helps us to understand the situation more. On 15th October 1971, an article in the Times Educational Supplement reads as if it could have been written yesterday:

Art education has, for some time, been beset by tensions and anxieties. There has been the steady movement away from the further education sector into the higher education one — the creeping necessity for 'O', the 'A' levels to get onto a good DipAD course, the suggestion in last year's Coldstream report that the entry to art colleges should come at 18-plus, not 16-plus, closing off this chance to students it particularly suited — creative students, often working class, who were turned off by school ('Trauma for the Art College', 1971 in Satterthwaite, 1991, BH/JS/PL/10).

New issues have been presented by this strategy, which again support what Heron implied in his earlier letter:

Art colleges work in an untidy way. Their teachers, many of them working artists, sometimes distinguished ones, do not turn up every day from nine to five, nor do the students all go home for tea. If poly administrators cannot accommodate another working style, they are simply incompetent. (If only the projects of engineering and science students were so absorbing that they worked until midnight, and distinguished practitioners came in to teach part-time) ('Trauma for the Art College', 1971 in Satterthwaite, 1991, BH/JS/PL/10).

He predicted that the paperwork, committees and infighting of these larger institutions would put off the best artists, who would leave, giving way to those who could 'play the game, who can, for instance invent structured courses, full of measurable objectives, to satisfy the worst kind of finance committee



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and CNAAC panel' ('Trauma for the Art College', 1971 in Satterthwaite, 1991, BH/JS/PL/10, p.12). Instead, the writer believed that art colleges had played a key role in the education system and that other branches should be inspired by the excellent thinking and practice and 'make a special effort to accommodate this disruptive, divergent element and even extend it to other fields' ('Trauma for the Art College', 1971 in Satterthwaite, 1991, BH/JS/PL/10).

Many others agreed with this stance, blaming the polytechnics for a fear of different practice: 'Creativity in education has always been a disturbing, unpredictable problem — because it will not fit neatly into the established, accepted educational system' (Throp, 'Letter', 1971 in Satterthwaite, 1991, BH/JS/PL/10). Christopher D. Throp, as a former student of one of the new Polytechnic design schools, also had his letter published by *The Guardian*, in which he stated:

The faculty has become a pawn in the hands of a bureaucratic machine which has not only destroyed the original autonomy but fragmented the relationship between the schools in that faculty (Throp, 'Letter', 1971 in Satterthwaite, 1991, BH/JS/PL/10).

Fiona MacCarthy agreed that whilst the small size, independence and idiosyncratic nature of the art school was often its downfall, it was 'this freedom of manoeuvre' which had become 'their greatest strength' over the past few years (MacCarthy, 1971 in Satterthwaite, 1991, BH/JS/PL/10). She questioned their suitability as part of the polytechnic system, having had, in the past, the freedom to develop their own timetables and working patterns. She highlighted the fact that art education is based on experiment and subscribes to the notion that creativity comes from chaos — all factors which the polytechnic system would not sympathise with (MacCarthy, 1971 in Satterthwaite, 1991, BH/JS/PL/10). Insightfully she suggested that the 'only possible justification for merging art schools with polytechnics is on grounds of administrative efficiency' (MacCarthy, 1971 in Satterthwaite, 1991, BH/JS/PL/10). This is a point supported by Tyrrell Burgess, writing to *The Guardian* on 1st November 1971:

The chief reason why things have gone wrong is that the Department of Education and Science thought that establishing polytechnics was just an administrative exercise. In the early days the chief energy of Ministers and their officials was devoted to ensuring that the new institutions had satisfactorily independent governing bodies with real power and including staff representatives. ... The Department, however, believed that there was no sense in planning, indeed no way of planning, until the new directors and governing bodies were installed. It did not seem to realise that this implied a view of polytechnic

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administration which was authoritarian, bureaucratic and thus inappropriate to higher education. There was no reason why the existing staff of the institutions concerned could not have produced academic development plans, with consequential proposals for governing bodies, relations between faculties (Burgess, 1971 in Satterthwaite, 1991, BH/JS/PL/10).

However, others were less supportive of Heron's argument, deploring a desire to maintain and widen the division between art, technology and other areas which they felt should be brought together (Rubner, 1971 in Satterthwaite, 1991, BH/JS/PL/10). Eric Taylor, from Leeds College of Art like fellow Poly-supporter Thubron, also wrote to *The Guardian*:

From the point of view of my own college, the placing of an art establishment in a polytechnic meant in fact the simple truth that we had to come directly to grips with the problem of the relationship between art and science. For many years we had worked towards a closer relationship with other disciplines and we had amongst other things initiated many exploratory projects with departments of the Leeds University, that is the department of biophysics (biomolecular structure), applied science (ceramics), psychology, history and philosophy of science, music, zoology, engineering, textiles, botany and the school of medicine (experimental pathology) (Taylor, 1971 in Satterthwaite, 1991, BH/JS/PL/10).

Some went further and criticised those who had taken action against the proposals, namely those members of the NCDAD. Patrick Nuttgens, writing on the 2nd November 1971, stated that the only possible cause for so many members resigning after two years of the changes taking place was a lack of control:

It could of course be that these people are not in fact crying out for autonomy or freedom; they are crying out for more control — control, that is, by themselves. For what has happened is that, as the polytechnics approach maturity, members of the panel find themselves restored to their proper position, as advisors and not controllers. It is essential to the life of the polytechnics that they should move towards a situation, like that of the universities, where the people responsible for policy have themselves the responsibility of carrying it out. That is why they must encourage independence of thought and action by their own members. But it must be painful to members of the panel. If, after all, you are happily sitting on a cloud thinking you are God, it must be annoying for someone telling you to shift along because you are not — and, incidentally,

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never were (Nuttgens, 1971 in Satterthwaite, 1991, BH/JS/PL/10).

Despite the divisions caused, the art schools were gradually absorbed into the Polytechnics.