

TREASURES OF AUSTRALIAN ART 1890 – 1950

The Howard Hinton Collection

Hazelhurst Regional Gallery & Arts Centre

13 August – 9 October

Education Kit, K – 6

Pre-visit activities:

1. Discuss some gallery rules – emphasise the positive behaviour you want at the gallery and the reasons for these rules.
2. Pre-visit familiarisation with the artworks to be viewed. Reproduce images from exhibition and display in the classroom or school corridor. This will aid the child's connection to the work once they enter the exhibition. Images, video and information can be found at <http://www.sutherlandshire.nsw.gov.au/Community/Hazelhurst/Exhibitions/Treasures-of-Australian-Art-1890s-to-1950s-The-Howard-Hinton-Collection>
<http://www.neram.com.au/portfolio-items/collection/>
3. Discuss some of the art terms found under the Glossary of Terms.
4. Programming ideas are linked to outcomes from the Visual Arts Syllabus K-6.

Post-visit activities:

1. Post-visit activities at school should involve the step of display and respond. Children should be encouraged to use positive responses to each other's work and 'art talk' to describe it. (See Glossary of Terms for ideas).
2. Suggested activities are listed under artworks.

BACKGROUND INFORMATION FOR TEACHERS

About the exhibition

The Howard Hinton Collection showcases over 50 key works from one of the most significant collections of Australian Art. *Treasures of Australian Art 1890 to 1950*, is a partnership project between New England Regional Art Museum (NERAM) and Hazelhurst Regional Gallery & Arts Centre. Artists include Norman Lindsay, Arthur Streeton, Hans Heysen, Nora Heysen, Rupert Bunny, Lloyd Rees, George W Lambert, Elioth Grunder, Charles Condor, Margaret Preston, Albert Namatjira, Sydney Long, Roy de Maistre, Jean Bellette and Ethel Spowers. Today NERAM is adjacent to the Armidale Teachers' College, which was the original home of the Hinton Trust.

About the collector

Howard Hinton (1867-1948) was a generous and mysterious art collector and benefactor with a passion for art. When he first arrived in Australia from England in 1892, he lived in the artists' camps around Sydney Harbour. As a result befriended artists such as Tom Roberts, Arthur Streeton and Julian Ashton and began buying their paintings. By 1933, Hinton decided to create the best collection of art in Regional Australia.

Hinton lived modestly in an apartment in Mosman most of his life (coincidentally named Hazelhurst). He first donated works to the Armidale Teachers' College in 1929 and by the time of

his death in 1948, had given away over 1200 works. Writing to the Secretary of the Department of Education in 1947, Hinton said:

My object was to provide a complete collection illustrating the development of Australian art from 1880 onwards, and my action in making the gift to the Armidale Teachers' College was prompted by my great interest in Australian education and my desire that the collection should be available in perpetuity for the benefit of succeeding generations of the students of the Armidale Teachers' College.

During half a century of purchasing art, Hinton only ever kept a dozen works hanging on his North Shore rented room's walls and several more in a metal trunk by his bed. He did not seek any recognition for what he was doing for art and artists. Hinton developed his collection for the purpose of encouraging artists, educating students, and for the benefit and enjoyment of the public.

Links to the Curriculum:

The *TREASURES OF AUSTRALIAN ART 1890 – 1950: The Howard Hinton Collection* Education Kit contains background information on the exhibition as well as selected images and questions relating to the K-6 Visual Arts Syllabus and suggested activities for Appreciating and Making.

This Education Kit makes links to the Visual Arts Syllabus K-6 by: developing students' knowledge and understanding of artists and artwork; by developing values and attitudes towards subject matter of works, the technique used and the meanings the works may generate; by investigating the range of the expressive form of sculpture and 3D forms and painting; and by considering an artist's relationship to an audience and reflecting on their own relationship as audience members.



Lloyd Rees *Towards Parramatta*, 1933, pencil on paper

Influences and background: 1985 – 1988, Lloyd Rees was one of Australia’s pre-eminent landscape artists, took influence from both European and Australian landscape painting traditions, worked as a commercial artist and also painted harbour scenes and the tree-lined streets of Parramatta. Work characterised by clear outlines and subtle shading. Rees strove to reflect the uniqueness of place in his work and was also very interested in light and texture.

Language: drawing, place, light, texture, pencil, landscape, movement

Materials: cartridge paper, drawing pencils, clipboards.

Teaching notes: research drawing techniques including shading and texture.

Subject Matter: Places and Spaces

Forms: Drawing

Outcomes: VAES 1.2, VAS 1.2 VAS 2.2, VAS 3.2, VAES 1.3, VAS 1.3, VAS 2.3, VAS 3.3

KLA integration: Visual Arts (VA), HSIE (H), Mathematics (M), English (E)

Appreciating Activities	Making Activities
<p>Look at this artwork, <i>Towards Parramatta</i> by Lloyd Rees.</p> <p>Describe what you can see. What can you see in the foreground, mid-ground and back ground? (VA) Does it look familiar to you? When do you think it was drawn? (E) Describe the different textures you can see. How has the artist achieved this? (VA)</p> <p>Discuss the use of shadow. Which parts are lighter? Which are darker? Where is the light coming from? (VA) Does Parramatta look like this now? (H) How far away is Parramatta from where you are standing? (M) Discuss the tools and materials needed to make this artwork. (E)</p> <p>Write a story about the person who lives in this house. How old are they? What do they do? Where are they from? Who are their friends? (H, E).</p>	<p>Create your own pencil landscape painting. Go outside and draw the natural landscape. Draw a foreground, mid-ground and background. Add shadows and textures using different techniques. (VA)</p> <p>Practise shading and drawing techniques. (VA)</p> <p>Research the area you live. Find images of what it looked like in the past compared to how it looks now. What are the differences in the natural landscape? How do you think the area has changed? (H)</p> <p>Research what Plein Air painting means. (VA, E)</p>



Margaret Preston *Australian Flowers*, 1932, oil on canvas.

Influences and background: one of Australia’s most significant artists, key figure in development of modern art in Sydney from 1920s to 1950s, exhibited with French Post-Impressionists in Paris, influence of Japanese art and Cubist principles can be seen in later work, known for colourful wood-cut views of Sydney Harbour and still lifes.

Language: still life, Australian native flowers, warm and cool tones, painting, texture

Materials: cartridge paper, images of flowers, scissors, glue, coloured pencils, oil pastels, watercolours, paintbrushes.

Teaching notes: Collect images of flowers prior to lesson.

Subject Matter: Other living things, Objects, Places and Spaces.

Forms: Painting, Drawing

Outcomes: VAES 1.1, VAS 1.1 VAS 2.1, VAS 3.1, VAES 1.1, VAS 1.3, VAS 2.3, VAS 3.3

KLA integration: Visual Arts (VA), HSIE (H), Mathematics (M), English (E), Science and Technology (S)

Appreciating Activities	Making Activities
<p>Look at <i>Australian Flowers</i> by Margaret Preston.</p> <p>Describe the work you see including the types of flowers, the colours used, the texture and materials. Name some of the flowers. (VA)</p> <p>Discuss why artists paint still lifes. What are the colours used? Why? How does the work make you feel? (E) How many types of flowers can you see? (M)</p> <p>Write a story about the person who picked these flowers. Where did they get them from? What do they like about them? (E)</p> <p>Research Margaret Preston and display some images of her works. (H)</p>	<p>Create a still life collage</p> <p>Draw an image of a vase. Cut out and paste some of the flower images above your vase. Draw other flowers. Create a full still life using textas, pencils, oil pastels and watercolours. (VA)</p> <p>Think about whether your artwork looks like Margaret Preston’s work. What are the similarities and differences? (E)</p> <p>Display the works in a class exhibition of still lifes. (S)</p> <p>Collect some native Australian flowers. Find out interesting facts about them. (S)</p>



Roy de Maistre *Boat Harbour*, 1925, oil on wood.

Influences and background: experimentations in colour and abstract form, studied violin and viola at NSW State Conservatorium of Music and painting at the Royal Art Society of NSW and Julian Ashton's Sydney Art School. Awarded the NSW Travelling Art Scholarship in 1923 and painted several coastal images during his travels, including *Boat Harbour*. Emigrated to London in 1930 and became influenced by cubism and other modernist styles.

Language: modernism, colour, abstract form, pastels, tones, texture, reflection, shapes, landscape, foreground, background, midground, oil painting.

Materials: cartridge paper, watercolours, oil pastels, lead pencils, paintbrushes.

Subject Matter: Places and Spaces

Forms: Painting

Outcomes: VAES 1.2, VAS 1.2 VAS 2.2, VAS 3.2, VAES 1.4, VAS 1.4, VAS 2.4, VAS 3.4

KLA integration: Visual Arts (VA), HSIE (H), Mathematics (M), English (E),

Appreciating Activities	Making Activities
<p>Look at <i>Boat Harbour</i> by Roy de Maistre.</p> <p>Describe the work you see including the colours, shapes, texture and environment. Name the shapes you can see. (M) Describe what is in the foreground, midground and background. (E/VA)</p> <p>Count how many colours can you see? (M) What are their tones? What can you see in the reflection of the lake? (VA)</p> <p>Discuss the use of texture. (VA) What kind of brush do you think the artist used? How would you create this texture? How does the work make you feel? Do you like it? (VA)</p> <p>Write a description of the landscape. Who do you think lives here? Where do you think it is?</p>	<p>Create a landscape of pastel buildings.</p> <p>One a piece of paper sketch coastal buildings using basic shapes. Do large buildings in the foreground and small buildings in the background. Draw the curve of a lake or bay in the midground. Outline and colour sections of the buildings using oil pastels. Wash over the top using watercolours.</p> <p>Count how many colours you used. (M)</p> <p>Discuss what you like best about your work and the differences and similarities between your work and de Maistre's. (VA/E)</p> <p>Expand on this work by making 3D models of houses using cardboard. As a class construct a little village. (H)</p> <p>Display the dioramas as a class exhibition. Think of an exhibition title. (E)</p>



Tom Roberts *Rose of Persia*, 1900, oil on canvas board

Influences and background: leading artist of Heidelberg School of Impressionist painters and major proponent of plein air painting in Australia. Attempted to capture unique atmosphere of bush and rural Australia. In 1891, Roberts returned to Sydney and established artist's camp at Sirius Cove, Mosman bay with Arthur Streeton.

Language: Heidelberg School, Impressionism, plein air, oil painting, portrait, Persia, texture, colour

Materials: cartridge paper, scissors, glue, cardboard, tissue paper, watercolours, paintbrushes.

Teaching notes: Print some maps of the world prior to lesson. Research Persia and print some images. Notify parents of dress up day prior to lesson. Have a range of dress ups available.

Subject Matter: People, Places and Spaces

Forms: Painting, Drawing

Outcomes: VAES 1.1, VAS 1.1 VAS 2.1, VAS 3.1, VAES 1.4, VAS 1.4, VAS 2.4, VAS 3.4

KLA integration: Visual Arts (VA), HSIE (H), Mathematics (M), English (E), Science and Technology (S)

Appreciating Activities	Making Activities
<p>Look at <i>Rose of Persia</i> by Tom Roberts</p> <p>Describe what you can see. How does she look? Who do you think she is? What are the colours you can see?</p> <p>How many colours can you see? Are the tones warm or cool? How do you think the artist made this work? (VA)</p> <p>Research where Persia is. (H) Does it have a new name? What did you learn about it? Mark where Persia is on a map. (H)</p> <p>Research other famous portraits. Why do artists paint portraits? (VA)</p> <p>Write a story about <i>Rose of Persia</i>. Where does she live? Who are her family? What does she like to do? (E)</p>	<p>Dress up and create your self portrait</p> <p>Put on a costume using dress ups. Pretend you are from another time or place. Draw yourself in your costume. Add cardboard for a crown, tissue paper for a gown, use pencils, textas and crayons for details. Add a watercolour wash to the background. (VA)</p> <p>Count the number of materials you used. (M)</p> <p>Display the works around the classroom in an exhibition. Name the exhibition. (VA)</p> <p>Create a story about the person you dressed up as. Where do they live? Who are their friends and family? What adventures do they have? (E)</p>

GLOSSARY OF TERMS

Artists' Camps - Artists' camps flourished around Sydney Harbour, mainly in the Mosman area, in the 1880s and 1890s, dying out after the first decade of the twentieth century. They developed as a result of the enthusiasm for *plein-air* painting.

Plein Air – from the French word meaning “open air”. Painting in the outdoor daylight.

Landscape – depiction of landscapes and natural scenery where the main subject is in wide view.

Still Life – a representation of mainly inanimate objects such as a bowl of fruit or flowers.

Heidelberg School – an art movement in Australia of the late 19th century. Refers to artists from this time who painted *en plein air* (in the open air), including Tom Roberts and Arthur Streeton. Also known as Australian Impressionism.

Impressionism – a theory or practice in painting especially among French painters of the late 1860s depicting the natural appearance of objects by dabs or strokes of primary unmixed colours in order to simulate actual reflected light.

Post Impressionism – the work and style of a varied group of late 19th and early 20th century artists including Cézanne, Van Gogh and Gauguin who reacted against the naturalism of impressionism and to explore colour, line and form as well as the emotional response of the artist, which in turn led to the development of Expressionism.

Cubism – a revolutionary new approach to representing reality invented around 1907 by artists Pablo Picasso and Georges Braque, who aimed to bring different views of subjects (usually objects or figures) together in the same picture, resulting in paintings that appear fragmented or abstracted.

Modernism – refers to the broad movement in Western arts and literature that began around 1850 and is characterised by a deliberate rejection of the styles of the past; emphasising innovation and experimentation in form, materials and techniques in order to create work that better reflected modern society.

Texture – the visual and tactile quality of a surface.

Shading – the graded areas of tone, lines, dots etc indicating light and dark in a painting or drawing.

Oil Paint – a thick paint made with a ground pigment and drying oil.

Foreground – the part of the view that is nearest to the observer.

Midground – the point between the foreground and the background in an image.

Background – the part of a scene that is farthest from the viewer.

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