

COLOUR AND LIGHT



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(right)
Muriel Cornish
Cicadas, n.d
Linocut
Gift of Howard Hinton Collection 1934

(front cover)
Elioth Gruner
The Beach, 1918
Oil on canvas,
Gift of Howard Hinton Collection 1941



KEY THEMES & CURRICULUM LINKS

This educational resource highlights how the artwork in the Howard Hinton collection represents the beginning of a new Australian identity, artistic movement, and the role of women and Indigenous Australians during the early 20th century. It includes guiding questions and artists of focus alongside art-making activities.

Key themes explored include:

- Australian Identity
- Australian Impressionism
- Indigenous Australians
- The role of women



Richard Ashton

Flight, 1936

Oil on board

Gift of Howard Hinton Collection 1941

LINKS TO THE NSW CURRICULUM

Curriculum Links Early Stage 1 – 3

This resource is designed with the creative arts, and visual arts K–6 syllabus in mind and involves both making and appreciating visual arts. NERAM considers the inclusion of perspectives in visual arts considering issues related to Aboriginal and Torres Strait Islander peoples. NERAM draws attention to Australia’s identity through the Hinton Collection and how there are limited Aboriginal and Torres Strait Islander artists and peoples represented. NERAM considers issues related to gender, identifying the role of women in the early 20th century and the artwork women artists made at this time.

CREATIVE ARTS OUTCOMES:

Curriculum Links: Early Stage 1

Appreciating

VAES1.3: Recognises some of the qualities of different artworks and begins to realise that artists make artworks.

VAES1.4: Communicates their ideas about pictures and other kinds of artworks.

Making

VAES1.1: Makes simple pictures and other kinds of artworks about things and experiences.

VAES1.2: Experiments with a range of media in selected forms.

Curriculum Links: Stage 1

Appreciating

VAS1.3: Realises what artists do, who they are and what they make.

VAS1.4: Begins to interpret the meaning of artworks, acknowledging the role of the artist and audience.

Making

VAS1.1: Makes artworks in a particular way about experiences of real and imaginary things.

VAS1.2: Uses the forms to make artworks according to varying requirements.

Curriculum Links: Stage 2

Appreciating

VAS2.3: Acknowledges that artists make artworks for different reasons and that various interpretations are possible.

VAS2.4: Identifies connections between subject matter in artworks and what they refer to and appreciates the use of particular techniques.

Making

VAS2.1: Represents the qualities of experiences and things that are interesting or beautiful by choosing among aspects of subject matter.

VAS2.2: Uses the forms to suggest the qualities of subject matter.

Curriculum Links: Stage 3

Appreciating

VAS3.3: Acknowledges that audiences respond in different ways to artworks and that there are different opinions about the value of artworks.

VAS3.4: Communicates the ways in which subject matter is represented in artworks.

Making

VAS3.1: Investigates subject matter in an attempt to represent likenesses of things in the world.

VAS3.2: Makes artwork for different audiences assembling materials in a variety of ways.



Ethel Spowers
School is Out, 1936
colour linocut on Japanese Paper
The Howard Hinton Collection

GLOSSARY

Pioneering *adjective*

Involving new ideas or methods.

Colonial *adjective*

Relating to or characteristics of a colony or colonies

"India and South Africa were once part of the British colonial empire."

Nationalism *noun*

Devotion to one's own nation; desire for one's nation to be successful or independent; patriotism.

"A wave of nationalism swept the country after the attacks of September"

Mythological *adjective*

Definition 1: of, concerning, or appearing in myths or mythology.

Definition 2: imaginary or invented.

Indigenous *adjective*

Being the people or animals that originally lived and may continue to live in a particular country or region.

Leisure *noun*

Freedom from work or other duties that take time and effort; free time.

"She does not have much leisure since she started her new job."

Candidate *noun*

A person who seeks to be elected or appointed to a certain position.

"The candidates for mayor will speak on TV tonight."

Society *noun*

A community, nation, or broad grouping of people having common traditions, institutions, and collective activities and interests.

It is important for every society to agree on certain laws.

Heroism *noun*

Courageous behaviour, or courageous acts collectively.

"The firefighters were praised for their acts of heroism on the night of the fire."

Prestigious *adjective*

Inspiring respect and admiration; having high status.

"A prestigious academic post"

Recognition *noun*

The act of realizing that one knows someone or something.

"Whenever he saw his former owner, the dog wagged his tail in recognition."

Avante-garde *noun*

new and experimental ideas and methods in art, music, or literature.

"he has been called a promoter of the avant-garde"

Mission (in relation to first nations people)

Missions, reserves and stations were areas where Aboriginal people were placed after being forcibly removed from their traditional lands.

Suffrage movement

The women's suffrage movement made the question of women's voting rights an important political issue in the 19th century. Women did not have the right to vote before 1902.

ART TERMS

Foreground

The area of the picture space nearest or closest to the viewer, usually appearing the largest.

Background

The area of an artwork that appears farthest away from the viewer; also, the area against which a figure or scene is placed.

Portrait *noun*

A painting, drawing, photograph, or engraving of a person, especially one depicting only the face or head and shoulders. A self-portrait is a portrait of the artist by the artist.

Landscape

The depiction of natural scenery in art.

Still life

The term "still life" describes a work of art that shows objects from the natural or man-made world, such as fruit, flowers, dead game, and/or vessels like baskets or bowls. Looked at another way: still lifes depict things that are "still" and don't move.

Dynamic composition

Dynamic composition is based around the idea of movement and energy. It is intended to be attention-grabbing and exciting.

Pictorial *adjective*

Of or expressed in pictures; illustrated.
"*feelings presented in a pictorial form*"

Contemporary art

Strictly speaking, the term "contemporary art" refers to art made and produced by artists living today. Today's artists work in and respond to a global environment that is culturally diverse, and technologically advancing.

Theme in art

The definition of theme in art is the message that the artist wishes to convey through the artwork.

Geometric *adjective*

Definition 1. Relating to geometry, or according to its methods.

Definition 2. Characterized by or decorated with regular lines and shapes.

a geometric pattern

Innovative *adjective*

Definition 1. (of a product, idea, etc.) featuring new methods; advanced and original.

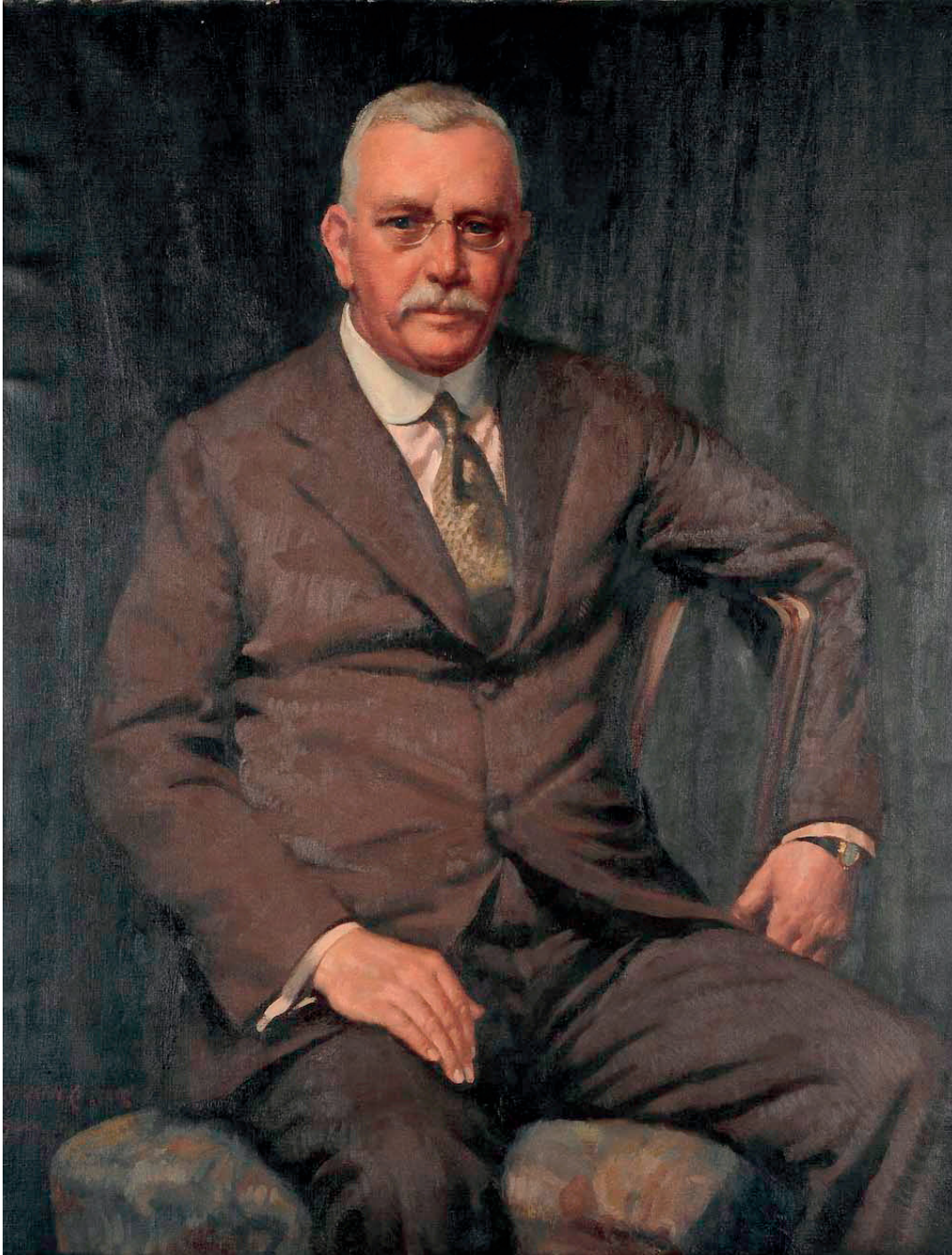
Definition 2. (of a person) introducing new ideas; original and creative in thinking.

Modernist style.

The term modernism refers to a movement in the arts that was keen on portraying ideas, and the experiences, of modern society. Originating in nineteenth-century France, modernist art would reach a worldwide audience for its daring experimentation in subject matter and style.

Medium in art

The substance used to create an art piece. eg paint, coloured pencils, charcoal.



THE HOWARD HINTON COLLECTION

The Howard Hinton collection lives at NERAM and has over 1000 artworks that were generously donated by the art collector Howard Hinton. Howard Hinton was born in England in 1866, and at the age of 24 moved to Australia and became friends with the leading artists of the Heidelberg School and the artists' camps around Sydney Harbour in the 1890s.

He built a successful career in shipping and, along with a family inheritance, used his wealth to support a large number of Australian artists in the first half of the 1900's. Through many donations to the Art Gallery of New South Wales and particularly the Armidale Teachers' College he became one of the greatest benefactors in Australian art history. Hinton bought many artworks but gave most of what he bought away to galleries and friends. Art was his passion.

In 1983 the Hinton Collection was moved from the Armidale Teachers College to its new home at the New England Regional Art Museum (NERAM). There are over 1000 artworks that Hinton donated that are now looked after by staff and patrons of the New England Regional Art Museum. Currently, there are featured artworks from this collection on display in the 'Wonders of Hinton' exhibition.

Norman Carter

Portrait of Howard Hinton Esq, OBE, 1936

Oil on canvas

Gift of the Staff and the Students of the 1935-36 Session, 1937



• SPRING FLOWERS •



• THE WHITE SHIP •



• SMILING CHILD OF JAVA •



• THE BLACK HORSE •



• THE FAN •



• FISHING BOATS •



• TEODORO YE CIGABETTI •



• IN THE ORCHARD •



• MARYLANDS •



• RETURN TO THE WORLD •



• THE LOUVRE •

AUSTRALIAN IDENTITY IN THE 1890'S

In the late nineteenth century (1800's), Australia was made up of six British colonies, all governed separately, which were united into one nation in 1901 with the Federation. During the 1890s there was a building sense of nationhood for non-Indigenous Australians in the lead-up to Federation.

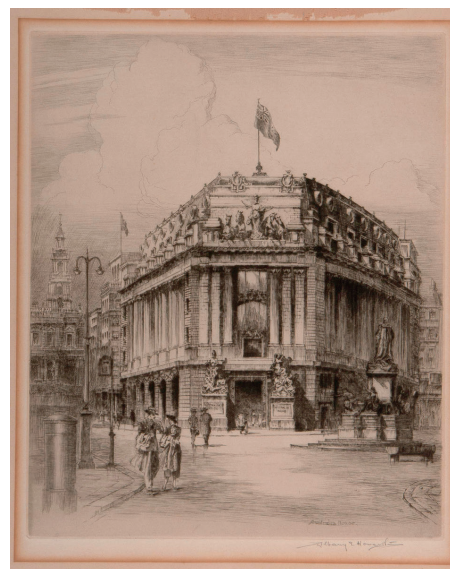
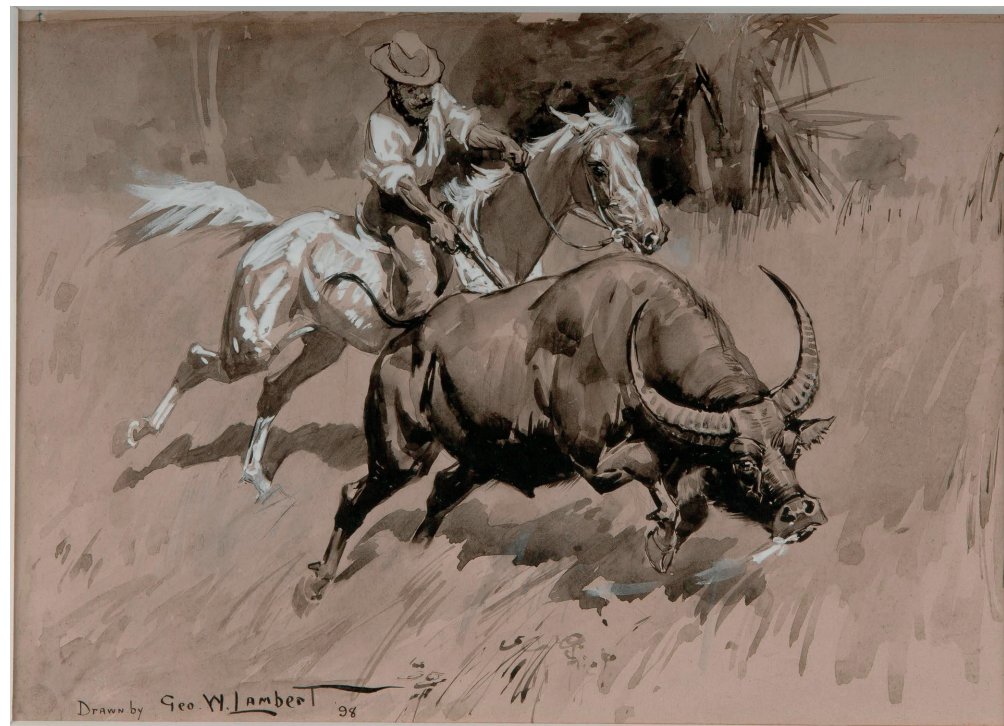
By this time, Australia had many buildings and factories, most people were living in cities such as Melbourne and Sydney. Melbourne became one of the wealthiest cities in the world during this time, with a thriving economy built on the export of beef, wheat and wool. For the first time since colonisation, the immigrant population was lower than the Australian-born population, leading to a growing sense of nationalism and common identity.

This shared sense of nationhood for non-Indigenous citizens was shown through writing, poetry and art. A developing national identity was understood to be built on a shared experience of a uniquely Australian landscape, whether a flourishing city, a rugged coastline or the untamed 'bush.' Strong was the idea of a national identity created through the struggle and labour in the landscape. There was a sense of passion and heroism for the honest nature of agricultural work, which referred back to the pioneering history of the early colonial settlers.

During this time Indigenous ownership of the land was not acknowledged.

¹ Robert, B. Cervero, *The Transit Metropolis: A Global Inquiry* (Chicago: Island Press, 1998), 320.

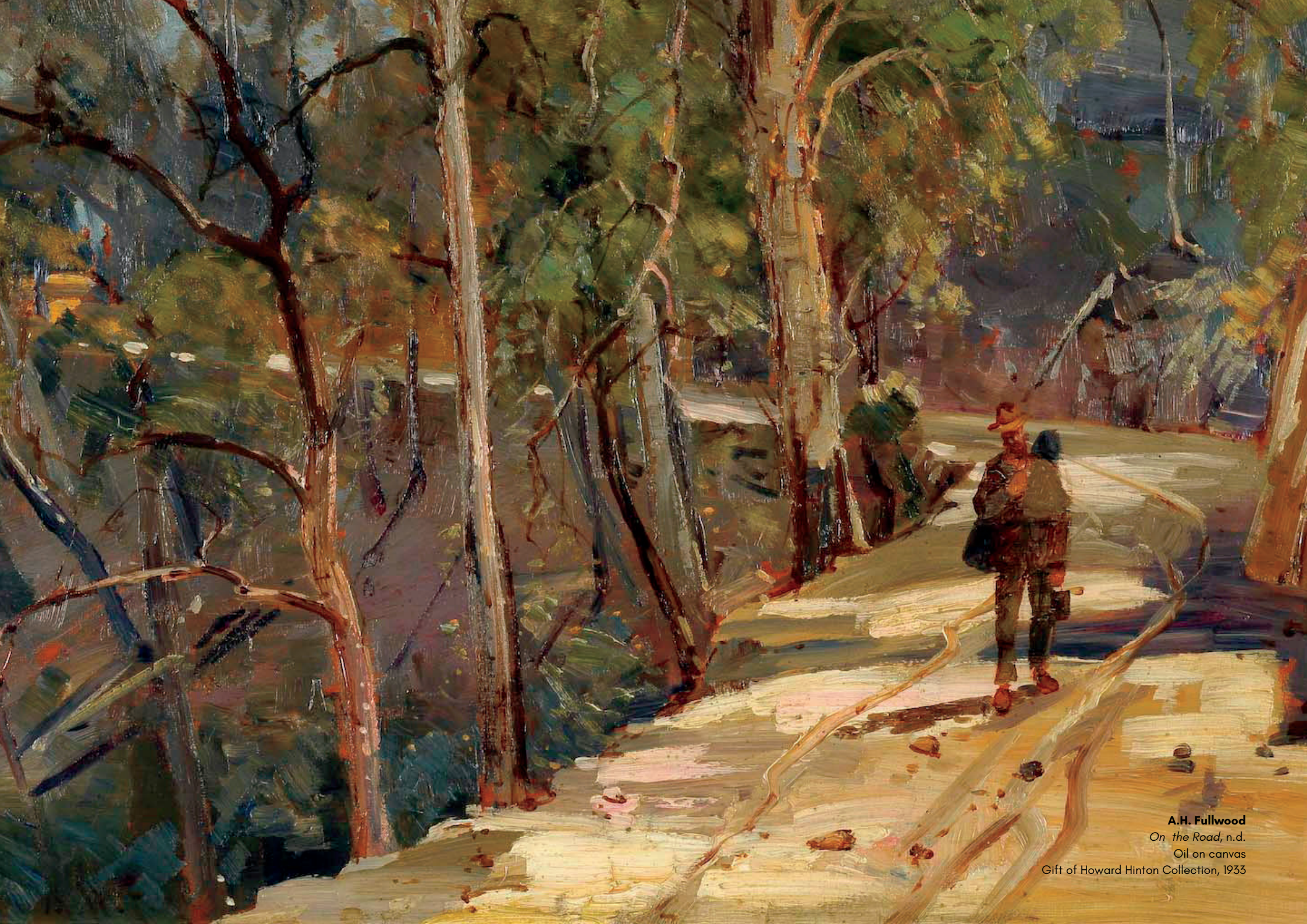
² Sarah Thomas, "Creating a National Identity," in *Australia's Impressionists*, ed. Christopher Riopelle, (London: National Gallery Company Limited, 2016), 43-49.



(left)
Albany E. Howarth
Australia House, 1932

Etching
Gift of Howard Hinton Collection, 1936

(top)
George W. Lambert
Buffalo Hunting, Northern Australia, 1898
Watercolour and gouache
Gift of Howard Hinton Collection, 1934



A.H. Fullwood

On the Road, n.d.

Oil on canvas

Gift of Howard Hinton Collection, 1933

AUSTRALIAN IMPRESSIONISM

In the 1860s, Impressionism was started in France by artists such as Claude Monet and Pierre-Auguste Renoir. They shared an interest in painting ordinary scenes from life and landscapes, rather than historical or mythological subjects favoured by the French Painting Academy.

Impressionism was based on painting 'en plein air,' a French term for outdoors. These artists ventured into the countryside to paint from nature, in direct sunlight. They rejected the perfectionism of studio painting in favour of visible brushstrokes and looser delivery of paint to emphasise the changing qualities of light. This made their paintings lighter, brighter and looser than other paintings of the time. As French Impressionism gained attention, it swept across the world, influencing other artists to work in similar ways.

From 1891, Australian Impressionism has often been referred to as the 'Heidelberg School', named after one of the artist painting locations or 'camps' outside of Melbourne. In reality, the artists did not strictly belong to a school; rather they shared close friendships and painted together at these artist camps around Sydney and Melbourne over several years.

The group included artists like Tom Roberts, Fredrick McCubbin, Charles Conder, Arthur Streeton and A.H. Fullwood. In the artist camps, they painted outdoors to capture the different qualities of Australian sunlight. Unlike the soft, gentle light of the Northern European landscape, these artists depicted the shimmering heat, dazzling glare and dusty haze so typical of an Australian summer.



(left)

Fred Leist

The Art Students, 1934

Oil on canvas

Gift of Howard Hinton Collection, 1934

(top left)

Tom Roberts

Mosman's Bay, 1894

Oil on canvas

Gift of Howard Hinton Collection, 1933



Arthur Streeton

Traveller's Rest (also known as *The Old Inn, Richmond, Hawkesbury River*), 1896

Oil on canvas,

Gift of Howard Hinton Collection, 1932

However, most of their images depict a white colonialist viewpoint and feature white males as the main characters in these scenes. In reality, the agricultural worker population consisted of many unpaid Aboriginal and Torres Strait Islander workers.³ Similarly, women were often excluded from these images. Where women were included, they are reduced to secondary figures of action, shown in traditional roles relating to family and homemaking. Though in real life, many Australian women in the 1800's were challenging traditional roles in society with the Australian women's suffrage movement, which allowed women to vote and to stand as candidates in state elections.⁴

³"She-Oak and Sunlight: Australian Impressionism," National Gallery of Victoria, learning resource, accessed 12 March 2023, https://www.ngv.vic.gov.au/wp-content/uploads/2021/03/AUS_IMPRESSIONISM_LEARNING_RESOURCE_FA.pdf

⁴"Women's Suffrage," National Library of Australia, Digital classroom, accessed 12 March 2023, <https://www.nla.gov.au/digital-classroom/senior-secondary/shoulder-shoulder-feminism-australia/womens-suffrage>

THE ROLE OF WOMEN

WOMEN ARTISTS IN THE HINTON COLLECTION

There are several famous female artists in the Hinton Collection who were working in the early part of the twentieth century (1900's). Most of their work falls into the category of genre painting. This is a term used to describe work that displays scenes of everyday life and ordinary people in work or relaxing activities, painted in a realistic manner.

Earlier generations of female artists, like those associated with the Australian Impressionists in the late 1800's, such as Jane Sutherland and Jane Price, were limited by the restrictions placed on women at the time. They couldn't stay at the artist's camps with the men and only visited for day trips. The amount of time painting was often limited by having to financially support themselves in other ways and because of this, they enjoyed far fewer successes in their lifetimes than their male counterparts.

In comparison, the next generation of women artists gained far greater recognition, sold their work in exhibitions, taught art, began art societies and teaching studios, were appointed war artists and won prestigious art awards. In the early decades of the 1900's, roles for women were radically changing. Women across the world were given new opportunities to lead active and independent positions in society because of the impact of the First and Second World Wars.

In the early part of the 1900's, there was a shortage of labour as men enlisted to fight in WWI (1914-18) and WWII (1938-45). Traditional male jobs, previously seen as too physically or intellectually challenging for women, were now opened up to the female population. Women took up positions in industry, agriculture, factories, offices as well as armed forces, to fill jobs left by men.



Margaret Preston

Australian Flowers, 1932

Oil on canvas

Gift of Howard Hinton Collection, 1935

These women gained new skills, experience, income and independence away from traditional homemaking tasks.

After the war, many women found themselves put back in the home as men returned from the war and to civilian life. However, the experience of the wars forever transformed the roles of women in Australian society. Many women like the artists in the Hinton collection built on this independence to lead successful and self-determining careers.

Research one of the female Hinton Collection artists from the list below:

Margaret Preston (1875–1963)

Ethel Spowers (1890–1947)

Nora Heysen (1911–2003)

Ester Paterson (1892–1971)

GUIDING QUESTIONS

What were the subjects and themes in their work? Why do you think they choose these subjects?

If the image is a landscape or has figures in it, describe what is happening in the work. From the visual information in the image, imagine a story about what is happening.

Traditional roles for women often centred on family and the home. How and why were traditional roles for women changing in the early decades of the 20th century (1900's)? Outside of painting in the studio, what roles did these female artists take up in their lives? How do you think society felt about women working as artists?

Female artists' work was (and still is) often sold at a lower price than male artists. What could be the reasons for this?



Esther Paterson

The Yellow Gloves (also known as
Portrait of Betty Paterson), 1938

Oil on board

Gift of Howard Hinton Collection, 1939



Margaret Preston
A Darwin bunch, 1940
Oil on canvas
Gift of Howard Hinton, 1943

ARTIST FOCUS - MARGARET PRESTON

Margaret Preston (1875-1963) was born in Port Adelaide, South Australia and moved to Sydney in 1885. She showed an early interest in art and began private art classes with William Lister Lister. She went on to study at the National Gallery of Victorian Art School and the School of Design in Adelaide. Preston continued her art studies overseas in Munich and Paris, where she was influenced by the bold geometric work of the European avant-garde. On her return to Sydney in 1919, she became a key figure in the development of Modernist art in Australia. She advocated (worked for) for a distinctive Australian style, based on local landscapes and native flora and was influenced by Modernist, Aboriginal and Asian art.

Preston painted landscapes and portraits, but she is best known for her still life work. Still life allowed her to explore bold designs and dynamic compositions. Additionally, she was a highly creative and inventive printmaker, making woodcuts, linocuts and monotypes, which show her inventive approaches to the Modernist style. She is well known for experimenting with new approaches to printmaking, including printing in black and then hand-colouring the image when it was dry. An example of this can be seen in Preston's woodcut *Mosman Bridge, 1927*.

ARTMAKING ACTIVITY – HAND COLOURED MONOTYPE PRINTS

In this activity, we are going to make a black edged monotype print and hand-colour it when it is dry. This is a similar technique to Margaret Preston's hand-coloured prints.

GUIDING INSTRUCTIONS

1. Choose an image from a magazine. Tape the image to one side of a piece of printmaking paper along the top edge.
2. Use a small amount of printing ink and an ink roller, roll out an even, thin rectangle of ink on the laminate sheet, roughly the size of your A5 piece of paper. Make sure you leave a clean edge all around the edge of the laminate.
3. Tape the printmaking paper with the magazine image over the top of the rectangle of ink, with the magazine image facing up.
4. With a pen or pencil, carefully trace the magazine image.
5. When you are finished, gently lift the printmaking paper to see your print.
6. Remove the magazine image from the back and leave to dry.
7. Once the ink is dry, use watercolours to hand-colour the image.

MATERIALS

A4 cartridge paper
Magazine images
Magic tape/acid free sticky tape
Pencil or pen for tracing
Water based ink

Rollers for ink
Laminate surface for inking
Paper towel
Watercolours, brushes and palettes
for hand colouring



Margaret Preston
Mosman Bridge, 1927
Hand coloured woodcut
Gift of Howard Hinton, 1941

ARTIST FOCUS – ALBERT NAMATJIRA

Albert Namatjira (1902–1959) was born near Hermannsburg, Northern Territory and was a Western Arrernte painter from the Central Desert region. He became a pioneer of contemporary Indigenous Australian art and is considered one of the most influential Arrernte painters. His work inspired the subsequent Hermannsburg School.

He was raised at the remote Hermannsburg Lutheran Mission south west of Mparntwe (Alice Springs). He was interested in art when young, but it wasn't until he was 32 that he began painting in watercolours under the guidance of artist Rex Battarbee.

Like many Indigenous people living in the Mission system of the time, he was subject to the assimilation policies of white Australia. Here, he learnt English and was baptised a Christian. When he was thirteen, he left the mission for six months and was taught traditional laws and customs by tribal elders as part of his initiation.⁵

Namatjira painted in a Western art-influenced style, depicting the landscapes of the outback in a highly detailed approach to watercolour. His work often depicted the rugged red-purple mountains and the stately white gums of his mother's country around Palm Valley and his father's country in the region of the MacDonnell Ranges. This was significantly different from the traditional approaches to art making of the central desert, which used symbols and abstract designs to tell stories about country. Namatjira was thought to have embraced European pictorial language over his own traditions, but his paintings express his close relationship with the lands he was a traditional custodian of, the Western Aranda (Arrernte) lands. His meticulous pictorial exploration of specific places and subtle understanding can be seen as an expression of his knowledge of traditional and sacred sites.⁶



Albert Namatjira
A Macdonnell Range Creek, 1944
Watercolour on paper
Gift of Howard Hinton, 1945

ART MAKING ACTIVITY – WATERCOLOUR PAINTING

Today we are going to make a painting using watercolour paints, the medium that Albert Namatjira used.

GUIDING INSTRUCTIONS

1. Make a drawing on the watercolour paper. Make sure that this image is drawn lightly.
2. Mix the watercolours with water and apply to the paper. Try and apply the colours in separate sections.
3. Watercolours work in different ways. If you apply them to dry paper they don't move across the paper very much. If you wet the paper first, you will get a wash effect. Try both approaches. Be aware that if the paper is already wet, the paint colours will blend into one another.

MATERIALS

Watercolour paints
Watercolour paper
Watercolour brushes
Containers for water
Palettes
Pencil and erasers for drawing up the image

Albert Namatjira

A Macdonnell Range Creek, 1944

Watercolour on paper

Gift of Howard Hinton, 1945

Namatjira became one of Australia's most famous artists. However, in his lifetime his success was interpreted by white society as an accomplishment of assimilation policies. He became the first Aboriginal person to be granted conditional Australian citizenship in 1957. He was also allowed to buy alcohol, which was illegal for Aboriginal people at the time. In 1958, after an incident that Namatjira wasn't directly involved in, he was sentenced to six months in prison for supply of alcohol. He served only two months after an appeal, but his incarceration caused him profound anguish. He died shortly afterwards at the age of 57.

⁵"Portrait of a Nation, Australian Schools Project, Albert Namatjira," National Portrait Gallery, accessed 12 March 2023, <https://www.portrait.gov.au/portraitofanation/namatjira-biography.html>

⁶"Albert Namatjira," Art Gallery of New South Wales, accessed 12 March 2023, <https://www.artgallery.nsw.gov.au/collection/artists/namatjira-albert/>





ARTIST FOCUS - ARTHUR STREETON

Arthur Streeton (1867–1947) was born at Mount Duneed, Victoria. While he studied drawing at the National Gallery School in Melbourne, he was mostly self-taught. He became involved with the Heidelberg School when Tom Roberts invited him to the artist camps in Victoria during the 1880s. Painting en plein air (outside), his landscape paintings captured a unique sense of Australian space, colour and light. Streeton moved to Sydney in the early 1890s where he set up an artist's camp at Mosman to paint the growing city, busy harbour and beaches, as we can see in his *Sydney from the Artist's Camp, 1894* and *Morning Sketch, 1890*. During this time, he also went to the Blue Mountains and into rural New South Wales to paint.

In 1897, Streeton travelled to London, where he lived for many years, but often returned to Australia. He was made an official war artist in 1918, and travelled to the Western Front, painting the devastated landscapes of France and Belgium. After WWI, he built a house in the Dandenong Ranges where he continued to paint the landscapes of rural Victoria.

Arthur Streeton

Morning Sketch, 1890

Oil on canvas

Gift of Howard Hinton, 1944

ARTMAKING ACTIVITY - EN PLEIN AIR DRAWING

En plein air means 'in the open air' in French. It refers to the practice of working outdoors rather than in the art studio. Using a drawing board to lean on and coloured pencils, we are going to go outside to draw a landscape en plein air, as the Australian Impressionists did.

GUIDING IDEAS

Consider a viewpoint from which to make your work. Make sure you pick a comfortable position to draw in for the duration of the exercise. Think about the colours and the quality of light that is falling on the scene you are going to draw. What colours can you see?

Are there objects in the foreground you want to draw, or do you prefer an open scene? Will you include people in your picture?

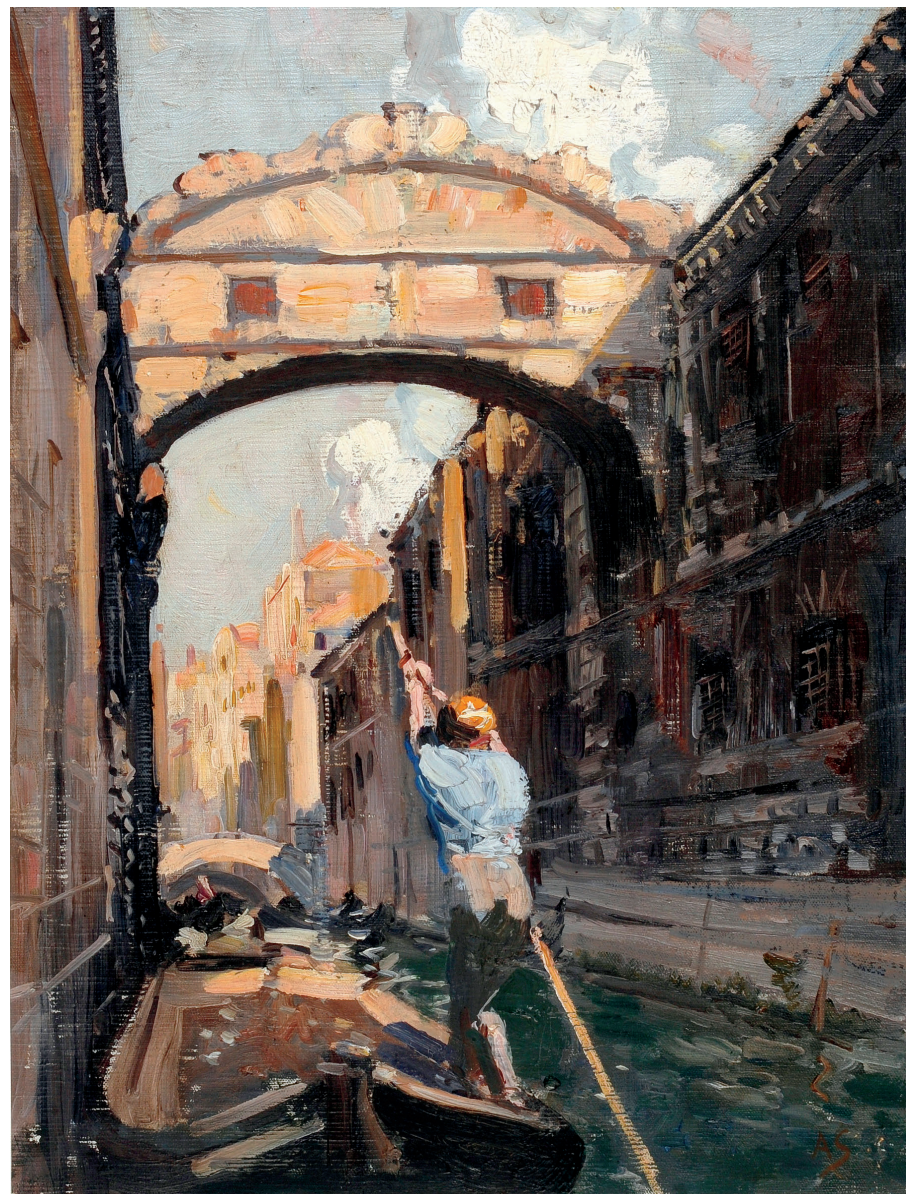
How does the sunlight change the colours you see?

Is it a very bright day or overcast? Will this change the mood in the image?

How close you are to an object can change the colours you see. Are the colours in the distance lighter or softer?

MATERIALS

Drawing boards
Coloured pencils
Paper
Erasers
Rugs, chairs or easels
Hats and sunscreen



Arthur Streeton
Bridges of Sighs, Venice, 1908
Oil on canvas board
Gift of Howard Hinton, 1942