

Pioneers of Design Education

International Perspectives
on Schools of Decorative Arts
before the Bauhaus

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/ 19.5.2022
1 – 7 p.m. CET

/ 20.5.2022
9 a.m. – 3 p.m. CET

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Although being pioneers of modern design education, early Schools of Decorative Arts still lack basic art historical research, especially from their beginnings in the middle of the 19th century until World War I. From early on, the schools continuously reformed and refined their concepts. In doing so, they became an important field for experimentation that built the base for design education as we know it today. Schools of Decorative Arts – also referred to as “Schools of Applied Arts” or “Schools of Arts and Crafts” – were not only a European, but a worldwide phenomenon and each institution was connected to its particular economic, aesthetic and sometimes colonial matters. The 2022 conference of the research network „Pioneers of Design Education. New Perspectives on German Schools of Decorative Arts before the Bauhaus” hosted by the Design Campus, Staatliche Kunstsammlungen Dresden, in cooperation with the Klassik Stiftung Weimar, sheds light on the global history of design education, beginning with London and Vienna, extending the focus from wider Europe to Russia, India, China and the United States. The history of the Schools of Decorative Arts is a history of connections, exchange and mobility of people and ideas that can still inspire us today.

/ 19.5.2022

INTRODUCTION

- 1.00 – 1.10 p.m. **Welcome** / Thomas A. Geisler (Director Kunstgewerbemuseum / Design Campus, Staatliche Kunstsammlungen Dresden, Germany)
- 1.10 – 1.30 p.m. **Global Network or Many Special Cases? Reasons to look at early Schools of Decorative Arts from an International Perspective** / Anna-Sophie Laug (Berlin, Germany)
- 1.30 – 2.00 p.m. **Kharkiv State Academy of Design and Arts, its Past and Present** / Anastasiia Kanivets (Museum of Theater, Music, and Cinema Arts of Ukraine/National University of "Kyiv-Mohyla Academy", Kyiv)

KEYNOTES

- 2.00 – 2.30 p.m. **Designing Design Education: The South Kensington System** / Jana Scholze (Kingston School of Art, Kingston upon Thames, United Kingdom)
- 2.30 – 3.00 p.m. **The Vienna School of Arts and Crafts – "Art Industry" and Viennese Modernism** / Patrick Werkner (formerly University of Applied Arts, Vienna)
- 3.00 – 3.30 p.m. BREAK

EARLY PIONEERS OF DESIGN EDUCATION

- 3.30 – 4.00 p.m. **K.k. Kunstgewerbeschule Prag (1885 – 1914): from Vienna Model through Czech Distinctiveness to Cubist Design** / Lada Hubatová-Vacková (Academy of Arts, Architecture and Design, Prague, Czech Republic)
- 4.00 – 4.30 p.m. **Tracing Alternate Threads of Creativity: Phulkari Embroidery of Punjab** / Tanya Talwar (Humboldt University Berlin, Germany)
- 4.30 – 5.00 p.m. **Teaching Collections in Design Education: The Cooper Union (NYC) and its Museum of Decorative Arts (1896 – 1968)** / Elizabeth M. Keslacy (Miami University, Oxford, Ohio, USA)

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5.00 – 5.30 p.m. BREAK

DESIGN EDUCATION AS EMPOWERMENT

5.30 – 6.00 p.m. **Earthenware as Education: Art Pedagogy and Southern Identity at H. Sophie Newcomb Memorial College in New Orleans, Louisiana, 1886-1910** / Riley Richards (Winterthur Museum/University of Delaware, USA)

6.00 – 6.30 p.m. **From State to Private Schools – Female Education in the Decorative Arts in Croatia from 1884 to 1912** / Darija Alujević (Fine Arts Archives, Croatian Academy of Sciences and Arts, Zagreb, Croatia), Lovorka Magaš Bilandžić (Faculty of Humanities and Social Sciences, University of Zagreb, Croatia)

6.30 – 7.00 p.m. **DISCUSSION** Chair: Alexandra Panzert (University of Applied Sciences and Arts, Hannover, Germany)

/ 20.5.2022

IDENTITY AND TRANSFER

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9.00 – 09.30 a.m. **The Influence of the Fin de Siècle Koester School of Window Dressing in Germany and Chicago on International Display Pedagogy** / Kerry Meakin (Dublin School of Creative Arts, Technological University Dublin, Ireland)

9.30 – 10.00 a.m. **Pattern and Design: The Practice of Chinese Design Education Pioneers in the Early 20th Century** / Jin Xiaoyi (China Academy of Art, Crafts Museum, Hangzhou, China)

10.00 – 10.30 a.m. **A Comparative Study of the History of Design Education at the Stieglitz School in Saint Petersburg and the Stroganov Art School in Moscow from the Late 19th to Early 20th Century** / Alyona Sokolnikova (Böblingen, Germany)

10.30 – 11.00 a.m. BREAK

Staatliche
Kunstsammlungen
Dresden



DESIGN EDUCATION AND NATION BUILDING

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| 11.00 – 11.30 a.m. | The Beginnings of the Hungarian Royal National School of Arts and Crafts / Júlia Katona (Museum of Applied Arts, Budapest, Hungary) |
| 11.30 – 12.00 a.m. | Education and Design in Transylvanian Schools of Arts and Crafts around 1900 / Miklós Székely (Institute of Art History, Research Centre for the Humanities, Budapest, Hungary) |
| 12.00 – 12.30 a.m. | Design Education in the Nordic Countries in the 19th and Early 20th Century / Sandra König (Leipzig, Germany), Lena Rebekka Rehberger (Stockholm, Sweden) |
| 12.30 – 1.30 p.m. | BREAK |

BETWEEN TRADITION AND RENEWAL

- | | |
|------------------|--|
| 1.30 – 2.00 p.m. | Archibald Knox at Kingston School of Art: Thwarted by the System / Charlotte Samuels (Kingston School of Art, Kingston upon Thames, United Kingdom) |
| 2.00 – 2.30 p.m. | The Teaching of Decorative Arts in Nancy before 1919: Ambitions and Realities / Hervé Doucet (University of Strasbourg, France) |
| 2.30 – 3.00 p.m. | DISCUSSION AND CONCLUSION Chair: Alexandra Panzert (University of Applied Sciences and Arts, Hannover, Germany) |

Global Network or Many Special Cases? Reasons to Look at Early Schools of Decorative Arts From an International Perspective

The general history of institutionalised design education through Schools of Decorative Arts begins in the middle of the 19th century in England and the idea spread afterwards to the continent and further. Even though the South Kensington System served as a role model, varying political, economical and cultural goals have to be considered while analysing schools in different countries. The forming or preserving of national and regional identities, the cultural hegemony in colonies, the influence of industrialisation and international exhibitions, the interconnection with museums and collections, the status of handicraft and the vocational training of women were an issue for some, but not for all of the schools. The presentation will exemplify parallels and differences that in detail can only be researched by a global art history.



ANNA-SOPHIE LAUG

Anna-Sophie Laug is an art historian with an expertise in 19th century art and a PhD from the Humboldt University in Berlin. 2018-2021, she worked for the State Art Collections in Dresden. Anna-Sophie Laug is co-founder of the research network "Schools of Decorative Arts before the Bauhaus" and co-curates its annual online conference.

Kharkiv State Academy of Design and Arts, its Past and Present

Kharkiv State Academy of Design and Arts is one of the prominent Ukrainian schools of design. Having its roots in the art schools of the 18th and 19th centuries, it holds the tradition of culture of art and design in Ukraine. Kharkiv higher art school was established in 1921. Significant representatives of both the Avant-Garde and Modernism, the most influential art trends of the time, such as A. Petrytsky, F. Krychevsky, B. Kosarev, V. Kasyan etc taught the students of the school. The latter thus combined national art tradition with the latest artistic achievements. Being an example of the local art and design school it also implemented progressive world methodics of work close to that of Bauhaus. In the next decades it kept its status of the influential art and design school but its creative and teaching processes were strictly controlled by the totalitarian system. Now the Academy is holding its position though the war deeply influenced its work.



ANASTASIIA KANIVETS

Anastasiia Kanivets is a senior researcher in the Ukrainian cinema history department of the Museum of Theater, Music and Cinema Arts of Ukraine and deputy editor at the "Kino-Teatr" magazine, Kyiv. Sphere of scientific interests: Ukrainian cinema of the Soviet period. Co-author of the book: Larysa Briukhovetska, Anastasiia Kanivets: "Ukrainian animation" (Kyiv, 2018).



Designing Design Education. The South Kensington System

This keynote will introduce the so-called South Kensington System, the approach for a national art education in Britain in the mid-nineteenth century. The talk will review its specific context, criticism and the recent discourse distinctly expanding its reading. It will reconsider the radical nature of an educational system intended for national aesthetic education in contrast to the common critique of its lack of commercial success. The claim for radicality will be supported by acknowledging the social vision for an 'art for all' (Henry Cole) grounded in the study of nature rather than a creative nurturing directed towards elitism and individual distinction. The keynote will argue that the improvement of an aesthetic understanding at national level intended to impact on life of individuals and society at large moves art and design into the centre of different futures and worlds.



JANA SCHOLZE

Jana Scholze is a design curator. She is Associate Professor at the Kingston School of Art in London heading the MA Curating Contemporary Design in collaboration with the Design Museum. Her transdisciplinary research covers questions around formats of interaction and contemporary design practice engaging with society, technology and the environment. She is a Fellow at the Victoria and Albert Museum where she has been previously the Curator of

Contemporary and Modern Furniture and Product Design working on acquisitions and exhibitions, such as "What is Luxury?" (2015). She is a member of the AHRC' Peer Review College, and a member of the board of the Museum für Kunst und Gewerbe in Hamburg and the Stanley Picker Gallery in London. She is one of the initiators of The Design Film Festival (2020) and co-curated the exhibition "At Home" for the XII International Design Biennial Saint-Etienne (2022).



The Vienna School of Arts and Crafts – “Art Industry” and Viennese Modernism

In 1863, a new museum came into being in Vienna: the Imperial Royal Austrian Museum of Art and Industry. Four years later, through a decree personally signed by Emperor Franz Joseph, the Arts and Crafts School was founded as a branch of the museum. It was the first of its kind on the European continent. With the Vienna World's Fair ahead only six years, the school was meant to improve the market potential of the Empire's manufactures. For the professors and the faculty who were engaged at the new school, it was made clear that the teaching material should be based on the museum's collections. The teachers schooled young talents in the great styles of the past so as to bring their historic meaning to new life. In 1868, museum director Rudolf von Eitelberger defined the mission of the school as „to train a skilled workforce for the requirements of the art industry“. The 15year-old Gustav Klimt was among the students of this first phase in the School's history. From the beginning, female students were admitted to most classes, which stands in contrast to Vienna's Academy of Fine Arts, where women would be accepted only in the 20th century. Around 1900, the school was to become a cradle of Modernism in Vienna. – The presentation will focus on the goals of the school's foundation up to its revolt against the museum's administration.



PATRICK WERKNER

Patrick Werkner was Professor of Art History at the University of Applied Arts Vienna and director of its Art Collection until 2018. He served as visiting professor at the Universities of Leiden/NL, Stanford/CA, Bard College/NY, and at the University of Salzburg. He was curator of exhibitions at the Belvedere Museum Vienna, Leopold Museum and Museum für angewandte Kunst Vienna. He publishes on Viennese Modernism, Austrian Expressionism, Oskar Kokoschka, Egon Schiele, and the Vienna School of Arts and Crafts.

K.k. Kunstgewerbeschule Prag (1885–1914): from Vienna Model through Czech Distinctiveness to Cubist Design

C. k. Uměleckoprůmyslová škola Praha / K. k. Kunstgewerbeschule Prag was founded in 1885 following the Vienna school model. At the beginning, the teaching tendencies in Prague's school imitated the Austrian style established in Vienna by Rudolf von Eitelberger and educators from his circle, who prepared drawing ornamental folios for copying (Vorlagenblätter mainly by Josef Ritter von Storck). Vienna teaching manuals and methods were used and followed throughout the Austro-Hungarian monarchy and in all crown countries including the Czech lands. After 1895, however, national emancipation took place more and more significantly, and the Prague school also began to apply elements that strengthened the local identity and "Czech distinctiveness". Therefore, folk ornaments based on the Czech vernacular craft became an important formal inspiration.

In 1914, there was a separate Czech presentation at the Deutsche Werkbund exhibition in Cologne, where some teachers from the Prague school participated. This exhibition presentation called "Czech interior" was – somehow autonomous – part of the Austrian pavilion. Its Prague designers and craftsmen wanted to clearly distance and emancipate themselves from the central Austrian, Vienna's Kunstgewerbeschule model. In Cologne in 1914 they paradoxically demonstrated their "Czech" diversity, peculiarity and specific modernity by accepting contemporary cubist forms borrowed from French painting. During almost 30 years a radical shift took place in the Prague school: from a Vienna model through Czech distinctiveness to cubist design.



Foto: Peter Kainz

LADA HUBATOVÁ-VACKOVÁ

Lada Hubatová-Vacková is an art historian and curator of exhibitions devoted to 19th and 20th century art and design. She lectures at the Academy of Arts, Architecture and Design in Prague. She has authored or co-authored numerous publications, texts and exhibition projects (e.g., 2007 "Silent Revolutions in Ornament. Studies in Applied Arts and Crafts from 1880–1930"; 2014 "Building a State: The Representation of Czechoslovakia in Art, Architecture and Design." She recently contributed to the collective research devoted to the Bratislava School of Arts and Crafts, 1928–1939.

K.k. Kunstgewerbeschule Prag (1885–1914): from Vienna Model through Czech Distinctiveness to Cubist Design



František Schmoranz, Jan Machytka, K. k. Kunstgewerbeschule Prag – project, 1882



Prof. Celda Klouček's master modelling studio, in: Český svět I, 1904–1905

Tracing Alternate Threads of Creativity: Phulkari Embroidery of Punjab

The Great Exhibition of 1851 roughly marked the arrival of schools of “Industrial Arts” in India. The complexity in distinctions between art – craft, artist – craftsman, and designer – draughtsman is intensified with didactics on design, decorative, or ornamental qualities of “Indian art and craft” specified in the schools’ curricula. I attempt to unravel these layers using *Phulkari* embroidery produced by women of Punjab and North-West Frontier Province (NWFP) and the inclusion at the colonial exhibitions and private collections, as a case study.

Though no ‘formal’ training in embroidery was offered at the industrial art schools, and few women used the technique in this context, *Phulkari* or floral-work shawls – known for being worn and exchanged among women at weddings and festivals – got featured at colonial exhibitions and also entered museums’ textile and private collections. They are written about (FA Steel and John Lockwood Kipling, 1888, JIAI), displayed (1883–1884, Calcutta; 1886, South Kensington, and 1903, Delhi), and hybridised (Manchester and Jubilee Bagh). But, as with any ‘handicraft’, the names of the creators are missing from the late nineteenth- and early twentieth-century exhibition catalogues and journals.

Unlike the Kashmir shawls, *Phulkari* textiles are not ‘industrialized’, but cheaper versions start to appear by the early 1900s. The embroidery practice, therefore, undergoes a shift. However, in its “true” form (FA Steel, 1888) it is, unwittingly, a Swadeshi or home industry (CA Bayly, 1986) product. Produced, used, and sold for profit (Kipling, 1888) by women, *Phulkari*’s sustained presence in spaces inhabited by women and public exhibitions render the embroidery practice on textiles and objects as symbolic of a deeply personal yet political marker of identity and transregional heritage. At the same time, it is an ambivalent metaphor for women’s agency and liminality, contesting methodical learning with creative practice.



TANYA TALWAR

Tanya Talwar is research associate for the BMBF-Project “Art Education between Heritage-Making and Critical Transregionality” at Humboldt-University in Berlin. She did her undergraduate studies in English literature at the University of Delhi followed with an MA in mass communication from GGSIP University. She worked as a journalist for a national daily between 2011–2016 before moving to Germany for pursuing MA at the Heidelberg Centre for Transcultural Studies (HCTS), Universität Heidelberg. In her current project, Tanya examines colonial pedagogy at art schools and its entanglements with national politics in India between 1850–1920s.

Teaching Collections in Design Education: The Cooper Union (NYC) and its Museum of Decorative Arts (1896–1968)

The Cooper Union was founded in 1861 by the industrialist and philanthropist Peter Cooper, who sought to make art, design, and engineering education freely available to men and women of working-class origin. The school offered arts education for women from the start, and its offerings were designed to enable students to gain remunerative work in “respectable” occupations, the definition of which oscillated over the years between the fine arts and its commercial applications. In 1896, Sarah Cooper Hewitt and Eleanor Garnier Hewitt, Cooper’s granddaughters, founded the Cooper Union Museum for the Arts of Decoration, a teaching collection that occupied the fourth floor of the school’s Foundation Building. Their vision was heavily influenced by Jules Maciet and others working to establish the Musée des Arts décoratifs in Paris. Featuring diverse collections of furniture, textiles, glass, woodwork, fixtures, wallpaper, and plaster casts of architectural details, the Hewitts sought to improve the taste of students, area designers and craftsmen by making the museum available as a sourcebook of good design. Active until their deaths in 1930, the Hewitts sought to integrate the museum into the school’s curriculum through a variety of means: by sponsoring courses and individual instructors, by holding competitions that drew upon museum holdings, and by giving students unprecedentedly direct access to objects. However, the idiosyncratic nature of the collection and their antipathy toward modern design prevented the museum’s full integration into the school’s activities, primarily because of design education’s shifting relationship to history and nature, transitioning as it did from one emphasizing the authority of historical models and a pedagogy of imitation to a modernist approach that prized invention and viewed historical objects, at best, as inspiration from which a single characteristic might be borrowed to create a new work. This paper traces the evolution of design instruction at the Cooper Union, focusing on the 19th and early twentieth century, to articulate how its museum and teaching collections reinforced and, at times, resisted its pedagogies.



ELIZABETH KESLACY

Elizabeth Kessler is Assistant Professor of Architecture at Miami University of Ohio. She is an architecture historian whose work centers on the museology of architecture and design, the discipline’s intellectual history, and the design and reception of postmodern architecture. Her dissertation research traced the history of the Cooper Hewitt, Smithsonian Design Museum to its origins as a decorative arts teaching museum within The Cooper Union to unpack how the decorative arts were reformulated as “design.” Kessler is currently at work on a Graham Foundation-funded book project entitled “Concrete Leisure: Public Space, Recreation, and Black Political Agency in the American Rust Belt”. Kessler earned a M.Arch from the Southern California Institute of Architecture and a PhD in architectural history and theory from the University of Michigan.

Teaching Collections in Design Education: The Cooper Union (NYC) and its Museum of Decorative Arts (1896–1968)



Cooper Union art student working in the museum, 1921, Wurts Brothers (New York, NY), photographer. From: *The Cooper Union 1859-1921*, The Cooper Archive, Cooper Union for the Advancement of Science and Art.



Earthenware as Education: Art Pedagogy and Southern Identity at H. Sophie Newcomb Memorial College in New Orleans, Louisiana, 1886–1910

Working in the tradition of British Arts and Crafts and industrial design reform, Ellsworth Woodward formulated an unprecedented curriculum at the only art department offering classes to women in the American South. This presentation will address the formation of the art curriculum at the all-women's H. Sophie Newcomb Memorial College in New Orleans, Louisiana between the years of 1886 and 1910. Primarily known today for Newcomb Pottery, a for-profit workshop started by the art department, the enterprise's work has become canonical in the study of American Arts and Crafts ceramics. While scholarship has primarily focused on this business, this presentation will focus on the art curriculum at Newcomb College, which was integral in the education of the pottery's all women work force. This curriculum deviated from that of men's universities, focusing not on classical art subjects, but instead teaching more practical courses on industrial design. Furthermore, Woodward's novel prescription was that art education should be rooted in one's locality, which was an important directive during the reconstruction of identity in the post-civil war American South. Prior research on Newcomb Pottery has simplified the influences of its decorative program, focusing primarily on the depictions of specific flora and fauna. However, this assessment shrouds the complex international influences instilled in students through their education at Newcomb College. Using this pottery as the outward expression of the college, this presentation will show how new educational principles of industrial design affected both the world's perception of the American South and its perception of women designers.



RILEY RICHARDS

Riley Richards is a current first year Lois F. McNeil Fellow in the Winterthur Program in American Material Culture held jointly between Winterthur Museum and the University of Delaware. In her coursework and research, she explores how gender and regional identity affect craft production in the nineteenth century. Her Master's thesis examines the life and artistic output of Christopher A. Haun, a politically active East Tennessee potter during the Antebellum period.

Earthenware as Education: Art Pedagogy and Southern Identity at H. Sophie Newcomb Memorial College in New Orleans, Louisiana, 1886–1910

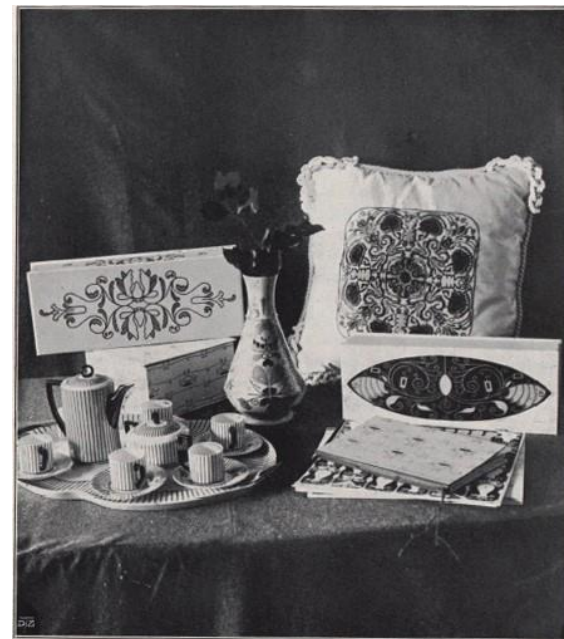


Newcomb College Watercolor Class c. 1900 (Newcomb Archives at Tulane University)



From State to Private Schools – Female Education in the Decorative Arts in Croatia from 1884 to 1912

Women's access to formal education in the decorative arts in Croatia was established shortly after the foundation of Zagreb Obrtna škola (School of Crafts, 1882) which in 1884 launched a Ceramics Course open to female candidates. In 1904 an experimental Female Department of Arts and Crafts Drawing was set up with a goal of preparing women for a career in education and making objects of applied arts for the market. The closure of that Department (1908) was caused by the foundation of the Privremena viša škola za umjetnost i umjetni obrt (Temporary High School for Arts and Crafts) in 1907, which allowed enrolment of both male and female candidates. The program of the newly founded school was primarily focused on the fine arts and was criticised by artists dedicated to the promotion of the decorative arts. It was in 1910 that a graphic artist, pioneer of modern design and a keen promoter of decorative arts Tomislav Krizman, an alumnus of the Kunstgewerbeschule in Vienna, advocated for a reformation of the education in the decorative arts. He was very critical of the programs of both School of Crafts and Temporary High School for Arts and Crafts and promoted the idea of formation of a new state school for arts and crafts which would, unlike existing institutions, be based on the state of the art program, promote national identity and educate a decorative artist. At the same time, he opened a short-lived private school attended mostly by female students in which he promoted modern design and the idea of the total work of art that were at the core of the programs of schools of decorative arts of that period. Special emphasis will be placed on the impact of Krizman's progressive ideas on the future development of the decorative arts in Croatia.



Exhibition of decorative arts of Tomislav Krizman and his school, published in: Gutenberg, no. 11-12, 1911

From State to Private Schools – Female Education in the Decorative Arts in Croatia from 1884 to 1912



DARIJA ALUJEVIĆ

Darija Alujević is Senior Adviser at the Fine Arts Archives of the Croatian Academy of Sciences and Arts in Zagreb. Her primary field of interest is Croatian and European art of the first half of the 20th century, particularly sculpture and female artists. She participates in scientific conferences, publishes papers on modern art and has been the collaborator in a variety of exhibition projects.



LOVORKA MAGAŠ BILANDŽIĆ

Lovorka Magaš Bilandžić is Associate Professor at the Department of Art History, Faculty of Humanities and Social Sciences, University of Zagreb where she teaches courses on modern and contemporary art. She is the author of several retrospective and group exhibitions, regularly participates in scientific conferences and publishes papers on modern and contemporary art, particularly graphic art, graphic and stage design, photography and history of exhibitions.

DISCUSSION.



ALEXANDRA PANZERT

Alexandra Panzert is an art historian and since 2016 working as a research associate at University of Applied Sciences Hanover, faculty of design, where she teaches art- and design history and -theory. After receiving her Master's degree in Dresden in 2012, she worked at Bröhan-Museum - State Museum for Art Nouveau, Art Deco and Functionalism, Berlin, curating and organizing several exhibitions on art and design around 1900. In March 2022, she defended her doctoral thesis on the topic "Bauhaus in Context. Comparing Weimar Republic's Art and Design Schools" at Erfurt University. Her research focuses on artistic education, self-display and reception of Avant-Garde artists and the relations of fine arts, applied arts and design in Central Europe especially in the 1920s. Alexandra Panzert is co-founder of the research network "Schools of Decorative Arts before the Bauhaus" and co-curates its annual online conference.

The Influence of the Fin de Siècle Koester School of Window Dressing in Germany and Chicago on International Display Pedagogy

This paper considers the influence of the fin de siècle Koester Schools of Window Dressing in Germany and Chicago on international display pedagogy. Four years after his participation in the 1893 Chicago World Fair, window display practitioner Albert A. Koester founded a school for window display in Leipzig, Germany. He declared it the 'first school of window dressing.' Seeing an opportunity for an American display school, Koester brought his teaching methodology to Chicago, where he opened the Koester School of Window Dressing in 1904. In 1906 Koester published "The Koester System of Draping". Releasing a book in English, Koester, a master at fabric draping, brought his draping system to America, known as the Koester Method. A method universally adopted within a short time.

During the 1910s, the Chicago school boasted international attendees, including from Great Britain and Ireland, Denmark, France, Australia, and even Germany. A shared language gave American art and craft schools a distinct advantage in Britain over their European counterparts. Briton William George Rowe was one of those who travelled to study at the Koester School. In 1919 Rowe became the inaugural vice-president of the British Association of Display Men. In 1922, Rowe proposed a British school based on the Koester School's discipline. Rowe's school did not materialise. However, he briefly joined forces with Edward N. Goldsman to open the Goldsman's School of Window Display in 1928 in London. Goldsman, a British display luminary, who had worked with Koester in Marshall Fields, sent his son to study at the Chicago Koester School in the early 1920s. This paper evidences that Goldman's school, one of only two dedicated display schools in Britain in the 1920s, was based on Koester's pedagogy.



Foto: Jim Sannick

KERRY MEAKIN

Kerry Meakin is a lecturer of design at the Technological University Dublin School of Art and Design. After receiving her Master's degree in Higher Education in 2010, and with twenty years of design industry experience she became a full-time lecturer and Programme Chair of the BA Visual Merchandising & Display since 2014. In May 2022 she will be defending her doctoral thesis on the topic "The Professionalisation of Window Display in Britain, 1919–1939: modern styles, professional associations, and education" at Kingston University, London. Her research focuses on the neglected subject of British window display to uncover the ways in which display became a professional practice between 1919 and 1939.

The Influence of the Fin de Siècle Koester School of Window Dressing in Germany and Chicago on International Display Pedagogy



Image of the Window display studios at the Koester School Chicago in 1915 (postcard owned by author)

Pattern and Design: The Practice of Chinese Design Education Pioneers in the Early 20th Century

This presentation considers to clarify the beginning of modern design education in China and its relationship to modern European design concepts. The word and concept of "图案" (pattern) which is used for "design" in China came from Japan in the early 20th century. A Japanese ceramic technician named 纳富介次郎 (Notomi Kaijiro, 1844–1918), used the word of "图案" to translate the word "design" when he attended the Vienna World Exposition in 1873.

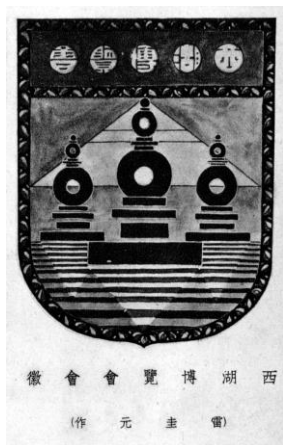
In the early 20th century Chinese design education was impacted by two clues, Japan and Europe. However, the basic concept and method of Japanese design education was also from Europe, especially influenced by the British Arts and Crafts Movement. The Beijing Academy of Fine Arts was established in 1918, it is the first art school in modern China. There are two departments, Chinese painting and design. The National Academy of Arts (Now China Academy of Art, CAA), was established in Hangzhou in 1928, which was the first art university in China. The most important concept of the CAA was influenced by Europe and proposed by Dr. Cai Yuanpei, the founder of CAA: the idea of "美育" (aesthetic education). This word was translated by Cai from the German Phrase "Ästhetische Erziehung" in 1912. In his opinion, aesthetic education can improve the quality of life of the public and enlighten the mind. Therefore, Cai thought aesthetic education can replace religion for Chinese in the early 20th century. Cai Yuanpei played an important role not only in Chinese art education, but also in the enlightenment of China in the 20th century. Like Lei Kuiyuan, Chen Zhifo, Pang Xunqin and other founders of modern Chinese design education, he had studied overseas. Most of them also taught at the China Academy of Art.



JIN XIAOYI

Jin Xiaoyi is the vice director of the Craft Museum of the China Academy of Art. Her work focuses on curating and organizing exhibitions on traditional crafts, Chinese lifestyle and design especially in the 1920–1950. Since its opening in 2016, Jin has curated numerous exhibition as "Lei Kuei Yuan: Master of Modern Design in China", "Chinese New Year: Culture and Design" and "Oriental Bamboo: Art of Living Exhibition on Asian Bamboo". Jin is also a PhD candidate in design theory with the doctoral thesis on the topic "An alternative modernity: craft exhibition in China, from 1950 to 2020". Her research focuses on the particularity of Chinese craft exhibitions, especially about the handmade and production.

Pattern and Design: The Practice of Chinese Design Education Pioneers in the Early 20th Century



The logo of West Lake Expo designed
by Lei Guiyuan



Pattern Designed by Chen Zhifo



A comparative Study of the History of Design Education at the Stieglitz School in Saint Petersburg and the Stroganov School in Moscow from the Late 19th to the Early 20th Century

The Moscow State Stroganov Academy of Design and Applied Arts (founded in 1825) and the Saint Petersburg Stieglitz State Academy of Art and Design (founded in 1876) are the two oldest and most significant schools in the history of design education in Russia. A comparative analysis of these two institutions reveals several similarities as well as highlights key differences in their organization and teaching methodology. Both were founded as private schools: by Baron Sergey Stroganov in Moscow and Baron Alexander von Stieglitz in Saint Petersburg. They started out as Schools for Technical Drawing and developed a system of workshops to link artists to industry. They formed their own collections, inspired by the South Kensington Museum. Both schools had an international faculty and students; they actively participated in major international art and industry exhibitions, achieving high prizes. However, the Stieglitz School, led for many years by the Russian-German architect Maximilian Messmacher, had a successful but relatively conservative European-oriented curriculum. Whereas the Stroganov School, which changed many directors, paid particular attention in its projects to the concept of national identity in design and introduced an experimental 'free drawing' course – to develop students' creative skills from the earliest stages of their education. A detailed study of the history of these schools can reveal a number of issues, such as: the key role of cultural transfer and international exchange in the development of national design schools; the gendered history of design education based on professional profiles of graduates; the influence of these schools on the history of Soviet design (from the first avant-garde schools formed on their basis after the 1917 Socialist revolution in Russia, to the neoclassical revival in art and architecture that led to the reopening of these schools after the Second World War).



ALYONA SOKOLNIKOVA

Alyona Sokolnikova is a Germany-based independent researcher, writer, curator and teacher, specializing in design history in the Russian Empire and the Soviet Union, as well as national aspects of international design practice. She holds a PhD in Design Pedagogy (2011). She was teaching Critical & Cultural Studies at the British Higher School of Art and Design in Moscow (2013–2016) and is co-author of the publications “Design in the USSR: 1950–1980” (2018) and “Design in Russia” (2015). Her recent curatorial projects include: “The Veshch! Talking Objects” (All-Russia Decorative Arts Museum, 2021), “British Design: From William Morris to the Digital Revolution” (Pushkin State Museum of Fine Arts, Russia, 2014). She also worked as a curatorial advisor for the Barbican Center (UK 2017–2018) and the Vitra Design Museum (Germany, 2020–2021).

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Works of students of the Stroganov School at the International Construction and Art Exhibition in St. Petersburg. Photograph. 1908.
(c) Stroganov Museum of Decorative, Applied and Industrial Art



Stroganov School. Ceramics workshop, founded in 1865. Photograph. 1900's.
(c) Stroganov Museum of Decorative, Applied and Industrial Art



Works by students of Baron Stieglitz Academy. Composition class. 1897
(c) Archive of Valentin Skurlov

The Beginnings of the Hungarian Royal National School of Arts and Crafts

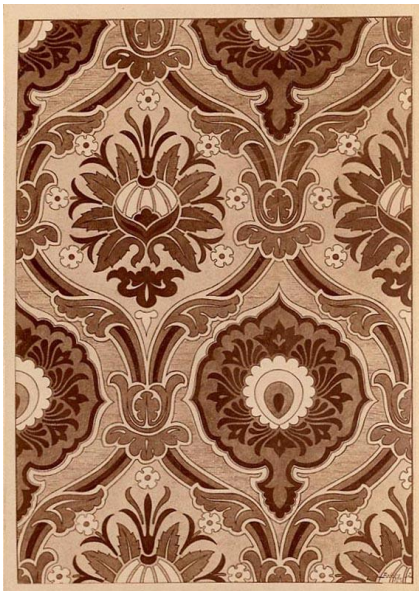
The presentation outlines the institutional context and environment of the Hungarian Royal National School of Arts and Crafts, established in Budapest in 1880. How did the school connect to the Museum of Applied Arts, the Hungarian Royal Drawing School and Art Teachers' College, and such institutions like the Hungarian Royal Museum of Industry and Technology, the Budapest Metropolitan Industrial Drawing School, and the Hungarian Royal Higher School of Architecture as protagonists of the Hungarian industrial development and education at the turn of the 19th and 20th centuries? The need for the establishment of a „school of applied arts” in the Hungarian center of the Austro-Hungarian Monarchy was closely related not only to the industrial changes, the technological innovations, and urbanistic development of the capital but also to the importance of taste development. The Hungarian Royal National School of Arts and Crafts was found in the organizational framework of the Hungarian Royal Drawing School and Art Teachers' College, with only one unit of the Carving Workshop in the palace of the Old Music Academy of Andrassy Street, close to the building of the Hungarian Royal Drawing School and Art Teachers' College in 1880. The Carving Workshop was followed soon with the departments of goldsmithing, wood-carving, decorative painting, copper engraving, and different fields of sculpture. How did the first single workshop become and grow as the leading school of applied arts in the Hungarian higher education system, and the catalyst of taste development at the turn of the 19th and 20th centuries?



JÚLIA KATONA

Júlia Katona is an art historian, researcher and curator. She studied history of art at Eötvös Loránd University (Budapest) and got her Ph.D. in the field of art history in the Doctoral School of Philosophy, Art History Doctoral Programme of Eötvös Loránd University (Budapest) in 2017. She was working in the Hungarian National Gallery (Budapest) (1995–2014) and later in the Budapest History Museum (2016–2021). Currently, she is working as the scientific secretary of the Museum of Applied Arts (Budapest) and the head of collection and curator at the Schola Graphidis ArtCollection of the Hungarian University of Fine Arts – High School of Visual Arts (Budapest).

The Beginnings of the Hungarian Royal National School of Arts and Crafts



Wallpaper design, Students' Exhibition of the School of Applied Arts 1898, Inv.nr. FLT 2580, Museum of Applied Arts, Budapest, Foto: Archive

Staatliche
Kunstsammlungen
Dresden

Education and Design in Transylvanian Schools of Arts and Crafts around 1900

The presentation discusses the presence and transformation of the approach and mentality of arts and craft movements which emerged in the mid-19th century from the aspect of industrial education workshops in Transylvania. From the 1870s the development of museums and schools of industry started to take place next to the capitals in some important industrial cities of the Austro-Hungarian Monarchy such as Salzburg, Graz, Prague, Brno, Czernowitz, Kolozsvár (Cluj-Napoca). This modernization process shaped strongly the Transylvanian vocational education, two out of the country's three museums of industry and half of the vocational schools have been founded there. In late 19th-century Hungary, the approach of artistic innovation, spread with the help of William Morris's and Walter Crane's works, is perhaps most immediately seen in the creative workshops that approached the relationship between aesthetics and technology rather differently. At the early founding period of Hungarian vocational institutions German and Austrian models prevailed, official study trips to German-language lands had a large impact on the newly founded Hungarian institutions. As the scope enlarged, the methodology of British Arts & Crafts movement appeared in the curriculum around 1900. The bases of the educational practice were workshop-based education and training, the implementation of technical innovations and new artistic trends into the education, an emphasis on the students' individual skills, facilitating the individual's creativity and imagination, the primary role of architecture, the adaptation of basic building principles of modern homes as well as strong personal relationships and cooperation between teachers and students. Industrial education was based on the individual creativity of students. The presentation focuses on some recently discovered objects and other visual sources demonstrating the educational principles and practices of the Transylvanian museums and schools of industry around 1900.



Foto: Mária Révnyi

MIKLÓS SZÉKELY

Miklós Székely is senior research fellow and deputy director at the Research Centre for the Humanities, Institute of Art History, in Budapest. He received his PhD from Eötvös Lóránd University in 2008 and has from then on been a lecturer of art history at Pázmány Péter Catholic University and the Hungarian Institute of History, Babes-Bolyai University of Cluj-Napoca and he received numerous awards and fellowships, as the Anna Zádor Award (for researches on architectural history) in 2020, and research grants in Paris, Warsaw, Milano, Rome and Prague. From 2008 to 2012 he worked as a collection curator at Ludwig Museum – Museum of Contemporary Art in Budapest.

Education and Design in Transylvanian Schools of Arts and Crafts around 1900



Exhibition Room in the Franz Joseph I. Museum of Industry in Cluj-Napoca (Koložsvár). Gelatine silver print. After 1914. Archives of the Hungarian Unitarian Church, Cluj-Napoca, Fond of Lajos Pákei, Inv. Nr. 5B/011. (Reproduction by Lehel Molnár)



The Drawing Room of the Vocational School of Clay and Stone Industries, Odorheiu Secuiesc (Székelyudvarhely). Glass-plate negative. Around 1900. Kováts Photographic Studio and Museum. Inv. Nr. EAP1130/1/5/21/8 (Creative commons attribution non-commercial licence)

Design Education in the Nordic Countries in the 19th and Early 20th Century

Following the turmoil caused by the Napoleonic wars, the political situation in the Nordic countries changed profoundly. Finland, formerly part of Sweden, became a Grand Duchy of Russia in 1809, while Norway, formerly Danish possession, was ceded to Sweden in 1814. In both cases, the change facilitated the formation of cultural self-awareness, a process in which craftsmanship and the question of national style and taste played a major role. The latter was equally important to Sweden and Denmark, both struggling to maintain their economic and political status. Although industrialization came to these countries later in the 19th century, they were at the forefront of design education, which points to the importance of the arts and crafts for the nation-building. The first part of the lecture gives an overview of design education in Sweden, Norway, and Denmark, with the main focus on Sweden. Here the Svenska Slöjdförening (Swedish Society of Crafts and Design) was founded in Stockholm as early as 1845 to support the Söndagsritskola för hantverkare (Sunday drawing school for craftsmen, established the year before). This institution was later to become the country's first School of Decorative Arts. The second part of the lecture deals with the beginnings of systematic training in the field of applied arts in Finland as an important factor in the nation-building process. In 1871 The Craft School (Veistokoulu; later called Taideteollisuuden keskuskoulu) opened in Helsinki. Following European models, the school was intended to serve the industry. In 1874 The Museum of Applied Arts (Taideteollisuusmuseum) was established as a teaching collection for the students. One-third of its core collection came from Asia, mostly from Japan, alongside many examples of contemporary European handicrafts. This shows the great influence of Japanese art and international Japonism on the development of applied art in Finland. Among the Craft School teachers were famous personalities of the Finnish art scene, for example, Alfred William Finch (1854–1930), Eva Mannerheim-Sparre (1870–1957), and Eric O. W. Ehrström (1881–1934). The transformation of foreign creative impulses into one's own aesthetic, which is also reflected in the student drawings, is typical for the development of professional education and Finnish applied arts in general.



Teaching situation in the ceramics department of teacher A.W. Finch (1854–1930), at the Helsinki School of Applied Arts, photograph by J.A.Lindh, 1925
© Aalto University archive, FINNA

Design Education in the Nordic Countries in the 19th and Early 20th Century



SANDRA KÖNIG

Sandra König studied Art History and Northern European Studies at Humboldt-Universität Berlin and Stockholms University. In 2015 she received her PhD with a thesis on the German architect and designer Albin Müller (1871–1941). Sandra König specializes in Digital Art History and Digital Collections / Research Data Management as well as in design and art history of the 19th and early 20th century. She is co-founder of the research network "Schools of Decorative Arts before the Bauhaus" and co-curates its annual online conference.



LENA REBEKKA REHBERGER

Lena Rebekka Rehberger is an art historian specializing in European art from the late 18th to the 20th century and its intercultural relationships. Particular areas of interest are the European sepulchral art of the 19th century, as well as the art and cultural history of the Nordic countries. In 2016 she received her doctorate at the Humboldt University in Berlin with a thesis on "The sepulchral Art of Karl Friedrich Schinkel (1781–1841)" (published in 2017). Since 2018 she has been working alternately as a research assistant and lecturer at the Department of Art History at the University of Leipzig. Her current research project deals with "Melancholy, death and femininity in Nordic art" (working title).

Archibald Knox at Kingston School of Art: Thwarted by the System

Compared to European Schools of Art at the turn of the 20th century, few British Art Schools effectively trained designers to enter industry. The stated mission of the South Kensington system was to produce designers for industry; in practice art teachers and fine artists were the usual graduates. The Central School under Lethaby, operating outside this system, successfully trained commercial designers. However, teachers like Art Nouveau designer Archibald Knox (1864–1933), who sought to improve the South Kensington system from within, were defeated by its inflexibility.

Knox came up through the existing South Kensington system and was Design Master at Kingston School of Art from 1907–1912, when, according to Stuart Macdonald „Design was art that could be applied to craftwork – ,applied art’ – whilst craft was craft.“ (1) Knox himself designed best-selling ranges of metal homeware for Liberty’s department store from 1899–1912, intended to be commercially produced. However, there was little provision for teaching students how to design for mass markets.

My paper will explore how Knox’s teaching and pedagogical legacy offered an alternative to the prevailing system. In contrast to standard teaching methods based on copying classical exemplars, Knox encouraged his students to draw quotidian subjects. His innovative methods included using glass slides during lectures and setting students contemporary design briefs of the type he was himself professionally engaged in. Knox quit Kingston School of Art in 1912, after his teaching was criticised by the examiners of the South Kensington Board.

A breakaway group of Knox’s students quit Kingston School of Art following his resignation. Mainly women craftworkers, they established the Knox Guild of Design and Craft, exhibiting together between 1912 and 1935. Knox’s pupil, potter Denise Wren, went on to advocate for the ‘New Art Teaching’ methods which revolutionised British art teaching in the 1930s, to be applied to craft teaching.

(1) Macdonald, S. (1970) *The History and Philosophy of Art Education* London: University of London Press Ltd., p. 301.



Foto: Jim Sarnack

CHARLOTTE SAMUELS

Charlotte Samuels is an AHRC Techne funded PhD student at Kingston School of Art in the fourth year of her doctoral studies. The working title of her thesis is “The Wrens, Potterscroft and the Oxshott Pottery: Shifting the story of interwar studio ceramics from pot to process”. She was an Assistant Curator in the Furniture, Textiles and Fashion Department of the V&A, and Curator at the Museum of London and now at Kingston Museum, where she was responsible for the exhibitions “Hope For Beauty: Denise Wren and the Knox Guild” (2017–2018) and “Brilliant Images: Paintings from our collection” (2016–2017)

Archibald Knox at Kingston School of Art: Thwarted by the System



Photographic portrait of Archibald Knox by E.T. Holding,
ca. 1907-1914 (Kingston Heritage Service Collection)



The Teaching of Decorative Arts in Nancy before 1919: Ambitions and Realities

In 1919, a "Municipal and Regional School of Fine and Applied Arts" was created in Nancy to replace the former School of Fine Arts. This was the culmination of a long-standing desire to create training courses in Lorraine that would provide qualified labour for the local art industries. Indeed, since 1871, the need to adapt the teaching offered by the School of Fine Arts to the outlets of local industries has been regularly emphasised. This lack of training did not prevent Nancy from becoming the French cradle of a revival of the decorative arts with the creation of the École de Nancy in 1901. This same year seems to mark an important stage in the reform of the teaching provided in the capital of Lorraine. At that time, the municipality sent three local personalities to visit various teaching structures opened in Europe (in Antwerp, Ghent, Liège, The Hague, Amsterdam, Strasbourg, Vienna, Budapest, Prague, Munich, Zurich and Geneva) that could provide models for Nancy. Taking over from the artists and industrialists of Lorraine, on March 6th 1908, Jean Grillon, Member of Parliament for Meurthe-et-Moselle, tabled a bill for the creation of a national school of art industries in Nancy. Although supported by the Minister of Higher Education and Fine Arts, the Meurthe-et-Moselle General Council and the Meurthe-et-Moselle Chamber of Commerce and Industry, the project did not see the light of day. However, since before 1919, several experiments had been carried out, with varying degrees of success, to provide decorative arts education in Nancy. The Ecole des Beaux-Arts itself had set up a specific course in decorative compositions as early as 1882, which the talented master glassmaker Jacques Gruber, one of the figures of local Art Nouveau, directed from 1893 to 1913.



HERVÉ DOUCET

Hervé Doucet has been a lecturer in the history of contemporary art at the University of Strasbourg since 2008. Curator of the exhibition "Otto Wagner, Maître de l'Art Nouveau viennois" (Cité de l'architecture et du patrimoine, Paris, 2019–2020), he is a specialist in the history of architecture. His research on Strasbourg's architecture during the annexation period (1871–1918) led him to curate the exhibition "La Neustadt de Strasbourg, un laboratoire urbain" (Strasbourg, 2017) (catalogue published by Lieux-dits éditions) and to organise the international colloquium "L'Art nouveau aux confins d'empires : Strasbourg et Riga" (Strasbourg 2018). He is currently preparing his habilitation (HDR) on the History of the teaching of architecture and decorative arts in Lorraine between 1871 and 1945.