

Sheffield Institute of Arts 175 Years

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Citation:

MACHIN, Timothy and MILNE, Gemma (2018). Sheffield Institute of Arts 175 Years. Sheffield Hallam University. [Authored Book]

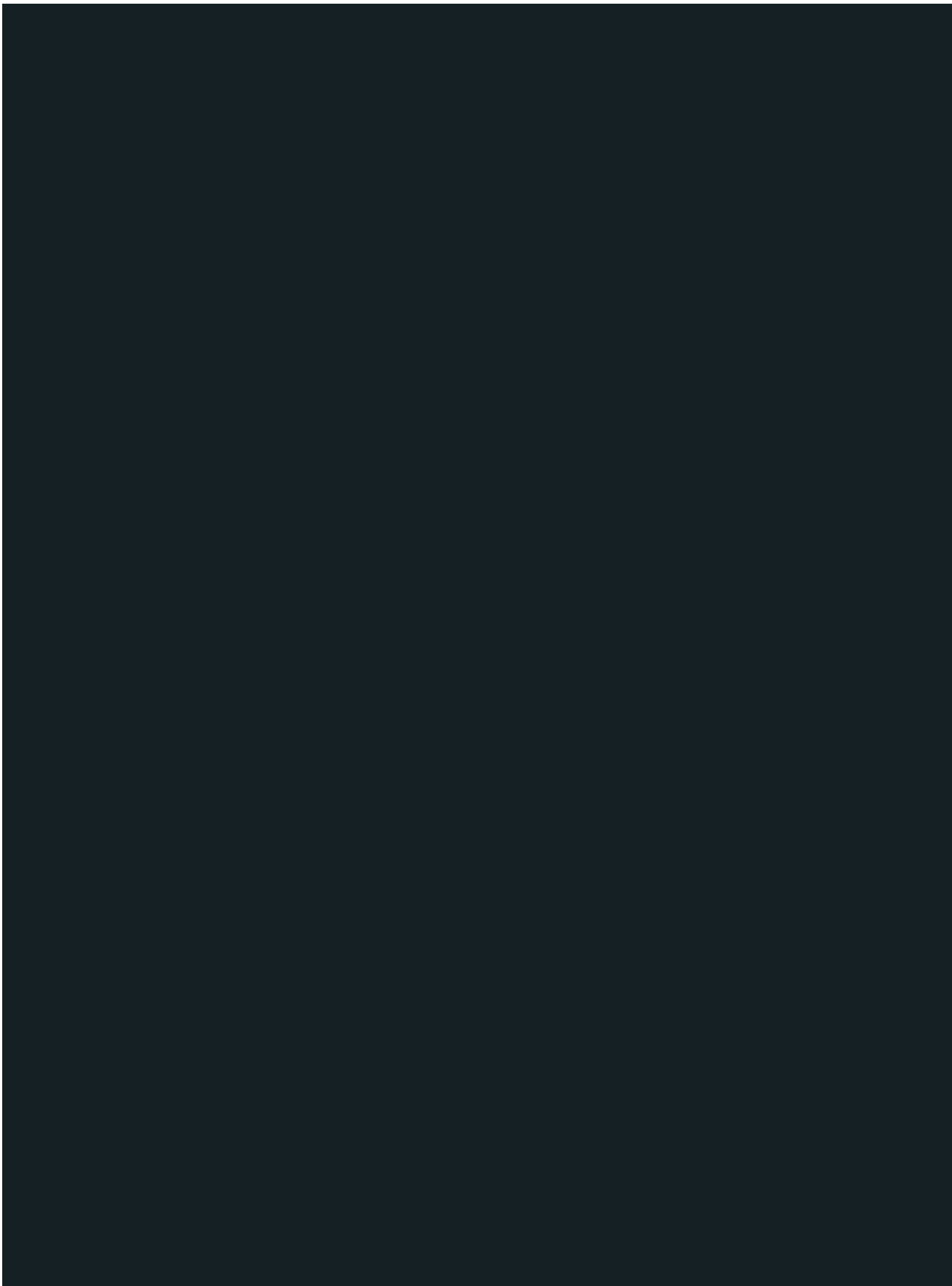
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Sheffield Institute of Arts

175 Years



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Images	Courtesy of Sheffield Hallam University Special Collection unless otherwise stated
Photography	Simon Quinn and India Hobson
Published	2018
ISBN	978-184387-417-1

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'The past', as L P Hartley's often quoted line has it, 'is a foreign country. They do things differently there'. And it's true, of course, but it's only half-true. They do things differently, but they were, in so many ways like us, with their hopes and aspirations, their talents and enthusiasms. The past was once the present.

This collection began as a Graphic Design graduation project and, assembled here, it has the air of an exhibition. Each room devoted to one of the phases of the life of Sheffield Government School of Design which ultimately became Sheffield Institute of Arts. It's not a history but a show; each picture is assembled from archives. Each picture is an artefact, an exhibit, which — the closer you look; the more attention you give — tells you more and more. In between the exhibits pass the people who in their own time and in their own way, tell you so very much: I'd not known that Lizzie Siddall, the model and muse of the pre-Raphaelites was a student here, or that it was Annie Bindon Carter and Edith Jagger, former students of Sheffield Technical School of Art who, after the first world war, paved the way for occupational therapy.

There are so many routes to explore here: steelworkers developing their talents through evening school, branch schools in local elementary schools, shifting emphases in design. But through a hundred and seventy-five years what became Sheffield Institute of Arts — growing from its first home in a rented room above a swimming pool — has been innovative, shaped by its place and its people, asking hard questions and offering imaginative answers.

Gemma has done a superb job here, and the collection is a real box of delights. Every page of this deserves, like all good exhibitions, careful attention.

Chris Husbands
Vice-Chancellor
Sheffield Hallam University

"I trust I may be pardoned for stating my surprise, that in Sheffield, of all other places in the world, no school of Design has yet been established", admonished artist Henry Perlee Parker in a lecture to the Sheffield Literary and Philosophical Society in 1842.

The early 1840s were a time of great public concern that Britain's industrial pre-eminence was threatened by the *"artisans and manufacturers of France, Italy, Switzerland, Germany and Holland... incessantly straining every nerve to rival the British in every foreign market"*. Long-established design schools and a more general appreciation of the 'Fine Arts' were thought to give foreign rivals a competitive advantage, over and above the more ad hoc arrangements in Britain. To this end efforts were made by the Government, spearheaded by Prince Albert, to improve the appreciation and instruction of Britain's artisan trades. Provincial civil society was asked to put forward proposals for new art schools, with the Government offering grants towards the costs of capital and expenses, on the condition that local employers contributed.



1843 — 1857

Sheffield Government School of Design

The Sheffield Government School of Design opened its doors on the 1st July 1843 in the Bath Saloon — a public hall above Sheffield's municipal swimming baths on the corner of Glossop Road and Victoria Street. Released from their work in the city's trades, the 32 young men on the roll practiced Drawing, Modelling and Colouring between 9–12pm and 7–9pm during the week. Pupils had to pay to attend these classes, but were often sponsored by their employers who became 'subscribers' to the School. Women too seem to have been admitted from the start — attending different classes at different times to the men — but take up was initially low. At the annual meeting in 1847, Lord Morpeth expresses regret that due to the difficulty recruiting women he is "unable to present the prizes to which they would be entitled to". Given that women were only allowed to study at Oxford University in the 1870s and weren't able to graduate until 1920, the school certainly had a pioneering role in women's education.

In 1848, with around 180 students on the roll, the school moved into a house on

Arundel Street. £400–£500 had been spent on adapting the premises to accommodate the existing classes as well as new classes in Shading, Painting, Perspective and the Study of the Figure and Ornament from Casts. In 1851, the school began to provide education for art teachers.

Later the same year, four students (Arthur Hayball and Henry Hoyle for furniture, J Lomas for a marble mantelpiece and William Ellis for two fireplaces) received gold medals at 'The Great Exhibition of the Works of all Nations' — Sheffield being the only art school to gain this recognition.

The Great Exhibition's legacy included a permanent exhibition of exemplary design in South Kensington, aimed at improving the taste of the British public and the quality of British design and manufacture. The South Kensington System was also founded: an organised national structure for art education, with provincial design schools overseen by the Board of Trade and National Art Training School (later the Royal College of Art), awarding scholarships for the brightest regional art students.



THE
SHEFFIELD SCHOOL OF DESIGN,

Established under the Superintendence of Government, 1843.

To be OPENED on the 1st of JULY proximo.

COMMITTEE OF MANAGEMENT.

W. J. BAGSHAW, Esq., Chairman.

Dr. HARWOOD, Vice-Chairman.

WM. BROADHURST, Esq., Master Cutler.

Messrs. THOMAS DUNN,

W. FLOCKTON,

J. W. HAWKSWORTH,

STERLING HOWARD

WM. LUCAS,

Messrs. H. P. PARKER,

J. JOHNSON SMITH,

RICHARD SOLLY,

T. A. WARD,

H. D. WILKINSON.

Mr. WM. FRED. DIXON, Treasurer.

Mr. BENJ. WIGHTMAN, Honorary Secretary.

MASTER:—Mr. HENRY DURRANT.

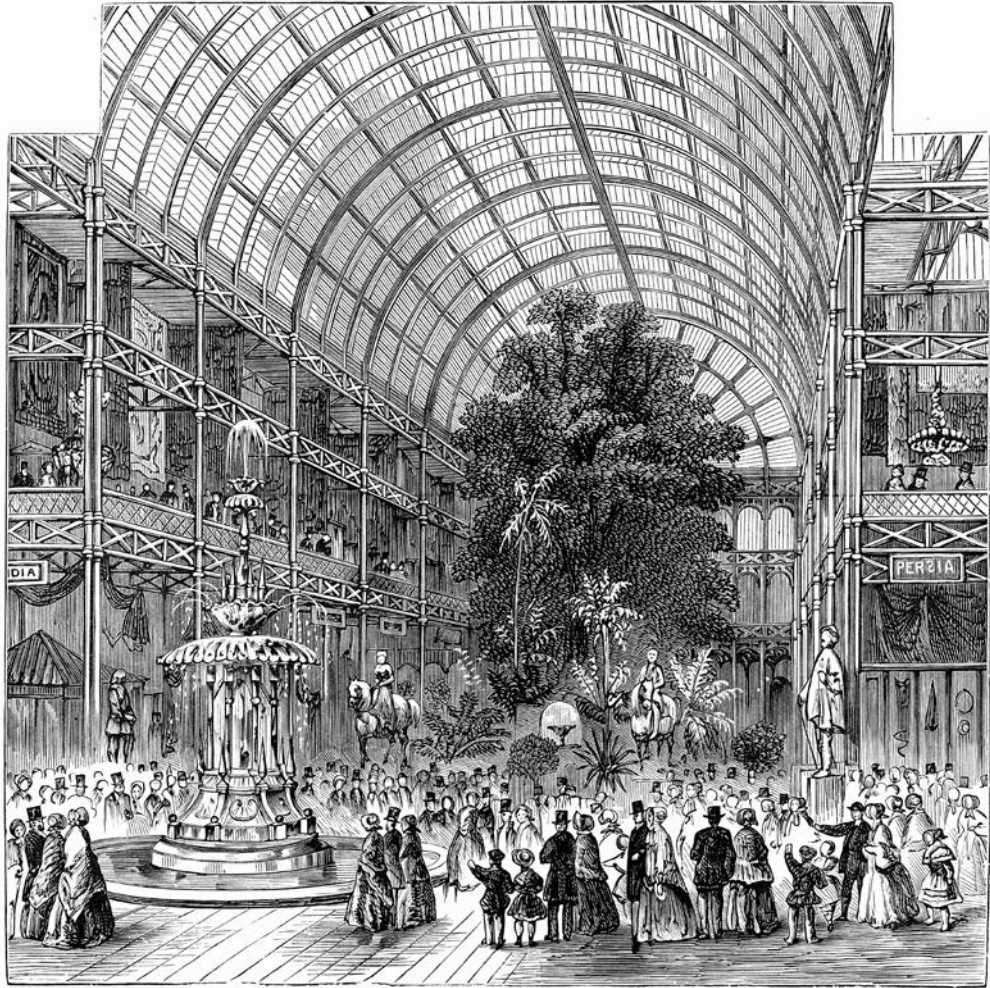
BRANCHES OF INSTRUCTION.

SECTION I.

ELEMENTARY INSTRUCTION:

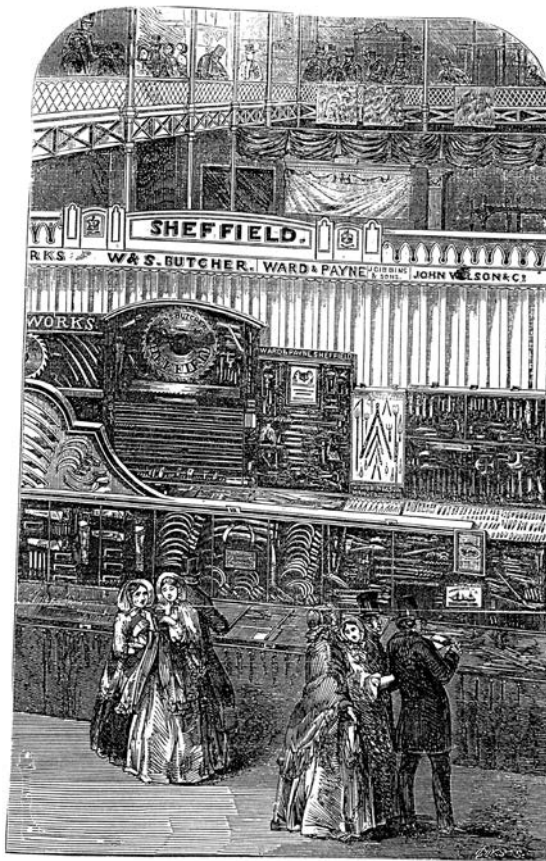
- | | | |
|-----------------|--|------------------------|
| | I. Outline Drawing | { Geometrical Drawing. |
| | | { Freehand ditto. |
| I. Drawing. | 2. Shading, the Use of Chalks, &c. | |
| | 3. Drawing from Casts. | |
| | 4. Drawing from Natural Objects, such as Fruit, Flowers, &c. | |
| II. Modelling. | { From the Antique, &c. | |
| | { From Nature. | |
| III. Colouring. | 1. Instructions in the Use of Colours. | { Water Colours. |
| | 2. Colouring from Nature. | { Oil Colours. |

(Sheffield Telegraph, July 1843)



INTERIOR OF THE GREAT EXHIBITION OF 1851.

Inside the Great Exhibition, 1851
(iStock.com/duncan1890)



Henry Hoyle's Sideboard
and Arthur Hayball's cabinet
at The Great Exhibition,
(Illustrated Times, 1851)

Timetable of taught classes, 1857

PROGRAMME OF THE CLASSES, HOURS OF ATTENDANCE, FEES, AND COURSES OF INSTRUCTION.

EVENING CLASSES. FOR MALES.	TIME.	FEES. Per Quarter.	COURSES OF INSTRUCTION.
ELEMENTARY	Monday, Wednesday, and Friday, 6 till 9 o'clock.	£. s. d. 0 5 0	GEOMETRY AND PERSPECTIVE.—Geometrical Course of the Department, with Black Board Illustrations, and Perspective, both Optical and Isometrical, with Perspective of Shadows, Reflection, &c.
ADVANCED.....	Tuesday, Thursday, and Friday, 6 till 9 o'clock.	0 5 0	MECHANICAL AND ARCHITECTURAL DRAWING. <i>Especially adapted for Mechanics, Engineers, Millerwrights, Builders, Joiners, Masons, &c.</i> The Mechanical Course will treat of the application of the mechanical powers to Machinery, with examples of Steam Engines, Water Wheels, Tilts, Forges, &c. The Architectural Course includes the various Styles of Architecture, with examples of Plans, Elevations, Sections, and detailed Working Drawings.
ELEMENTARY	Monday, Wednesday, and Friday, 6 till 9 o'clock.	0 5 0	FREE HAND DRAWING IN OUTLINE.—Ornament and Figure from the Flat, the Round, and from Models, with Black Board Illustrations.
ADVANCED.....	Tuesday, Thursday, and Friday, 6 till 9 o'clock.	0 5 0	SHADING FROM THE FLAT AND FROM THE ROUND. DRAWING FLOWERS, FOLIAGE, &c., FROM NATURE. ELEMENTARY DESIGN—including Ornamental arrangements in Mono- chrome, and Colour; and Studies of Historical Styles of Ornament. ANATOMICAL STUDIES. PAINTING.—Ornament and Figure from the Flat or Copies, and from the Cast. Flowers, Still Life, &c., in Oil, Tempera, and Water Colour. MODELLING.—Ornament and Figure from the Flat and from the Round; Flowers, Fruit, &c., from Nature; Time Sketches, &c.
LIFE CLASS	Tuesday and Thursday, 7 till 9 o'clock.	0 10 0	STUDIES FROM THE HUMAN FIGURE.
FOR FEMALES.	Monday and Friday, 6 till 8 o'clock.	0 5 0	OUTLINE DRAWING AND SHADING from the Flat, from Models, and from Flowers, &c., according to the Course issued by the Department. <i>This Class, although open to all, is specially adapted for Mistresses and Female Pupil Teachers of National Schools.</i>

DAY CLASSES.	TIME.	FEES. Per Quarter.	COURSES OF INSTRUCTION.
FOR FEMALES.	Wednesday & Saturday, 11 till 1 o'clock.	0 15 0	DRAWING IN OUTLINE.—The Figure, Ornament, Fruit, Flowers, and Landscape. SHADING—from the Flat and the Round. PAINTING—in Oil and Water Colours, from Copies and Still Life. Fruits and Flowers from Nature, &c. MODELLING—from Fruits, Flowers, and the Cast. <i>N.B. Advanced Pupils of this Class have the privilege of studying till Four in the Afternoon.</i>
FOR YOUTHS.	Wednesday & Saturday, 11 till 1 o'clock.	0 15 0	SAME COURSE AS ABOVE. <i>N.B. Pupils attending this Class have the privilege of attending three Evenings in the Week.</i>
SPECIAL CLASS FOR MALES.	Daily (except Saturday) From 10 till 4.	1 5 0	THE COMPLETE COURSE OF INSTRUCTION AFFORDED BY THE SCHOOL. <i>This Class is specially instituted for those studying Art as a Profession, and Pupils have the privilege of attending the Evening Classes at Half- price, and the Library of Reference free of charge.</i>

THE LENDING LIBRARY is open on Friday Evening, at Half-past Eight. The number of Books being limited, it is impossible to admit the whole of the Pupils; the Masters will, therefore, every Quarter make a selection from amongst the best conducted students.

THE REFERENCE LIBRARY is open on Monday, Wednesday, and Friday Evenings, from Six till Nine o'clock, for Designers and others desirous of consulting the Books, at a fee of Five Shillings per Quarter; and, without charge, to such of the advanced Students as shall be nominated by the Head Master.

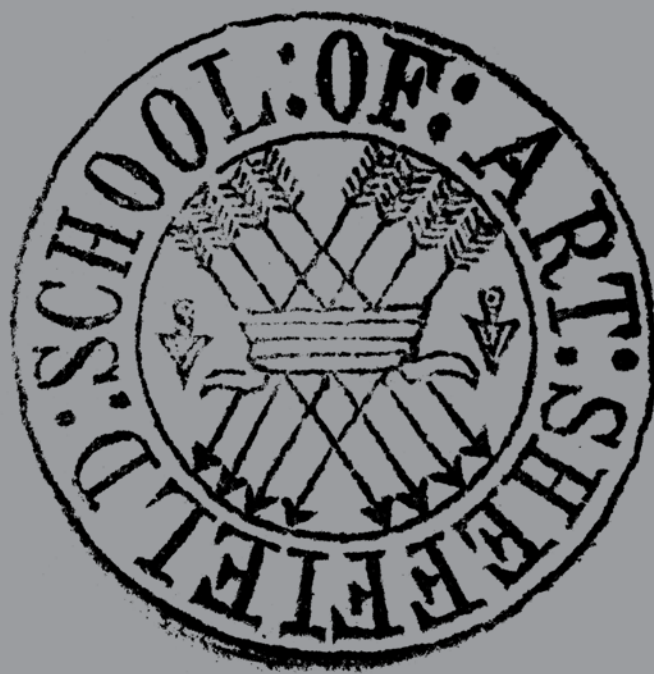
BOTANICAL GARDENS.—By the liberality of the Committee of these Gardens, the Head Master has the privilege of nominating twelve Pupils for admission for the purpose of Study.

Pupil Teachers of National Schools have the privilege of entering any of the above named Classes, excepting the Life Class, at half the usual fee.

THE QUARTERS COMMENCE IN JANUARY, APRIL, AUGUST, AND OCTOBER.

N.B.—ALL FEES PAYABLE IN ADVANCE ON THE DAY OF ADMISSION.

All Communications for obtaining the services of Designers or Assistants are requested to be made to the Head Master; to whom, also, application is to be made for admission to the School, and for the use of the Library.



1857 — 1901

Sheffield School of Art

By 1855 the school had outgrown the Arundel Street house and, encouraged by patrons including Prince Albert himself, began fundraising for a new building. 116 designs were entered into the competition for the new art school building, which was inaugurated on the 26th January 1857 at a 'Conversazione' at which all the principal inhabitants and leading families of Sheffield were present. The £7100 building included the latest innovations in art education: separate rooms for ladies' classes, a sculpture gallery and room for geometrical and freehand drawing. Education continued for local tradesmen, women and children, with the number of pupils growing steadily from 263 in 1857 to 472 in 1901.

A branch school (offering evening classes for those working in the day) was established by 1875 at the Baldwin Street Board School in Attercliffe with 69 students on the roll. By the 1890s there were also branch schools at West Don Street in Philadelphia and in Lowfield.

The school continued to have an impact nationally through its connection with the developing Albertopolis in South Kensington; former students Godfrey Sykes, James Gamble and Reuben Townroe were recruited to design the reliefs on the South Kensington Museum (now the V&A) popularising terracotta's extensive use in Victorian architecture.

In the summer of 1857, Elizabeth Siddal, pre-Raphaelite artist, poet, muse and

model, studied at the School. One of the faces of the age (known from the many artworks she appeared in — perhaps most famously, John Everett Millais' *Ophelia*) and wife of Daniel Gabriel Rossetti, Siddal also had the ambition and talent to be recognised for her own artistic practice.

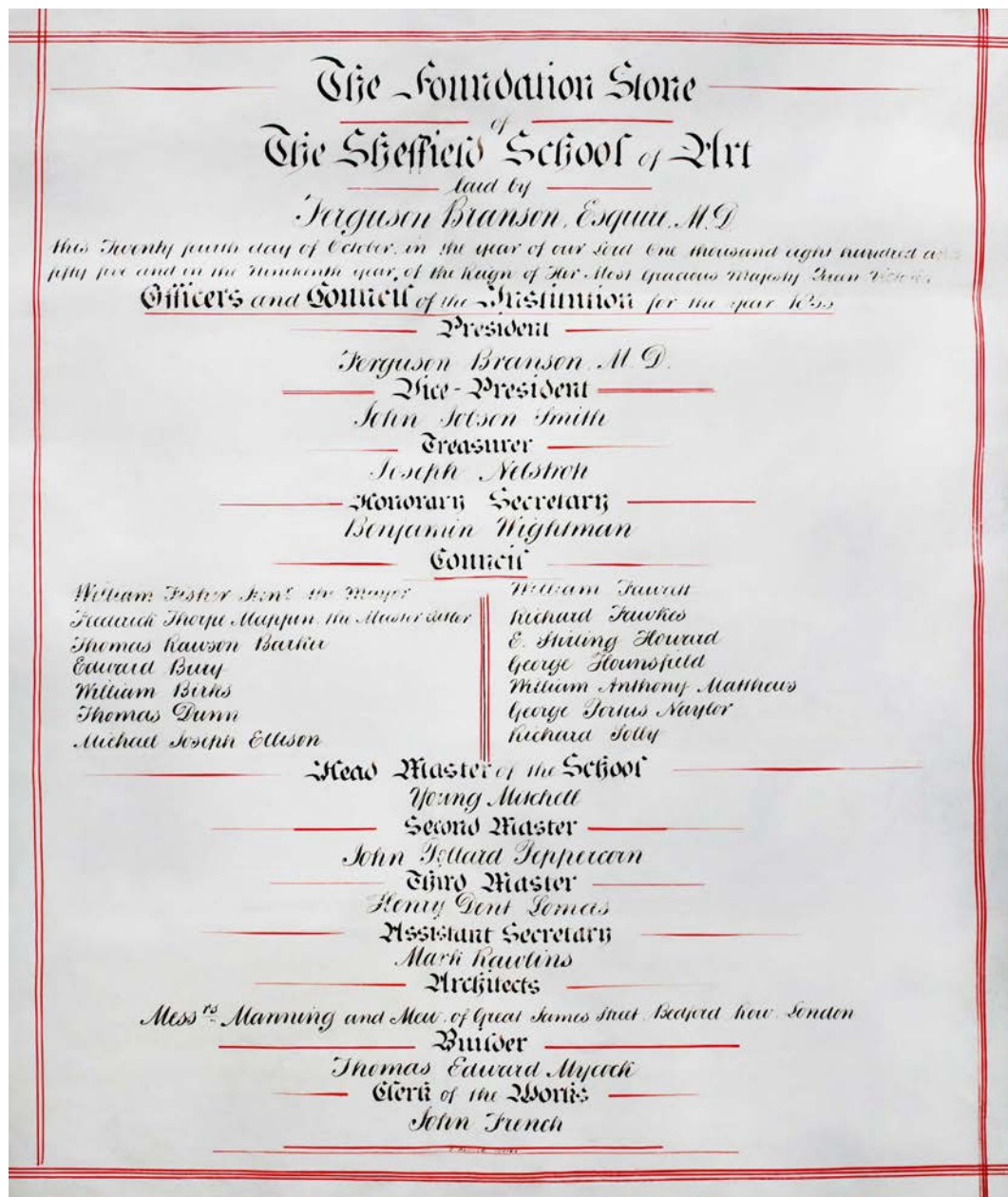
With its strong heritage of making and fine crafts (and with John Ruskin himself taking an active interest in Sheffield, founding a museum for the working man in Walkley and delivering numerous lectures to the city's artists), unsurprisingly the Arts and Crafts movement had an influence on the School. With their fashionable Gothic and Renaissance-inspired metalwork, former silversmithing students Omar Ramsden and Alwyn Carr found a ready market and established a renowned Chelsea studio in 1898. In Sheffield the Arts and Crafts Guild was founded in 1894 as a fellowship aiming to support artists and craftspeople. Many former students would be involved, including the silversmith Joseph Beeston Himsworth as Master.

As the century drew to a close the origins of another group were to be found at the school with Arthur Lismer (studied 1899–1906) and Frederick Horsman Varley (studied 1892–1900) going on (in 1920) to be two of the founding members of the influential 'Group of Seven' a pioneering, modern, Canadian art movement.

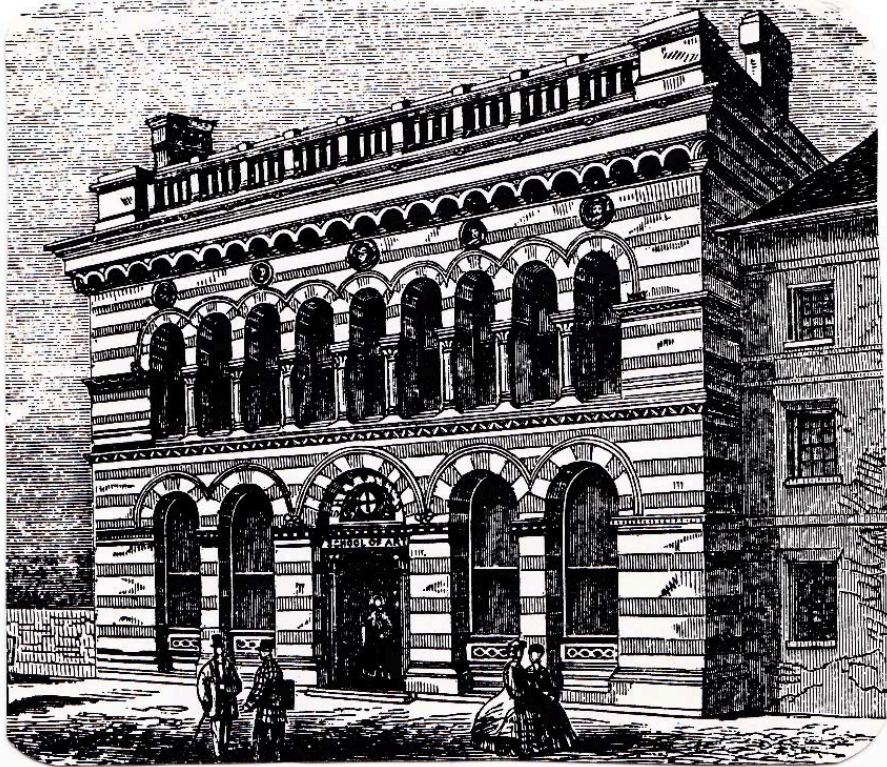


Columns on the Exhibition Road facade of the South Kensington Museum (V&A)





The laying of the foundation stone for the new building by Ferguson Branson, October 1855



Sheffield School of Art,
Arundel Street, c. 1890s



Carvings on facade of the
School of Art on Arundel
Street, by Charles Green
(Picture Sheffield)

Pupil Teachers' Duties.

To attend three evenings each week punctually at 6.30 and to remain in the class room until the students have all left, also on Saturday from November to the exams, in the afternoon.

To see that all the models & other appliances are placed properly for the use of the students, & that they are returned to their places either by the students or themselves before leaving.

To teach the students to the utmost of their ability, what they know of the subjects they are asked to teach.

To keep strict order & discipline.

To see the Head master in his room each Friday evening after the class so as to talk over with him or the other teachers any matters connected with the school.

To assist in sending the works to London on Saturday afternoons.

To send to London each year one or more drawings in competition for Certificates, or refund to the Council the salary paid them for the year they have failed to do this.

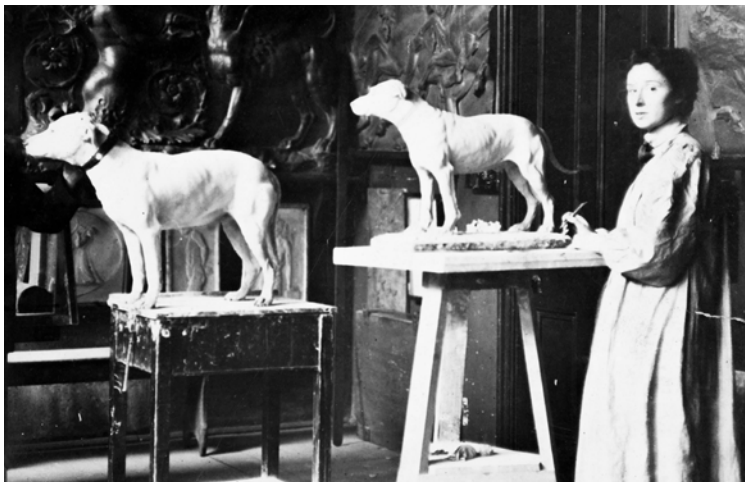
Pupil Teachers' Privileges.

The pupil teachers will be allowed to attend any of the classes in the school, which are being held at times when they are not teaching without payment of fees.

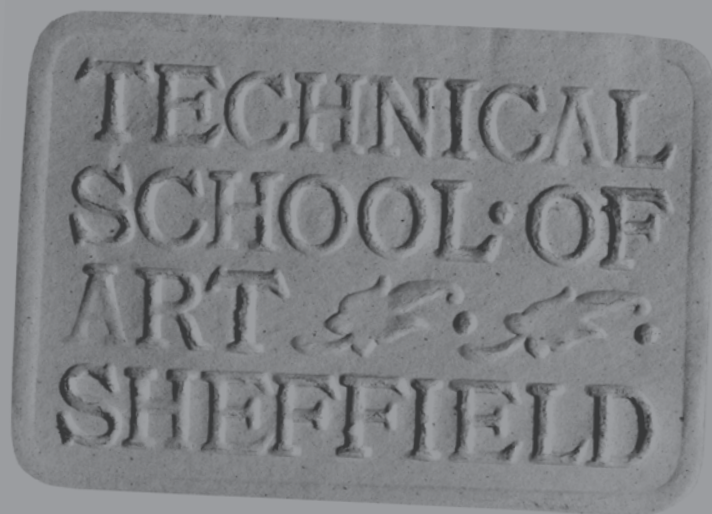
Manuscript listing duties of Archer L. Elliott, a pupil teacher at Sheffield School of Art, 1897



Sheffield School of Art Musical and Dramatic Club, drawn by student, Arthur Lister, 1908



Ladies attending
an Embroidery class
and a Modelling class,
c.1905



1901 — 1926

Sheffield Technical School of Art

The beginning of the twentieth century ushered in a new era and a new name: the Technical School of Art, focussing on practical trades and crafts. Specialisms in Woodcarving, Lithography, Embroidery, Bookbinding, Painting and Decorating and Fine Art replaced the existing curriculum, while management of the school transferred to Sheffield Corporation — who were ambitiously expanding education in the city with new elementary schools, free breakfasts for poorer students, a new secondary school, a teacher training college and support for the development of the University of Sheffield (1905). In 1908 the Corporation funded 131 scholarships to the Technical School of Art.

Students like James Dowd and Leonard Beaumont studied part time whilst apprenticed to firms in the city; both attended the Technical School of Art while also working at the Sheffield Telegraph. Dowd went on to become one of the leading cartoonists of the age, famed for his work in Punch. Working as a designer for the paper's art department, Beaumont would also make striking Vorticist-influenced linocuts. Over his career he worked for United Artists (the film distributors) the GPO and Sainsbury's, where, as design consultant from 1950, he was responsible for its pioneering, recognisable brand identity.

The First World War cast a shadow over this time with many students enlisting, including Harry Epworth Allen, who although injured in the trenches, would go on to become one of the twentieth century's most distinctive interpreters of

landscape.

In 1915, four former students (Annie and Dorothy Bindon Carter, Phyllis Lawton and Edith Jagger) established art classes at Wharnccliffe War Hospital in Middlewood, pioneering occupational therapy for men who had been disabled during war service. In 1923 this led to the establishment of Painted Fabrics Ltd, a business employing disabled war veterans to create luxurious hand crafted fabric products. Using specially adapted tools and a stencilling technique, the company's products (including evening dresses, tablecloths, tea cosies, shawls and bedspreads) were decorated with designs as fashionable as any in the 'Jazz Age'. The company's sales became part of the social scene of the time — with venues like Claridge's attracting clients including the Queen, while country house 'at home' sales offered "Mrs Smith a chance of visiting Lady Whatnot in her own home" as Annie put it.

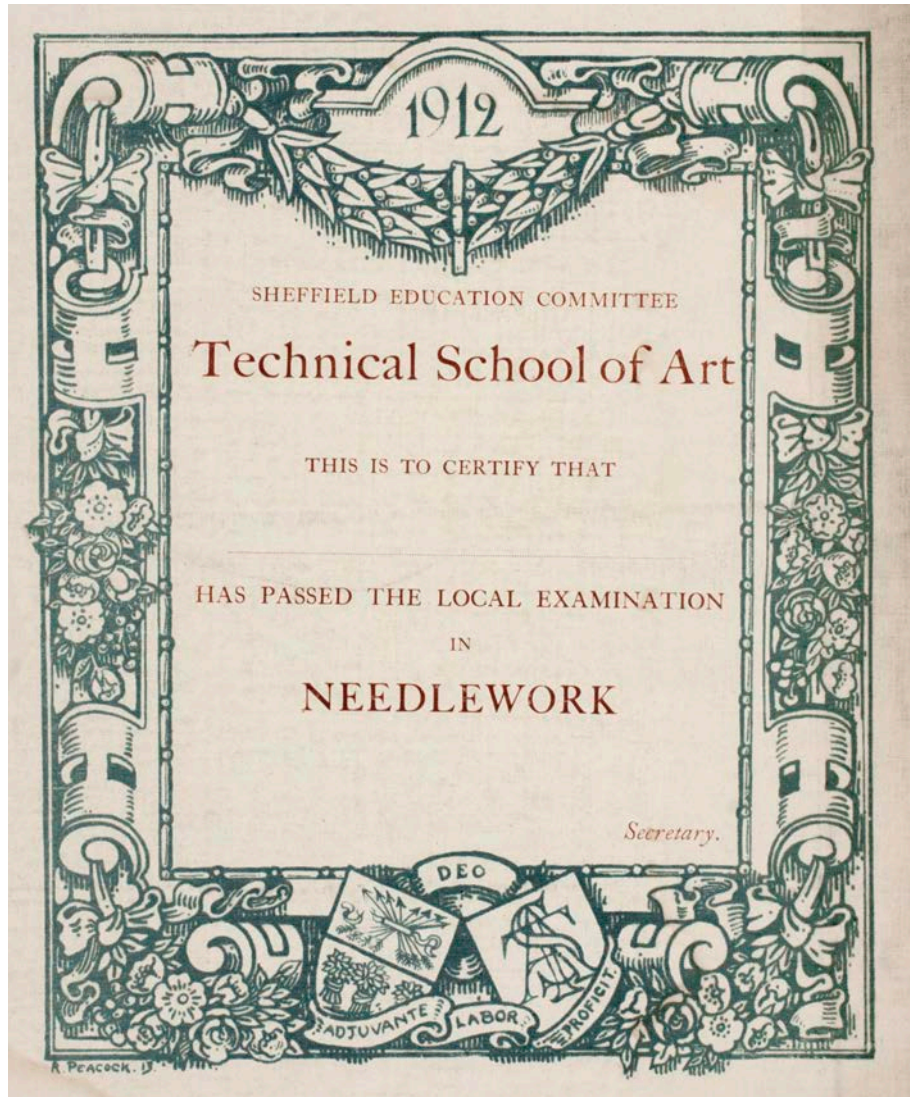
After the armistice, the school ran courses between 1920 and 1924 on behalf of the Ministry of Labour specifically for disabled sailors and soldiers. As a more permanent memorial, one of the senior masters, Francis Jahn, and his students were commissioned to design the Memorial to the Dead of the Yorkshire and Lancashire Regiment, in which many students had enlisted. Another former student, Charles Sergeant Jagger (brother of Edith and society portrait painter David) would sculpt memorials to honour the dead of the Great Western Railway and Royal Artillery.



Sheffield Institute of Arts — 175 Years

Painting classes at Sheffield
Technical School of Art,
c.1919–1920





Technical School of Art
certificate for Needlework
examination, 1912

SHEFFIELD TECHNICAL SCHOOL OF ART,
Arundel Street.

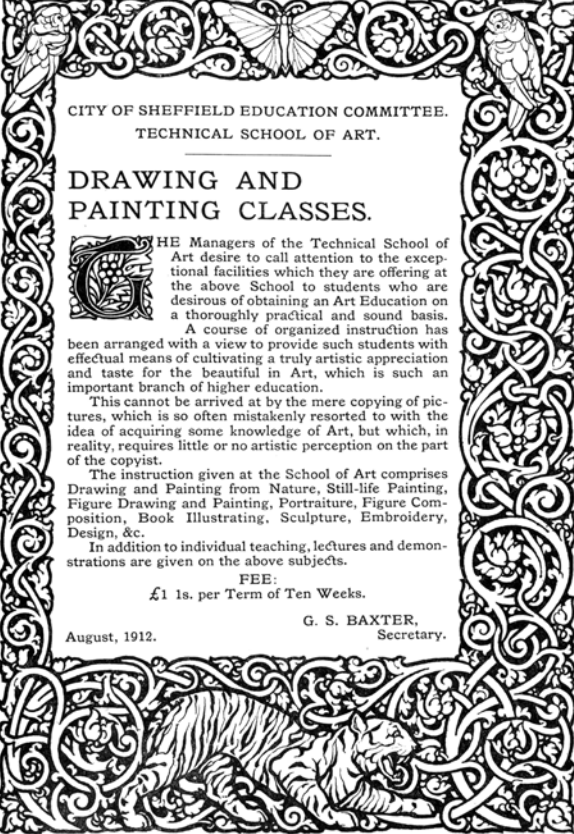
OPEN EVENING.

GHIS attractive opportunity of enabling the public to visit the School and inspect the studios, classrooms, and workshops, will be held on **FRIDAY, 4th APRIL, 1924**, from 6.30 to 9 p.m. Examples of students' work will be displayed, and demonstrations in Technical processes, Drawing, Painting, and Sculpture will be given.

ADMISSION FREE.

H. S. NEWTON,
Secretary for Education.

Open Evening invitation, 1924;
Lecture Demonstrations flyer,
1910; Drawing and Painting
Classes flyer, 1912



CITY OF SHEFFIELD EDUCATION COMMITTEE.
TECHNICAL SCHOOL OF ART.

DRAWING AND PAINTING CLASSES.

GHE Managers of the Technical School of Art desire to call attention to the exceptional facilities which they are offering at the above School to students who are desirous of obtaining an Art Education on a thoroughly practical and sound basis.

A course of organized instruction has been arranged with a view to provide such students with effectual means of cultivating a truly artistic appreciation and taste for the beautiful in Art, which is such an important branch of higher education.

This cannot be arrived at by the mere copying of pictures, which is so often mistakenly resorted to with the idea of acquiring some knowledge of Art, but which, in reality, requires little or no artistic perception on the part of the copyist.

The instruction given at the School of Art comprises Drawing and Painting from Nature, Still-life Painting, Figure Drawing and Painting, Portraiture, Figure Composition, Book Illustrating, Sculpture, Embroidery, Design, &c.

In addition to individual teaching, lectures and demonstrations are given on the above subjects.

FEE:
£1 1s. per Term of Ten Weeks.

G. S. BAXTER,
Secretary.

August, 1912.

350/15/10.

CITY OF SHEFFIELD.
EDUCATION COMMITTEE.

TECHNICAL SCHOOL OF ART.

SPECIAL CLASSES FOR TEACHERS.

A Series of SEVEN LECTURE DEMONSTRATIONS

WILL BE GIVEN AT THE

SCHOOL OF ART,

Friday Evenings, commencing May 27th, 1910,
From 7 to 8-30 p.m.

These lessons will be confined to Teachers of Elementary Schools in Sheffield, and so arranged, that all the **ART SUBJECTS** usually taught in the Elementary Schools will be dealt with, and the principles underlying these branches of Art thoroughly explained.

Teachers entering this Class should devote such time to practice as will enable them to appreciate the principles given.

Fee 3 6 for the Course of 7 Lessons.

G. S. BAXTER,
Secretary.

12th May, 1910.



Ex-soldiers at work,
Painted Fabrics Ltd
(Picture Sheffield)



Sketch of garments,
Painted Fabrics Ltd, 1936
(Picture Sheffield)



Ladies modelling garments
produced by Painted Fabrics
Ltd, 1920s
(Picture Sheffield)



[SHEFFIELD TELEGRAPH PHOTO.
STUDENTS at work in the lettering class at Sheffield College of Arts and Crafts, where classes opened again yesterday after the summer holidays.

(Sheffield Telegraph, 1940s)



1926 — 1940

Sheffield College of Arts and Crafts

In 1926 the school became the Sheffield College of Arts and Crafts and three years later opened its Junior Art Department to teach children between the ages of 11 and 15. With an annual intake of 12 girls and 12 boys (who were duly encouraged to progress onto studying at the College of Art), this offered a specialist vocational course in Metalwork, Pottery, House Painting and Decorating alongside academic subjects like English, Maths and French — this at a time when the majority of children received only a basic, elementary school education and left at 14. The Junior Art Department remained a part of the College until 1958, when local secondary education was reorganised.

For older students, the education at the College remained firmly rooted in the arts and crafts values of the past, with the study of Drawing, Painting, Modelling and Sculpture. Alongside this a developing range of courses suggests the changing face of the city's trades: Silversmithing, Jewellery and Enamelling, Metalwork, Printing, Typography, Bookbinding, Commercial Design, Painting and Decorating, and Woodwork, as well as Dressmaking, Millinery, Embroidery, Fabric Printing and Weaving, and the continuing training of art teachers.

This was a time of some success for the College's students and recent alumni. Kenneth Martin who studied part time at

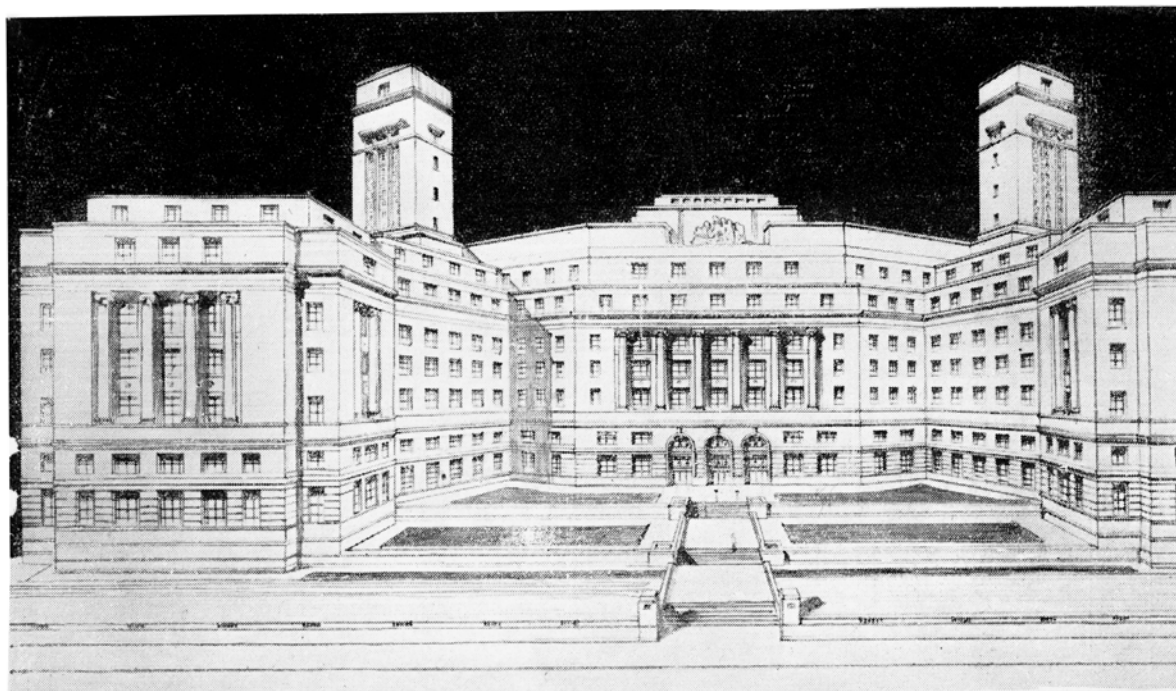
the College in the 1920s became associated in the 1930s with the important 'Euston Road' school of painting, before gaining wider recognition for his geometric abstract paintings and his influential mobile works and kinetic sculpture. Joyce Himsworth, who also studied in the 20s set up her own workshop in 1925, with her work in silver gradually moving from an arts and crafts influenced style to embrace modernism. In 1937 her work was exhibited at the Paris International Exhibition. Charles Mozley taught at the College the year after he finished his studies, in 1933, and became a prolific artist, graphic designer and illustrator, working on camouflage designs during the Second World War. He went on to design posters for film and theatre as well as London Underground, Shell and for Lyons tearooms, hundreds of book covers and mural designs for the Festival of Britain.

As the College approached its centenary, plans were drawn up for a grand new Portland stone building — part of a new civic square facing the Town Hall, Graves Art Gallery and Central Library. Although a tender went out for the first phase of construction of the new 'College of Art and Technology' the onset of the Second World War meant these plans wouldn't, like much of the immediate area, survive the Sheffield Blitz of December 1940.

JUNIOR ART DEPARTMENT. TIME TABLE.

	9.0—9.45	9.45—10.30	10.40—11.25	11.25—12.10	2.0—2.45	2.45—3.30	3.35—4.35
MONDAY							
1st Year	Mathematics	English	English	(Boys) Scripture (Girls) Phys. Trg.	Object Drawing		Geometrical Drawing
2nd Year	Object Drawing		Memory Drawing	(Boys) Scripture (Girls) Phys. Trg.	French	Mathematics	English
3rd Year	English	Scripture	(Girls) Phys. Trg. (Boys) Scripture	Mathematics.	(Girls) Miscellaneous Art Crafts (Boys) Metalwork 2.-4.35 p.m.		
TUESDAY	Nature Drawing		Memory Drawing	(Girls) Scripture (Boys) Phys. Trg.	English	Mathematics	French
1st Year	English	Mathematics	French	(Girls) Scripture (Boys) Phys. Trg.	Nature Drawing		Mathematics
2nd Year	Mathematics	English	Mathematics	Memory Drawing	Object Drawing		Nature Drawing
3rd Year	Scripture	French	Pattern Design		2.0—3.0 History		3.5—3.50 3.50—4.35. English. Memory Drawing.
WEDNESDAY	English	Mathematics	French	Mathematics	(Girls) Miscellaneous Art Crafts. (Boys) Metalwork 2.0—4.35 p.m.		
1st Year	(Boys) Design and Crafts (Girls) " "		Decorating and Signwriting Dress Design and Making		2.0 - 3.0 History of Art	3.5 - 3.50 Geometrical Drawing	3.50 to 3.45 (Boys) Phys. Trg. (Girls) Scripture
2nd Year	Writing and Lettering	Mathematics	Mathematics	(Boys) Scripture (Girls) Phys. Trg.	Mathematics	History	Modelling
3rd Year	English	Memory Drawing	Geometrical Drawing	(Boys) Scripture (Girls) Phys. Trg.	Modelling		Geography
THURSDAY	Modelling		(Girls) Phys. Trg. (Boys) French	History and Geography	English	Scripture	French
1st Year	French	History	English	(Girls) Scripture (Boys) Phys. Trg.	(Girls) Miscellaneous Art Crafts (Boys) Metalwork 2.0—4.35 p.m.		
2nd Year	Pattern Design		Scripture	(Girls) Scripture (Boys) Phys. Trg.	History	Geography	Writing and Lettering
3rd Year	History and Geography	Mathematics	Writing and Lettering	Memory Drawing	Pattern Design		(Boys) Phys. Trg. (Girls) French

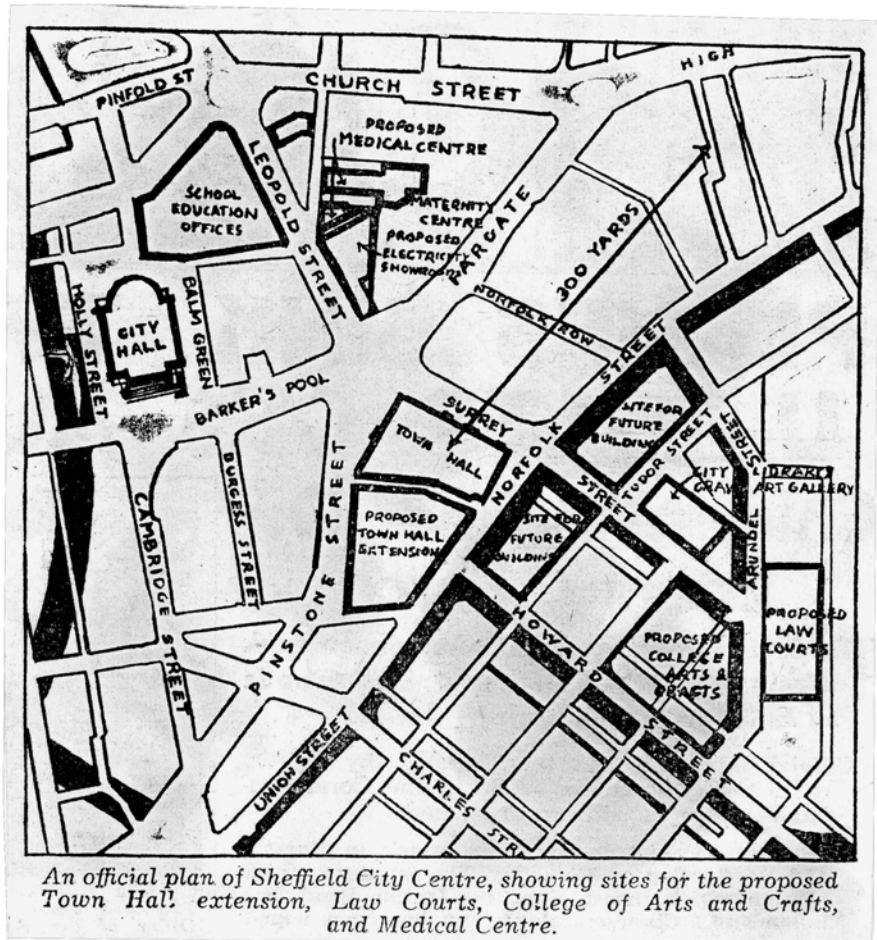
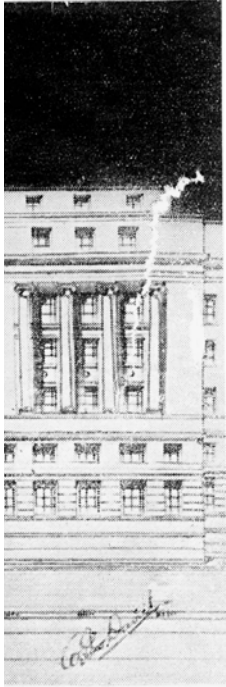
Timetable of classes in the
Junior Art Department, 1934



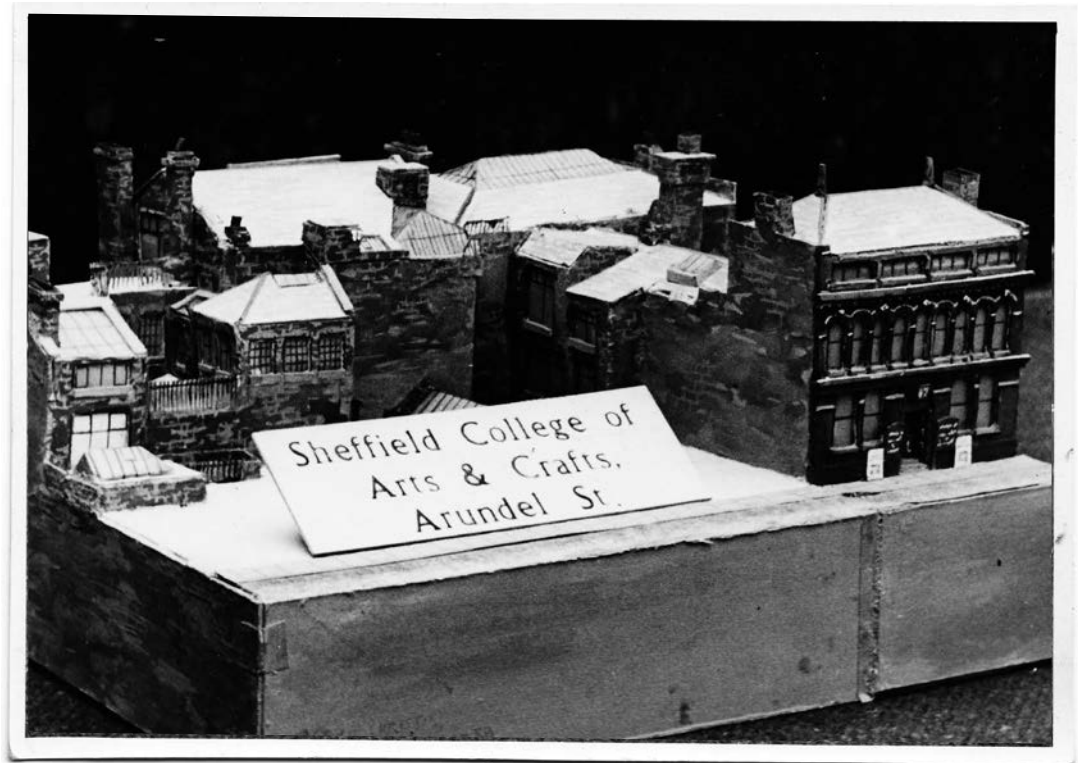
THE FINE FRONTAGE of the proposed new Arts College, seen from Pond Street. The recommendation that the college should be built on the site between Arundel Street and Pond Street is another development of yesterday's meeting of the Town Planning Committee. The site was originally chosen for the Assize Courts. The recommendation to reserve the Pond Street site, now vacant, for the city's motor bus station means, of course, that the new Arts College would overlook the bus station. The Committee state that the Pond Street site may be used for a bus station only if the wholesale fruit, vegetable, and fish markets are moved to a site between Duke Street and Lord Street.

£175,000 SITE FOR NEW ARTS COLLEGE PROPOSED

Scheme to Come Before Town Planning Committee



(Sheffield Telegraph, 1939)



A model of the College, made by students





GIRLS designing their own dresses at the Sheffield College of Arts and Crafts, which the purchase tax and wartime are making increasingly popular.

(Sheffield Telegraph, 1940)

*LIBRARY,
COLLEGE OF ART,
SHEFFIELD*

1940—1951

Sheffield College of Art “In the Attic”

On the night of the 12th December 1940 Luftwaffe bombing raids dropped incendiary bombs across Sheffield. The Sheffield College of Art's Arundel Street building suffered a direct hit and was badly damaged with student work, records and its library all destroyed. Witnesses at the nearby public air raid shelter saw people coming in covered in dust and debris, having been attending night classes at the College. While the Junior Art Department survived the air raids, the rest of the classes were found temporary homes nearby in the storage rooms of Cole Brothers' department store and the attics of Thomas Furness Limited (Drysalters), with the College administration housed in a disused public house.

The College's peripatetic status continued until 1951, when the College began to take up residence in the old Bluecoat School on Psalter Lane. This school had been requisitioned by the army during the war and then pressed into use as an Emergency Teacher Training College (to tackle the severe teacher shortage following the war and the raising of the school leaving age to 15 in 1947). This period also saw the rekindling of links between the College and South Kensington, with the Royal College of Art under its new director Robin Darwin, offering places to Sheffield alumni. 1951 was also the year of the Festival of Britain, conceived as a deliberate 'descendent' of the Great Exhibition of 100 years previously, and offering a glimpse of a bright post-

war future. Many ex-Sheffield students were recruited to work on building festival exhibits on its South Bank site, including David Mellor, George Fullard and Ernest Gordon Adsetts. David Mellor would go on to become one of Britain's leading product designers — from his award winning Pride cutlery of 1953, through to the design of the traffic light. Fullard and Gordon Adsetts would go on to make a life-sized model of the Queen's Coronation Coach for the 1953 Ideal Homes exhibition, which featured on front pages around the world. Fullard became a prominent sculptor and influential teacher and Gordon Adsetts became lead designer at Swedish Glass firm Åfors in 1954.

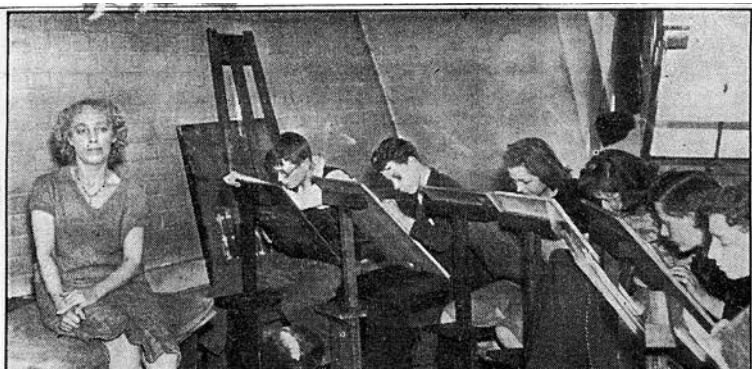
This generation of students gained international success astonishingly quickly with painters Jack Smith and Derrick Greaves representing Britain in the 1956 Venice Biennale and the sculptor Astrid Zydower exhibiting at the 1958 Brussels World Fair; Brian Asquith won six Design Council awards for his work in Design, Silversmithing and Sculpture, and was later responsible for the remodelling of Sheffield's Peace Gardens; Michael Tyzack won the John Moores Painting Prize in 1965, becoming an internationally renowned abstract painter and, for a time, professional jazz-trumpeter, while as a potter, Joanna Constantinidis re-invented the 'thrown' vessel.



Students at Sheffield College of Arts and Crafts, c.1950

Tudor Way, formerly Arundel Street, from Norfolk Street, showing premises of Thomas Furniss Ltd. which became temporary accommodation for after the war (Picture Sheffield)





FORMER STORE IS NOW NEW COLLEGE OF ARTS

ON the five floors of a former furniture depository in Norfolk Street, with materials salvaged, borrowed, or bought, the Sheffield College of Arts and Crafts has now established itself so firmly in its temporary home that they have nearly 30 day and evening classes running again.

When the College, situated in Arundel Street, suffered so heavily in the air raids of December, 1940, its pupils were left without anywhere to continue their studies, but Mr. J. E. Sunderland, the Principal, happened to hear that this furniture depository, not far away from their own blitzed home, was becoming vacant and the authorities, taking his word for it that he could adapt it for the use of the College, jumped in and bought it.

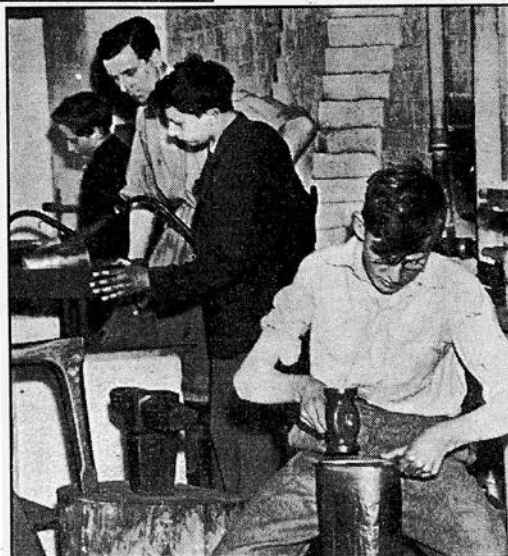
"It was a vast barn of a place, with narrow rooms and low ceilings," said Mr. Sunderland, "but my staff set to work and by a variety of ingenious methods we managed to make all the necessary alterations."

ALL KINDS OF DEVICES

All kinds of devices were used for making the most use of the available space. Tip-up benches, folding tables, cupboards and racks in recesses, movable desks, partitions and curtains, all specially planned to fit into the queerly-shaped homes of furniture suites and tables, were used, and colour schemes were planned to make the rooms look as cheerful as possible.

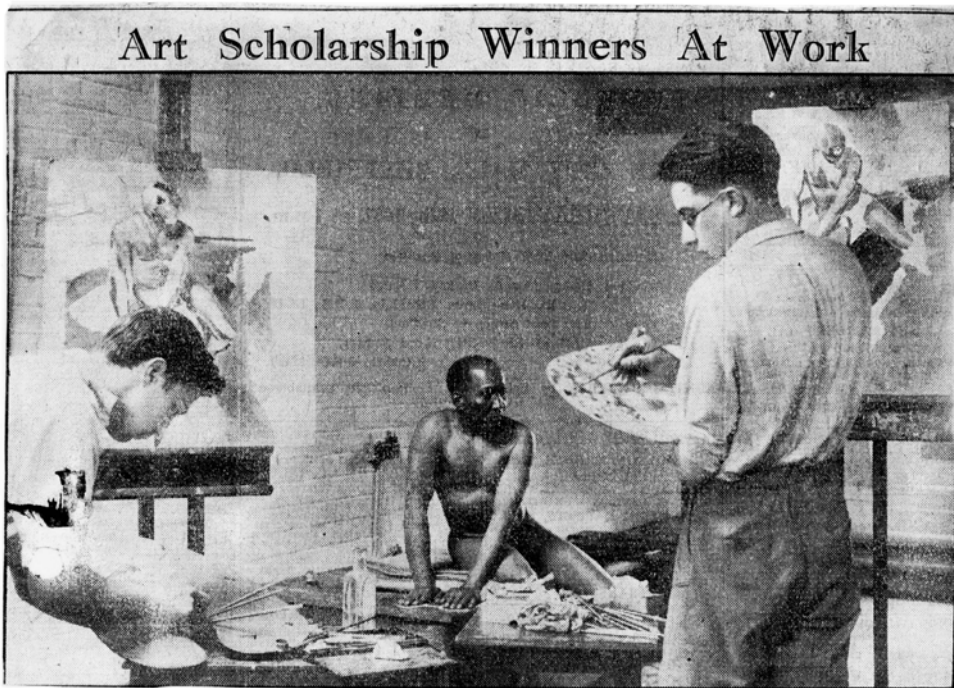
Walls and staircases were painted cream and blue, doors, salvaged from the College, were done up in greens, blues, and reds, and curtains were designed to make rooms seem loftier or broader than they really are.

On the top floor a room was found complete with attic window, sloping roof, and roof-tops view, which fairly breathed the spirit of the traditional artist studio, and now it looks like a scene from the film "Seventh Heaven"—a genuine bit of Montparnasse dropped into the heart of industrial Sheffield.



Top picture shows costume study from life at the Sheffield College of Arts new quarters. Above: Silversmiths in the making.





PUPILS of the College of Arts and Crafts, Sheffield, who have recently won valuable scholarships tenable at the Royal College of Art—K. Robinson and D. Crowther—painting from the figure in the life room at the new premises of the college.

SCHOOL OF ART

One of our readers, referring to the centenary of the School of Art, sends us a quotation from a Sheffield Directory published in

the 'fifties of last century. It was then the School of Design.

"This is the only School of Design in the Kingdom," reads the extract, "to the pupils of which prize medals were awarded at the great Exhibition of 1851, and it was evident from the extensive and beautiful display of the manufactures of Sheffield at the Crystal Palace that the productions of this town have derived considerable improvements from the taste and skill fused through the medium of this school."

Our correspondent wants to know whether as much could be said now regarding the School of Art.

"It seems to me," he adds, "that there is more art than design in its curriculum to-day."

That design forms a highly important part of the work of the school we do know, but whether it has as much to do with Sheffield manufactures as was credited to it 90 years ago we could not say.

Art Students Enjoy Work in "Attic" College

STUDENTS at Sheffield College of Arts and Crafts are working under actual studio conditions, with north roof lights, in rooms which bear no resemblance to ordinary class rooms.

Some of the departments are perched five storeys up, so that the students do their painting and drawing immediately beneath exposed rafters in quaint little alcoves caused by roof gables.

The students have air raids to blame for turning them out of their original home at the College, and they have to thank the College staff for providing them with temporary premises which, in many ways, are more congenial, and certainly more exciting, than regulation class rooms.

ON TOP FLOOR

These temporary premises occupy five floors in the block of buildings at the corner of Norfolk Street and Arundel Street.

Up to a few months ago the top floors were used as a furniture depository, and three of the lower ones formed part of a warehouse. To-day the top floor with its attic studio character is the drawing and painting department of the college.

Students working on benches at the windows have a view across the roof tops of many buildings in the centre of the city and original drawings of the centre of Sheffield may soon be in preparation.

Below, on the fourth floor, are the design and intermediate departments, book binding, and women's craft sections.

These two floors have undergone all necessary alterations. Partitions have been erected and soon coloured curtains will be put up to separate different sections.

SIMPLE DECORATIONS

In the life room, two north roof windows have been put in to provide facilities for drawings which were not enjoyed in the old college buildings.

Decorations, too, are in keeping with the new surroundings. The object has been simplicity. The big rooms are colourwashed the colour of stone and cement with the doors making bright splashes of distinctive colour—blue, red, and green.

The three lower floors, which until recently were used as a warehouse, and which look as though they might have been cutlery workshops at one time, are being transformed into departments for silversmithing and metal work, printing, and cabinet making.

Much equipment in the way of benches, vices, and various types of machines used in printing, has been salvaged from the old college and is now being re-erected.

Though the entrance is not imposing, the long staircase is brightly decorated in old gold and green.



Furniture Making, Ceramics,
Textile Design and
Printmaking in an exhibition
of student work, c.1950



1951 — 1969

Sheffield College of Art

The move to Psalter Lane was a gradual one, with classes continuing in the city centre for some years. By 1959 the Sheffield College of Art was open from 9.30am to 8.30pm during the week with classes for Typography and Bookbinding on Saturday mornings. The College had two departments: Industrial Design and the Artistic Trades (with vocational courses like Industrial Silversmithing and Diesinking and Industrial Painting) and Fine Art, Pottery and Sculpture.

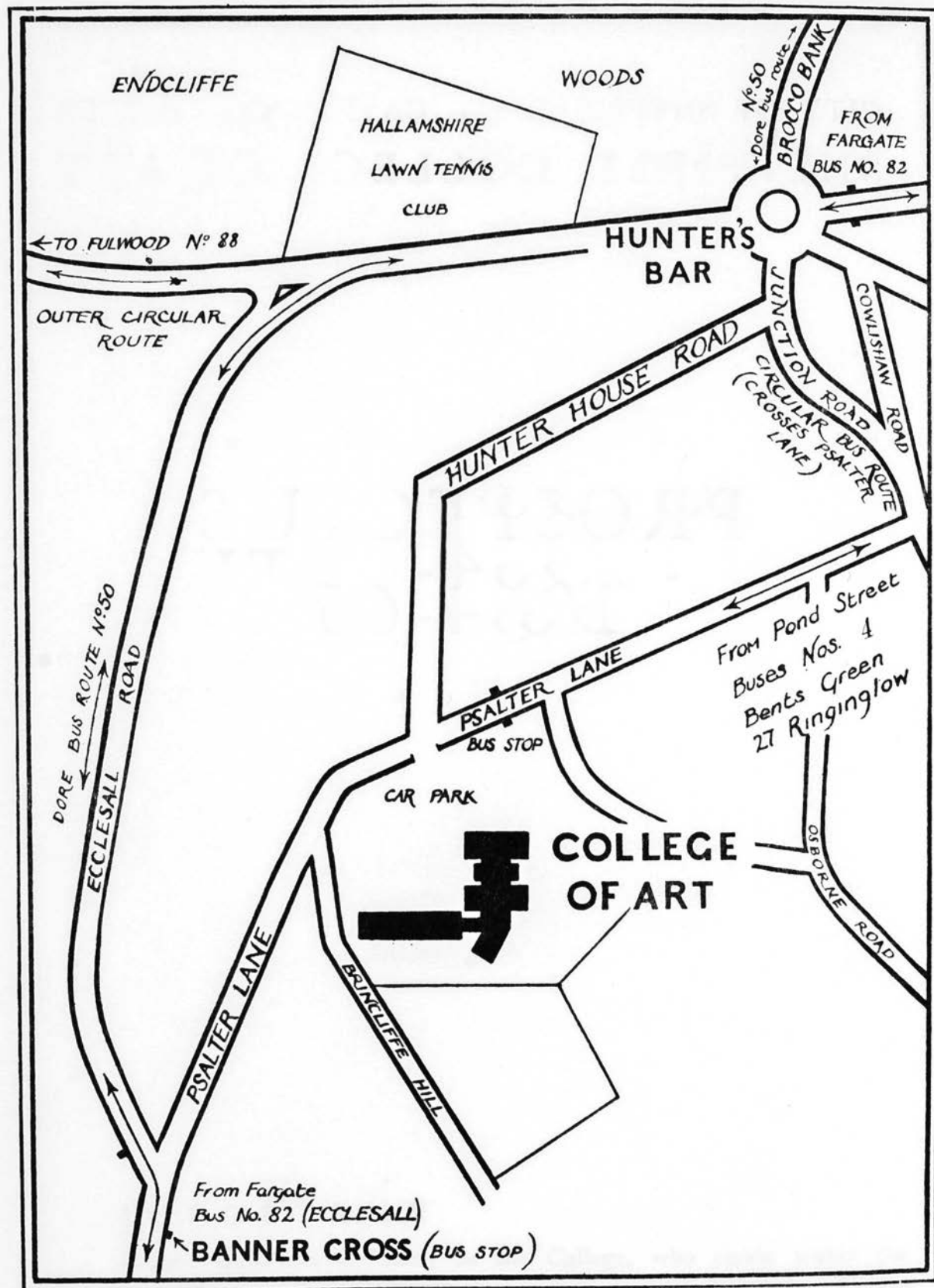
New buildings were erected alongside the original Bluecoat School building, beginning with 'B' Block by City Architect JL Womersley, the masterplanner of Sheffield's massive post-war reconstruction.

Having suffered badly from wartime bombing raids, Sheffield strove to reshape itself as a bright, clean, modern city with world famous modern developments like Park Hill flats' 'streets in the sky', its Castle Markets, New Technical College, University Arts Tower and, of course, underground

pedestrian precinct, the 'Hole in the Road'. The Psalter Lane buildings were very much in this spirit; bright, airy studios and workshops, built in concrete in the Brutalist style.

The curriculum too was modernising, as the first Coldstream Report of 1960 established the National Diploma in Art and Design, a recognised degree-equivalent qualification; Sheffield College of Art was one of the first colleges in the country allowed to award this qualification to students in Fine Art, Three Dimensional Design and Silversmithing.

Notable students from this time included John Hoyland who would very quickly be fêted as one of his generation's leading abstract painters, with work in the hugely influential 'Situation' exhibition of 1960; Rosie Lee, painter; Keith Redfern, silversmith; Endre Röder, figurative painter; Keith Tyssen, designer and silversmith; and Victor Burgin, conceptual artist and theorist.





Psalter Lane campus, 1960s



Sheffield's proud part in the revolution taking place in art education

By **SHEILA MCGREGOR**

MOST Sheffield people are vaguely aware of the city's College of Art. It has been there so long it is taken for granted.

But how many realise it is one of the leading art colleges in the provinces?

Its reputation has steadily grown and now its top-flight status has official recognition. It is one of the colleges chosen to provide students with the three-year course for the new Diploma of Art and Design.

This marks a revolution in art education for it is hoped that the Diploma will be virtually on a par with a university degree.

Qualified

The standard is so high that out of 85 colleges who wanted to provide the courses, only 29 were accepted. Only one other Yorkshire college — Leeds — has qualified to grant the Diploma.

This feather in Sheffield's cap may have important results for the college.

At the moment the majority of the Sheffield students come from the city and the surrounding locality. But the introduction of the Diploma course is likely to attract students from a wide area. Numbers may be increased and more staff and accommodation needed. Now a regional college, it may become nationally known.

It began in 1843 as the Sheffield School of Design, founded to train craftsmen and artisans.

Today there are about 1,350 students on the roll.

About 150 are full-time students. Some are training to be professional painters,

sculptors, designers and craftsmen, others to be art teachers in schools and colleges.

About 500 apprentices attend day release classes in subjects ranging from printing to painting and decorating.

Several hundred students attend evening classes.

Impressive

For next session two applications have been received for every full-time place at the college and the demand is still rising.

The list of successes is impressive.

In most years, a number of Sheffield students are accepted by the Royal College of Art and the Slade.

An increasing number of former Sheffield students are among today's up and coming artists.

For example painters Derek Greaves, Jack Smith and John Hoyland studied at Sheffield. So did Astrid Zydower. She did the sculptures for the Diaghilev exhibition organised by a top Sunday newspaper and she is now getting a lot of commissions as a sculptor.

Designer David Mellor studied at Sheffield before going on to the Royal College of Art.

Liberal

For the new Diploma, Sheffield is providing courses in painting and sculpture, and a three dimensional course concentrating on silversmithing for which the college is famous.

Students must have a minimum of five GCE O level passes, and must take a pre-diploma course of one year before entering the Diploma Course. The course will take three years—a year longer than the present

National Diploma in Design. It will be broader based, and will include liberal studies.

Sheffield's success owes a great deal to Mr. John Harwood who has been Principal for 18 years.

A quiet-voiced, scholarly man, who looks more like a headmaster than an artist, he encourages his students to get as wide a grasp and understanding of art as possible, whatever their speciality.

He says: "There was a time when the painting student was tied to his easel day after day. That is too narrow and confining."

"We encourage the painter to do sculpture or practise a craft and the silversmith to learn painting or develop other crafts outside his speciality."

About half the students go into teaching. Some become professional painters and sculptors, others go into commercial art and other commercial concerns.

Experiment

He believes that their education must give them a respect for the best values of the past.

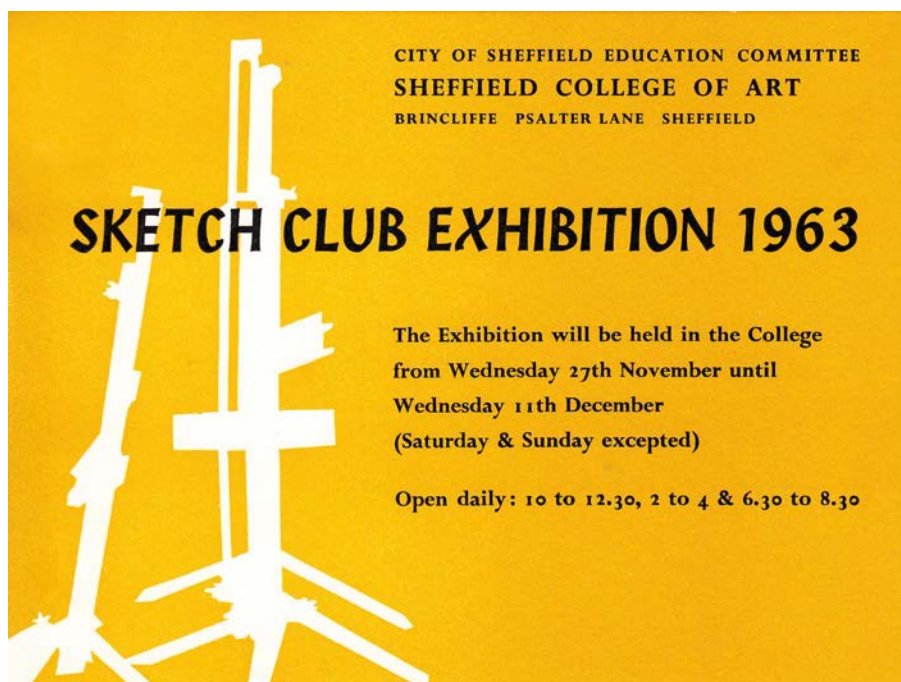
"There are people who say that Rembrandt has nothing to say to the modern artist. That is nonsense."

He also encourages experiment and a readiness to accept modern techniques.

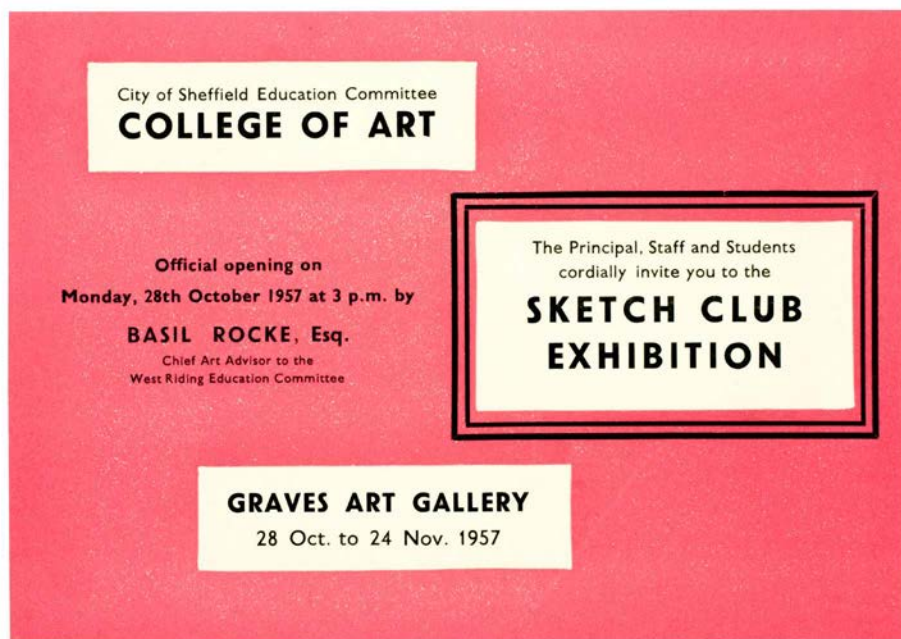
"The modern craftsman has to accept that much he designs must be made by machine."

He welcomes the greater breadth of the new style art education and thinks it may lead to yet another development—the introduction in the future of post graduate studies.

If he is right, Sheffield will almost certainly be among the pioneers.



Flyers for the Sketch Club's annual exhibition, 1963 and 1957



CITY OF SHEFFIELD EDUCATION COMMITTEE
SHEFFIELD COLLEGE OF ART

Brincliffe, Psalter Lane,
Sheffield, 11

Session 1961-62

DRESS-DESIGN
DRESS MAKING AND
PATTERN CUTTING
MILLINERY

The course in Dress-Design, and Dressmaking will be held on Thursday evenings and will cover the use and adaptation of bought patterns in creating your own designs. It is hoped to include in the course talks on grooming, make-up and hair styling. Subject to sufficient enrolments a further class will be held on Tuesday evenings. The millinery course will cover the designing and making of hats from silks, cottons and velvets over wired foundations, the blocking of felt hoods and the making of different trimmings including flowers. The course in pattern cutting and Dress-Design is intended for students who have done some dressmaking, this course will cover the designing and making of clothes from patterns drafted to their own measurements. Instruction will also be given in draping and modelling on the stand. The fee for each evening course is £1 from September to March inclusive and for the day course 2 1/- per term.

Enrolment will take place at the College from 6.30 to 8.30 on Monday 11th September. Classes will re-open during the week commencing Monday, 18th September 1961. Dress-Design and Dressmaking will be held on Thursday evenings, 6.30 to 8.30 and subject to sufficient enrolments a further class will be held on Tuesday evenings. The Millinery class will be held on Tuesday evening 6.30. to 8.30, and Pattern Cutting and Dress-Design on Thursday afternoon 1.30 to 4.0.

Dress Design Dress Making,
Pattern Cutting and Millinery
course descriptor, 1961-62



Students at work, c.1960



Sheffield Polytechnic

LIBRARY

SCHOOL OF ART
& DESIGN

1969 — 1977

Sheffield Polytechnic

The late 1960s saw a major expansion of higher education. In the wake of Anthony Crossland's 1969 report, 'A Plan for Polytechnics and Other Colleges', Sheffield College of Art joined Sheffield Technical College to form Sheffield Polytechnic — one of the first three to be established in the UK. This new institution had over 2,000 students enrolled at both Psalter Lane and the College of Technology's site on Pond Street, studying Art and Design, Management, Social Studies, Engineering and Sciences. The role of the Polytechnic was very much similar to that of the original School of Design, marrying academic theory and practice to provide education and training closely linked with industry. Great gains were hoped for, in co-operation between designers and technologists, silversmiths and metallurgists and graphic design and marketing students.

Further expansion of the Psalter Lane campus followed with 'C', 'D' and 'E' blocks by architects Bradshaw, Rowse and Harker officially opened in May 1971 by Sir John Rothenstein, former director of the Tate Gallery. The opening was disturbed by a 'bomb hoax' — a parcel later found to contain leaflets and exercise books. Alongside new buildings came new courses, including the country's first

degree courses in Film, Photography and Communication Studies.

The new Film Studies course, in particular, played an important role in the development of filmmaking in the city through its links to the Sheffield Independent Film group. The group begun as a way of sharing equipment, training and ideas, and eventually became a leading independent film studio, hosting productions by the BBC, ITV and Channel Four. Members of the group included students Jenny Woodley and Moya Burns, filmmakers and also members of the pioneering feminist film practice the Sheffield Film Co-op.

In 1976 the Polytechnic absorbed the Sheffield City and Topley-Thornbridge Colleges of Education and changed its name to Sheffield City Polytechnic, with around 8,000 students in attendance across its now four campuses. In this expanded institution 'Psalter Lane' became shorthand not just for the Polytechnic's Art and Design department, but for artistic and musical experimentation in Sheffield.

Notable students of the time would be Tom Wood, portrait artist; Chris Wainwright, artist and photographer; and Tim Bickerton, artist.



Letterpress and Typesetting
class for Granville College
students, 1971





Typesetting class for Granville College students, 1971



Sculpture student, 1976

Fine Art student, 1976





'C' Block stairwell, with 'E' Block in the background



Sheffield College of Technology,
now Sheffield Hallam
University's Owen Building

Art degree planned by Poly

Morning Telegraph Reporter

A BA honours degree course in art, the first of its kind in the country, is planned for Sheffield Polytechnic in 1972.

It is being devised by the head of the college's art department and *Morning Telegraph* art critic W S Taylor.

It has the support of various educational bodies and now rests with the Department of Education and Science, but Mr Taylor is optimistic.

History

"I am now working on the detail for the course and then it will go to its last body, the Council for National Academic Awards," he said last night. "I shall have to have it finished by midsummer and I hope it will be implemented at the college in September of 1972."

The course deals with the history of art, films and applied art. It is envisaged it will take 24 students, as laid down by the Department of Education.

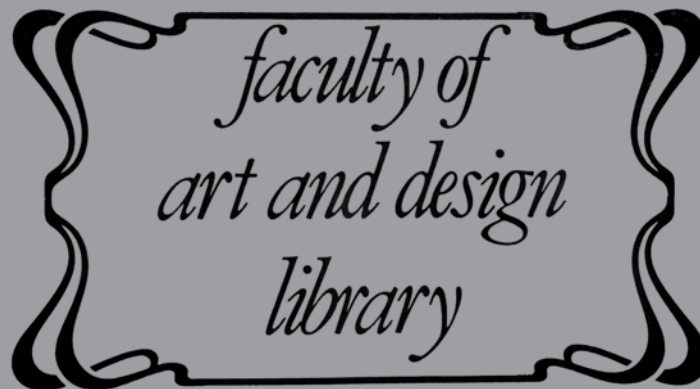
"There is a need for a course like this because, for one reason, there is no serious study of films at present."

(Sheffield Telegraph, 1970)



Student at final year exhibition

Sheffield City Polytechnic



1977 — 1992

Sheffield City Polytechnic

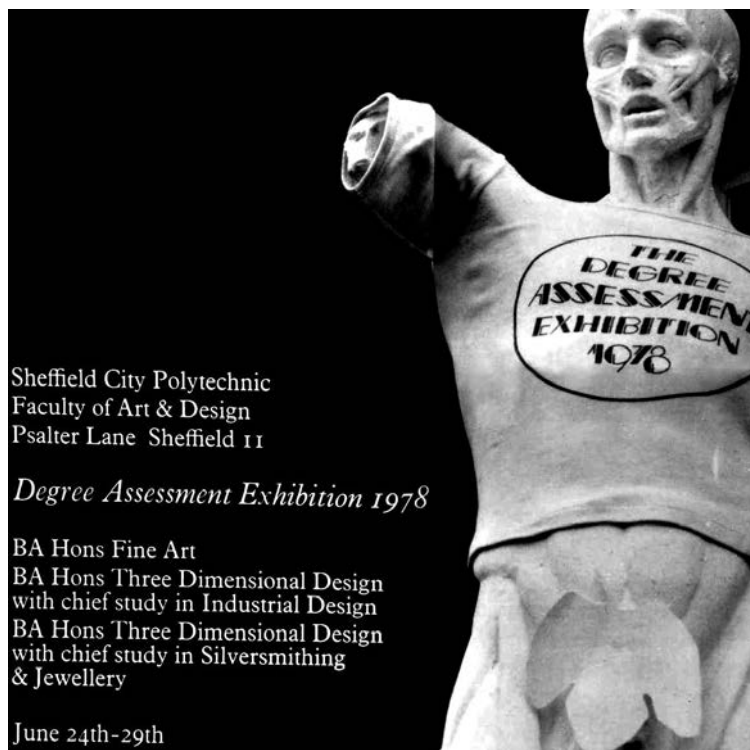
On the 12th June 1978 Psalter Lane's Wham Bar was the location of the first live performance by electronic pop music pioneers The Human League (who featured Film student Adrian Wright as 'Director of Visuals'). The venue was at the heart of a Sheffield burgeoning electronic music scene with bands like Cabaret Voltaire (with Psalter Lane student Rickard Kirk), ABC and Heaven 17 all playing there. In 1982, Human League might have been topping the charts (with 'Don't You Want Me Baby') but this, the year of the Falklands war, was a time of conflict including a student occupation of the Psalter Lane campus.

The early 1980s also saw the Polytechnic invest heavily in cutting edge video editing technologies (such as U-matic and Betamax) and offered students a Communication Arts degree, trailblazing a pathway for students bringing video into artistic practice. Experimental films (since termed 'Scratch Video') made in the Polytechnic's editing suites echoed visually, through sampling and remixing, the work of

Sheffield's electronic music pioneers, with students like Nick Cope, St John Walker, Clive Gillman, and Peter Care going on to successful careers as video artists and filmmakers. At the same time Nick Park, (creator of Wallace and Gromit) was also studying Communication Arts.

The close connection between Sheffield's music scene and its visual culture continued into the late 1980s with Nick Philips, co-founder (with Ian Anderson) of The Designer's Republic becoming celebrated for their electronic music logos and album artwork.

Other famed students from Psalter Lane include Dave Godin, who helped popularise American Soul music (and coined the term 'Northern Soul'); Joakim Sundström, Bafta-nominated sound designer; Jarvis Cocker, musician, filmmaker and broadcaster; Brett Payne, silversmith awarded the Jewellery Designer of the Year; George Shaw, artist and Turner Prize nominee and Oreet Ashery, performance artist.



Class of 1978 end of year
show poster (Owen Lennox)



Metalwork and Jewellery students
in their workshop, 1980s





Photographs of students on
the Film course, 1980s

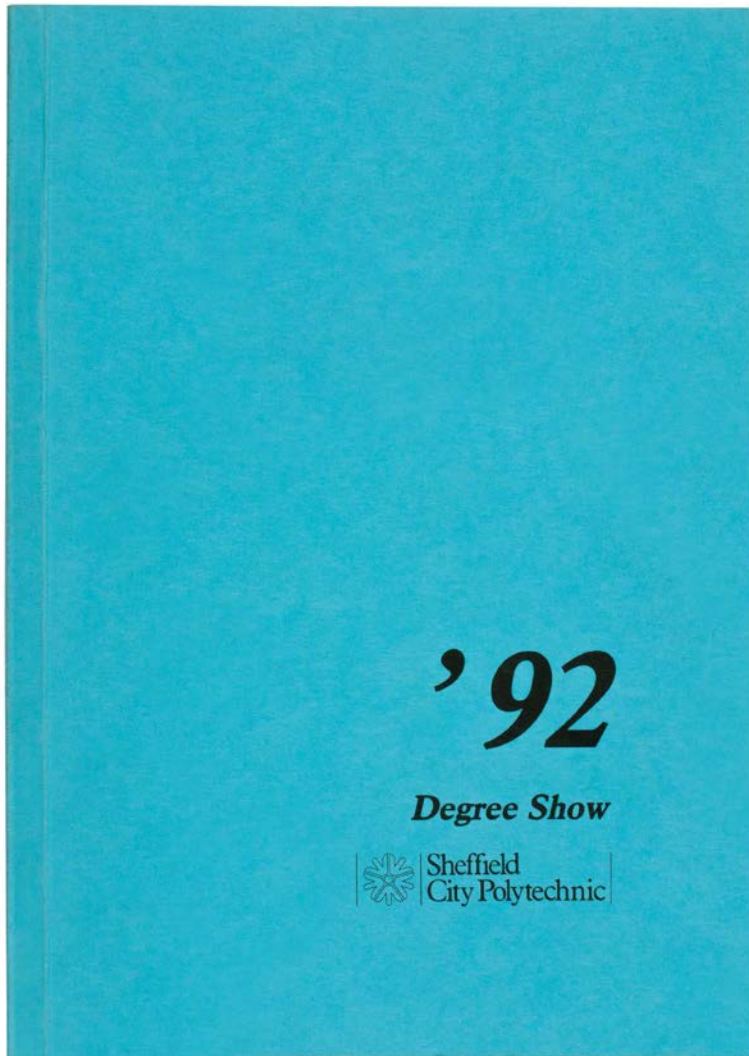


Photography class crit with
Raymond Moore, 1981





Mural painted by Sergio Bustamente during the 1982 student occupation



Degree Show catalogue, 1992

FACULTY OF ART & DESIGN
LIBRARY SHEFFIELD

1992 — 2008

Sheffield Hallam University

Under the Further and Higher Education Act 1992, Sheffield City Polytechnic gained University status (and could award its own degrees) as Sheffield Hallam University, with creative disciplines forming the Faculty of Communication Studies (Metalwork and Jewellery, Packaging Design, Product Design, English Studies, Fine Art, Historical Studies, History of Art, Design and Film, Women's Studies, Film and Media Studies, Film and TV Production). New courses like Graphic Design and Fashion were established, echoing the trade based courses like Typography and Textiles of earlier decades.

1993 saw the foundation of the Art and Design Research Centre which, from the beginning, had a radical, inclusive agenda: tackling the social challenges faced by Sheffield's legacy of de-industrialisation by exploring how art and design could benefit and regenerate communities.

The University also awarded one of the very first practice-led (where the research is embedded in the practice of making, rather than a written thesis) PhD in the country, to Product Design student Graham Whiteley for his work with a robotic arm.

Growing out of the English Department's 'writing skills' courses, Creative Writing has long been studied at the University; in fact, the Polytechnic offered one of the first courses in it in the late 1970s. In 1997, the MA in Creative Writing was founded and graduating students have become successful novelists, poets and writers including Jill Dawson, Kathryn Heyman and Marina Lewycka. The University was

also the first in the country to offer a BA in the subject.

Celebratory exhibitions of final year students' work had always been a feature from the 'Conversaciones' of the 1840s, through the diploma exhibitions at the Graves Gallery in the 1940s to the annual degree shows at Psalter Lane. In 2006 the final year showcase included all courses and has grown to become one of the largest student exhibitions in the country.

In 2008 the Psalter Lane campus closed, and all art and design courses transferred to the University's city centre campus, a stone's throw from the original Arundel Street location, with investment in new facilities including computer labs and an art gallery.

Notable students from this time would be David Slade, British film and television director; Rosalind Nashashibi, Turner Prize nominee 2017 and the first woman to win the Beck's Futures art prize; Dawn Shadforth, director and winner of MTV awards, working with artists like Kylie Minogue, Oasis and Björk; Mark Herbert, film producer and head of Sheffield based Warped Films; Grace Horne, knife maker; Alex Kelly, co-founder and artistic director of theatre company, Third Angel; Ed Bradbury AKA Kid Acne artist, illustrator and musician; Hannah Parker who worked on the 2012 Olympic Cauldron at Heatherwick Studios; Ben and Mat Lyon, designers, Lyon & Lyon; Marcus Hirst, Head Designer, Ron Arad Studio; Andy Carty AKA Mr Scruff, British DJ and artist; Tim Hubbard, co-founder of design studio 93FT.



Students strip for the nude degree

The Full Monty female style and macho model with publicity conscious art and design degree students from Hallam University



QUIDNUNC hears that Sheffield Hallam University's department of fine art & design is shortly to be renamed the Striptease Department.

For there has been rash of students, male and female, itching to get their kit off Full Monty style, all in the cause of art.

Or rather in the cause of this week's degree show.

First it was seven male students and lecturers who stripped to the buff, their modesty saved only by strategically placed hats, to advertise the show at the Psalter Lane campus.

It drew admiring looks from the women but soon there were voices of dissent. "It didn't give the right impression of the university, being all men," says student **Mitra Memarzia**.

Quidnunc pauses only to reflect that The Full Monty was about male strippers after all. Mitra and her pal **Rebecca Garland** recruited **Carly Jackson**, **Clare Patterson**, **Kate Johnson** and **Rossanna Traina** to pose for photographer **Susanna Colborn**, wrapped in the lads' posters.

The girls were a little bit braver than their male colleagues, who posed separately and appear together after a little technical wizzardry by lecturer **Bashir Makhoul**, who instigated it.

The girls stripped off jolly-hockey-sticks style together in the studio.

Copies of the girls' picture - this is one of several poses available - have been flogged off to admirers and are even now adorning walls of student rooms.

Mitra says they did this for two reasons. They consider themselves a work of art and they need the money to pay off the bill for the impressive degree show catalogue.

Incidentally, **Steve Hawley**, head of fine arts, appears in his poster with two left legs.

There was a mark on my right leg in the photo so Bashir replaced it with a switched round picture of my left," says Steve.

Inspired by the recent release of the Full Monty, students and lecturers stripped off in aid of the Fine Art and Design '98 show (Sheffield Telegraph, 1998)

Fine Art and Design 98° Show

Fine Art
Psalter Lane Campus

Friday 29 May	VIP evening
Saturday 30 May	9.00am - 5.00pm
Sunday 31 May	9.00am - 5.00pm
Monday 1 June	9.00am - 8.00pm
Tuesday 2 June	9.00am - 8.00pm
Wednesday 3 June	9.00am - 8.00pm
Thursday 4 June	9.00am - 5.00pm

Design
The Atrium, City Campus, Howard Street

Monday 1 June	VIP evening
Tuesday 2 June	9.00am - 5.00pm
Wednesday 3 June	9.00am - 8.00pm
Thursday 4 June	9.00am - 8.00pm
Friday 5 June	9.00am - 8.00pm
Saturday 6 June	9.00am - 5.00pm

School of Fine Art and Design, Sheffield Hallam University, Psalter Lane Campus, Sheffield S10 2TN



Degree shows at Psalter Lane





Graham Whiteley's robot arm

A cardboard bicycle designed by Phil Bridge, 2008





Kid Acne's marking of the closure of Psalter Lane, 2008

'One of the most exciting and creative times'

Nick Park, Oscar-winning animator (1977-80)

GOING to the Psalter Lane site was one of the most exciting and creative times of my life. I looked forward to going in every day – it was a wonderful environment and such an inspiring place with all the different disciplines around us. Paul Haywood was a fine and dedicated tutor and always a great help. I wish him well in his retirement.

David Banks, newspaper designer (1963-1966)

I WAS at Psalter Lane just as teddy boy quiffs were being replaced with Beatle fringes. It was certainly a period of change.

My three-year vocational course was held in a room with a somewhat half-hearted Commercial Art notice taped to the door. The course changed its name to the zipper Graphic Design some time in my first term.

The college then ran a course, for what were referred to as trade students, on a day release scheme to study the finer points of painting and

decorating and typography. The fine art students were top dog and it took some time to even be invited to play lunchtime football with them on the asphalt car park.

A lack of central heating in those days meant that the life classrooms had electric radiators assembled to keep the models from freezing, also utilised by most students for making toast.

After a particularly lively Christmas party in the sculpture room, one of the life models was sacked following an impromptu striptease to the accompaniment of wooden mallets beaten on the metal drums that the clay came in. The principal said the festive disrobing was "out of context".

Alexander Kelly, co-artistic director of Third Angel

MY first experience of Psalter Lane was Monday morning film theory classes when doing my MA at the Northern Media School (then based in The Workstation) back in '94. Walking up that hill from Nether Edge...

Since then we've had an ongoing, sporadic relationship with the place. I couldn't believe

how busy the first degree show opening night was – drinks in the Wham Bar, and in various students' workspaces.

You always have to go back the following week to actually see the work – and spend the day there. I remember making some nice discoveries: Two video monitors showing the same bloke talking to himself, then he popped up live to join in the conversation.

An installation underneath the main building, film projection, turning mirrors, a figure running in the distance.

A couple of lovely pieces we recommended for the National Review of Live Art in Glasgow – a performance of knitting with strips of carrier bags and a microfiche crowd scan. Some great painting.

For a few years Rachael (Walton, Third Angel) and I did a Welcome to Sheffield lecture for the new first-years at Psalter Lane – telling them about life in Sheffield as artists, what the cultural life of the city is like, and gave them clues where to find good coffee.

We always recommended buying the Sheffield Telegraph for its arts coverage...

We've done the Wednesday afternoon lecture once or twice, too.

Jane Baker, alias Betty Spital, pensioner, activist And radical granny (1976-80)

I WENT to study sculpture as a mature student. I was 38 and had four kids and found it incredibly hard.

I used to get home exhausted and in fact made a piece of work which I called, What's For Supper Tonight?

At the time the intake of students was half male and half female but there were no women full-time tutors and all the women did political and feminist stuff as a result and it also forged us into quite a cohesive group.

One other legacy from those days. I haven't smoked for 15 years but every time I go up there now I feel like lighting up straight away.

And also if I hadn't been to Psalter Lane I wouldn't have got involved with the performance group on Fridays at the Leadmill and met Chris Meade, creator of Betty Spital.

Stories of Psalter Lane from an article titled "Fond Farewells to Psalter Lane Campus" (Sheffield Telegraph, June 2008)





Entrance to the city campus from Sheaf Street, with Sheaf Building on the left, and Owen Building (the old College of Technology) behind it

**Graphic Design
Degree Show**

Preview:
17th June
19:00 - 23:30

Exhibition:
18th - 22nd June
11:00 - 18:00

A five day exhibition showcasing graphic design work in the diverse fields of illustration, advertising, typography, motion design, graphic design, and packaging design, completed by final year students at Sheffield Hallam University.

Sheffield Institute Of Art And Design

Output, Graphic Design degree show, 2009 with a map of the city campus



2008 — present

Sheffield Institute of Arts

In 2008 the art, design, media and creative courses, now spread across several faculties within Sheffield Hallam University, gained a new name: Sheffield Institute of Arts. Six years later the Art and Design Research Centre (ADRC) at Sheffield Institute of Arts was confirmed as one of the UK's best with research activity taking place in four broad areas: creative practices in healthcare; advanced making practices and theory; social, cultural and philosophical narratives; and applied research in digital media. ADRC is also home to Lab4Living which brings together researchers in design, healthcare and creative practices, and Design Futures, delivering packaging and product design, research and development to industry.

Sheffield Institute of Arts found a new home at the start of 2016 in the refurbished Head Post Office on Fitzalan Square. This long-empty Victorian and Edwardian building was specially renovated (at a cost of £9m) to accommodate courses including Fine Art, Graphic Design and Illustration, Product Design, Furniture Design, Interior Design, Metalwork and Jewellery, Fashion Design, Fashion Management and Communication alongside a thriving Postgraduate community.

2016 was also the Year of Making in Sheffield, a celebration of the city's rich

heritage of manufacturing and its large present day community of practising artists, designers, musicians and innovators. As part of this, the University's own Catalyst Festival brought together 90 external communities and organisations to deliver 29 creative projects attended by 34,830 people — underlining its place in the heart of Sheffield's creative and cultural life.

Today's students benefit from facilities including an art gallery, cinema, TV and Radio studios, rapid prototype machines, 3D printers, laser cutters and specialist workshops and studios for art, design, performance, animation, architecture, furniture-making, metalwork and print-making. They benefit from close links with industry and the community of experts they will emerge into with opportunities to undertake internships, placements, and real-life projects with product designers, developers, filmmakers and fashion designers.

For the 2,000 students across the Institute (out of 33,000 in Sheffield Hallam University as a whole) life is a far cry from those early classes in rented rooms. Yet, the spirit of these days remains, as students and their teachers work together to develop their skills, knowledge and creativity. Henry Perlee Parker would, no doubt, approve.

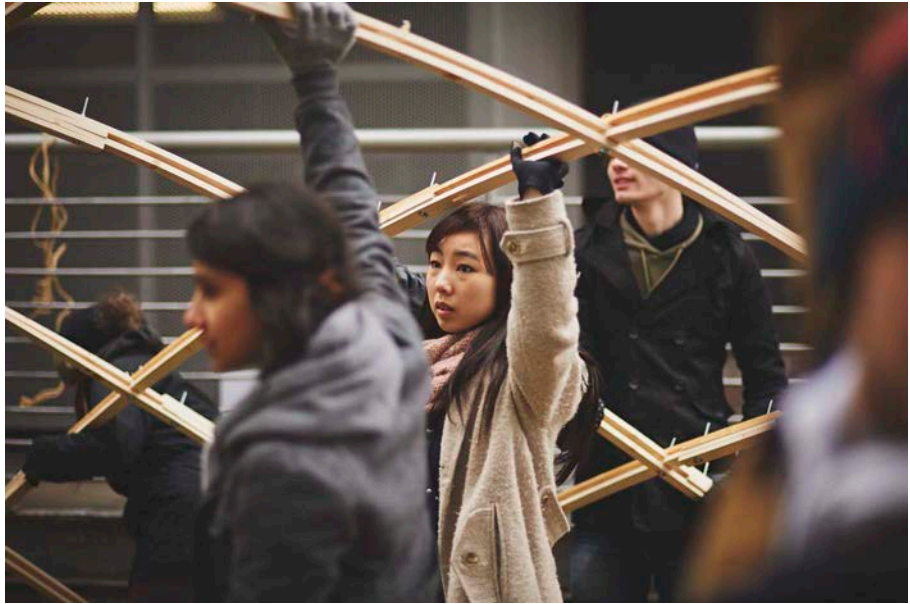
**SHEFFIELD INSTITUTE
OF ART & DESIGN**

**WE
WORK
TOGETHER
WITHIN
AND
BEYOND
OUR
DISCIPLINES**

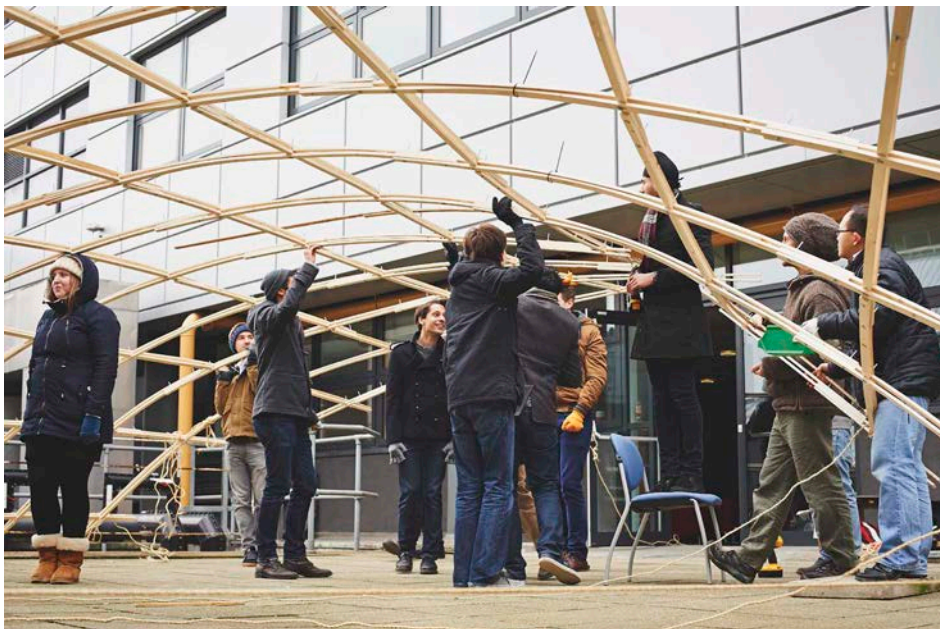


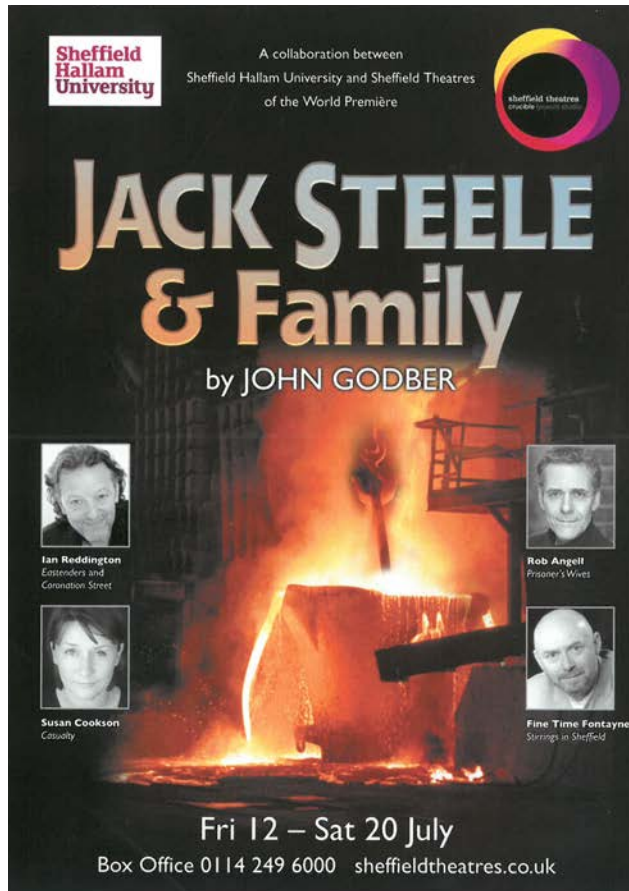
**Sheffield
Hallam University**

SHARPENS YOUR THINKING



Gridshell workshop with
Architecture students, as part of
the Catalyst Festival, 2016





Sheffield Institute of Arts — 175 Years



Performing Arts students worked on and acted in the première of the John Godber play, *Jack Steele and Family*, 2013



**Sheffield
Hallam
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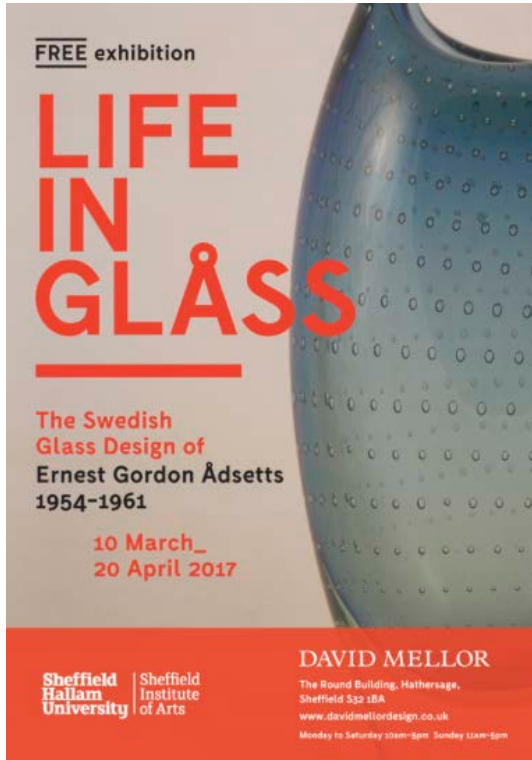
I AM
drawing,
sewing,
animating,
building,
breaking,
printing,
filming,
talking,
changing,
starting,
finishing



Guest lecture with graphic designer Ken Garland, 2014



Leather workshop with designer Una Burke for Fashion Design students, 2015



Exhibition of alumnus Ernest Gordon Adsetts' work in glass, 2017



Steel and Light an exhibition to celebrate the life and work of industrial designer, and alumnus, David Mellor, 2013



Fine Art students' annual fundraising event Kunst Kunst, includes art and performances by local musicians to raise money for the end-of-year exhibition



Studio space for Interior
Design students

Presentation and workshop
for Graphic Design students
by local designer Craig
Oldham, 2016





Exhibition opening event in the Post Hall Gallery Space as part of Catalyst Festival, 2016 (Loz Harvey)

Sheffield's old Head Post Office opened to students as the new Sheffield Institute of Arts building at the beginning of 2016





Map showing Sheffield Hallam University's campuses, including Sheffield Institute of Arts (building number 12) (Sarah Abbott)

