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## Learning to See: Contribution to an Analysis of the Teaching of Free Hand Drawing by Kari Liv Brundin Torjussen at Oslo National College of Art and Design, 1947-1990

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*Abstract: The National College of Art and Design (Norwegian abbreviation: SHKS) in Norway was established in 1818, as a school for educating craftsmen and artists. Until late 20<sup>th</sup> century, free hand drawing was its foundational subject. Today, this is no longer the case, and the recurrent questions are: Which competences do design students need in free hand drawing, how should this subject be taught, and what should the education curriculum comprise? This paper aims at clarifying the tradition in which free hand drawing is embedded. Asking what the institutional teaching of free hand drawing actually was, reveals that little information is available. This teaching has been demonstrative and oral, therefore, only scarce sources are available. The exception to the rule is Kari Liv Brundin Torjussen (1922-) who has left a personal archive of her teaching work. She taught free hand drawing in the first year design class at SHKS from 1947-1990. This paper represents an initial phase of a broader research project of the institutional history. It presents a brief biography of Kari and the beginning of an analysis of her teaching, based on interviews with her, statements from some of her students, institutional archival material, literature and her personal archive.*

*Keywords: Free hand drawing, teaching tradition, college level.*

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## Introduction

In 1818, the forerunner of the National College of Art and Design in Oslo (abbreviated SHKS from Norwegian: *Statens håndverks- og kunstindustriskole*) was established. Norway had an urgent need for educating local craftsmen and artists that should build the new nation. Free hand drawing was the foundational subject of the curriculum, and although the official names were shifting, the school for 150 years on, popularly was called “The Drawing School” (Norwegian: *Tegneskolen*). The European tradition of free hand drawing instructions were based on copying works of previous masters in two and three dimensions (Goldstein 1996: 11). This principle was furthered at SHKS. In the first regulation from 1822, the education plan had three levels, all based on drawing. The first, elementary level, dealt with copying images; the second level with drawing objects, models and casts, and the third level comprised drawing constructions and building details (Krogvig 1918, 36-37; Pedersen 1935: 28-29). In 1903, SHKS moved into a new, prominent building in Ullevålsveien 5. 100 years later, in 2003, the institution was dissolved and merged as two faculties into the National Academy of the Arts (abbreviated KHIO from Norwegian: *Kunsthøgskolen i Oslo*). Seven years later, in 2010, these faculties were moved to new localities and the old building was emptied. An archive was made (Liebold and Tronbøl 2012), and The Drawing School/SHKS had come to a close.

Today, free hand drawing in design education is marginalized, due to an expansion of new subjects, electronic media, and the Bologna process, demanding modulization of the teaching. “Drawing or not drawing that is the question!” sums up the frustration of a teacher who has taught free hand drawing to design students for 40 years (Refsum 2011). The recurrent questions asked are: Which competences do design students need in free hand drawing, what should the education curriculum comprise and how should this subject be taught?

A premise of this paper is that before starting to answer these questions, the tradition of free hand drawing ought to be clarified. What actually was the tradition of free hand drawing at The Drawing School/SHKS? In this author’s opinion, the teachers identified themselves as artists, rather than pedagogues. In their leisure time, their ambition was to keep their studio work alive. The teaching was demonstrative and oral and each teacher had his or her methods and ways. Documentation of their teaching, writing text books or even memoirs were activities beyond their concern. In short, scarce sources are left. There are exceptions to the rule. Kari Liv Brundin Torjussen (1922-, abbreviated Kari in the following text) taught the first year free hand drawing class for designers at SHKS from 1947-1990, 43 years in all. When she started as an assistant to her former teacher, architect Johan von Hanno in 1947, she was the first woman employed as teacher in drawing at SHKS. According to Kari, the teaching of free hand drawing was almost the same in 1942 as 120 years before (Personal Archive vol. 2.1: 6). von Hanno introduced slight changes and represents another exception to the rule, since he published two text books. He was particularly concerned with bodily postures when drawing and he taught his pupils to observe. Kari furthered his methods. But in the 1950ies, inspired by contemporary American art and Bauhaus traditions (Droste 2009), she broke with the past and began to teach in accordance with the new ideas of the time, based on creativity and body movement.

The author of this paper was a pupil of Kari in 1979-80. Revisiting my old teacher, it became evident that Kari had kept her personal teaching material. Inspired by the interest this material might induce, she began a process of editing and organizing her

archive (Refsum 2012). In 2011, it was handed over to the library archive at KHiO, and from there to The Regional State Archives (Norwegian: *Statsarkivet*) in Oslo.

In 2018, The Drawing School/SHKS, now KHiO, will celebrate its 200 year anniversary. As part of moving on, the institution needs to understand its past. This paper represents the initial phase of a broader research project of the institutional history of SHKS. It briefly presents the beginning of an analysis of the teaching of Kari, based on private interviews with her, statements from some of her students, institutional archival material, literature and her personal archive. Firstly, the text treats the education she received at SHKS during the Second World War. Secondly, it presents Kari as teacher, her attitudes, working methods and obligation as employee. Thirdly, an evaluation of her teaching is begun, based on Kari's reflections and some of her students' statements. Finally, some reflections and suggestions for future research close the paper.

## Education

Kari was born 12. July 1922 at Rælingen, a small place north of Oslo. Both her parents were teachers in the local primary school. Her paternal grandfather Johan Wilhelm Brundin (1867-1947) was a prominent gilder in Stockholm who was called to work on the National Theater in Oslo that opened 1899. Kari was a talented child and did well in school. In autumn 1939, 19 years old, she moved to Oslo to attend college. In the following spring, the Second World War reached Norway that was occupied by Germany. Still, Kari finished her college after three years and then wished to study art. Her parents rejected her decision. But a teacher in high school strongly had encouraged her to use her talents. Kari therefore, applied at SHKS in the Class for Painting. She was accepted and began her three year full time study in the autumn 1942, in a class of 10 pupils.

The education in painting had three levels, one for each year, which were called:

1) The school of beginning, 2) The professional school, and 3) The class of painters.

During the first year, all the new pupils in the school were taught the same three foundational subjects the whole year: geometrical drawing, ornament (colour), and free hand drawing I (first level). Her teacher in the latter was architect Johan von Hanno (1894-1952) who was employed as teacher in 1931 in the Class for Construction in the Evening school of SHKS, and from 1937 as teacher in free hand drawing I in the Day school (Annual Report 1931/32 and 1937/38). His brother, painter Carl von Hanno (1901-1953), taught free hand drawing II in the second year (NKL vol. 2: 49-50). This class was called the plaster class since the pupils were drawing plaster casts of classical sculptures. The second year also included teaching in ornament and painting. In the third year, the curriculum had two subjects only, painting and free hand drawing III that was drawing from the nude model, act. The teacher of painting was Wilhelm Krogh-Fladmark (1887-1980) who had his craft certificate of decoration and theater painting in 1909 and established his private company in 1910 (NKL vol. 2: 625). Free hand drawing III was given by the painter Karl Høgberg who was employed in 1944 (Annual Report 1944/45: 13).

During the 1930ies, Johan von Hanno developed a teaching system for his work at SHKS. He made posters and elementary models that the pupils should copy. In 1942, he published a textbook on his principles that should be used in the technical schools and at SHKS (von Hanno 1942). His main aim was to help the pupils train their ability to see and understand relations, lines and forms, and to draw them correctly (Norwegian:



*"Undervisningen tilsikter å lære elevene å oppøve sitt øyemål og å øve evnen til en riktig oppfattelse av forhold, linjer og former og gjengi dette korrekt i tegning") (von Hanno 1947: 3).*

Furthermore, his ambition was to induce a willingness to study among his pupils. He wished his pupils to concentrate in front of their motifs and to be aware of their perception, to observe. An important contribution to the teaching tradition in SHKS in free hand drawing was his concern of bodily posture and movement while drawing, figure 1.



*Figure 1. Correct drawing posture according to Johan von Hanno (von Hanno 1947: 17).*

von Hanno held three foundational principles as teacher. Firstly, the pupil must understand himself and that which he experiences. Secondly, the pupil must be helped to reflect about what he sees. And thirdly, the teacher must observe how the pupil works (von Hanno 1947: 13-14). His foundational course had 19 exercises that should be treated within 60 hours. It started with horizontal and vertical lines, moved on to diagonals, figure 2, circle and eclipse, and more composed lines.

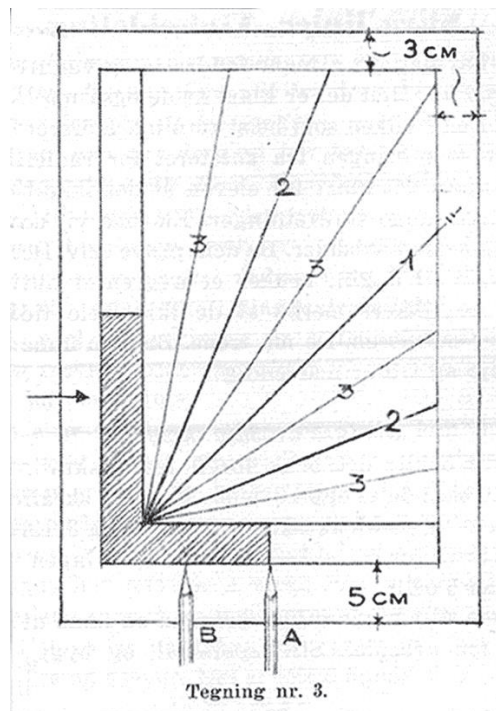


Figure 2. Illustration to 3<sup>rd</sup> level, diagonals (von Hanno 1947: 36).

In 1948, von Hanno published part two of his text book, treating three-dimensional form and perspective (von Hanno 1948). Accompanying the book, he had worked out blocks and geometrical models painted white. His main concern was to let the pupils study how forms change dependent on the view point, figure 3.

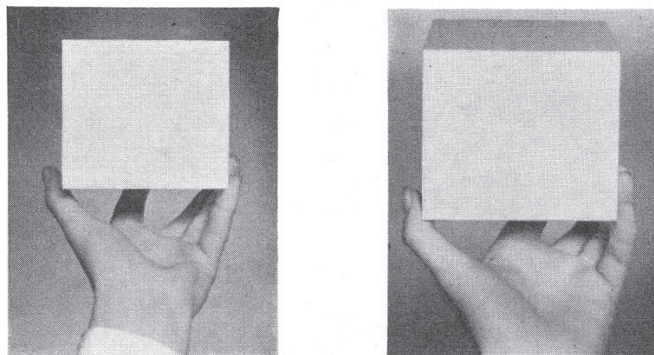


Figure 3. Observation of the cubicle (von Hanno 1948: 12).

von Hanno was explicit in his attitude towards his pupils. He recommended to give credit for everything that was worth it and otherwise help the pupils find the reason for

why they did not draw correctly (Norwegian quote: "Ros det som er riktig, hjelp enhver til å finne årsaken til feilene") (von Hanno 1947: 23).

Kari remembers her teacher as a warm pedagogue, but his teaching methods with posters and models to be copied, as intensely boring. But his interest in body posture she found positive (KT 7.12.2010). The milieu at SHKS, according to Kari, was rewarding (KT 1.3.2011). Although the war was raging, the school kept going (Prytz 1946: 8). She graduated on time in the spring 1945, as the war ended. The outspoken attitude towards the female students was that they should marry and establish beautiful homes (KT 21.9.2011).

## Teaching

In 1944, the pupils at SHKS were offered a course in drawing pedagogy run by Rector Rolf Bull-Hansen at the Woodwork- and Drawing School at Notodden. Influenced by the psychologist Helga Eng (Eng 1929 and 1944), he had stopped using blocks in his drawing classes for children. Instead, he appealed to the fantasy world of the child (Personal Archive vol. 2.1: 5).

It became a central idea for Kari that children live through a development in which they draw and paint what they sense and feel, rather than what they observe – comparative to the cultural development of humans.

Leaving SHKS in 1945, Kari realized that she could not survive economically as an artist. She wished to be self reliant and applied at the pedagogical schools to continue her education. Due to her bad mark in German language – a subject she had boycotted during the war – she was not accepted. Instead, she intended to become a consultant of interiors and got work in a wallpaper shop. At the same time she attended a drawing course in the Evening school of SHKS for craftsmen (1946-47).

In 1947, her former teacher was allowed an assistant. She applied for the job and was employed 1. October 1947 in a preliminary assistant position, teaching free hand drawing first level in the Day school (Annual Report 1947/48: 17). Teaching the same level and subject, she advanced in several steps until full employment was reached in 1957 (Norwegian terms: 1949 *bistilling*, 1953 *midlertidig overlærerstilling*, 1957 *overlærer*) (Personal Archive vol. 2.1: 1).

Beside his engagement at SHKS, Johan von Hanno taught free hand drawing at the local technical school (Norwegian: *Oslo Yrkesskole*). Kari assisted him in this work for six years (1947-1953). To teach classes of 30 pupils, energetic boys 15-16 years of age, from different professions, was extremely challenging work. But the experience taught her how to keep discipline in a class (KT 7.12.10).

Kari followed the methods of von Hanno, using blocks and models (KT 7.12.10). She continued his ideas of motoric movement, especially the principle of using the whole arm while drawing.

Ragnhild Magnussen (1931-) who has been engaged at SHKS in various positions for her lifetime, started in the Class for Fashion in 1949, 18 years old. She was a pupil in the second class Kari taught, figure 4.



*Figure 4. First year free hand drawing class 1949/50, Ragnhild Magnussen in front to the left, Kari no. three from the right, Roar Høyland, later rector, no. three from the right at the back (Kari's private photo).*

Ragnhild recalls that although her teacher was young and friendly, she kept a distance and radiated knowledge, quality and authority. No doubt, the teacher was supreme. She vividly remembers how Kari – always elegantly dressed up – gently entered the classroom and gave her instructions. The pupils copied von Hanno's posters, one by one, at individual pace. Ragnhild explains how the pupils should train the hand to do exactly the right thing; all the muscles in the hand should obey the eye. They started with the horizontal lines, moved on to the verticals, and thereafter to the motoric exercises using the whole arm. When all the posters were done, the pupils could start drawing after small cast models at choice (RM 19.3.2012).

Ragnhild in particular remembers Kari's way of giving individual supervision. According to her, Kari entered quiet-mannered and sat down beside the pupil. Then there was a long silence. The pupils were eager and tense, waiting for their turn, and then there were some pleasant questions, starting with: do you think or do you mean? In that way, Kari made them see the forms in between the lines, and reflect about the form the eye could not see. From being self-conceited beginners, thinking that they knew it all, she gradually led them to new observations. She made them experience on their own and become aware of what there was to recognize. According to Ragnhild, Kari's teaching was a learning to see (RM 19.3.2012).

In 1951, Kari gave birth to her daughter. The father and husband, painter Kristian Torjussen, substituted as teacher during her short absence. He was employed on a regular basis in 1953 and the two could collaborate as colleagues. The following summer in 1952, a summer course of three weeks on visual training and design education was organized at SHKS. The initiator was head of the Class for Architecture



(Norwegian: *Bygningsklassen*) architect Arne Korsmo. He had invited his American colleagues and friends from the Institute of Design in Chicago, two of whom were former Bauhaus teachers. Teachers from all the schools of art and design in Scandinavia were participating and the event became a great success. Spontaneity, freedom and movement in free hand drawing were keywords for the teaching (Annual Report 1951/52), figure 5.

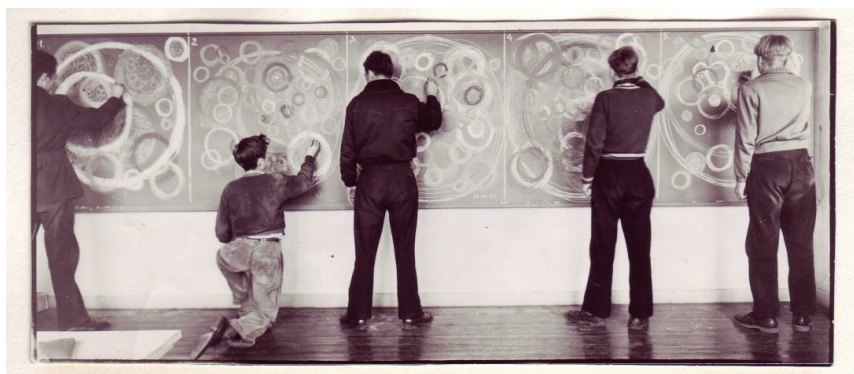


Figure 5. Participants drawing on the blackboard in the summer course in 1952 (Personal Archive vol. 2.2: 11).

The summer course was a huge inspiration for Kari. She regarded the work of the American painter Jackson Pollock (1912-1956) as the state of mind interpreted directly through movements onto the canvas (Personal Archive vol. 2.1: 4). In the discussion at SHKS after the course, the colleagues concluded that haptic feelings and playing were suppressed in Western culture (Personal Archive vol. 2.2: 3). Kari had taught for five years. After the summer course, she would no longer accept copying as the foundational teaching method in free hand drawing. Now, she was encouraged to break with tradition and teach in accordance with contemporary ideas of psychology, creativity and body movement. She developed a new teaching plan that built on and extended von Hannos motoric exercises; the pupils should draw in big formats and to music. They would also get free exercises to stimulate the use of their fantasy (Personal Archive vol. 2.1: 6-7). Kari recalls fairly wild experimenting in the following years; she was criticized by her colleagues, but had support from Rector Jakob Tøstrup Prytz (1886-1962, Rector 1934-1956) (KT 7.12.10 and 1.3.2011).

In 1954, there were three teachers and 99 pupils in free hand drawing first level: Kari, Olav Mosebekk and Kristian Torjussen. The three worked together, inspiring each other. SHKS had seven departments and gradually the teachers began to specialize the teaching to suit the various professions (Personal Archive vol. 2.1: 7). Central in their teaching was the notion that the pupils should realize themselves; become acquainted with free hand drawing as a language with a logic that could be used for expressing themselves (Personal Archive vol. 2.2: 16-17).

After 10 years of teaching, in 1957, Kari was employed full time on a regular basis, her responsibilities still was free hand drawing first level. The following year, in 1958, she made her debut as artist in a Norwegian gallery (*Trondhjems Kunstforening*) (Personal Archive vol. 2.1: 1). As a mother and teacher, she again had to make a choice between art and pedagogy; and chose the latter, figure 6.

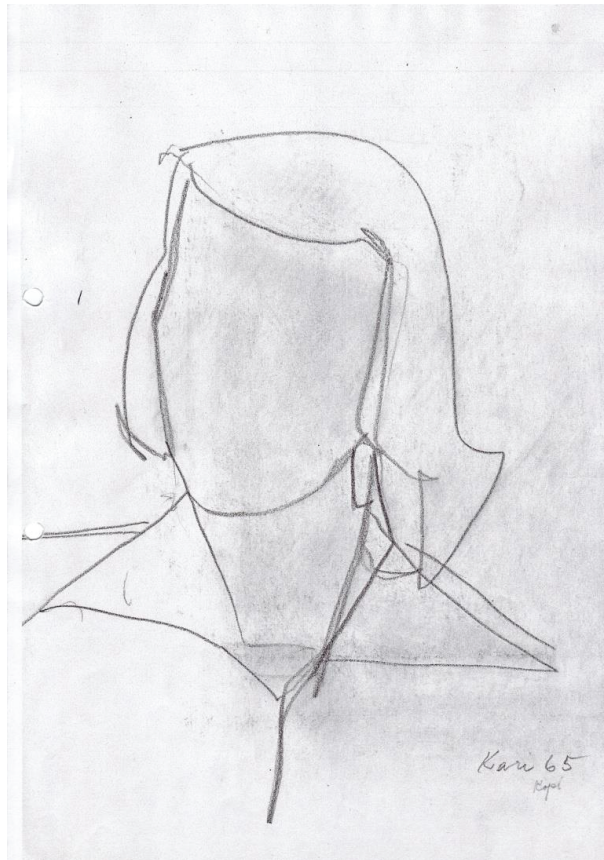
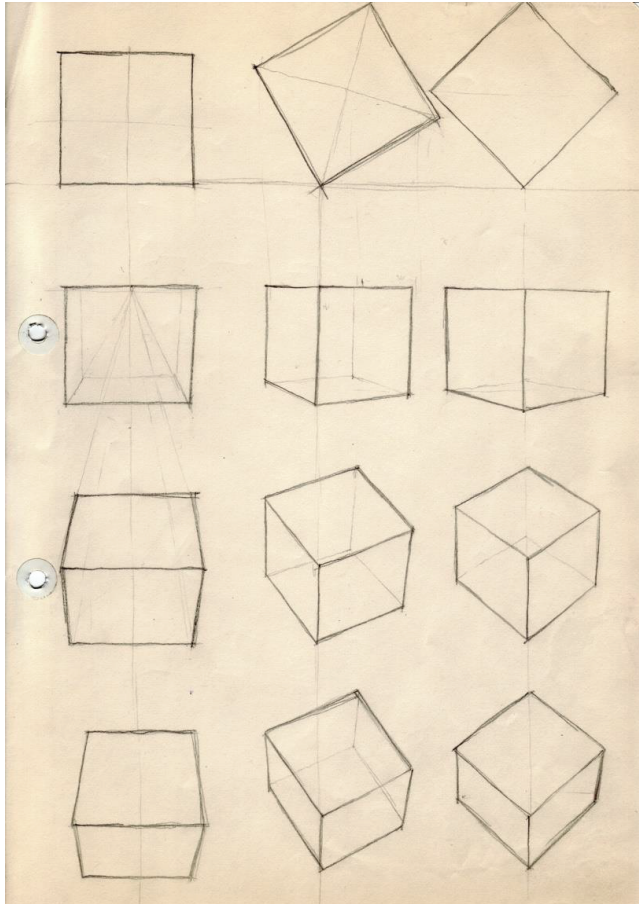


Figure 6. Self portrait 1965 (Personal Archive vol. 2, Images and drawings: 3).

Having tenure, Kari was relatively free to develop her personal teaching strategy and methods. For her, this challenge became a continuous task. She was responsible for two classes, the Class for Painting and the Class for Architecture. The teaching program for the latter class (1963 and 1967) was threefold: a) descriptive drawing, b) drawing technique, and c) fantasy drawing (Personal Archive vol. 2.3: 1 and 14). This basic structure she kept onto (Personal Archive vol. 2.4: 18).

The teaching started in the point. A point set into movement becomes a line; a line set into movement becomes a surface; a surface set into movement becomes a volume. Then there are shades and colours (Personal Archive vol. 2.4: 1-2 and 9). The perspective comes along with the transition from flatness to volume. Kari's Personal Archive volume two comprises overviews of the study programs for several classes and years. Central to all, is her concern for understanding three-dimensional form. Like von Hanno, she began with the cube, figure 7.



*Figure 7. Sketch of the cubicle in perspective, undated (Personal Archive vol. 1f: 51).*

Thereafter, the various geometrical forms were treated, figure 8.

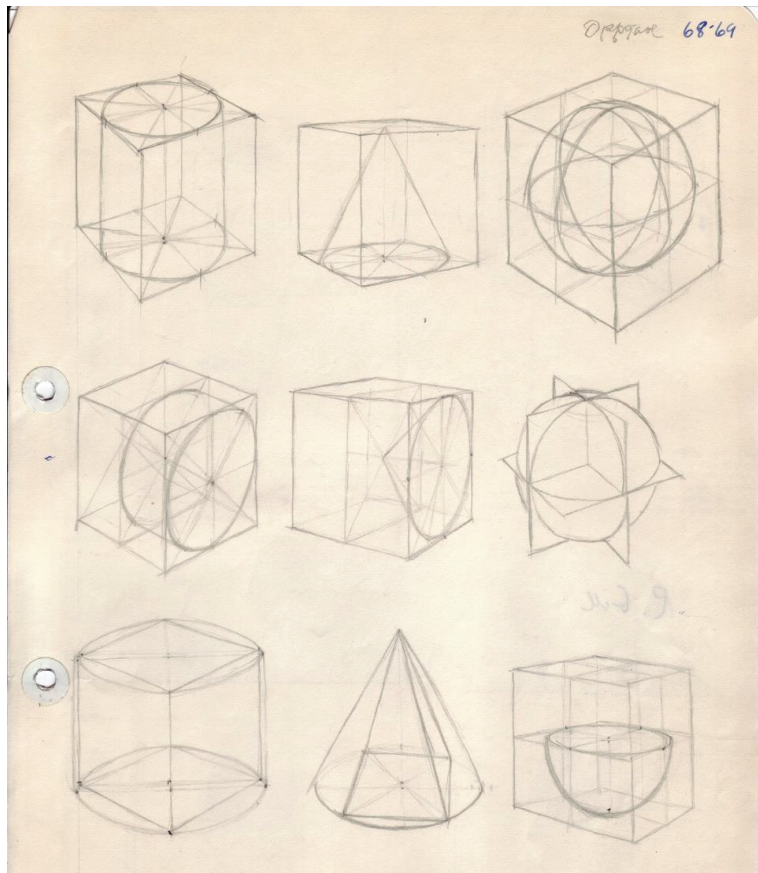


Figure 8. Sketch of geometrical forms within the cube, 1968/69 (Personal Archive vol. 1g: 5).

The premise in Kari's teaching is expressed in the statement: "Any object regardless of form, can be analyzed down to a combination of circular and rectangular forms" (Personal Archive vol. 1g: 7). In consequence, she taught her pupils to analyze form by descriptive lines, horizontally and vertically, figure 9.



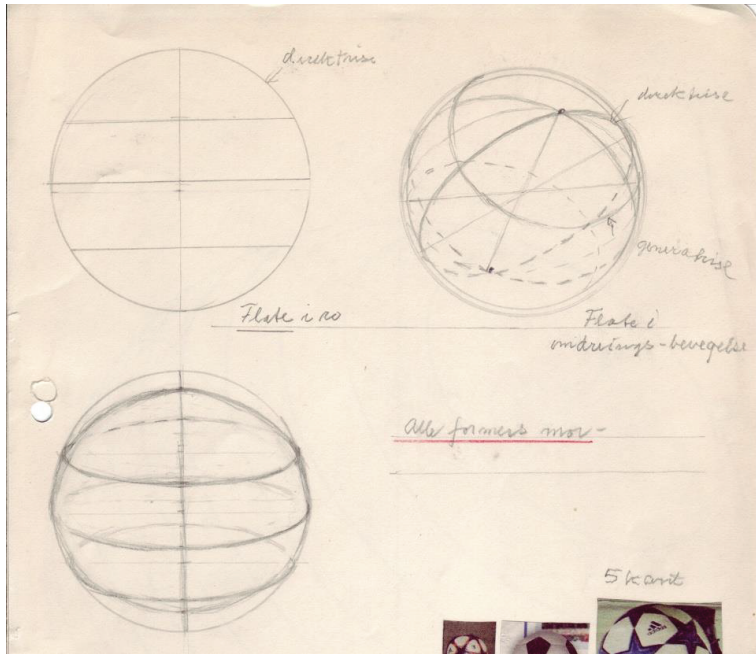


Figure 9. "The mother of all forms", the cube with contour lines (Personal Archive vol. 1e: 14).

Three elements underlie and characterize Kari's attitude in her work; first comes the principle of exact observation, next, the possibilities of the line, and then perception of nature (Personal Archive vol. 1t: 2-6), figure 10.

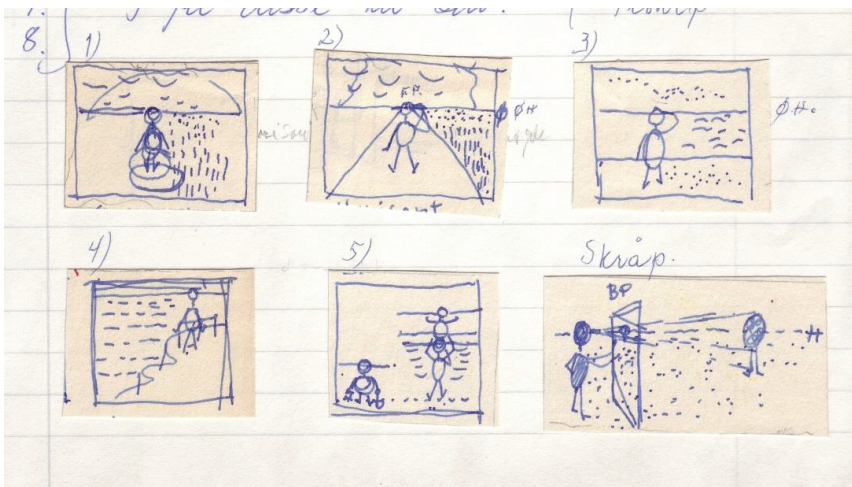


Figure 10. Summing up the free hand perspective in a landscape (Personal Archive vol. 2.6: 16).

In 1965, the Class for Architecture broke away from SHKS, establishing a new school of architecture (Norwegian: *Statens arkitektskole i Oslo*, from 1970, *Arkitektthøgskolen i*

Oslo, AHO). It was a dissension about the qualifications of the applicants to SHKS that lay behind this decision. The architects required students with mathematical knowledge and college exam (Norwegian: *realgymnas*). Such a requirement the other teachers would not accept since many talented pupils were dyslectic (KT 7.12.2010). In consequence, there was a split. The new school stayed in the SHKS building until 1969, and Kari continued to teach free hand drawing as before. She developed a curriculum based on a more exact understanding of space and form than previously. Since, the class was big, she got an assistant, the drawing and graphic artist Ottar Helge Johannessen (1929-2010). His sketch from the period proves the difficulty of being female in a male dominated school, figure 11.



Figure 11. Drawing by Ottar Helge Johannessen, 1965-68 (Personal Archive vol. 2.3: 13).

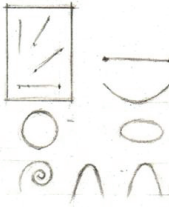
When the architect school moved to its new localities in 1969, Kari was invited to come along. For a short period she did, but then decided to go back to SHKS.

In 1976, the ministry for teaching defined SHKS as a university college (Norwegian: *Kirke- og undervisningsdepartementet*). The teachers at SHKS regarded this as a degradation since the school represented the highest level of teaching in its fields. They wished the status to be an academic college (Norwegian: *vitenskapelig høgskole*). Then arose the question of research (Refsum 2004). As part of the process of getting acceptance for such a status, it was decided that the teachers could apply for research time. Kari was the first teacher to apply and had her sabbatical the autumn 1979. In her application, she accounts for her aim of developing a method for drawing that lies in between freehand drawing and geometrical construction. The outcome of the research should be visual, rather than written (Personal Archive vol. 2.1: 8), figure 12 and 13.

Billedelementene og deres sammenheng.  
Romformene

Punktet har ingen utstrekning.

Punktet satt i bevegelse gir strek.

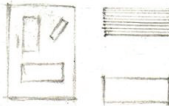


Streken - sporlinjen er éndimensjonal (m)

Den kan være:

- a) rett (korteste vei mellom to punkter) og kan ha forskjellig orientering i forhold til referanserammen: vannrett, loddrett, skrå.
- b) krum, som kan gi kurvene:  
sirkel-linjen  
ellipse  
spiral  
hyperbel  
parabel

Streken satt i bevegelse gir flate



Flaten er todimensjonal ( $m^2$ ).

Linjen som avgrenser flaten, er en grenselinje

Flaten kan også avgrenses ved hjelp av sporlinje (strek).

Flaten kan ha forskjellig utstrekning og forskjellig orientering i forhold til referanserammen.

De elementære flateformene er:

Parallelogrammene (plane firkanter hvis sider er parvis parallelle)

Kvadrat

Rektangel

Rombe

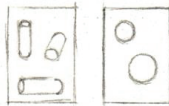
delers av parallelogrammene

Trekant

Trapes og

Sirkel - fremkommer ved dreining om ett av linjens endepunkter.

Flaten i bevegelse gir romformene.



Romformene (stereometriske former) er tredimensjonale ( $m^3$ )

De kan ha forskjellige utstrekninger og orienteringer i forhold

til referanserammen (bortsett fra kulen som bare kan ha forskjellig størrelse og plassering).

1. Flaten forskjøvet i én retning i rommet gir:

Parallellforskyvningslegemene

Disse begrenses av 6 plane flater.

Kubus: kvadratet forskjøvet i et bestemt forhold

Andre parallellforskyvningslegemer:

Rektangel forskjøvet

Rombe forskjøvet

Prismer: trekant forskjøvet

trapes "

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osv.

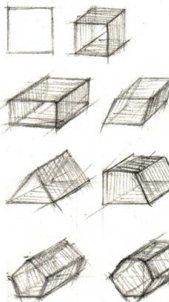


Figure 12. Overview of the connexion between image elements: Three-dimensional form (Personal Archive vol. 2.1: 18).

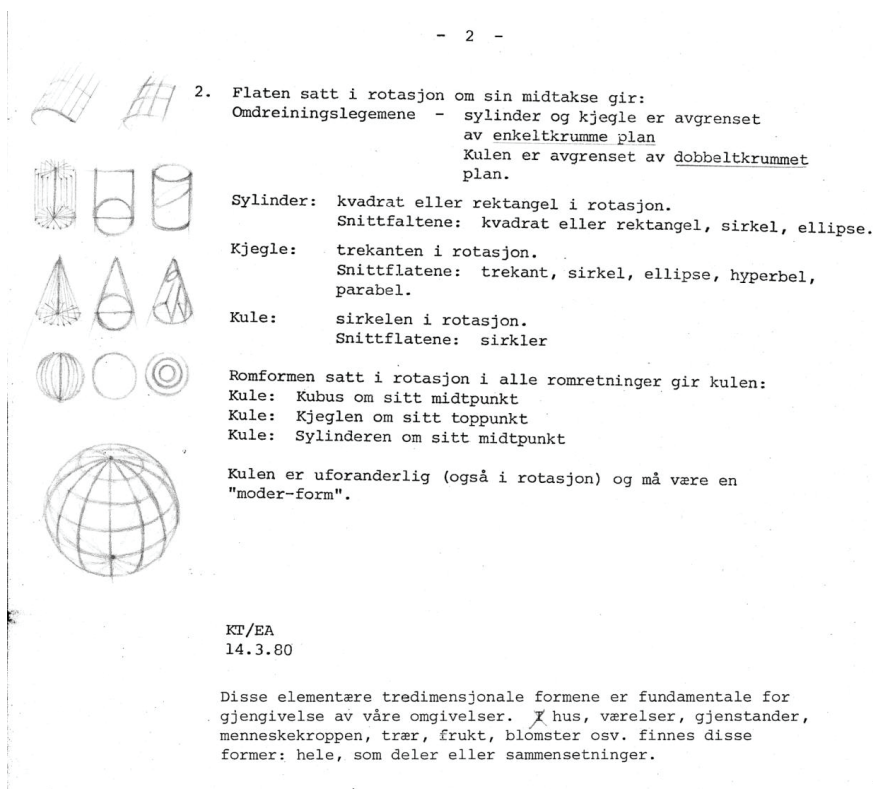


Figure 13. Overview of the connexion between image elements, continued (Personal Archive vol. 2.1: 19).

In 1968, Rector Håkon Stenstadvold (1912-1977, Rector 1964-77) requested Kari to arrange an institute of drawing (Norwegian: *Tegneinstitutt*) at SHKS, as a meeting place for the teachers in the foundational subjects: geometric drawing, form, colour, ornament and free hand drawing. The drawing institute became a rewarding forum. Here, the colleagues met weekly and discussed various questions and pedagogical challenges freely among peers. Kari functioned as secretary and for six years wrote reports about the discussions, now available in The Regional State Archives (KT 7.12.2012).

When SHKS in 1981 became an independent college, for the first time, a rector was to be elected. Kari got the majority of votes and became the first rector elected and the first female rector in the school's history. One requirement for establishing SHKS as an independent university college was to deliver complete plans of the teaching in the school. Such a claim was previously unheard of, but as rector, Kari handled the task. However, after two years of administration, she returned to the role as teacher. In 1990, she retired.

During her teaching years, Kari systematically collected examples of her pupils' work. When SHKS was to leave its location, this material was handed over to The Regional State Archives. Revisiting the archive in 2011, Kari explained that the examples withheld should exemplify the various states of problems treated in class. Her personal

archive consists of two main volumes. Volume one includes inspirational sources and references that may be categorized under five headings. 1. Nature, studies of: a) form, landscape, animals, plants, often details; b) natural elements: water, air/wind, light and solids; c) natural phenomena: wind and waves, light and reflections. 2. Fundamental drawing, Stone Age carvings and work of children. 3. Art historical material with emphasis on renaissance art and artists like: Rembrandt, Goya and Picasso. 4. Technology, constructions, technicalities and urban spaces. 5. Literature: a) art theoretical and historical material (Read 1951; Kandinskij; 1965); b) geometry and perspective (Norton 1964; Doblin 1979); c) perception and colour (Itten 1963; Arnheim 1967; Kepes 1969); and d) pedagogy (Edwards 1979; Klee 1981).

Volume two deals with the concrete teaching, the curricula, exercises and tasks given, both her own and some of her colleagues'. All in all, there are five meter archived documents and drawings related to the work of Kari (Liebold et al. 2011).

## Evaluation

Kari has taught nearly 1000 pupils/students through her 43 years as teacher. She continuously strived to rework her study plan and made changes. There were two main challenges, what to teach and how to teach it. She was well aware that free hand drawing might be taught in different ways (Eisner and Ecker 1966). Her list of literature shows how she was concerned about new entries and kept updated on contemporary movements and relevant research outcomes. She recommended handbooks for getting things right according to nature and vision (Jaxtheimer 1974).

The question she perpetually asked herself was how she best could facilitate and guide the young students to find their personal vision in a complicated world (Personal Archive vol. 2.1: 7).

Asked in an interview what constitutes the good teacher, Kari responded that the most important thing is to understand what the students wish to achieve. The teacher has to create a safe haven of trust without anxiety, and stimulate each student at a pace that is fruitful for the individual (Grotmol 1989: 7).

Kari's teaching may tentatively be categorized in three phases: a) the assistant (1947-49/53), continuing the current tradition; b) the rebellion (1953 on), breaking with the past; and c) the matter-of-fact, pragmatist attitude (1960ies). She each year taught two classes in parallel, one of artist students, the other design students. In 1980, I remember her saying that there are two entrances to learn to draw free hand, one is to *feel* the way, the other to *think* it; the first applies to artists the other to designers. Teaching in accordance with both these approaches, was a challenge that perhaps explains the characteristics and quality of Kari's teaching method. She mixed observation and imagination. In addition, her interest in nature, history and psychology gave the flavour. Probably the matter-of-fact attitude stands out most clearly in retrospect. Two profiled Norwegian artists and a designer characterize her teaching. One says that Kari represented a precise and concrete drawing education, an analytic teaching that taught the student to see and analyze form and volume objectively (Bjørn Ransve 30.10.2011). The other that Kari taught the elementary drawing principles rigorously. Her teaching aimed at training the observation of the eye and provide knowledge about the abstraction that occur between the observation and the reproduction of it as sign symbols on the paper (Marianne Bratteli 24.9.2011). The designer says that Kari taught her to see lines and volume differently. To her, it was



revealing to watch a chair and then represent it trustfully in two dimensions on a paper (Birgitte Appeløng 7.6.2012).

Kari's statement: "Any object regardless of form, can be analyzed down to a combination of circular and rectangular forms" (Personal Archive vol. 1g: 7), is normative and must be seen in relation to the positivist attitude of the time, and the interest among artists in mathematical structures in natural phenomena. She taught her students to inquire and to observe. Personally, I remember her refrain: "Let's go and take a look!" And I recall that the first time I was asked what I learnt at SHKS, I pondered for a while before answering: "I learn to *see*, to see my surroundings, the world, reality". Kari taught me to see objects like X-ray images, to analyze and clarify the contour lines of any form. In this way, her teaching in some ways was a forerunner to the electronic age. As in all teaching, one may ask if this method efficiently fulfilled its goal. Is the ability to abstract our environment down to two-dimensional form opening or restricting the students' future ability to use drawing as a communicative tool?

## Reflections and Further Research

Today, Kari reflects on how to teach free hand drawing in an age of electronics. Even though the computer may make the drawing, the eye must be trained to do the right evaluations (Norwegian: "[...] på hvilken måte kan øyet trenes opp til de riktige vurderingene? *Hånden må i fremtiden også kunne mer enn å taste.*") (Torjussen 2004: 4), figure 14. New text books continually are published. Some presents the traditional basics (Rockman 2000), others are more specialized emphasizing aspects and attitudes that seem more relevant today (Gysin 2010; Klieber 2009). Free hand drawing is, however not an unambiguous term. In a recent doctoral work, the Danish teacher of the subject, Anette Højlund, underscores that drawing as a noun, referring to a) a practice, b) its outcome, the object, and c) that which happens in the gap between the practice of drawing and the realized drawing. Someone is drawing, something is drawn, and something appears while drawing. She writes: "Thus, a drawing is always an emergence of a conception, for the artist as well as for the person who sees the finished drawing" (Højlund 2011: 221). Traditionally, to draw is to represent something. According to Højlund, this attitude creates a dualism since the drawing itself is something different from that which is drawn. Regarding drawing as a creative process in which something emerges, allows the practice of drawing to become a tool for insight itself. Such an understanding may legitimize a renewed actuality of free hand drawing (Højlund 2011: 13-14).

Parallel to teaching students drawing skills they may need in their future careers, research concerning the past ought to be carried out. Little research is done on the design education at the highest level in Norway (Berre 2002). However, the archive left from SHKS, currently in The Regional State Archives, is quite substantial. It includes administrative documents, images, student work, Kari's Personal Archive and archival material from many other teachers. The library at KHiO keeps all the published and some unpublished material from SHKS (Aasen 1993), the annual reports, images, exhibition catalogues, and more. Old teachers are living sources to the past, remembering their own work, but also the teaching of their teachers. Many potential research possibilities lie in this material for understanding the teaching traditions of SHKS, free hand drawing in particular.

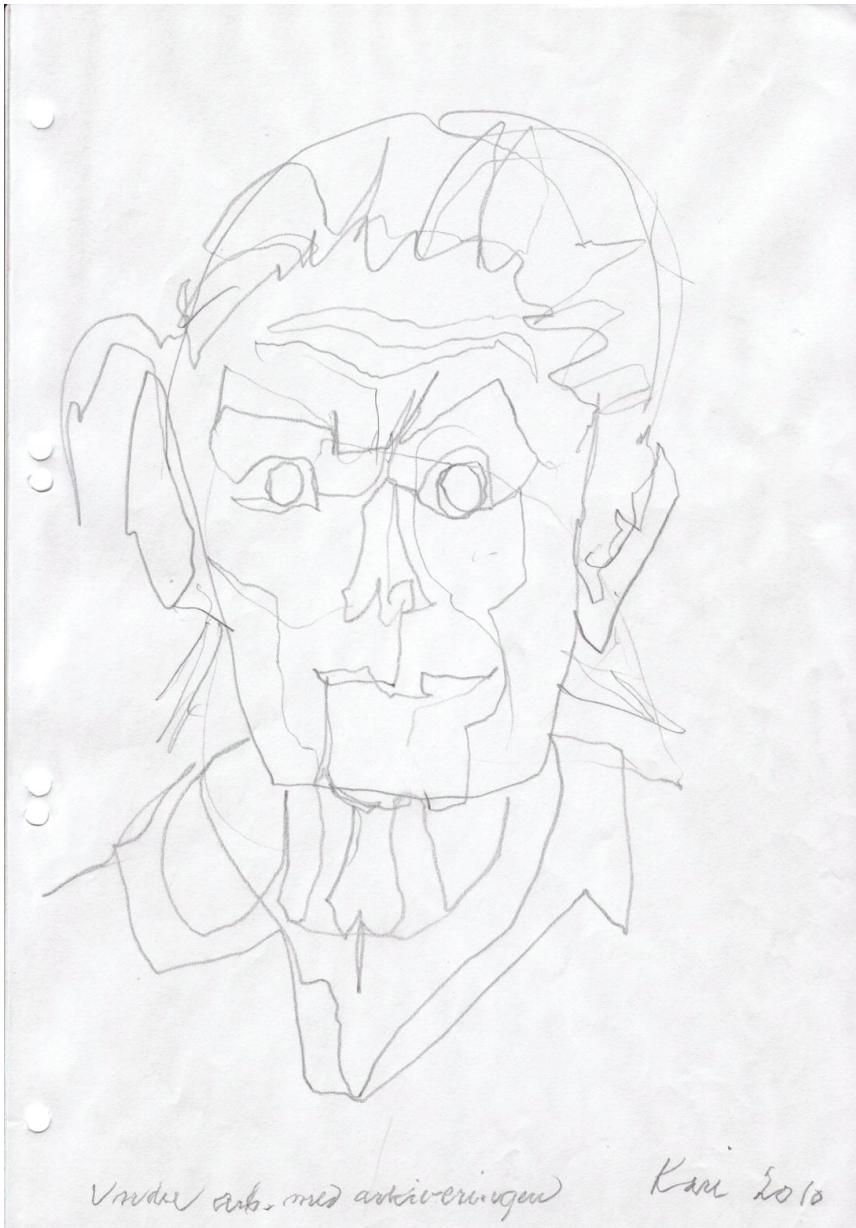


Figure 14. Self portrait, 2010 (Personal Archive vol. 2.12: 3).

This paper represents an initial step into an area that so far has received little attention and no research funding. Hopefully, opportunities for future research will arise. Personally, I am curious to know what they discussed in the Drawing institute. The reviews are well preserved in The Regional State Archives. More important might be to make comparisons with similar teaching traditions in other countries, particularly

in the Scandinavian and European, for instance in Germany, the Netherlands and the UK. One may ask whether the Norwegian approach was complementary, leading, following, or substantially different from the approaches elsewhere. Another topic of interest would be to look into the differences of teaching drawing for the art students versus design students. Finally, it might be exciting to explore whether the fundamental drawing teaching has left traceable impact on the mature artworks or design made by the former students.

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