

Assistants

Henry Gibbons (later to become Julian Ashton's right-hand (chief?) teacher at the Sydney Art School, where he carried Lambert's influence to a new generation) was early an assistant to Lambert, filling in his backgrounds and skies under severe direction.

Herbert Badham also assisted in a like manner. Both of them later became competent oil painters, their work always bearing the character of Lambert's training. Gibbons later became Julian Ashton's right-hand teacher, at the Sydney Art School, and carried Lambert's influence to a new generation of students.

Before 1925, John Andrews, a competent black-and-white artist, an ex-soldier, became general assistant to Lambert, whose 'factory' was producing sculpture as well as large oil paintings.

? Gedong Grammas Memorial? Great paintings of Gallipoli, Palestine and Light Horse engagements, some of the finest horse painting I have ever seen, came from this period.

(Gallipoli picture)

(→ strain heart rendering drawing.)

Andrews complained of the excellent reference to his ability as an artist's assistant which Lambert wrote for him when he left the studio, because of the anti-climactic inclusion of a comment which Lambert might have written in all the innocence of a horse lover. The reference concluded, "and Mr Andrews is very good with handling horses."

After Andrews left in 1925, Stan Snekkar became assistant to Lambert, through an introduction from Julian Ashton. Snekkar was invited to visit the Lambert studio, and while watching Lambert at work on early stages of Henry Lawson, he anticipated Lambert's needs and handed him, unsolicited, the tools required. This prompted a request by Lambert that Snekkar should work as his assistant. (Snekkar - model for 'Swedish Athlete')

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When I came to work for him, Snekkar was already his assistant, and within the following year, Edmund Harvey, who had travelled to Europe with me, joined the workforce. Work on the ~~Soldier~~ <sup>Lawson figure</sup> was already well advanced when he joined the staff.

For half a year by distributing labour so that Snekkar and I forwarded the Soldier and Harvey the second figure of the Lawson, Lambert was able to keep up with his painting commitments.

and of Lawson

The staff included also a boy to sweep up, a young boy of fifteen years, nicknamed Splinter by Lambert, who with studied politeness preferred to call us Mr Snekkar, Mr Harvey and Mr Murch.

The charlady who called daily to do for the bedroom and kitchen he had the kindness to call by her Christian name, Olive. Her surname was Broomhead. She was always first to arrive in the mornings.

Andrews assisted to structure work on "Light Horse Memorial" model (competition for Port Said memorial) also general assistance & horse care.



teacher at Ashton's  
Lambert influence on  
Ashton students

## ARTISTS' ASSOCIATIONS

) Harvey and Kingsley both worked for Norman Carter, a portrait painter, who designed stained-glass windows.

*Burkham* - Lambert's studio assistants were Gibbons, then Andrews, then Murch, Harvey and Snekkar.

JACK ANDREWS was in my class at school with me. He was an excellent drawer then.

At the age of 17 $\frac{1}{2}$  he enlisted for WWI, ~~but they stopped~~ *which ended* while he was on board ship to join it. He stayed in the army after he returned, as a guard for military camps, then had a ~~nervous breakdown~~. After he was released from hospital, he was converted to some evangelistic sect, and married the evangelist's daughter. She, having escaped from Papa, and borne Andrews two children, left him to have a good time, taking the children with her. He only discovered their whereabouts after one of the children had died. He had another ~~nervous breakdown~~. I visited him hospital, where he had the job of delivering the bread around all the departments. Whenever he had a gate to drive through, he would ~~speed up~~, and scrape along the side of the buildings. This taking risks was part of his therapy. The almoner there, ~~psychiatrist~~ *Y*ootha Barker, *with* got him a job in George's studio when he was ~~released~~. This was because of his drawing ability. Lambert was always willing to give the ~~most unlikely~~ people jobs in his studio. Andrews, when I returned from Europe, was writing small pieces for the newspapers and drawing small 'sandwich' headings between articles.

*Lud*

Lambert returned to Australia in 1921.