

scope

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Dunedin School of Art: A History
2016

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The series *Scope (Art & Design)* aims to engage discussion on contemporary research in the visual arts and design. It is concerned with views and critical debates surrounding issues of practice, theory, history and their relationships as manifested through the visual and related arts and activities, such as sound, performance, curation, tactile and immersive environments, digital scapes and methodological considerations. With New Zealand and its Pacific neighbours as a backdrop, but not its only stage, *Scope (Art & Design)* seeks to address the matters which concern contemporary artists and arts enquirers in their environments of practice.

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Dunedin School of Art: A History

by Jim Tomlin

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FOREWORD

Leoni Schmidt

Jim Tomlin played a major role in the history of the Dunedin School of Art. It is hard to imagine the move to the current workshop-rich campus or the transition to degree and postgraduate degrees without his vision and steady hand. Therefore, it is apt that Jim wrote this comprehensive history of the School. His broad – and detailed – view over the 146 years of the School's existence reads as a fascinating account of an art institution's life and times, complete with amusing anecdotes and real insights into the challenges facing art education at different times in New Zealand.

Some key issues emerge from reading Tomlin's well-researched account. One becomes aware that the School was embedded in its community from the start, an aspect of its life that continues to this day with real connections to galleries, artists' groups, and arts collectives in Dunedin and further afield in New Zealand.

Secondly, with lecturers from the UK and later from Europe, the School commenced with a connectivity that has expanded over the decades to a considerable international network existing today as manifested through, for example, a swathe of exchange and study abroad agreements with partner institutions across the world. Today, the Permanent External Advisory Committee retains its role as a formal mechanism for the School's connectedness with the world outside its walls.

Reading across Tomlin's account of the years, one becomes acutely aware of the precarious nature of the art institution. Wars had devastating effects as on all aspects of New Zealand life; but continuous changes in policy and in the understanding of the importance and autonomy of the visual arts also plagued the School. Sometimes its autonomy was taken for granted; sometimes the School was diminished within larger structures; at other times it came under attack for its very insistence on the necessary autonomy of the arts. During these changes, staff members were often buffeted about, with some losing positions and livelihoods. In the light of such events, it's all the more heartening to read how the School survived each adversity that came its way, surviving through a flexibility and adaptability fuelled by an unwavering passion for the visual arts and their role in society.

Tomlin's decision to emphasize the importance of workshop facilities when the School moved to its current Albany Street site was crucial for the retention of the hands-on teaching and making which remains a point of difference for the School. In today's context many art schools have lost much of their plant and visitors to the DSA are astounded by the availability, for example, of jewellery benches, welding equipment, analogue photography dark rooms, lighting studios, printing presses, and ceramic kilns that provide students with on-site studio facilities. As Bridie Lonie mentions in her CODA to Tomlin's history, this feature of the DSA has for a long time been balanced by a scholarly focus on the historical and theoretical contexts of art, both old and new. Otago Polytechnic's focus on the interface between practice and theory has been manifest in its Art School for many decades.

Another aspect of the School's history is the continuous interplay between the fine arts, design, and the crafts over the decades. The reader is able to recognize changes in attitudes as emphases on these areas shifted over time, often dependent on staffing and also on external factors such as student demand and dominant philosophies about the nature and function of a visual education. Sometimes, the fine arts were in the ascendancy, sometimes

the crafts were more at the forefront than at other times, and often design subjects were interwoven in the curriculum. This is understandable for an institution originally envisaged as a place where students could study to eventually earn a living.

As Bridie Lonie points out in the CODA to Tomlin's history, we now find ourselves again in an era focusing on work opportunities for students. The Dunedin School of Art has retained its workshops and studio-based teaching and making alongside a strong emphasis on history and theory as relevant to contemporary visual arts. However, in our era, the demands for student work-readiness and a student-centred education are currently feeding into an institutional vision for the future of a College of Art, Design, and Architecture co-located on a rebuilt Albany Street creative precinct, probably as from 2019. Once again, the challenges for the Dunedin School of Art lies in retaining its own identity within this mix, while responding creatively to new synergies offered through this opportunity. I am confident that the lessons passed on through the many years of the School's existence will stand us all in good stead in this process.

Thank you to Jim Tomlin who has done a sterling job of researching and writing the *Dunedin School of Art: A History*. There is much to enjoy, much to smile about, and much to think seriously about when reading this work. It's publication is timely as we move towards yet another iteration of the School's ability to adapt flexibly to external factors and new ideas, always remaining current and passionate about its core business: the teaching and making of art based on a passionate belief in its social benefits for all.

Leoni Schmidt
Head; Dunedin School of Art
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November 2016

About the Author

JIM TOMLIN



JIM TOMLIN was the Head of School at the Dunedin School of Art at Otago Polytechnic from 1976 until his retirement in 2000. He holds a Master of Fine Arts from RMIT Melbourne and was an Elected Fellow of the Royal Society of Arts, London. He was a Past President of ANZAAE – Aotearoa New Zealand Association of Art Educators, Past Chair of the Council of Heads of Art, Craft and Design Schools, New Zealand and Trustee of the Beeby Foundation for Visual Arts Education. His works are held in private collections throughout New Zealand and in the permanent collections of New Zealand's major public galleries.

(Following pages) Figure 1. James Kilgour, *Hutton at the Easel*, c.1891, oil on canvas, 756 x 1093mm (image courtesy of the Hocken Collection).





Pre-1870

PROLOGUE – PRE-HISTORY



Figure 2. John Buchanan, *Milford Sound*, 1863, watercolour, 220 x 502 mm (image courtesy of the Hocken Collection).

Portraiture and Romantic Topographical Art were the main areas of European art prior to the colonisation of New Zealand. The Royal Academy encouraged portraiture, and many early explorers carried natural history draftsmen on their boats to record newly discovered lands. Early immigrants and visitors to New Zealand were also prolific recorders of the landscape.

The instigation and promotion of public art and design education on a national scale in Britain was largely due to the perseverance and dedication of one man, the historical painter, Benjamin Robert Haydon (1786-1846). He was the son of a printer, publisher and bookseller, educated at grammar schools in Plymouth and Plympton, and after a brief and unsuccessful apprenticeship to his father, entered the Royal Academy in London at the age of eighteen.¹ In his introduction to Haydon's autobiography, Aldous Huxley describes him as having "...a masterful and magnetic personality, was so large, so exuberantly vital, so intelligent and plausible, such a good critic of all art but his own, so well read, such an entertaining talker, that it was impossible not to take fire at his ardour."²

Between 1823 and 1836 he made several petitions and presentations to Parliament along with badgering numerous politicians and Prime Minister Lord Melbourne in particular. All related to one or both of the following; on the importance of Government funding public art, and on the Government's duty to contribute towards educating Britain's youth in art and design.

His first petition to Parliament, made in 1823, promoted both the necessity of design in manufacture, and sponsorship by the government of public art. In reference to design in industry, he said, "...in addition to the benefits which have always accrued to every nation by which the arts have been successfully protected, the improvements of its manufactures cannot be denied nor overlooked."³ He also requested that the Government makes grants available to purchase historical paintings to be hung in churches and public buildings, which would help those artists, such as himself "...who devoted their lives to such honourable pursuits...from ending their days in prison and in disgrace."⁴ He wrote this while in King's Bench prison where he was spending one of several short periods for being unable to pay his debts. However, he was fortunate in having a number of wealthy patrons, including Sir George Beaumont, Lord Mulgrave, Keats and Sir Walter Scott who all helped him financially at such times.

In 1830 he further petitioned Parliament, again from prison, repeating the above message, but also commenting on the lack of provision for cultivating the taste for art in students at the two London Universities. He used France as a comparison where the fine arts were regarded as the equal of literature and philosophy, saying that: "No moderate vote of money would be more popular with the educated middle classes, than such a vote for such purposes."⁵ This appears to be the first public statement made in Britain regarding the introduction of fine arts as part of an educational curriculum. Unfortunately, the presenter of Haydon's petition, Mr Agar Ellis, said at the time of his presentation that though the petition came from a person of great merit in his profession, he could not recommend a grant for the purpose advocated. Haydon was not amused.

A fortuitous opportunity arose for Haydon in 1832 when he was commissioned to paint the portraits of the attendees at the Liberal Party 'Reform Banquet' at Guild Hall, and as the leading members of the Party sat for him, he made the most of the opportunity to harangue each in turn about the need for state assistance of the visual arts and design.⁶

On February 8th 1835, at the London Mechanics' Institute, Haydon presented his first of many public lectures on art. In his conclusion he said, "If by my efforts I can advance your taste, or refine your feelings for Higher Art...If I can rekindle the lost feeling for its national importance, or prove its immense value to manufacturers, one of the great objects of my life will be realised. But, remember, nothing will, nothing can be effectually of use till schools of design be established in the great towns."⁷ This was one of twelve lectures which were eventually published as a volume in 1884.

Haydon and Lord Melbourne, at that time Prime Minister, were close friends and had numerous lively discussions on a range of topics, including the merits of art being publicly funded. Haydon commented on many of these in his diaries:

November 28th, 1834. Lord Melbourne said he had talked to several artists about a vote of money, and they had all said it had better "be left alone." "Who," said I, "portrait painters in opulence? Callcot (R.A.) after

dinner at Lord Holland's has corrupted you, sneered you out of your right feelings over your wine." Lord Melbourne acknowledged there was a great deal of truth in this, and laughed heartily.⁸

February 1st, 1835. Called on Lord Melbourne. He was looking over the 'Edinburgh Review.' He began instantly, "Why, here are a set of fellows who want public money for scientific purposes, as well as you, for painting! They are a set of ragamuffins."⁹

September 24th, 1835. Called on Lord Melbourne. I was very glad to see him, and he me. We had a regular set-to about art. I said, "For twenty-five years I have been at all the Lords of the Treasury without effect. The first lord who has courage to establish a system for the public encouragement of high art will be remembered with gratitude by the English people." He said, "What d'ye want? £2000 a-year! Ah," said Lord Melbourne, shaking his head and looking with arch eyes, "God help the minister that meddles with art." "Why my Lord?" Lord Melbourne replied, "He will get the whole academy on his back."¹⁰

October 19th, 1835. Called on Lord Melbourne. "Do you admit the necessity of State support?" "I do not," said he, "there is private patronage enough for all that is requisite." "That I deny," I replied, at which he rubbed his hands, and said, "Ha, Ha!... Where has art ever flourished?" "In Greece, Egypt and Italy." "How, by individual patronage?" "No my Lord; by the support of the State alone." "Has it flourished in any country without state support?" "No. Then how can you expect it to flourish in this?" He did not reply. ... "Why is France superior in manufactures? Because at Lyons, by State support, she educates her youth to design."¹¹

The most influential supporter of Haydon's ideas was George Rennie (1802-1860), sculptor and M.P. for Ipswich, a Scotsman brought up on a farm in Phantassie, East Lothian and, incidentally, the founding father of the 'New Edinburgh' settlement in New Zealand.¹² Because of his importance to the establishment of the Otago colony and his advocacy for the arts in Britain, it is worth commenting further on his activities. McLintock, in his *History of Otago*, says of Rennie, that like his father George Rennie (1749 -1828), he became a "...practical agriculturist of high standing and revealed in his brilliant diversity by studying architecture and sculpture in Rome, with such success that from 1828 to 1837 he became a recognised exhibitor at the Royal Academy...and on his return to London [from Rome] he devoted his unquestioned organising abilities towards improving the standards and teaching of art throughout Great Britain and, with this in mind, turned his attention to politics in 1836."¹³

In Rennie's biography¹⁴ he is acknowledged as the person who recommended to Sir William Ewart, M.P. and Junior Lord of the Treasury, that a parliamentary committee be established to investigate the use of Government funding to advance British arts and manufacture. The result of his suggestion was the establishment in July 1835, under the chairmanship of Ewart, of "A Select Committee appointed to inquire into the best means of extending a knowledge of the Arts, and Principals of Design among the People (especially of the Manufacturing Population) of the Country; also to inquire into the constitution, management and effects of Institutions connected with the Arts."¹⁵

The committee met for almost a year, interviewing many witnesses, including:...

27th July. Dr Friedrich Waagen, Director of the Royal Gallery in Berlin. "Schools of Design are free in Prussia and sponsored by the state. ... Student selection is based on aptitude only, they are not selected by social class."¹⁶

31st July. Samuel Smith, when commenting on why British manufactures use foreign designs, said, "I attribute it principally to the want of artists and schools of design in England. In this country the manufactures have no means of obtaining designs excepting by copies from the French for the most part."¹⁷

3rd August. John Howell. "I have never found a good designer in England." and admitted to keeping fifty-year-old French patterns for manufacturers to use.¹⁸

17th August. George Rennie. "I have long regretted the deficiencies in knowledge of design so visible in English manufactures." When asked how this might be improved, he answered, "I should say general instruction which may be comprehended under museums and schools." and mentioned that a society for the encouragement of design education had been in existence in Edinburgh for many years. "Would you think it desirable to have a species of central and normal school for teaching those persons who are to teach others in different parts of the country?" "Yes." Rennie made it clear that he believed provincial design schools should be given the opportunity to develop their own character, and that the task of a central school should be to provide encouragement without absolute control. He also used this opportunity to advocate that museums and art galleries should be open and free to the public.¹⁹

21st August. John Skene, Secretary to the Board of Trustees for the Encouragement of Manufactures in Scotland. When asked how the Board had encouraged the arts and design in Scotland, replied that "...the Board had established and continued to maintain a school of drawing (the Trustees' Academy in Edinburgh) for almost seventy years. A Frenchman, De la Croix, was employed as master and its forty students were admitted free. All received instruction in art and design." The students "...are principally engravers, and statuaries, also artists, coach painters, house painters, and manufacturers; persons of that kind." He was highly complimentary of the Edinburgh Academy, saying that it "...has produced the most eminent men either as artists, engravers, or as connected with any of the corresponding professions, in fact, it has done a world of good for the country." He also recommended that drawing from the round be introduced into all academies.²⁰

Although the Trustee's Academy had been established in 1760, the first organised art school in Scotland was the Foulis Academy of Fine Arts, which was founded by the book publisher, Robert Foulis in 1753, and located in a library hall of Glasgow College, now Glasgow University. It predated the Royal Academy in England by fifteen years, but experienced ongoing financial difficulties due to its insistence on the provision of free tuition, and with the gradual withdrawal of benefactors, the Foulis Academy was forced to close after twenty two years of existence.²¹

Haydon was one of the last to be called, testifying on 28 June, 1836. His contempt for the Royal Academy was well known, which he believed was run by the privileged for the privileged, and when asked, "What do you disapprove of the RA?" replied, "its exclusiveness, its total injustice... The holy inquisition was controlled by the pope, but these men are an inquisition without a pope."

The Royal Academy, which was founded in December 1768 for the purpose of cultivating and improving the arts of painting, sculpture and architecture, had by this time become an exclusive gentlemen's club, promoting its members only and the training of young privileged gentlemen in the fine art of painting.

When asked how he would improve the taste of the people, Haydon said "I would suggest the extension of the school of the RA; I would make it a great central school, and I would have branch schools in all the main towns." "Do you think if drawing was made a part of elementary instruction, the public taste would improve?" "Yes; it might be made as much a part of elementary instruction as writing ... the taste of the people and the capacity of judging would be immensely increased." He also advocated that design schools be quite separate from other schools, that professors of painting be appointed to universities, and that the Government grant funds annually for painted works to decorate public buildings as they had been doing for sculptured statues.²²

The Committee concluded its deliberations in August 1836, and much to Haydon's delight, recommended that in order to promote training in art, along with public appreciation of art, a Normal School of Design be established in London, that Provincial Schools be established in centres of manufacture and that museums and art galleries be formed and be assisted by government grants.²³ Haydon wrote in his diary in January the following year, "I find after thirty-three years' struggle, the state of Art certainly with a better prospect; the Academy completely exposed; the people getting more enlightened; a School of Design begun; and I more than hope the House of



Figure 3. The first organised art school in Scotland, The Foulis Academy at the Glasgow College, 1753, engraving by David Allan, c.1760 (image courtesy of Glasgow City Council, Mitchell Library).

Lords will be adorned with pictures.”²⁴ But, to Haydon’s disappointment, it was decreed that the School of Design would concentrate on the teaching of ornamental design only, and not include life drawing, which he considered essential if students were to learn how to accurately observe and develop their ability to capture and present complex visual images.

The first Normal School of Design was established in 1837 in Somerset House, Aldwych. Mr J. B. Papworth was appointed Principal and the School catered for seventeen pupils in its first year. As an aside, it’s interesting to note that female students, generally from the middle and lower middle classes, were protected from the male lower class artisans by being required to leave the school in the evenings before the male students were released.²⁵ Haydon visited the School shortly after it opened and was concerned to find a very narrow curriculum, which encouraged an exaggerated mechanical finish, instead of the broader principals of drawing, including drawing from the live model, which he had been advocating. He discussed his concern with many friends, including George Rennie, who, by now, had become a strong parliamentary advocate for the arts and who was also concerned over the School’s limited and unimaginative curriculum.²⁶ Haydon’s answer was to establish his own school of design in Leicester Square supported by Ewart and others, which “...provided

lectures in anatomy, design, colour, and classes for drawing from the antique and from a fine female model.”²⁷ It rapidly reached maximum occupancy and its popularity forced the Government School, in an effort to compete, to add life drawing to its curriculum. In 1839 Haydon closed his school having achieved what he had set out to do, that of successfully demonstrating, in his opinion, how a school of design should be run.²⁸

Throughout 1839 Haydon travelled the country from Edinburgh to London. He visited wealthy manufacturers and lectured mechanic groups, promoting the merits of each major town establishing its own school of design and pointing out that British manufacturers would soon be driven out of the world markets if there were no designers being trained to support their products.²⁹ Though he was both ardent and often vociferous in his promotion of the arts, he was also a realist over the time it might take for Britain to establish itself as a country known for quality design products. “I may not live to see it, but if the mechanics of this country will only master the principals of art, before fifty years are over we should be far beyond the foreigner.”³⁰

During the following decade, several provincial schools of design were established, although it was not until 1842 that the first, the Manchester School of Design, which had been in existence since October 1838, was officially recognised,³¹ and by 1852, some six years after Haydon’s death, the number had grown to twenty three.

When the Great Exhibition was held in Hyde Park in 1851 it became apparent that Britain was still lagging behind other countries in the design of their manufactured goods. In an attempt to further rectify this situation the Board of Trade established the Department of Practical Art in 1852, to be renamed a year later, the Department of Science and Art, which was required to establish and promote these subjects in elementary schools.³² Henry Cole was appointed to head this institution, and held the position for twenty years. He also became responsible for the schools of design, including what had now become known as the Central School of Design located in Somerset House, and later renamed the Royal College of Art. It was Cole’s intention that provincial schools of design should concern themselves only with elementary drawing, while the Central School would train students to become teachers of art. This was an original concept, as up to this point it was accepted that all schools of design should limit their teaching to drawing and ornamental design, aimed at training artisans to be designers for industry.

The duties of these newly trained art masters were firstly; to visit the national and public elementary day schools to instruct teachers in elementary drawing; secondly, to supervise instruction given in London schools by art masters-in-training, and thirdly, to prepare teaching manuals and drawing examples for copying.³³ All of which, some seventeen years later, would be emulated by David Con Hutton in New Zealand.

By 1853, training in drawing had become a requirement of all programmes for pupil-teachers and students in training colleges, and the Department of Science and Art was given the task of establishing appropriate examinations. However, it was not until 1884, some twelve years after its instigation in Dunedin, New Zealand, that drawing became a compulsory subject in all elementary schools throughout Britain. At this level the curriculum consisted largely of linear geometry and perspective, drawing simple outlines from a flat copy, copying simple geometric shapes, copying the outline of the human figure and animals, and copying flowers from an outline and colouring them in.³⁴ A stultifying programme, and unfortunately, not too dissimilar to that initially promoted by Hutton.

From 1857, the art teaching programme established by the Department of Science and Art, located in South Kensington, became commonly known as the South Kensington System. Its prescription was largely modelled on the German system, promoting what was considered useful knowledge appropriate to artisans and teachers, such as ornamental and mechanical drawing, as opposed to the more liberal French and Italian systems, which included life drawing, and encouraged the development of young artists as well as artisan designers.

Meanwhile, on the far side of the world in Otago, New Zealand, a young colony, which had been established in 1848, conceived by George Rennie in 1842, whose portrait by French artist Francois Theodore Rochard hangs

to this day in the Dunedin Council Chambers, determinedly followed Britain's educational footsteps. Rennie had recommended that the first public buildings to be erected in this New Edinburgh should be a school and a church.³⁵ A building was eventually completed in September 1848, six months after the arrival of the first settlers. It became known as Beach School due to it being located at the bottom of Manse Street some thirty to forty yards back from the beach where today the Dowling Steet Car Park now stands, and was regarded as the community's most important structure. It was used as a school during the week, as a church on the Sabbath and as a centre for public meetings in the evenings. "Suitable doors and windows had been brought from Home. It was an oblong weather-boarded building, with a door in the end, and three fair-sized windows with ordinary panes on each side. It was roofed with shingles, and its walls painted white outside. It was capable of holding about 200 people."³⁶ The school was under the guidance of a qualified teacher, James Blackie, who had been brought out from Scotland for that purpose, and the ministry was under the pastoral care of the Reverend Thomas Burns.

A number of private schools were also established, one of the earliest being a school for girls run by Mrs Bond, who advertised her 'Female School' on the front page of 18 August, 1849, *Otago News*. Even at this early stage of the settlement's development, drawing was an accepted syllabus subject as evidenced in the following advertisement by another provider: "Private Tuition. Messrs' Carter wishes to receive a limited number of Young Gentlemen. ... For Board and Education on the principle of Religious, Moral and Intellectual Training. The course of study embraces, Latin, Greek, the Mathematics, the theory of Book-Keeping, Natural Philosophy, Agricultural Chemistry, Drawing, and the usual branches of a polite and useful education."³⁷

The Otago Provincial Council, which had been elected in 1853, passed a number of resolutions on 18 December, 1854, the first of which read, "That it is the opinion of this house that provision should be made from the public funds of the Province, or by assessment, for providing a liberal education to the whole children of the Province as far as practicable."³⁸ These resolutions laid the foundations of public education within the Province, including the establishment of an Education Board, a Grammar School, and the provision of funds for the passage of appropriately qualified teachers from Scotland who would be paid from one to three hundred pounds per annum, depending upon their position.³⁹

And on 14th March 1856, the Council passed an Education Ordinance, establishing the Otago Education Board and educational districts, each with its own inspector and a School Committee, which would be responsible for teacher accommodation, the erection and maintenance of school houses, the provision of appropriate equipment, and all matters pertaining to the general management of their schools.⁴⁰ Otago now had a formalised, provincial educational system, the first to be established in New Zealand.

1 *The Dictionary of Art*. Vol.14. Edited by Jane Turner. (Macmillan Publishers Ltd. 1996), 261-262.

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3 *Ibid.* Vol. I: 334.

4 *Ibid.*: 336.

5 *Ibid.* Vol.2: 488.

6 *Ibid.* 525.

7 Haydon, Benjamin R. *Correspondence And Table Talk; With A Memoir By His Son, Frederic Wordsworth Haydon*. Vols. I & II. (Chatto And Windus, Piccadilly. 1876) Vol. I: 193.

8 *Ibid.* Vol.2: 391.

9 *Ibid.*

10 *Ibid.*: 388.

11 *ibid.*: 389.

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- 17 Ibid.: 21.
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- 31 Macdonald. Op. cit.: 84 - 85.
- 32 Middleton, N. and Weitzman, S. *A Place For Everyone*. (Victor Gollancz, London 1976) 207.
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- 35 *Colonial Gazette*, 17 August 1842: 514.
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1870 - 1876

THE INITIAL YEARS



Figure 4. David Con Hutton, *David Edward Hutton, Eldest Son of the Artist*, 1873, watercolour, 840 x 655 mm (image courtesy of the Hocken Collection).

At the time of Hutton's appointment to head up the first school of art in New Zealand, Impressionism was becoming recognised in Europe as the current modern art movement. However, Hutton brought with him a preference for Naturalism and Realism, wherein realistic portraiture and renderings of nature held sway, and he encouraged his students in this direction.

The new settlement's leaders regarded a sound basic education as the right of all. They were also aware of the value being placed on drawing and design in England and Scotland as evidenced by their growing number of design schools, and with the recent introduction of drawing as a subject into their public elementary school systems. As a result, drawing and design were regarded as appropriate and important subjects to be taught within all Otago schools.

The rapid development of Otago's educational system and the establishment of art in its schools can be largely credited to the diligence and enthusiasm of one man, John Hislop, (1821-1904), who was responsible for "the education scheme in Otago having [by 1870] become the envy of New Zealand and the Australian colonies."¹ He arrived in Dunedin in 1856, taught at East Taieri School for four years, and in 1861 was appointed secretary to the Otago Education Board and inspector of schools. As a student in Edinburgh he had attended the Normal School, the University of Edinburgh and the Edinburgh School of Arts, where he "succeeded in gaining the first prizes in all classes he attended,... and at the conclusion of the prescribed course, was awarded its diploma."² The promotion of art and general education in Otago was secured with his appointment to the Board.



Figure 5. John Hislop, 1870, Architect of the Otago Education Scheme (courtesy of the Presbyterian Research Centre-Archives).

The first indication of the Otago Provincial Council's interest in finding a drawing master appeared in the minutes of its June 3rd 1868 meeting, when it was announced that "the resolution to appoint a Drawing Master was almost unanimously agreed to last session, on the motion of the honourable member for Taieri, Mr Reid, only a sum was not voted."³ This was rectified a year later, at the Council's May 20th meeting in 1869, when a salary of four hundred pounds was approved.⁴ The promotion of art education within the Province had by now become a popular talking point, as exemplified by a discussion held at the Acclimation Society's annual meeting on Tuesday 29th June, after which it was announced that they would like to see "the establishment of a permanent School of Art in the City."⁵

Due to the interest expressed by city dignitaries, and with the encouragement of John Hislop, a search was begun in late 1869 to find a suitably qualified art master who would teach and help promote the subject within the Province. The contract drawn up by the Provincial Government required that the duties of the appointee would be "to teach drawing in its various departments in the said schools and in particular to teach the High School of Dunedin, and to visit and teach in the district schools of the Province ... and that the said Superintendent and the Provincial Government shall provide at their expense, whatever Models, Drawing Materials and other appliances shall be requisite for carrying on the duties of the teacher in said schools."⁶ It was also agreed that in addition to the salary of four hundred pounds, that all travelling expenses would be paid.

The selection of a Drawing Master was left in the hands of Mr Auld, the Home Agent in Scotland who, after a brief search, appointed David Con Hutton (1843-1910) to the position.⁷ Hutton, born in Dundee, Scotland, began his professional career as a student at the Dundee School of Art and was appointed an art pupil teacher

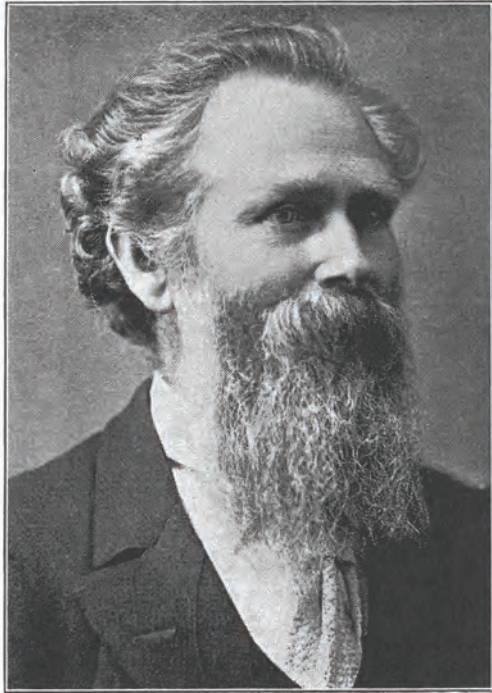


Figure 6. David Con Hutton, Head of the Dunedin School of Art from 1870 to 1908.

in 1859. He studied modelling and gained several prizes and medals, including two national medallions, and a year later, at the age of 17, he published the 'Free Hand Drawing' series of booklets which were adopted for use in a number of elementary schools in England and Scotland. He completed his pupil teachership with distinction in 1863 and at the age of twenty-one gained his Art Master's Certificate from South Kensington, London. A year later he won a Science Certificate in practical, plane and solid geometry and the National Medallion of the Science and Art Department for outline drawing and drawing from nature in the competitions held at the South Kensington Board of Science and Art in May 1864. He then gained employment as Art Master at the Perth School of Art in 1865 where he remained until his departure for New Zealand in October 1869.⁸

At the age of 26, he set sail from Glasgow, arriving in Port Chalmers on January 1870 with his wife Catherine and young son David Edward. Sadly, seven months after their arrival, Catherine died at the age of 25. He later married Helen Douglas, from Edinburgh, who had arrived in Port Chalmers with her widowed mother in 1858, and in due course a further four sons and five daughters were born.⁹

Between 19th January and 25th February 1870, several articles appeared in local newspapers about the new school and its Principal, beginning with the January 19th issue of the *Otago Daily Times*, which announced the arrival of Mr and Mrs Hutton on the handsome new clipper ship, *Christian McAusland*, from Glasgow, after a "very smart passage of 79 days," and that, "All passengers considered themselves as having good provisions and water as per contract ticket, and well satisfied with general treatment."¹⁰ The most extensive write up appeared in the *Otago Witness* on 19th February, which devoted two columns to a detailed description of the many cases of models and casts for the Drawing School, saying, "We were favoured last week with a view of the drawing models which arrived in Dunedin by the *Christian McAusland* a few days ago. They are from the studio of Signor Brucciani, and filled eleven large cases. As their contents were for educational purposes, they were brought from Glasgow free of freight by the owners of the vessel. Mr Hutton, the newly arrived drawing master, is now engaged in unpacking and placing them, and as a contract has been entered into by the Education Board to have six drawing tables, to accommodate 50 pupils, placed in one of the rooms of the new Post Office building within a fortnight, the drawing classes will soon be in operation. ... We have no hesitation in saying that a better collection of models does not exist in the Australian colonies. Unfortunately some of them were fractured during the passage from England, but they are rapidly being set to rights by Mr Hutton and his assistants, and in a day or two will be quite ready for public inspection."¹¹

Two large rooms were provided for the Drawing School in the old Princes Street Colonial Bank building, then known as the new Post Office building, which shortly became the University Building and eventually the Stock Exchange, and suitable desks and fittings were sourced to furnish them.¹² Its opening was announced via an advertisement on February the 24th in the *Otago Daily Times*, which stated that "Mr Hutton, Provincial Drawing Master will shortly open the following mentioned drawing classes in the new Post Office Building, Princes Street, Dunedin." It went on to list a class for Teacher and Pupil Teachers, admission free, a class for Girls on Mondays,



Figure 7. Dunedin Stock Exchange Building, the initial location of the School of Art.

Wednesdays and Fridays, with a fee of 15/- per quarter, a class for pupils of the High School, admission free, and youths not attending any of the Government Schools would be admitted as pupils of this class on payment of a fee of 10/- per quarter, and concluded by saying that Mr Hutton would also be contacting masters of local district schools with a view to providing drawing lessons in as many of them as possible.¹³

By late March, within a month of the school's opening, it was reported that the ladies' class contained 15 students, the young men's class contained 70, and a teachers' class of 40 was being held every Saturday. In addition, "gas was being laid up to a room, which is fitted up for the holding of an artisans' evening class, due notice of the commencement of which will be given."¹⁴

The results of the School's initial public inspection, held six months after its opening, were highly complimentary "We must congratulate Mr Hutton on the progress which has been made since the establishment of the Drawing Classes, some of the specimens which we were shown bearing proof of sound practical teaching and being highly meritorious from an artist point of view. ... The chalk drawings, taken from the plaster models with which the school is so liberally supplied, are, many of them, really excellent. ... The water colour drawings, particularly some of those which are the work of lady pupils, are highly creditable." The writer of these comments also mentioned that the school had recently received additional teaching material, "in the form of a large number of lithographs and chromo-lithographs, copies of paintings, water-colour drawings, chalk and sepia pictures and etchings, comprising a large number of copies of the work of Turner, Birket Foster, and other eminent artists. These, as copies from which to study, are, and will be found to be, invaluable to the students."¹⁵

At the end of the year the School held, on its premises, its first public exhibition, reported as "a number of sketches executed by pupils at the Government School of Art is satisfactory evidence of the excellence of the tuition imparted there. Considering the short period during which the school has been in operation, Mr Hutton must be congratulated upon the progress made by his pupils, some of whose productions give evidence of considerable talent. The sketches consist of drawings in pencil, chalk and watercolour, and there is also one oil

painting, representing a pastoral scene, which is very nicely executed. The water-colour sketches are also very pleasing, the coastal scenes, especially, showing both spirit and finish. Several of the chalk heads are worthy of praise, but perhaps the most creditable specimens exhibited are the drawings of mechanical subjects, some of which are executed with an excellence that is really surprising.”¹⁶

The Otago Education Board announced Hutton’s teaching a success, the public was appreciative of the work of the students, and his students in particular acknowledged his efforts by “presenting him with a handsome gold Albert greenstone drop-piece, bearing a suitable inscription, as a mark of their appreciation of his service during the past year. The presentation took place in the class-room, and was made by one of the pupils in the name of his fellow students, with a few appropriate remarks, which were suitably responded to by Mr Hutton.”¹⁷ New Zealand now had its first School of Art. It would be twelve years before Canterbury followed suit, sixteen years before the Wellington Education Board founded its School of Design and twenty years before an Auckland benefactor founded the Elam School of Art.

The Post Office building, in which the School was located, was handed over to the fledgling Otago University at the end of 1870 and the School of Art was closed for part of March and April of 1871 while the University pondered the building’s best use for professors and students. The School reopened on the 1st of May, having expanded to three rooms in a different area of the building, in rooms in which “the light is excellent and the situation central. ... The two classrooms to be opened on Monday have roomy sitting accommodation for 55 pupils. There is also a third room set apart for modelling and drawing from casts, which it contains.” The *Otago Daily Times* editorial from which this extract was taken also discussed the lack of prizes being available to outstanding students and recommended that sponsors be sought for such medals and boxes of colours as are presented to students in Britain via the Science and Art Department. And in addition, notified its readers that visitors were welcome “to be present during the time the evening class is engaged, and to those who take an interest in such a school, the trouble of paying it a visit would be well repaid.”¹⁸

During its first year, the School was variously called the Drawing School, the School of Arts, and the Design School, but by the end of the year the title, School of Art, appears to have become the accepted norm. The first formal account of the School’s activities appeared in the Education Board’s 1871 annual report, which stated, that “the School of Art, for which ample accommodation was provided in the University Building, was attended last year by 104 students. The teachers’ class was attended by 26 students, the ladies’ afternoon class by 33 students, and the young men’s evening classes by 45 students. ... In addition to the classes in the School of Art, Mr Hutton has given lessons twice weekly in the Girls Provincial School to 130 pupils, in the Boys High School to 93 pupils, and in the following mentioned schools, one hour per week, North Dunedin, Middle Dunedin, South Dunedin, Mornington, Caversham, and Port Chalmers, making altogether 837 day school pupils. The pupils of the Girls’ School and the Boys’ High School received instruction in freehand drawing and shading from copies. As soon as they are sufficiently advanced, drawing from models will be introduced, and the boys in addition will receive lessons in mechanical drawing. In the district schools, freehand drawing has been taught, and where the masters have provided copies, shading from examples. I am able to report that Mr Hutton has performed his duties with diligence, ability and enthusiasm during the past year.”¹⁹

His teaching week consisted of four 7-9pm artisan classes, two 6-7pm pupil-teacher classes, four two-hour ladies classes, a two hour and a one hour class for each of the Girls Provincial School and the Boys High School, and an hour each in six suburban elementary schools.²⁰ All of which added up to a particularly heavy workload when taking preparation and travelling time into consideration. It would be a further four years before he was granted his first teaching assistants.

In his annual report for 1872 Hutton describes the subjects being taught: “The students attending this [ladies] class receive instruction in freehand, outline from copies and from the round, shading from copies and from the round, painting from copies, and from the round, and from nature in watercolours and oils. On Saturdays, the

more advanced pupils are taken out to sketch from nature. The drawing and paintings executed by the students of this class evince great talent and industry. The students [in the artisan classes] receive instruction in all the elementary subjects, together with Practical Geometry, Perspective, Mechanical and Architectural Drawing, Drawing and Shading from the round, Painting from copies and from the round, Drawing and Painting the human figure, Designing, etc. The works executed by the students attending the various classes were very good and their diligence while in school is beyond all praise."²¹

He also mentions that in August, twenty-four drawings and painted works of the students were forwarded to the Grahamstown Industrial Exhibition held at Thames, which attracted considerable attention and upon which the School was complimented in the *Auckland Daily Southern Cross Advertiser*. Hutton's appreciation of his students' achievements is further spelled out in a comment made at the end of 1872 by the Secretary of the Otago Education Board: "He has repeatedly assured me that the aptitude and proficiency exhibited by many of the pupil teachers and the ordinary pupils of the schools here exceed anything that fell under his notice when similarly employed in the schools of the old country."²²

In 1873, discussions were held on establishing a Normal School in which teachers in training could gain experience working in the classroom, and it was recommended that part of the proposed school should be set aside for the purpose of affording proper accommodation for the School of Art. "The want of suitable accommodation has acted most detrimentally upon the usefulness of this most deserving institution. And if steps are not soon taken to have the School of Art held in a suitable building, the injury will be increased."²³ The school had now moved three times, all within the same building. "If the adage that 'three removes are as bad as a fire' applies in most cases, it applies with more than ordinary force to the School of Art, as not only is some damage bound to happen in each case, and at each removal expensive fittings have to be put up, but also on account of the injury done to the teaching facilities of the institution by a removal having to be made, as has been the case during this session – the result being the closing of the school for some weeks. Besides, it is only fit and proper that so important an institution should have its own local habitation, instead of being only allowed to occupy a corner in the building of another institution on sufferance."²⁴

Arriving this year, "At Mr Hutton's request, the Government has provided a large supply of casts, chromolithographs, models, drawings etc., for the use of the students of the School of Art, as well as for the use of the pupils of the public schools, not only in Dunedin and Suburbs, but throughout the Province."²⁵ Again, as on the arrival of the first shipment, many of the casts were found to be damaged on unloading, although Hutton, along with the assistance of a Mr Somerville was able to restore most of them to their original form, and the School now had "an ample supply of excellent examples of models, similar to those used by the Science and Art Department, London."²⁶

A criticism of the School, based on its end of year exhibition, appeared in a local newspaper on 23rd December 1873, which briefly complimented the School on its student accuracy of working from models, but went on to report, "Now that such proficiency has been acquired, such hand and eye, and such a knowledge of the principles of colouring, we trust that next year original painting of scenes in the neighbourhood will be presented. It must not be forgotten that the end and purpose of art study is not merely to copy, but to produce. Anything short of this no artist should dream of. It is a good thing to copy a good picture, but it is better to be able to paint one from nature that others will delight to gaze upon and copy." On a positive note, the article did compliment Hutton on the achievements of his artisan classes, which were aimed at preparing boys for the trades by teaching them to draw accurately from copies. "We were glad to find that Mr Hutton has many pupils anxious to master this useful branch, youths employed in mechanical operations... who are fitting themselves to be designers."²⁷ Though the reporter was unlikely to know that Hutton's programme was based on what was then the accepted practice in Britain, he certainly made a valid point regarding students being largely confined to working from copies.



Figure 8. Dunedin 1874 (photo courtesy of Toitu Otago Settlers Museum).

Copying was an established and a long standing method for teaching student artists, but its overuse was a worry for those who were aware that in the end, students had to raise themselves beyond this process if they were to become credible practicing artists. This awareness was not new. Sir Joshua Reynolds, the first President of the Academy of Fine Arts in London, had expressed similar concerns one hundred years earlier in his address delivered to the students of the Royal Academy on the distribution of prizes in December 1769. “I consider general copying as a delusive kind of industry: the student satisfies himself with the appearance of doing something; he falls into the dangerous habit of imitating without selecting, and of labouring without any determinate object; as it requires no effort of mind, he sleeps over his work: and those powers of invention and composition which ought particularly to be called out and put in action, lie torpid, and lose their energy for want of exercise.”²⁸ Reynolds was a highly respected and powerful figure in the art world and it is somewhat surprising to find that his concern over the limitations of copying as an end in itself, upon which he commented in a number of his addresses to the Academy, was largely ignored by Britain’s future art and design schools, and initially in New Zealand’s first School of Art.

An important decision affecting the School, made in late 1873, was that the Education Board, after several years of discussion on the inadequacy of teacher training within the Province, announced that the Provincial Council has “expressed its intention to take steps for the erection of a suitable building for the School of Art in connection with the proposed Normal School Building,”²⁹ no doubt in answer to the many public complaints received along with pressure from John Hislop, and in particular to Hutton’s on-going accommodation concern. “The temporary location of the school, and, in consequence, the make-shift character of its arrangements, cause a great many inconveniences. The erection of a building specifically constructed for the purposes of a School of Art will prove the only effectual remedy. It is a remarkable proof of the importance of the School, that, notwithstanding the want of space, light, and convenience, the use made of it has so considerably increased.”³⁰

Throughout 1874, Hutton continued to promote ‘copying’ as an appropriate activity for his students, although he had, since 1872, run ladies’ classes for the study of landscape painting from nature, which he considered “a very desirable feature in the School.” These students visited a variety of locations, including, “Ocean Beach, Waters of Leith, Botanical Gardens and elsewhere every Saturday for the purpose of sketching from nature.”³¹ Hutton had also introduced two new subjects, pottery and metalwork jewellery. Pottery consisted of making planters and flower pots with decorative relief forms on their surfaces, along with the application of glazes. Metal-working covered casting and chasing, hammering and the use of dies and repose in a range of materials, including iron, bronze, metal plate and some silver and gold. Not only had his subject offerings expanded, but also his student numbers. He was now responsible for 178 students attending the School of Art, and 1494 pupils in the surrounding primary and secondary schools, all of whom received a weekly hour of tuition.³²

This year also saw the Education Board purchasing land in North Moray Place, just off from the Octagon in Central Dunedin, for the proposed Normal School and School of Art. Architect David Ross was employed to produce plans for the new building, which was described as consisting of three stories, "The basement floor,...comprises two apartments for the janitor, ample cellarge for fuel, lavatories, closets, and other conveniences, and three very large play rooms. The main floor contains eight large classrooms...and two smaller rooms," and stated that the upper floor with "a suite of lofty, well lighted and commodious rooms are to be provided for the School of Art," and that "In all the arrangements, Mr Hutton's views and wishes had been consulted." A list of rooms was provided with dimensions in feet: (1) General Drawing Class-room, 68 x 24; (2) Painting Room, 28 x 21; (3) Cast Room, 47 x 21; (4) Modelling Room, 22 x 14; (5) Master's Room, 21 x 14; (6) Store Room, 21 x 6. Lavatories and two large general classrooms would also be located on this floor.³³

In 1875 Hutton was finally granted permission to appoint two ex-students as assistant teachers, Agnes Wright and Alexander Anderson.³⁴ Both had been outstanding students whose work had received favourable comment in the newspaper report on the previous end of year's student exhibition. "The water-colours are far in advance of previous years... that to which we would give first preference are Miss Wright's copy, 'A Village Bell'. Miss Wright has attended the school now for nearly five years. Mr Anderson exhibits a dozen drawings. He has not only quantity, but quality. His landscapes are well painted, and in the former the atmospheric are finely given."³⁵ Due to the School's increased staffing, drawing was now able to be taught weekly in twelve suburban elementary schools in addition to the two high schools. Though still under resourced the School was gaining an excellent reputation, even beyond the Province, as evidenced in a Canterbury Press statement which commented favourably upon Mr Hutton's success, and wished for some similar institution in Christchurch.³⁶

The combined Normal School and School of Art building was completed at the end of 1875 (positioned where the Dunedin Public Library today stands) and the School was granted permission to christen its future premises by being allowed to hold its end of year exhibition in the new, purposely designed, large drawing studio. This was a turning point exhibition for the School, not only because of the exhibition's location, but because it was the first exhibition to present in addition to copied material, "beautiful sketches in both oils and watercolours of scenery in different parts of the Colony."³⁷ The exhibition proved popular with the public who were also able to inspect the School's new premises which it would occupy from January the following year.

Hutton had now become a respected figure within the local arts community as evidenced by his being appointed first secretary to the newly-formed Otago Art Society in February 1876, although he would later resign from the position, due to the pressure of teaching commitments, and accepted the presumably less demanding position of Vice President in 1881.³⁸

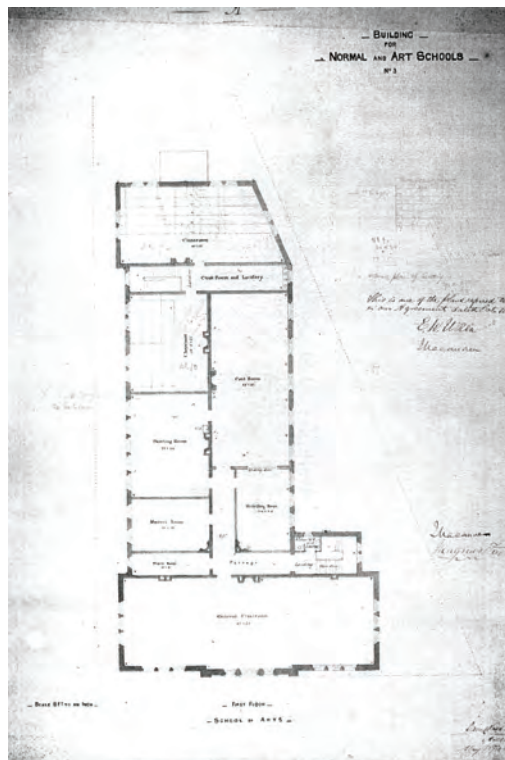


Figure 9. Proposed School of Art floor plan for the Moray Place Building, 1874 (image courtesy of the Hocken Collection).

- 1 *Otago Daily Times*. 23 January 1871: 3.
- 2 "Obituary." *Otago Witness*. 25 May 1904: 27.
- 3 *Otago Daily Times*. 4 June 1868: 2
- 4 *Ibid.*: 21 May 1869: 2.
- 5 *Otago Witness*. 3 July 1869: 10.
- 6 Agreement between John Auld as Home Agent for and on behalf of the Government of Otago, New Zealand, and David Con Hutton of the Art School, Perth, 1869. (Hocken Library, AG-763-053/008)
- 7 Departmental Reports. *Otago Education Board Annual Report for 1870*: 3.
- 8 Kathleen Stuart Hutton. Revision of the Manuscript and Biography of David Con Hutton. 1969. (Hocken Library. Misc-MS-0017) and *Cyclopaedia of New Zealand, Otago and Southland Provincial Districts*. (Cyclopaedia Co. Ltd. Christchurch, 1905) 105.
- 9 *Ibid.*
- 10 *Otago Daily Times*. 19 January 1870: 2.
- 11 *Otago Witness*. 19 February 1870: 6.
- 12 *Otago Education Board Annual Report for 1870*: 3.
- 13 *Otago Daily Times*. 24 February 1870: 1.
- 14 *Otago Witness*. 26 March, 1870: 14.
- 15 *Ibid.* 25 June 1870.
- 16 *Otago Daily Times*. 15 December 1870: 2.
- 17 *Otago Witness*. 11 February 1871: 14.
- 18 *Otago Daily Times*. 29 April 1871: 2
- 19 *Otago Education Board Annual Report for 1871*: 4.
- 20 *Ibid.*
- 21 *Otago Education Board Annual Report for 1872*: 54.
- 22 *Ibid.*: 18.
- 23 *Otago Daily Times*. 24 December 1873: 7.
- 24 *Ibid.*
- 25 *Otago Education Board Annual Report for 1873*: 4.
- 26 *Ibid.*: 21.
- 27 Bruce Herald. 23 December 1873: 7.
- 28 Reynolds, Sir Joshua. *The Discourses*. (Henry Frowde. Oxford U.P. London. 1907) Discourse No. 2: 14.
- 29 *Otago Education Board Annual Report for 1873*: 4.
- 30 *Ibid.*: 21.
- 31 *Otago Education Board Annual Report for 1874*: 17.
- 32 *Ibid.*
- 33 *Ibid.*: 4.
- 34 *Otago Education Board Annual Report for 1875*: 4.
- 35 *Otago Daily Times*. 10 December, 1874: 1.
- 36 *Ibid.* 24 August 1875: 3.
- 37 *Tuapeka Times*. 29 December 1875: 3.
- 38 *King Edward Technical College Jubilee Booklet*. December 1939: 13.

1876 - 1900

MORAY PLACE SCHOOL

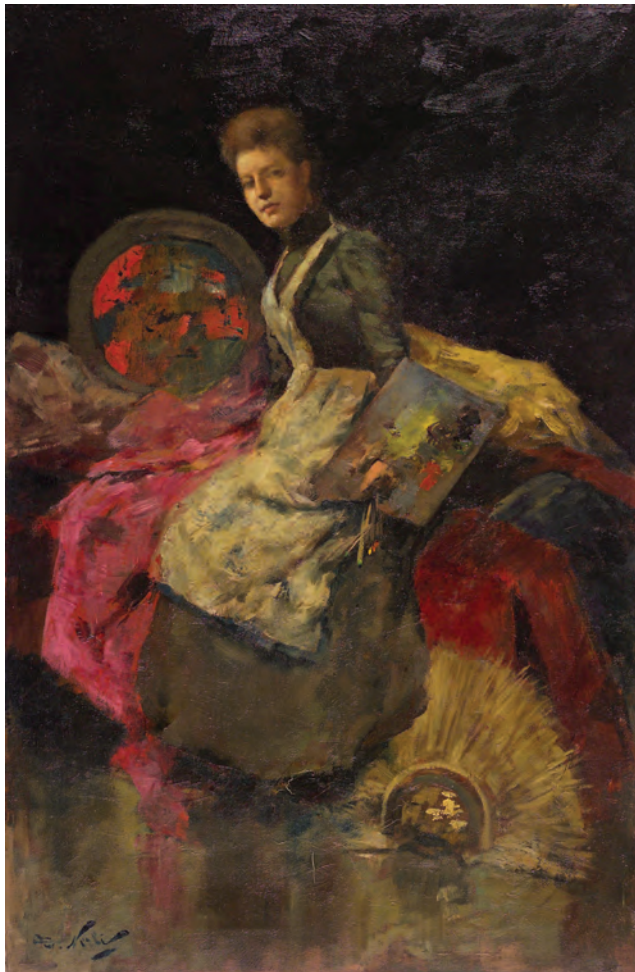


Figure 10. Girolamo Nerli, *Portrait of a Young Woman Artist*, c. 1889 oil on canvas, 612 x 406 mm (image courtesy of the Hocken Collection).

Impressionism finally became the experimental realm of those few New Zealand artists who were brave enough to step beyond the superficial recording of the landscape. Some ex students were beginning to explore this new artistic direction, others were furthering their studies overseas, and a few had gained positions as art masters in New Zealand and Australian art schools.



Figure 11. North wall of the combined School of Art and Normal School in Moray Place, 1876 (photo courtesy of the Hocken Collection).

In Hutton's 1876 report on the first year's progress within the new school, he comments on there being "ample advantages of light and space," and having for the students' use "every desirable appliance both for drawing and painting."¹ He was at last working in an environment, along with a comprehensive range of supporting material, of which both he and the Province could be justifiably proud. The School was also supporting primary and secondary schools as far afield as Invercargill with sets of materials for drawing instruction, including Dyce's *Outlines and Ornaments*, Morgbent's *Human Figure*, Weibricht's *Outlines*, and sets of foliage.²

The total number of students along with pupils in the region's schools receiving weekly drawing instruction had increased dramatically, from 2262 (178 students and 1494 pupils) in 1874, to 3307 (244 students and 3063 pupils) in 1876, resulting in an incredible workload with which Hutton and his two assistants coped without apparent comment. Perhaps the main advantage of the School's increased staffing was that Hutton could now spend more time with individual students than he had been able to in the past.

In 1877 Alexander Anderson resigned his Assistant Drawing Master's position and a search for a replacement who could teach both mechanical and freehand drawing, was begun.³ Within a month, Robert Butter, who was then teaching at Brighton on the outskirts of Dunedin, was appointed,⁴ and both he and Agnes Wright were complimented in Hutton's end of year report "for the manner in which they assisted in all the work connected with the various classes."⁵

Significant to Hutton was that for the first time since the opening of the School, awards, for which he had sought sponsorship for some years, became available to outstanding students. He comments that "At the beginning of the session, the Otago Art Society offered a medal for the best landscape painting from nature by any student attending the School of Art. This had a very beneficial effect on some of the more advanced students, who entered into competition with great spirit, and produced work of such merit as to induce the Society to offer two medals – one for the best watercolour, and one for the best oil painting. I have no doubt if the Society's medal or medals were to be offered annually, a great advance might be expected in the style and excellence of the work that would be produced."⁶

The School's growing stature within the community was evidenced in an address given by the Hon. H. S. Chapman at the opening of the Otago Art Society's second annual exhibition in December 1877. He initially congratulated the Society on its work, then went on to say, "However, while speaking of this institution, I ought not to omit to refer to one which, in my opinion, is of far greater importance, that is the School of Design, [sic] under the management of Mr Hutton; from a small beginning that School of Design has grown into something very important. First of all it is what may be called teaching the eyes of a vast number of young people of the Colony to see – for that is really the great value of the rigid and systematic training in the art of drawing. It is teaching a great number of people in this Colony to use their eyes in such a way as they would not be able to use them without such rigid and careful instruction. All who are acquainted with Mr Hutton know how zealous he is, how capable of giving instruction, and how untiring and indefatigable he is in bringing forward his pupils."⁷

A turning point for education in New Zealand happened in 1878 with the introduction and passing in January of the 1877 Education Act, the greater portion of which had been drafted by John Hislop as early as 1871 for a then unsuccessful Education Bill.⁸ The Act established a national system of free, secular and almost compulsory education for all children between the ages of seven and thirteen, and within its regulations, drawing was listed as a recommended subject to be taught at all levels. Credit for the inclusion of drawing can be attributed to Hislop's respect for the work of Hutton in the Otago Province, and due to it having now become an accepted subject in the British elementary school system. Hislop was, at this time, being encouraged by Sir George Grey's Government to become the first Secretary of the newly formed Education Department in Wellington, to which he was appointed in January 1878.

Two further teachers joined the staff this year, both exceptional ex-students, Louisa Burnside and Alfred Walsh. And with the expansion of the School, both in staff and student numbers, combined with its rapidly growing reputation, it was beginning to gain considerable respect beyond its own provincial borders. A report in the *Christchurch Star* in May said, "In a desultory fashion the question of establishing a School of Art in Christchurch has often been discussed, but nothing practical has ever resulted, and it is passing strange that so highly important an aid to sound education should have been so long neglected. The more strange again when one remembers that in Dunedin the School of Art has become a highly successful and highly prized institution."⁹ A similar statement was reported in November the following year by Mr Hamilton, a member of the Board of Governors of Canterbury College, "That the Chairman of the Board be requested to use his best endeavours during the present session of the General Assembly to provide for the establishment of a School of Art and Design. He had lately visited Dunedin, and seen in the School of Design established there, a proof of the truth of what he had always held, that a School of Design was necessary for the manufacturing interest, and for the improvement of public taste."¹⁰

It is probably no coincidence that Hamilton's comments relate closely to Hutton's thinking as expressed in his end of year report. "Experience has taught me that where manufacturers requiring artistic talent and skilled labour are carried on, the great mass of those requiring instruction are of the artisan class, whose education in art ought to embrace all those subjects which are most useful and most closely connected with their various occupations. This I always bear in mind when conducting such a class, so that the work done may be of the most useful description."¹¹

The 1879 Royal Commission on Education also complimented the School on its contribution to art education in the Otago Province. "In all civilized countries, schools of art and design are recognised as an important means of cultivating the taste of the people; and regarded from this point of view, they are perhaps more necessary in a young colony than in older countries. But, independently of such considerations, they have a high practical value in their relation to several professions and to the manufacturing industry. The most fully equipped school of this kind is at Dunedin. We cannot doubt that if similar facilities were afforded in other towns, a similar demand for instruction would show itself, and similar satisfactory results would ensue. We are of the opinion that the action of the Board of Education in this matter is worthy of not only high commendation, but also of general imitation throughout the Colony."¹²

Student-pupil numbers had now risen to 6038, an increase of 2323 over the previous year, sets of drawing equipment had been delivered to a further 10 schools, and for the first time an award for the best architectural drawing was offered by the Builders Association, which, from Hutton's report, stimulated much artisan student interest and competition.¹³

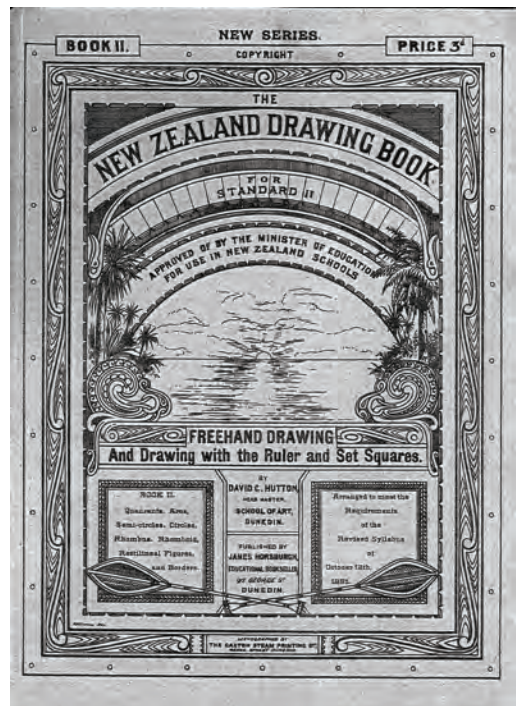


Figure 12. Hutton's Drawing Book 2, 1891 (image courtesy of the Hocken Collection).

Hutton spent considerable time during 1879 designing Drawing Booklets for standards one, two and three. Commenting on the first two, the *Otago Witness* described them as "a couple of elementary drawing books... of a series of simple designs intended for beginners in the art. Each book has a preface giving directions to pupil and teacher, and we have no doubt the books will be found very useful in connection with the extension of the teaching of drawing contemplated by the Education Board. The designs are exceedingly simple in part I, and appear to advance by easy gradation. The books have been very well turned out by the printing branch of the N.Z. Survey Department at Wellington."¹⁴ They were later republished by Jas. Horsburgh, Education Book Sellers, Dunedin, and described as being, "specially designed to meet the requirements of the New Zealand code of drawing in State schools, and they are used universally throughout the schools of the colony, native and private included ... the New Zealand drawing books are undoubtedly superior to all others for elementary drawing in the schools, and this, is fully recognised by the teachers throughout the colony."¹⁵ Hutton then expanded the booklets range to cover all the standards from one to six, plus a further one for pupil teachers. These were published by Whitcombe and Tombs in 1891 and approved by the Ministry of Education for use in New Zealand schools. As he had previously produced a series of drawing books in 1860 for the British elementary school system, he wasn't starting from scratch.

By 1880, New Zealand was beginning to experience its first depression. The price of gold and wool had fallen throughout the world and Sir Julius Vogel's extensive borrowing policy was coming home to roost. "All our borrowing, assisted as it has been by years of unexampled prices for some of our main products, has been to land us in depression and almost despair."¹⁶ Thus, the Otago Education Board was not alone when it "suffered in consequence of the general retrenchment. The services of the principle assistant [Robert Butter] had to be dispensed with and the teaching of drawing was discontinued in a number of outlying but important schools."¹⁷



Figure 13. David Con Hutton in the Antiques Room, c.1880 (photo courtesy of the Hocken Collection).

After leaving the School, Butter decided to visit Europe, and prior to his departure was presented at a School assembly, "with a very handsome gold pencil case and locket. Mr Hutton, the Head Master, in presenting the gift, referred to Mr Butter in very flattering terms as a hard-working and very patient teacher. The proceedings terminated by wishing him a safe journey and prosperous career."¹⁸

Bright moments for the year included students having 15 works exhibited in the Otago Art Society Gallery, 41 works being sent to the Melbourne Exhibition and the School was now offering popular Friday evening classes in drawing from the living model.¹⁹ In an address by William Hodgkins to the Otago Institute on 16th November, he commented, "I do not ignore the commencement made some few years ago in the establishment of an art school, a generous effort in the cause of art, for which we should always remember with gratitude the late Provincial Government of Otago – it has not made so much way as it would have doubtless done if the students had received the advantage to which I have alluded [the opportunity to visit European galleries] but its progress under the circumstances is, I think, quite satisfactory, and indicates in the future a steady advance ... how thoroughly the opportunities there offered for acquiring a knowledge of drawing are appreciated may be judged from the fact that upwards of 6000 pupils passed through the school last year, and I am assured by the art master, Mr Hutton, that the number is on the increase. Then there is a life class attached to the school, numerously and regularly attended."²⁰

The following year it was reported that women who were employed during the day or who were seeking tradable skills, began attending evening artisan classes for the first time,²¹ and a new assistant teacher, ex-student, James Lindsay had been appointed to the staff.²² A further assistant was approved in 1892 and Hutton took the opportunity to employ his son, David Edward Hutton (1866-1946), who had been studying at the School for a number of years. He was initially employed as a pupil teacher, but would later become first assistant to his father and for a period conducted classes in schools throughout Dunedin and the surrounding district, including the Boys and Girls High Schools, the Otago Training College and the University School of Mines.²³

The long depression continued to deplete the finances of the Otago Education Board, and in 1883 it decided to cancel all drawing instruction conducted by the School of Art staff in its seventeen elementary schools, although it did allow the School to continue drawing instruction in the Boys and Girls High Schools, which also eventually ceased in 1891. This enabled the Board to dismiss two of the School's staff, James Lindsay and Alfred Walsh, leaving only Hutton, his son, and Louisa Burnside.²⁴ Even so, Hutton reported that internal class numbers continued to increase (from 289 in 1883, to 384 in 1884), particularly in the evening classes, which were now being held every evening from Monday to Friday, and the drawing and painting classes from the living model, which had become so popular that by 1884 they were being held at 8.00am every morning. He also reported that two further public sponsored awards had been made to outstanding students, "for the best Architectural Drawing of a Gothic window, and for the best study of the Figure from the Antique."²⁵

The three remaining staff should have been kept quite busy. However, Hutton appeared not to think so, at least that was part of his argument, when in July 1885 he forwarded a letter to the Otago Education Board in which he put a case, supposedly based on economics, for the dismissal of his teaching assistant, Louisa Burnside, who had been with him for eight years, and for the promotion of his son, then a pupil teacher, to her position. His letter was held over to the Board's August meeting at which Dr Brown commented that "If they were to discuss their teachers on the ground of economy, he held that they should start with the highest paid servants. ... It was a question whether they should not retain Miss Burnside, and give her charge of the School of Art. She could undertake the drawing probably just as well as any man could." Mr Frazer added, "He understood that Miss Burnside was a most competent teacher, and from what he could learn she was the only teacher in the School of Art from whom the outside public derived any benefit. Mr Hutton was no doubt highly qualified as a drawing-master, draughtsman, and so on, but he did not seem to have the knack of imparting his knowledge to his pupils. It was not necessary to go into the personal side of the question. They could easily see through Hutton's application. ... It was absurd of him to say that he made the application on grounds of economy. It was

to be the indirect means of elevating his son to the position now occupied by Miss Burnside. The whole question of the teaching in the School of Art should be very closely scrutinised and looked into.”²⁶

In an attempt to resolve this situation, the Board formed a committee to inspect the workings of the School, which reported back in September, “That having examined Miss Burnside and Mr Hutton, they have to make the following recommendations in connection with the Art School – That the department be so reorganised as to permit instruction being given by art teachers in the Dunedin, Suburban and District High Schools, and that Miss Burnside’s services be retained at a salary of £100 per annum.”²⁷ The report was adopted. She did, however, cease teaching classes within the School at the end of the year, at which time she accepted the position of itinerant art teacher in the District High Schools, each of which she would visit every two weeks.²⁸

Hutton may have been having staffing problems, but he was certainly successful in gaining further award sponsorship for his students, in that, at the end of the year, thirteen public sponsored prizes were presented to students, covering almost all subjects taught, nine of which were awarded to female students.²⁹

1885 was a difficult year for the School, but proved to be a promising one for New Zealand art education. Sir Robert Stout, an ex-primary teacher from Dunedin, a friend of John Hislop, and now Prime Minister and Minister of Education, and who was aware of the work of the South Kensington Science and Art Department, had regulations passed requiring that drawing become a compulsory and inspected examination subject at all levels within the primary school system.³⁰ He also recommended that drawing be introduced into secondary schools and required Hislop, as Secretary of the Ministry of Education, to forward a circular letter to Boards of Governors stating, “I have the honour, by direction of the Minister of Education, to invite your attention to the great importance of including in the programme of secondary schools as much instruction as possible in subjects that have a direct bearing upon the technical arts of modern life. In other countries increasing attention is being paid to geometrical and mechanical drawing and the handling of tools as useful subjects of instruction. The schools of this Colony might do good service by taking up those subjects as well as physics and chemistry. Good work might also be done by holding for a few months in each year evening classes, in which apprentices and others might have an opportunity of getting sound instruction in drawing and subjects connected with their business or trade.”³¹

During the late 1800s Hutton reported that a number of the School’s more senior students began leaving Dunedin to further their studies and to seek employment elsewhere in the art field. In 1886 three ex-students left for London to further their studies, and another was appointed second art master at the Christchurch School of Art.³² In 1887, “One of the best students, who have lately settled in Sydney, has been appointed assistant master in the Sydney School of Art.”³³ And, in 1888, “several of the school’s best students left during the session for Melbourne and Sydney, where I hear they are continuing their studies. [Another] ... attending the Slade School, informs me he is making rapid progress in his studies; and several first and second class certificates have been awarded by the fine arts judges at the Melbourne Exhibition to old pupils.”³⁴

With only the assistance of his son, Hutton again found the School seriously understaffed, commenting in his 1888 end of year report, “I cannot close my report without referring to the pressing necessity of appointing someone to assist me in the discharge of my duties. The number of classes and the large number of pupils attending these classes render it impossible for anyone unassisted to do the work efficiently. During the session I tried my very best to do the pupils justice, and to economise time, combine classes, but the pupils were often left to their own resources without my supervision. This is not at all desirable, and is sure to have a prejudicial effect on the classes. I therefore trust the Education Board may see the necessity of appointing a thoroughly qualified assistant, so that the work may be done in a more efficient manner.”³⁵

At the end of the following year, Hutton reported that for the first time, the School did not hold an end of year exhibition due to the students’ best work being sent to the Education Court of the New Zealand and South

Seas Exhibition being held in Dunedin. In describing the students' work, the *Otago Daily Times* reported that the work of the Dunedin School of Art on view in the Education Court was of "more than average excellence, and much of it will bear favourable comparison with the work, classed as excellent, from the South Kensington School shown beside it ... and that in Mr D. C. Hutton the school has a thoroughly competent art master."³⁶

Hutton's report also referred to his assistants with praise and mentioned that Robert Coghill, a current student, had been appointed to staff as a pupil teacher. In addition, he requested the Board's approval for students to be able "to participate in some of the privileges enjoyed by those attending Schools of Art under the Science and Art Department, London, and to raise the standard of the work produced, I would strongly urge upon the Board the desirability of affiliating this school with the Science and Art Department. If this were done the students' works could be forwarded to London every year for examination and competition, and local examinations could be held annually under the same department. This, I feel confident would have a beneficial effect upon the students, stimulate them to increased exertion, and raise the standards of the work produced. I herewith forward the Science and Art Directory, which contains all the necessary information on the subject. I may mention that the school is in every way fitted up according to the requirements necessary, and contains all the models and casts requisite for conducting classes under the Science and Art Department."³⁷

Dunedin's cultural scene was further enhanced in 1890 with the establishment of an Art Club, which would, in due course, contribute significantly to the local arts community. It was conceived after a presentation to the School, titled, 'Art and the Brotherhood' by James Nairn, a member of the Glasgow Art Club, who had been visiting his sister and her family in Maitland and who visited Dunedin in July of that year. Hutton later commented at the opening of the club's first public exhibition, that Nairn, "strongly urged on them the importance and many advantages to be derived from art clubs. The address was not in any way remarkable, but was pithy and to the point and had the effect of stimulating the students to action."³⁸

The club was formed on 15 September, some six weeks after Nairn's visit when it was announced that "a meeting of present and past students was held on Monday evening in the School for the purpose of organising an art club. Mr Hutton was voted to the chair. It was resolved by those present to form themselves into a club to be called the Dunedin School of Art Club. ... It has been decided to meet fortnightly, commencing on Thursday October 2. The club already numbers about 25 members, many of whom have taken a good position in art in Dunedin, and there is little doubt that these fortnightly meetings for criticism and study will bring about good results."³⁹ Along with specialist paper presentations and in-house criticism, the Club held annual exhibitions, which in due course became a draw card for artists from throughout New Zealand. In 1893, for example, entries were accepted from 65 Auckland artists, 56 from Wellington, 28 from Nelson and 88 from Christchurch, along with the work of a large number of Otago Art Society members.⁴⁰ The downside was that with such a large number of nationally established artists exhibiting, the relatively few works presented by the School's students compared less than favourable.

Even though the University medical staff had, for several years, been encouraging their students to attend particular drawing classes at the School, the first formal interdisciplinary action between the Otago University and the School of Art appeared with the opening in 1890 of special classes for students from the School of Mines. First year students were offered practical plane and solid geometry and freehand drawing, and second year students, machine drawing to scale and tinting and model drawing.⁴¹ These classes proved popular and were well attended until their demise at the end of 1918.

Four years after Hutton's request that the School should seek affiliation with the South Kensington Science and Art Department, affiliation was approved by the Otago Education Board, with its Secretary acting as a correspondent. The first examinations towards the Kensington Diploma, for which the students had only a short time to prepare due to affiliation having only recently taken place, were held in July 1894. Even so, satisfactory results were achieved by many of the 39 students presenting.⁴² The following year, with much greater preparation



Figure 14. James Kilgour, *Hutton at the Easel*, c.1891, oil on canvas, 756 x 1093mm (image courtesy of the Hocken Collection).

time, many more students attempted the examinations. 102 students sat elementary freehand drawing with 75 passing, and 63 sat elementary model drawing with 41 passing. 5 students sat the advanced level examinations with 4 passing freehand drawing, and 3 of those 4 also passed model drawing, drawing in light and shade, and building construction. Even more significantly, four students sat and passed all the examinations required for the Kensington Art Teachers Certificate.⁴³ Similar results were maintained until 1912, after which, due to falling student interest in the much altered examination process introduced by the English Board of Education in 1913, affiliation was discontinued.

In December 1894, the Otago Education Board decided to remodel the School by expanding its curricula to include architectural and mechanical drawing, and building and mechanical construction aimed specifically at apprentices and for those wishing to pursue similar careers. These subjects were introduced at the beginning of 1895 with the appointment of two new specialist staff, David Sherriff, an ex-student and experienced builder, and Francis Payne, a practical engineer. In keeping with this change, the Board decided to retitlle the School, the 'School of Art and Design',⁴⁴ a title which appears to have been ignored by the staff and public.

Other staff appointed in 1895 included Hutton's daughter, Nellie Laura Hutton (1874-1955) who had been a student within the School and who would become one of its longest serving teachers, eventually retiring in 1922, and Signor Nerli, a specialist painting master; about whom the Hon. J. MacGregor, speaking on behalf of the Board, waxed lyrical on the occasion of the first presentation of Kensington Certificates which was held in the School on 27th March. "The Board had been fortunate in securing the services of that very able, and he might say, distinguished artist, Signor Nerli, and he was sure that the youth of Dunedin who had any talent at all for painting had reason to congratulate themselves on having the opportunity of studying under such a master."⁴⁵ Girolamo Nerli, (1863-1926) had trained at the Academia di Delle Arti in Florence, moved to Australia from Italy in 1885 and then to Dunedin in 1892.

Roger Collins, in an article on the “History of Art in Otago and Southland”, noted that “Nerli’s relative lack of interest in landscape, and the place of the figure and narrative subjects in his work, encouraged a significant refocusing in the work of some Dunedin artists.”⁴⁶ He was undoubtedly a strong influence on the School’s most famous student of that period, Frances Hodgkins, whom he first taught privately in 1893, then through the School of Art in 1895 and 1896. Alfred O’Keeffe would later comment on Hodgkins, saying, “An artist of whom we all ought to be proud is Miss Frances Hodgkins, who now takes her place among the best in England, and is still holding it, doing work that is original, not a servile copy of Nature, but showing a mind of her own. She is undoubtedly the best artist we have produced, and, as far as I know, she has fought her own battle. Specimens of her work are to be seen at Logan Park.”⁴⁷ To the chagrin of Hutton and his students, Nerli resigned from the School at the end of 1896 and moved to Auckland. One could speculate that Nerli’s application for a salary increase in February 1896, which was turned down by the Board, may have played a part in his decision to move on.⁴⁸

Whereas the popular painting class of Nerli’s was short lived, the new machine and building construction drawing classes were long lived, although initially poorly supported, and upon which, the Hon. J. MacGregor, speaking this time at the following year’s presentation of Kensington Certificates, was not slow to comment. “Those classes have been conducted by very able instructors, who were not only good draughtsmen but also practical men; and I must say that the results so far as the attendance went with the regard to those two classes were not quite up to expectations. The Board would like to impress upon master builders and engineers in Dunedin that they should use their influence to persuade their apprentices to take advantage of these classes. It was coming to be recognised that a man could not be a good tradesman who did not know the theory of his trade; and the Board hoped that in the next quarter there would be a very great improvement in the attendance at these classes.”⁴⁹

Due to the painting master’s departure and because the remaining staff were fully committed to their ongoing classes, and with the Board at this stage being unable to afford a replacement, painting classes were not held during 1897. Not unexpectedly, there was considerable pressure from Hutton and his students to have it reinstated, and in a petition, signed by 59 students, being forwarded to the Board, they said: “It having come to the knowledge of the students of the Dunedin School of Art and Design that you have passed a motion to abolish the teaching of painting in the school, we, the undersigned, in our own interests, beg respectfully to request that you reconsider this motion before carrying same into effect, as we think such a course would be detrimental to our advancement in the art of painting generally, which has hitherto been successfully carried on under Mr Hutton’s tuition.”⁵⁰ The petition was received and declined. However, Hutton was granted permission to appoint one of his students, Edward Crow, as a pupil teacher to assist with general class work, but not as a painting master replacement.

The only highlight for the year was the arrival of an overseas exhibition of student art, about which Hutton wrote to the Secretary of the Board, commenting, “Would you kindly intimate to the members of the Education Board that the loan collection of works, executed by students attending schools of art, under the Science and Art Department, London, has arrived, and is arranged in the school for exhibition. As this collection is a representative and a most interesting one, including as it does every subject taught in the best schools in Great Britain, I trust the members of the Board may find an opportunity during the next three weeks to visit the school to examine the works.”⁵¹ The exhibition, displayed within the School from 18th October to 10th November, was reportedly popular with students and the general public.

A competitive element was beginning to emerge between the Wellington School of Design, which had been established in 1886, and the Dunedin School of Art. At the monthly meeting of the Otago Education Board held in November 1897, a table showing the 1896 Kensington results for both Wellington and Dunedin was presented for consideration. “The Chairman [Mr Borrie], in referring to the above table, said to his mind the Dunedin School of Art certainly came out with flying colours in regard to the amount and quality of the work

done. Mr P. B. Fraser said he thought the table ought to be published in justice to the Board. He might say that strong opinions were held about the work done by the Dunedin School of Art, and whether those opinions were justified or not, he was not prepared to say. The Wellington school claimed to be in advance of everything in the colony, and certainly beyond Dunedin; but the figures were in favour of the Dunedin School, which was not only doing good work, but better work than Wellington.”⁵²

In neither of Hutton’s 1898 or 1899 reports is there mention of painting classes being held, even though students continued to exhibit painted works in their end of year exhibitions. Also, in 1898, some ten years after life drawing had been introduced, examples of drawing from the nude model appeared for the first time in the students’ end of year exhibition, causing quite a stir. It is perhaps not surprising that the *Otago Witness* writer commenting on the exhibition wrongly presumed that this was a newly introduced subject. “Those who believe with the American writer that ‘the nude in art has rendered holy the beauty of women’ will approve of the extension. Those who believe that, within the sphere of modern civilisation, it is affectation to distinguish between the ‘nude’ and the ‘naked,’ will have a tolerably strong opinion in the contrary direction. Whichever may be right, the fact is that a class for drawing from the nude, has for the first time, been established during the past session.”⁵³

Three staff resigned in 1899, Edward Crow, Francis Payne and David Edward Hutton, the latter having been on the staff for sixteen years. He had recently completed the South Kensington Art Masters Diploma, and had been successful in gaining the position of Director of the Wanganui Technical School.⁵⁴ They were replaced by Mr T. Stevenson, teaching machine construction, Oswald Trochen, an ex-student, who joined the staff as a pupil teacher, and Walter Wakelin, who along with Nellie Hutton, picked up a number of D. E. Hutton’s classes.⁵⁵

Painting classes resumed in 1900 with “... Tuesday and Thursday afternoon, painting from the casts; Monday and Wednesday afternoon, painting from still life; and on Friday, painting landscapes from nature. Unfortunately the weather proved very unsettled; consequently very little outdoor work was done. Still, sufficient work was accomplished to show what a little band of earnest workers can do, even under adverse circumstances.”⁵⁶

The School had now been in existence for thirty years, was averaging around four hundred students per annum, and with its current complement of six staff was able to offer a wide range of classes. In addition to the painting classes, weekly classes were held in elementary and advanced freehand drawing, model and light and shade drawing, practical geometry, solid geometry and perspective, elementary design, a public class in drawing the figure from life, drawing from the antique, an elementary and an advanced class in modelling from casts, two classes for training college students covering freehand and model drawing, and blackboard drawing in light and shade, five classes for teachers and pupil teachers, and two classes each week covering building construction, and machine construction and drawing.⁵⁷

1 *Otago Education Board Annual Report for 1876*: 42.

2 *Ibid.*: 43.

3 *Bruce Herald*. 1 June 1877: 7.

4 *Ibid.* 29 June 1877: 6.

5 *Otago Education Board Annual Report for 1877*: 46.

6 *Ibid.*: 45.

7 *Otago Daily Times*. 25 December 1877: 3.

8 “Death of Dr John Hislop.” *Otago Witness*. 25 May 1904: 27.

9 *Star*. 22 May 1878: 3.

10 *Ibid.* 25 November 1879: 4.

11 *Otago Education Board Annual Report for 1878*: 38.

12 A to J. 1880. H-1: 31. *Report of the 1879 Royal Commission on the University of New Zealand and its Relationship to Secondary Schools of the Colony*.

- 13 *Otago Education Board Annual Report for 1879*: 39-40.
- 14 *Otago Witness*. 27 September 1879.
- 15 *Otago Daily Times*. 4 February 1890: 1.
- 16 *Ibid.*: 12 December 1885: 18.
- 17 *Otago Education Board Annual Report for 1880*: 4.
- 18 *Otago Daily Times*. 10 September 1880: 2.
- 19 *Otago Education Board Annual Report for 1880*: 4 and 9.
- 20 *Otago Daily Times*. 20 November 1880: 5.
- 21 *Ibid.*, 1881: 51.
- 22 *Clutha Leader*. 25 March 1881: 2.
- 23 Hutton, Kathleen S. *Biography of David Edward Hutton*. 1948. (Hocken. MS-0192/007)
- 24 *Otago Education Board Annual Report for 1883*: 59.
- 25 *Ibid.* 1884: 65.
- 26 *Otago Witness*. 29 August 1885: 3-4.
- 27 *Ibid.* 26 September 1885: 8.
- 28 *Otago Education Board Annual Report for 1886*: 51.
- 29 *Ibid.* 1885: 68.
- 30 A to J. 1885. E-1. 113-116
- 31 *Ibid.*: 11.
- 32 *Otago Education Board Annual Report for 1886*: 51.
- 33 *Ibid.* 188: 51.
- 34 *Ibid.* 1888: 59.
- 35 *Ibid.* 1888: 60.
- 36 *Otago Daily Times*. 4 February 1890: 1.
- 37 *Ibid.* 1889: 60.
- 38 *Otago Daily Times*. 7 September 1891: 3.
- 39 *Ibid.* 18 September 1890: 7.
- 40 *Clutha Leader*. 22 September 1893: 6.
- 41 *Otago Education Board Annual Report for 1890*: 73.
- 42 *Ibid.* 1894: 51.
- 43 *Ibid.* 1895: 64.
- 44 *Evening Star*. 20 July 1895: 3.
- 45 *Otago Daily Times*. 29 March 1895: 3.
- 46 *Cyclopaedia of Otago and Southland*. Edited by Paul Sorrell. (Dunedin City Council. 1999). 883.
- 47 O'Keeffe, A.H. "Art in Retrospect. Early Dunedin Days—Paint and Personality," *Art in New Zealand*. March 1940. Vol. XI 1. No. 3: 161.
- 48 *Otago Daily Times*. 21 February 1896: 4.
- 49 *Ibid.* 21 March 1896: 2.
- 50 *Otago Witness*. 29 April 1897: 11.
- 51 *Otago Daily Times*. 21 October 1897: 3.
- 52 *Otago Witness*. 21 November 1897. 10.
- 53 *Ibid.* 22 December 1898: 16.
- 54 *Wanganui Chronicle*. 16 May 1899: 2.
- 55 *Otago Education Board Annual Report for 1899*: 10.
- 56 *Ibid.* 1900: 55.
- 57 *Ibid.*: 55-56..

1901 - 1920

THE NEW CENTURY



Figure 15. Francis Hodgkins, *Ayesha*, 1904, watercolour, 750 x 489 mm (image courtesy of the Dunedin Public Art Gallery).

A few ex students shone brightly, the School's building was remodelled and expanded, and an Art and Craft Department of the School was opened in an adjacent building. David Con Hutton, the first Head of School, retired after 39 years service, and the First World War took a toll on students and staff.

In May of 1901, following the Manual and Technical Instruction Act, the Otago Education Board received a letter from the Assistant Secretary for Education, Wellington, saying that “the Minister has decided to offer your Board £200. The only conditions attached being that the grant must be used for the instruction of public school teachers in manual and technical work as prescribed for school classes, and that those teachers shall be admitted to the course of instruction free of charge. ... The following subjects might constitute a preliminary course. (a) Cardboard work. (b) Modelling in clay or plasticine. (c) Woodwork.” Copies of the letter were forwarded to Mr D. R. White, the Principal of Dunedin Teachers College and Normal School, Mr Hutton, Head of the School of Art, and the Teachers Institute, “... inviting them to give suggestions as to the profitable employment of the money, the subjects to be taught, the instructors, the classes and the times of tuition.”¹

White, who had inspected woodworking and modelling courses in Sydney and South Australia four years prior to this, reported to the Board in June, saying, “I also saw modelling work done in some of the South Australian schools, and it seemed to me preferable to the woodwork course of instruction as part of the ordinary routine work of the public schools. I therefore recommend: 1. That instruction in modelling be given to all the students in training, and that practical lessons in this work be given to the classes of the Model School. 2. That the practical lessons be given for an hour a week. 3. That the requisite sets of tools for each student be obtained and also a supply of material for a series of models and apparatus.”²

Hutton, addressing the same meeting commented that, “With regard to the classes recommended by the inspectors, these could be held in conjunction with the classes already established within the school, and would tend to widen the sphere of usefulness of the school and bring it more in touch with the general forward movement of similar institutions throughout the world. With this expansion in view I would suggest that, at least, part of the grant be used in furnishing the modelling room in the School of Art and one room in the Normal School for Woodwork, with the appliances and materials necessary for the successful carrying on of the classes recommended.”³

Modelling in clay from simple objects, taught by the School’s drawing master, Mr Wall, now became a formal part of the instruction given to Teachers College students. It had been a subject within the School since 1874 and community classes were currently held twice a week with elementary students working from simple casts of ornaments and details of the figure; while the more advanced worked from original designs in low and high relief, from the antique and from life, both draped and nude.⁴

The 1875 purpose built building in Moray Place, which housed the Normal School, the School of Art and the Training College, was by now considerably run down and seriously overcrowded, with the result that calls were being made for its replacement. This was initially reported in a notice of motion put by the Reverend P. B. Fraser at the Otago Education Board’s January meeting in 1901. “That the Normal School, School of Art, and Training College, be pulled down and rebuilt on the present site suitable for the school of art, training college, and primary school, [and that] the Government be asked to assist in the building of the school of art.”⁵

A similar motion was put by the Board in June 1903 and again in July 1905 after receiving further pleas from Hutton for additional teaching space, a plea which he repeated in his end of year report. “Owing to the large number of students who attend the day classes, great inconvenience has been suffered from the want of proper accommodation. This has been particularly the case in regard to the students who devoted their attention to blackboard drawing, model drawing and modelling. The rooms have been found quite inadequate for teaching these subjects, and there has been no available room for moulding and casting, consequently this part of the programme had to be left in abeyance.”⁶ It might be argued that Hutton was not helping the overcrowding situation as eight of his own children were also attending the School in various capacities at this time. Seven were attending as students, (sons, Lorne, Gladstone and Con, and daughters, Caroline, Maude, Pearl and Aletta), and one (Nellie) as a member of staff. They all sat and gained passes in a range of South Kensington examinations, including Nellie.⁷ Unfortunately, improvements to accommodation during Hutton’s tenure did not eventuate.

He gained a further responsibility in 1905 as a visiting teacher to Teachers College students, which meant that “in addition to his delivery of instruction in drawing, he was obliged to visit students during their teaching practice in schools, and assess their progress as teachers of all the subject domains of the primary school curriculum.”⁸ Hutton, who had now been running the School without a break for over thirty five years, was beginning to feel somewhat weary and was overdue for a well-earned break. In early 1906 he applied for a year off to visit England, to which the Board agreed, resolving, “That Mr Hutton be granted 12 months leave of absence on full pay and that the arrangements proposed by Mr Hutton in his absence [that his daughter Nellie be responsible for the School while he was on leave] be agreed to.”⁹ Thus, in mid-1906 he was visiting relations in England and re-exploring old haunts while Nellie was acting Head of School. In her end of year report, she mentions that student numbers had increased to 472, that they gained passes in 18 different South Kensington subjects for Advance Art Drawing Certificates, also that ten works were accepted for the Art Teacher Certificate and three for the Art Masters Certificate, and that students from 43 different occupations were attending evening classes, the majority of whom were carpenters (30) and engineers (16).¹⁰

Hutton had no sooner arrived back in New Zealand, in mid-1907, than he was visited by a newly appointed Government inspector, Mr E. C. Isaac, who strongly criticised the School in his report to the Otago Education Board saying, “The impression left in the mind at the close of the inspection is that the instruction given at the school may enable pupils to pass examinations in subjects which call for the exercise in memory and manipulative skill, but does not help them to use the media in which they work for spontaneous and independent expression. After a course of instruction, students may become good copyists, but the imagination would lie dormant, because there does not appear to be anything in the art atmosphere of the school to stimulate it. The methods of the school generally need to be modernised.”¹¹

These comments were ill met, and on hearing them, a member of the Otago Education Board, the Rev. Mr Fraser, moved, “That as this report is the first ever presented by an inspector of the Department on the Dunedin School of Art, and as the Board would like to know what value to attach to this and subsequent reports, the Board would appreciate information from the Minister as to what specific subjects Mr Isaac is competent to report on, and what was his training and experience in technical education and art prior to his appointment as inspector of technical education and art for the Dominion of New Zealand.” Another Board member, Mr Mitchell, said that, “Mr Isaac was sent round to report on a multiplicity of subjects, and they did not know that he had ever taught or studied one of them; and yet he was set up as the mentor of men and women who had taught these subjects for many years. They had the right to know who the man was who reported on their schools. The Hon. Mr Fergus said he entirely agreed with Mr Fraser in thinking that Mr Isaac had not had experience in all the subjects he criticised. It was a great pity he should have been appointed, especially for the School of Art.” Mr Fraser added, “That he would just again say that this was the first report he had seen laid on the board’s table regarding the Art School and therefore in the interest of the public, the board and the staff, he thought he had a right to know whether Mr Isaac knew anything of the subject. To his mind, they might as well make Mr Isaac military adviser to the Government as inspector of art.” However, it became known that Mr Isaac’s report had not been forwarded to the Minister, and so it was decided to withdraw Mr Fraser’s motion.¹²

By 1908, Hutton, having reached the age of sixty five, contending with increasing ill health, and possibly with the memory of Isaac’s inspectorial report on his mind and the knowledge that the Dunedin School Of Art was no longer pre-eminent in New Zealand with both the Wellington and Christchurch Schools now having more staff and offering a greater variety of subjects than the Dunedin School,¹³ made a decision that it was time for someone younger and more energetic to take over the reins. He forwarded his resignation to the Education Board in May to take effect as from the end of the year, on receipt of which, the Board, at its May meeting, “... resolved to place on record its appreciation of the services of Mr D. C. Hutton, principal of the Dunedin School of Art during a period of forty years, and its regret that owing to failing health he had found it necessary to resign his position.” A rather brief and inadequate, ‘thank you very much,’ for a person’s life’s work.

He had certainly given his all, which was well expressed by his son David Edward Hutton in a speech given after his father's death two years later in 1910, when he said, "The 40 hour week was undreamed of then as he worked from 8am to 9pm four days of the week, from 9am to 5pm on Fridays and until noon on Saturday. I think most of his spare time between 5 and 7 o'clock and on Saturday morning, was directed to assisting his teachers. ...Although he devoted his whole life to his School, he never overlooked his duties to his family."¹⁴

With Hutton's departure in mind the Technical Classes Association sought information from the Board on what changes or rearrangements might be happening within the School. The Association was particularly concerned over the maintenance of the architectural and mechanical drawing, and machine construction classes. It proposed picking up those classes and also offered to take over the management of the School of Art. This was a decidedly unacceptable idea as the Board had no intention of giving up control of the School, which was made clear at its October meeting when the Chairman, the Hon T. Fergus, commented, "The Art School existed not for the Technical Classes alone, but for all the schools in Otago and Southland, and he was opposed to the Board divesting itself of any responsibility in the matter, and giving up something that it might hereafter wish to possess. Mr Mitchell said he thought the Board ought to have some voice, if not in the appointment of the Director of Technical Education, at least in the appointment of the gentleman who was to have the practical control of the School of Art. Mr Scott said the best man possible should be obtained for the position of director, and it might be necessary to advertise for applicants at Home. It was resolved on the motion of the Rev. Mr Fraser, to remit the whole question to a committee of five members of the Board to confer with the Technical Classes Association, the principal of the Training College, and the inspectors, as to the future arrangements for the Art School and its relation to the Technical School; to report to the next meeting of the Board."¹⁵

A conference of interested parties was held on the 25th of November 1908, resulting in the following resolution being forwarded to the Education Board's December meeting, "That, in the opinion of this conference, the Technical School and the School of Art should be amalgamated and placed under the control of the Technical School Board, provision being made to meet the requirements of the Education Board for its teachers." Some members were for amalgamation and some were against. The Rev. Mr Fraser was for the motion and moved that it be adopted, whereas Mr Mitchell was against, saying, "They must consider the school not only in its relation to technical education, but they had to look at it as an institution handed down by the province for the teaching of art in its more perfect sense. They had also to look at it as part of the Training College of Otago and Southland, and therefore he would not consent at any time to the master, who was to instruct their teachers being under any director other than the Board. He must not be answerable to the Director of Technical Education." Surprisingly, Mitchell then moved an amendment which seemed to counter what he had just said and agreed with the Rev. Fraser's motion. "That this board affirms the desirability of the School of Art and the Technical School being amalgamated, and agrees to set up a committee to draw up the terms of such amalgamation." The motion was carried, although the act of setting up another committee was thought by some to be a delaying tactic.¹⁶ History now tells us that it would take a further ten years before this situation was resolved.

Though Hutton had handed in his resignation in May, by the time of the Board's December meeting it had yet to advertise for a replacement, seemingly too involved with the machinations of under whose management the School should be run. The chairman, the Hon. T. Fergus, finally resolved the situation at the Board's last meeting for the year, by moving, "That applications be called for the position of art master for the School of Art at a salary of £350 per annum." The motion was carried, and it was agreed to immediately advertise for applicants in New Zealand and Australian papers.¹⁷ Some thought that the amount offered was unlikely to attract serious interest as it was fifty pounds less than the salary granted to Hutton forty years earlier. Even so, at the Board's next meeting, held on 9th February 1909, it was announced that Robert Hawcridge who had moved to Dunedin from Yorkshire, England in 1889, had been appointed to the position.¹⁸

Robert H. Hawcridge (1866-1920) had trained as a commercial artist in Bradford, England, after which he joined Alfred Cook & Sons in Leeds, becoming the company's principal show card designer and, as an article

in the *Evening Star* many years later reported, "It was not dreams of fame or fortune in a new land which brought Robert Hawcridge to New Zealand. It was love. His fiancée, Jeanette Haigh, had come to Dunedin with her uncle and aunt and he followed as soon as he could. Soon after his arrival they married." In Dunedin he initially worked at the New Zealand Tablet Printing Co as a lithographer, and then obtained employment with J. Wilkie and Co, with whom he remained for twenty years. He enjoyed painting and travelled with James Wilkie on numerous sketching trips around the Southern lakes producing watercolours, many of which were later used in various tourist publications, and became a council member of the Otago Art Society in 1889. The article further commented, "Although first and foremost an artist, Robert Hawcridge gave his time and interest to the life of the community. He was a lay reader in the Anglican Church at Ravensbourne and conductor of the peace celebration choir in 1919. He held the position of Grand Organist of the New Zealand Constitution of Masons, among whom he was recognised as an outstanding orator."¹⁹

He was considered the foremost lithographic artist of his day and one of the outstanding figures in New Zealand printing. In an article written some years later by Alfred O'Keeffe, an ex-student and colleague, he was described as having "... a good working knowledge of several languages. There was very little in the way of painting or drawing that could stick him. In a book or two published in England the illustrations carried his signature. He was also a musician of no mean ability. His good nature and happy smile made friends without number."²⁰



Figure 16. Robert Hawcridge (photo *Evening Star*).

On his arrival, Hawcridge argued that the School, which at this time had a complement of eleven staff, should remain a stand-alone entity and not be amalgamated with the Technical School. It appears that the Education Board agreed as it decided to retain the status quo.

Alfred Henry O'Keeffe (1858-1941) was appointed the same year and an excellent dissertation on him can be found in the 2008 thesis of Ralph Body, from which the following biography was gleaned.²¹ He was the son of Eliza and Edmund O'Keeffe, an amateur artist, who emigrated from Liverpool to Bendigo in 1857, presumably following the discovery of gold there and where Edmund was listed as a miner. Alfred was born in 1858 and in 1863 his family emigrated to New Zealand to settle in Dunedin where Edmund initially worked as a grocer; and later became the proprietor of the Liverpool Arms. His son, Alfred, after attending the Middle School at which Hutton was visiting once a week to give drawing lessons, completed a five year cabinetmaker's apprenticeship, a career which he did not pursue. In 1881 he married Jane Smith, was working as a licensed victualler for his father and began attending classes at the Dunedin School of Art, which he continued to do for the next five years. In 1886 he began exhibiting with the Otago Art Society and in the following year with the Canterbury Society of

Arts. Within a few years he was firmly established as one of Dunedin's most promising young artists and with the encouragement and financial support of many friends he headed off to Paris in April 1894, via Melbourne and London, where he studied at the Julian Academy from June 1894 to April 1895, arriving back in Dunedin in June 1895. For financial reasons he returned to his trade of hotelier while maintaining a high painting profile, and after some years of financial struggle was appointed in 1909 to the staff of the Dunedin School of Art where he was highly regarded, both as a teacher and "... a painter of outstanding ability, particularly of still life, flower studies and portraiture. There are examples of his work in every gallery in New Zealand."²²

As early as 1901, Hutton had expressed concern over the limited accommodation available for the ever increasing number of students attending the School. Now that he had retired, the Board finally resolved the situation by granting approval for the School's remodelling. The School was closed in the latter part of April and for much of May of 1909 while a large body of men, "working at high pressure," made every effort to improve and expand the School's accommodation. The final result was described in the 19th May *Otago Witness*: "The school has been enlarged by the addition of two rooms, and the extensive alterations have produced a cheerful and healthy atmosphere about the whole building such as cannot fail to render it more attractive to students. The new entrance hall is a decided improvement upon its narrow uninviting predecessor. And the rearrangement of the interior of the large classrooms has made them almost unrecognisable."²³

Hawcridge's delight was well expressed in his first end of year report in which he comments, "During the month of May the school was remodelled, renovated and extra accommodation provided, being now in a perfectly sanitary and comfortable state. The work has been much facilitated by the re-arrangement of the rooms, and the provision throughout of individual seats. The lighting, both by day and night, is now exceedingly satisfactory, and is especially appreciated by the students attending the evening classes. The entrance has been widened and improved, and an office has been provided on the ground floor. In the near future, it is hoped that the entrance hall will be furnished with the work of the students in the design, crafts and modelling sections, but, in the meantime, it is convenient and safe compared with the dangerous cramped passage which it replaces."²⁴

In addition to the article on the School's revised accommodation, the 19th May edition of the *Otago Witness* also commented enthusiastically on Hawcridge's syllabus. "A perusal of the new syllabus, which may be had on application at the School of Art, or from any art dealer, shows that the most ample provision has been made for the requirements alike of those employed in the trades and of art students. In these days, when artistic originality is a necessity in home decoration, it is pleasing to see that art needle work is a feature of the programme. This should be particularly attractive to ladies, especially as Wednesday afternoon has been selected for the class. The class for lettering is another of almost universal interest, appealing to everyone from the architect to the shop assistant. Decorative painting, drawing for cabinetmakers, trade geometry, mechanical drawing, machine construction, and building construction form a comprehensive list of trade subjects, and a similar completeness characterises the art section. Special classes for painting from life, under the competent instruction of Mr A. H. O'Keeffe, have been arranged for Wednesday and Saturday afternoons to enable those engaged during other days to obtain the daylight essential to successful colour study. Taken as a whole, it is difficult to see how the director could have arranged a more universally suitable syllabus of instruction, and we hope that our young people will take the fullest advantage of it."²⁵

Hawcridge had added several new subjects to the mix, including a course which covered decorative painting, lettering, stencilling and ticket writing, a winter drawing class for tradesmen, an art needlework class for ladies, classes at the Oamaru Centre for that region's teachers, and one hour instruction each afternoon for pupils of the Technical School.²⁶ And as a result, this expanded teaching programme considerably increased student numbers from around 500 when Hutton retired in 1908, to 800 students in 1911.

A further and significant programme and accommodation addition was approved by the Board in May 1912 upon receiving a report from a subcommittee set up to look at the workings of the School. The report stated

that, "The subject has been examined closely, alike as to the finance and future usefulness of the school, and the committee recommends: That an arts and crafts section be established in connection with the school, and that the lower story of the gymnasium at Moray Place School be utilised for the accommodation of the classes. The committee has ascertained that arrangements can be made for securing the services of a first class teacher for these classes. That the Architect be requested to consult with Mr Hawcridge and report as to the alterations of the building that may be necessary and the cost. That application be made to the Department of Education for a grant for providing the necessary equipment." A list of recommended fees was appended along with the recommendation "that authority be given for the employment of a junior clerk to mark registers, attend to art school office, etc."²⁷ All of which, no doubt, brought a smile to the Director's face.

A smile was probably also evident when he read in the 20th June *Otago Daily Times* that "The [Board] Chairman referred to the good work done by the School of Art, ... and he hoped the country members, when in town, would visit the school and see the grand work that Mr Hawcridge, the director, was doing. When the director took up his position two or three years ago, he had a great task before him. He had worked against many difficulties, and the work he had done was most admirable. He was glad the director's work had been spoken of in laudatory terms outside the Board. He moved, That Mr Hawcridge be thanked for his work, and the Board trusts that the departure he has made for the incoming year may be productive of even more satisfactory results than in the past." The motion was carried unanimously.²⁸

Hawcridge deserved such comments as, like Hutton, he was not adverse to long hours. In his 1912 annual report, he mentions, "To meet the requirements of teachers in the North of Otago residing outside the limits of the concessions permitting attendance at the Dunedin centre, a special course of lectures on the theory and practice of outline, light and shade, and colour representations, including lettering, were given in Oamaru by the director. The attendance was excellent and the interest expressed was most gratifying. On the evening preceding these lectures, local pupil teachers and probationers received instruction specially adapted to their requirements." Also, the School's students were competing most successfully in a range of student competitions throughout New Zealand. "At the New Zealand Academy our students obtained first place in Painting a Head from Life; first place in Drawing in Light and Shade from the Antique; second and third places in Painting from Still Life; and first place in illuminating. At the Canterbury Society of Arts we gained second and third places in Drawing a Head from Life; second place in Drawing in Light and Shade from the Antique; and second place in Painting from Still Life. At the Otago Society we were placed first in Painting from Still Life; first in Landscape; and first in Drawing a Head from Life."²⁹

He further commented that the recent alterations made by the English Education Board to the South Kensington Science and Art examination system and its projected discontinuance, interfered greatly with the interest shown in its examinations by the School's students, and as a result very few choose to sit. This would be the last year in which they did, and Hawcridge sought a New Zealand replacement, suggesting in his 1913 annual report that "The lack of incentive in the way of examination in the less popular, but very necessary branches of their training, especially in model drawing, geometrical drawing and perspective, has greatly interfered with attendance and thoroughness in these subjects ... there is a decided necessity for the substitution of a system of single subject examinations by the Dominion authority."³⁰ A worthy idea which he would return to several times over the next few years, but which continued to be ignored.

In May 1913, the opening of the much anticipated Arts and Crafts Department of the School of Art took place "... in the presence of a large number of distinguished citizens and prominent educationalists." This was located in an adjacent building to the School, and in describing the new accommodation, Hawcridge said, "The extensive alterations to the two story building, formally used as classrooms and gymnasium by the Normal Training College, have converted it into a suitable series of studios, well arranged and handsomely appointed. The daylight arrangements are excellent and, for artificial light as well as power, electricity has been employed throughout. The entrance from Moray Place and the internal planning reflect great credit upon Mr Rodger, the



THE OTAGO SCHOOL OF ART. REORGANISED BY MR R. HAWCRIDGE: THE ANTIQUE ROOM.

Figure 17. Dunedin School of Art's Antiques Room (photo, *Otago Witness*, 4 August 1909).

Board's architect. A complete set of equipment for art metalwork, enamelling, art jewellery, repousse, wood and stone carving, modelling, casting, etc., has been provided, making the large studio one of the best and most convenient in the Dominion. The School was fortunate in securing the services of a brilliant young craftsman, Mr Nelson Isaac, [from the Wellington Technical College] whose all-round training in art combined with his special knowledge and talent in modelling and the art crafts renders the prospects of the special developments of this department most hopeful. The fact that 93 students availed themselves of the opportunity to acquire some knowledge of the art crafts is ample justification for the institution of this department. The most popular crafts were metalwork, enamelling and art jewellery. There will be still a greater increase in the public interest taken in the two latter subjects when it is realised how inexpensive the work really is. The small amount of material used makes enamelling and art jewellery much cheaper hobbies than photography." Hawcridge also mentioned that a darkroom had been designed and furnished and that he was looking forward to courses in photography beginning in the New Year.³¹

In 1914, along with the new subjects of architectural design, and history of architecture, both subjects being taught by Mr R. Newton Vanes, photography was introduced and three part-time staff were employed to teach it. Practical classes were taught by Mr W. Esquilant, theoretical lectures were given by Mr S. C. Hicks and a class in retouching was taught by Miss D. Mackie. Unfortunately, these classes, along with a number of others, lost so many of their students with the declaration of war at the commencement of the third term, that it was found necessary to discontinue them, although it was hoped that they would restart the following year.³²

The war had a major impact on both day and evening student numbers. The roll dropped from 804 in 1913 to 535 in 1915 and Hawcridge commented in his end of year 1915 report, "In some classes the majority of young men enlisted, and others, unable to do so, were too sensitive to attend classes in which the prevailing sentiment was, 'off to the front'. Next to the University, the School of Art has probably suffered most in this respect, since the majority of its students are of ages ranging between 18 and 25. Nor was the effect confined to male students, various Patriotic Associations made an almost greater claim upon the time of the lady students, affecting not only the number joining, but the average attendance of students on the roll. The departure of the [Crafts] Instructor, Mr Nelson Isaac, for the seat of the war, unsettled work in this department during the latter portion of the year and the thanks of your Director are tendered to Miss R. Israel, the daughter of the late Chairman of the Education Board, for assistance in carrying on the work during the period intervening between Mr Isaac's departure and the appointment of a temporary instructor."³³

Although student numbers in 1916 showed a slight increase on the previous year, the war continued to affect enrolments. The architectural course lost 80% of its students, the building trades were seriously depleted of students and it was decided not to reopen the photography classes. Even the attendance of lady students suffered, especially during the day, on account of the demand for office and shop assistants to replace men on active service.³⁴ And in 1917, two further staff left for the war, Newton Vanes, responsible for architectural studies (replaced by Basil Hooper) and Mr Wakefield, who had been teaching evening classes in instrumental drawing for the past eighteen years.

Unfortunately, Robert Hawcridge died in February 1920 at the relatively young age of 54 and his last report was written in February 1919 in which he commented that the School had a roll of 498, of whom 162 were day students attending a large range of classes including free drawing from the flat and round from common objects, plant form, landscape and life. Study of the antique was combined with anatomy, and design, and instrumental drawing and perspective were provided for. Painting classes covered oil, watercolour and pastel from still life, life and landscape, and in addition, an extensive range of craft classes was offered. These included modelling from life and the antique, along with work in leather, wood, pewter, copper and stone, enamelling, jewellery, and stencilling. Students from the University School of Mines were instructed in instrumental drawing, free sketching of mechanical details and a course of drawing leading to sketching from nature. Drawing classes were also held for Otago Boys High School pupils and outdoor sketching was provided for girls at Columba College.

Evening classes continued to be affected by the war with a further drop in student numbers from 142 to 104, and only three classes maintained good attendance, which were the ever popular life drawing classes, ticket and show-card writing, and art needlework. Three new classes were opened, painting in enamels on china, painting on glass, and lead-light work. City and suburban teachers were provided with instruction twice weekly and classes were held on Saturday mornings for teachers who were resident outside of Dunedin. Hawcridge also mentions that the students' annual exhibition was again held in conjunction with the Otago Art Society's Autumn Exhibition in May, which it had been doing since his arrival in 1909.³⁵

In its report for 1919, the Education Board noted Hawcridge's death, saying, "The Board regrets having to record the death of Mr Robert Hawcridge, the esteemed Director of the School. Highly endowed with artistic qualities, a gifted teacher of art subjects, and a man of the finest character, his loss will be greatly felt in the community." But in saying this, the Board also appears to have taken his demise as an opportune time to state publicly, that it was reluctant to continue subsidising the School of Art. "For many years past, the revenue of the School has been quite inadequate for its maintenance, and at this juncture, when an appointment of a successor to Mr Hawcridge must be faced, the Board is seriously considering the question of the continuance of the School on its present lines. While deeply sensible of the necessity of providing facilities for the systematic study of art in the community, and recognising its own responsibilities for the training in drawing of its own teachers, the Board fails to see that the tuition of the general public in art subjects is comprised within its functions – at any rate, it does not think that it should carry the whole financial liability. It is at present conferring with other organisations interested in art and possibly some satisfactory solution of the difficulty may shortly be found."³⁶

In February 1920, the *Otago Daily Times* reported that the School was costing the Board around £500 per year and that a special committee appointed by the Board, which had been considering the position of the School of Art, including a replacement for Mr Hawcridge, had forwarded to the Board the following recommendations,“(1) That Mr O’Keeffe, Misses Hutton and Zeller be temporarily appointed to teach drawing to the Training College students, pupil-teachers, and probationers, Mr O’Keeffe to be placed in charge, and his salary raised to £275 per annum. (2) That, before taking any step regarding the carrying on of the School of Art, the Board endeavour to arrange a conference between representatives of the Art Society, Technical School Managers, Architects Association, and the Expansion League. ...All members of the committee were agreed that art should be taught, and the only question upon which there was a difference of opinion was, who should shoulder the financial responsibility.”³⁷ The recommendation was carried and Nellie Hutton and Alfred O’Keeffe were appointed in April, however, history shows that Daisy M.White became the third instructor, rather than Miss Zeller.

The School, other than for staff being retained to maintain drawing instruction for training college students, pupil teachers and probationers, had been closed to the public since late November of the previous year due to the national diphtheria outbreak, which killed more than 8500 New Zealanders in just two months, and remained closed throughout 1920 while its continuance was under debate.

The Education Board had first been funded by the Provincial Government and later by the Department of Education based on the region’s number of primary pupils, and the money so granted was spent as the Board chose. Now, payments to the Board were received for ‘stated objects’, and it was not allowed to spend money on any but those stated objects. If the general fund was called upon to make up any deficit, such as the School of Art’s continued annual loss, the amount so paid could not be refunded to the general account.³⁸

A meeting of all parties to discuss the School of Art’s situation was held on Wednesday 17th March 1920 at which it was strongly expressed that on no account should the School be closed. Rather, it was suggested, that selected subjects could be taught in future by the Technical College, which would take some pressure off the School of Art and that the School could perhaps be managed by a special committee set up by the Technical College.³⁹

A letter written by an ex-student to the editor of the local newspaper in June 1920 eloquently expressed the concern felt by many past and present students over the closing of the School, and their appreciation of its staff. “The news that the Art School will close its doors has filled my heart with deep sorrow. Ghosts of the happy times spent within its musty old walls haunt me, crying with sad voices. Pictures float before me. The big rooms upstairs are gay; bright fantastic figures mingle in the mazes of a waltz. Laughter, snatches of song and merry chatter echo through the building. The students are having a fancy dress ball. The scene shifts. It is a quiet evening in the antique room. Everyone is at work putting in lights and shadows; rubbing out false lines, measuring proportions with half closed eyes and standing back to view the work on the easels. I look around at the familiar faces. Some are eager, alight with the joy of creating a likeness upon paper. Others wear a look of dissatisfaction, almost despair. They know what it means to strive in vain for a desired effect. All are searchers after truth and the secrets of beauty. When one thinks of the Art School, two names are inseparable from the thought - those of Mr Hawcridge and Mr O’Keeffe. One might have passed Mr Hawcridge upon the street without special notice, so quiet and unassuming was he. This very gentleness and modesty, however, is the hallmark of the true artist. But once a student of the Art School one could not fail to feel the attractiveness of his personality and admire his wonderful store of knowledge. It was quite customary to remark when any question came up, no matter of what subject – ‘We will ask Mr Hawcridge, he will be sure to know.’ We were never disappointed, and, what is more, he would bring out a book from his private library with enough information to last for several year’s study. If any tiny plant of art, music or poetry poked its head out in the young lives in his care, he fostered and encouraged it with unfailing sympathy and understanding. It will take years to realise what the influence of Mr Hawcridge has been. ... And Mr O’Keeffe. Is there anyone just like Mr O’Keeffe with his characteristic ways, quaint sayings, and frank criticism? He is no respecter of persons as far as art is concerned. If a student

belonged to the Royal Family and did a piece of poor work, that same student would be informed of the fact with little ceremony. On the other hand, Mr O’Keeffe never passed the slightest evidence of talent unnoticed. He was always searching for a genius, someone upon whom he could build his hopes – some budding young artist who would carry out the beautiful dreams of his own youth. From far off Paris, he had brought with him the atmosphere of the Latin Quarter. It permeated the Painting and Life Classes. It leant to the plain, ordinary things of the studio the glamour of romance. There is no tribute too high to pay the central figures of the Art School, but if in future years we behold some flower of genius which had its root in the Dunedin School of Art, we can thank Mr Hawcridge and Mr O’Keeffe for its development and the beauty it gives to the world.”⁴⁰

- 1 *Otago Witness*. 29 May 1901: 19.
- 2 *Otago Witness*. 26 June 1901:19.
- 3 Ibid.
- 4 *Otago Education Board, Annual Report for 1901*: 60.
- 5 *Otago Witness*. 23 January 1901: 11.
- 6 *Otago Education Board, Annual Report for 1905*: 56.
- 7 Ibid.: 58-59.
- 8 Bell, David. “Art in Education,” *Bulletin of New Zealand Art History. Special Series No 5. 2000*: 12.
- 9 *Otago Witness*. 27 June 1906: 15.
- 10 *Otago Education Board, Annual Report for 1906*: 56-57.
- 11 *Otago Witness*. 25 December 1907: 18.
- 12 Ibid.
- 13 Nicol, John. *The Technical Schools of New Zealand*. (NZ Council For Educational Research. 1940): 99.
- 14 Text of a speech concerning David Con Hutton by his son. (Hocken Library. MS-3478/001)
- 15 *Otago Witness*. 28 October 1908: 18.
- 16 Ibid. 16 December 1908: 13.
- 17 Ibid.: 18.
- 18 Ibid. 24 February 1909: 12.
- 19 *Evening Star*. 26 September 1970: 8.
- 20 *Art in New Zealand*. March 1940. Vol. XI I. No 3: 161.
- 21 Body, Ralph. Alfred Henry O’Keeffe in Retrospect. MA Thesis. University of Otago. 2008.
- 22 *Art in New Zealand. September 1941*. Vol. XIV. No 1: 47.
- 23 *Otago Witness*. 19 May 1909: 89.
- 24 *Otago Education Board Annual Report for 1909*: 44.
- 25 *Otago Witness*. 19 May 1909: 89.
- 26 *Otago Education Board Annual Report for 1909*: 44-45.
- 27 *Otago Daily Times*. 17 May 1912: 2.
- 28 Ibid. 20 June 1912: 2.
- 29 *Otago Education Board Annual Report for 1912*: 41.
- 30 Ibid.: 1913: 47.
- 31 Ibid. 1913: 47-48.
- 32 Ibid. 1914: 48-49.
- 33 Ibid. 1915: 47.
- 34 Ibid. 1916: 49.
- 35 Ibid. 1918: 52-53.
- 36 Ibid. 1919: 6.
- 37 *Otago Daily Times*. 20 February 1920: 3.
- 38 Ibid. 22 July 1920: 8.

39 Ibid. 19 March 1920: 4.

40 Ibid. 23 June 1920: 6.

1920 - 1925

AN ARM OF KING EDWARD TECHNICAL COLLEGE



Figure 18. The School's first prospectus, 1924, cover design by T. H. Jenkin
(photo courtesy of the Hocken Collection).

The teaching of English imports, Thomas Jenkin and Frederick Ellis, contributed little towards advancing current overseas art innovations within the Dunedin School of Art, but they did boldly publish the School's first stand-alone prospectus, which contained an expanded and ambitious curriculum.

Debate over the School's future continued as evidenced by the Mayor, Mr W. Begg, who, in response to a deputation of citizens wishing to save the School of Art, convened a public meeting in the Dunedin Town Hall on the afternoon of 8th July 1920. In addressing the gathering he said he was "glad to see a good turnout, which should show to the bodies more immediately interested that the citizens were keenly interested in the School of Arts and Crafts. He understood that the School had actually been closed; this was to be regretted. Dunedin residents had at all times prided themselves upon their educational institutions, but the Education Board had closed the School of Arts and Crafts, retaining only an efficient tutor to train its own students. He did not think they were there to criticise the action of the Board, but to see if something could not be done to get the School going again. Sir John Roberts moved – 'That this meeting of citizens deplores the closing of the School of Art in Dunedin after an existence of 48 years, during which time it has admittedly done splendid work. The meeting further considers it a stigma and a direct blow to the educational position of the city and province and resolves to use every effort to have the School reopened at the earliest possible date.' The motion was carried unanimously."¹

Two weeks later, at a meeting of the Education Board on 21st July, the question was largely resolved after the tabling of a report from a sub-committee, which had conferred with a range of organisations, and seemingly, most productively with the Technical College Board. It recommended that, "On condition that the Technical College Management undertake and carry on the classes in art and design and provide proficient instruction in the drawing required by the Board's pupil teachers and probationers, the Board agrees: 1. To give to the Technical College for the above purposes the free use of the present School of Art classrooms until a proper building is provided for the art department of the Technical College. 2. To hand over to the Technical College, all apparatus and equipment now in the School of Art. 3. To entrust to the teachers of the Technical College the instruction in drawing of the Board's pupil teachers and probationers, and to pay for such instruction the amount allowed by the Department for that purpose. 4. In the event of the Technical College Managers at any future time cease to carry on these classes, the apparatus and equipment mentioned in (2) above are to revert to the Education Board."²

The report was approved and forwarded to the King Edward Technical College Board of Governors for its consideration, which it did at a meeting on 20th October, and at which the Chairman commented, "It appears that the Government would find the salaries for these teachers. That meant that the financial side of the matter was now assured, and there need be no hesitation about the Board's acceptance of the conditions."³

A meeting of the College Board, held on 18th November 1920, and reported at length in the *Otago Daily Times* the following day, considered the recommendations of a further sub-committee, this time set up to consider School of Art staffing and the integration of the School into the College. The sub-committee recommended that the following appointments be made, "(1) An art master to act as head of the art department. The man for this position should hold a full art diploma of the standard at least of the A.R.C.A., and be specially qualified to give instruction in life and landscape drawing and painting, and in modelling and design. (2) An assistant art master to act as an instructor in applied art. The man to fill this position should also be the holder of an art diploma and have special training in design and modelling, and in metalwork and woodwork. (3) An assistant art master for general drawing and elementary painting. For this position also a holder of an art diploma is sought. (4) An art mistress as an assistant for drawing, painting, design, and general art and craft work. (5) An assistant art mistress for elementary work. This position is filled by Miss Daisy M. White, [a student of Hawcridge and O'Keeffe, who had been earlier appointed in June and who quickly became a respected teacher of crafts and a regular exhibitor in both crafts and painting]. (6) Students in training: The regulations, recently issued, provide for the employment and payment of students in training. The Director suggests that at least two should be trained in pure art and two in applied art. The report was adopted, and it was agreed, that applications for the positions be advertised in the four centres of New Zealand and also in Australia. The School of Art classes would continue in the art building in the meantime."⁴

By 15th December the Appointments Committee had received five applications for the position of Head of Art, one for an assistant master to teach design and modelling, thirteen for an assistant master to teach drawing and painting, and four for an art mistress position to cover a broad range of subjects including drawing, painting, design and general art and craft work. As a result the Committee recommended that the Board "... extend to Mr A. Dattilo Rubbo of Sydney, an invitation to visit Dunedin with a view to his appointment as Head of the Art Department, and that the Board offer to contribute £30 as part payment of his expenses. In the event of an agreement with Mr Dattilo Rubbo, the Committee asks power to make the appointment." In addition, "... it was resolved that Mr O'Keeffe be re-appointed to position (3) and Miss Hutton to position (4)."⁵

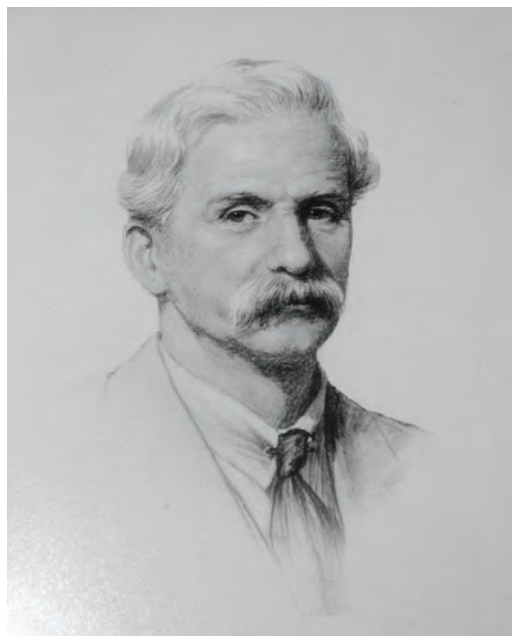


Figure 19. Frederick V. Ellis, *Self Portrait*, pencil (photo courtesy of his son).

However, as the Technical College was now governed by the Dominion grading scheme which made no allowance for the head of such a department within a college, the salary of £500 offered was less than acceptable and Signor Rubbo replied to the offer, that even a £600 salary would be insufficient.⁶

During this period of uncertainty, that is, from 1920 to early 1922, Nellie Hutton and Alfred O'Keeffe continued teaching drawing to junior and senior Technical College pupils along with taking classes for pupil teachers, probationers, and classes for country teachers on Saturday mornings, and from February 1921 when the School of Art reopened under the auspices of the Technical College, day and evening drawing and painting classes for the community. Daisy White was teaching a range of subjects and Basil Hooper returned part-time, to teach Architectural Design and History of Architecture. The School now boasted a roll of 325 students.⁷ Nellie, who had been teaching in the School since 1895, was at this stage eligible for retirement superannuation, but was given permission by the Minister of Education, "for a year's extension of her period of engagement."⁸

Discussions continued over the appointment of a Head of Art. "It is now evident that a special arrangement will be required to be made in order to secure the services of an art master of sufficient ability, energy and enthusiasm to re-establish and reorganise the Dunedin School of Art."⁹ An example of the on-going public interest shown in the position was evident when the Otago Art Society wrote in May to the King Edward Technical College Board saying, that they would be prepared to contribute £50 per year for the next three years towards the Head of the Art Department's salary if that would be of help in appointing someone. The sum included a donation of £25 from the President of the Society, Sir John Roberts.¹⁰

The Appointments Committee then wrote, in July 1921, to Mr William Sanderson La Trobe, Superintendent of Technical Education, saying, "(A) Assuming that donations are forthcoming for the purpose, would it be permissible for the Board to subsidise the salary of the Head of Art Department to the extent of £100 per year. (2) If the Head of the Art Department be designated Director and be appointed as such, will he, if subject to the Director of the College, be entitled to all the allowances and privileges pertaining to a Director?"¹¹

La Trobe replied, "The Department is cognisant of the difficulties incident to securing a suitable applicant for the position from the ranks of art instructors in the schools of this dominion, and is convinced that the most

satisfactory course for the managers to pursue would be to send Home to the Royal College of Art direct, or through the High Commissioner. The Department is prepared to do all in its power to assist the managers and will, if they so desire, communicate at once with the Principal of the Royal College or High Commissioner on their behalf, or will assist them in any way to reach finality in this important appointment.”¹² This correspondence initiated what would later become known as the La Trobe Scheme, a policy of the Department of Education, “by which young men of sound art training have been brought out from London during the year to take charge of classes in Dunedin, Auckland, Napier and Wanganui.”¹³

The Appointments Committee in turn replied, “Having considered your communication of July 5, the Committee unanimously agrees that the suggested course of sending to the Royal College of Art offers the most satisfactory solution of the difficulty of filling the position of Head of the Art Department. In view of the delay and consequent disorganisation that has already taken place, in connection with art teaching in Dunedin, the Committee goes further and recommends to obviate any further delay, and permit of full courses of work being undertaken from the beginning of next year, a Master of Applied Art should also at the same time be sought and appointed direct from the Royal College of Art. The Board therefore asks that the Department concur in this recommendation, and have both appointments made at the same time. Recognising that the Education Department is in a better position to give an official and binding explanation of the Grading Scheme, has a full knowledge of the art requirements, is familiar with local conditions, and has expert knowledge available, the Dunedin Technical School Board is prepared to leave the negotiations and the selection and appointments of these two masters, entirely in the hands of the Department.”¹⁴

In January 1922, positive news finally arrived from the High Commission in England regarding the search for a suitable art master in the form of a testimonial from the Registrar of the Royal College of Art, saying, “Professor Rothenstein and Professor Lethaby wish me to say that they do not think it possible to recommend a better man than Mr Jenkin for the post of teacher of painting and life drawing at Dunedin. His qualifications are much higher than any other candidate for the post in New Zealand, and while they recognise that his quiet and somewhat shy manner would not show him to the best advantage in an interview, they wish me to assure the High Commissioner that he is a man of sterling character who has been a great influence for good in the College, and his war record proves him to be a man of energy and resource.”¹⁵

In return, Mr Massey, Prime Minister of New Zealand, sent a telegram dated 14th February to the High Commission in England saying, “Teacher, painting, Dunedin. Appointment of Jenkin confirmed, payment second class passage approved, telegraph date of leaving. Massey.”¹⁶

Two days later, the *Otago Daily Times* reported that Mr A. Marshall, the Director of the Technical College, had announced to the Board that “two competent teachers had been obtained to take charge of the painting and crafts sections respectively. Both of the appointees are young men of high qualifications and it is expected that one of them will reach New Zealand in time to reopen the School after the Easter vacation. In making the announcement, Mr Marshall stated that cablegrams had been received from Home, notifying that the High Commissioner (Sir James Allen) and two professors of the Royal College of Art, London, had selected two masters for the Dunedin School of Art. The first of these is Mr Thomas Jenkin, a holder of the Diploma of the Royal College of Art, London, who besides being the teacher of painting will undertake the control of the School and virtually occupy the position of principal. The other is Mr Frederick Ellis, who is also the holder of the Diploma of the Royal College of Art, London. He has been appointed to take charge of the crafts section of the School and will be known as the crafts master. Mr Ellis is leaving England this month by the steamer Tainui and it is expected that he will reach Dunedin in time to open the School immediately after the Easter vacation.”¹⁷

Biographies of the new staff, forwarded from its London correspondent, were reported in the *Evening Post* on 12th April 1922. “Mr T. H. Jenkin, who has been appointed teacher of painting, etc., at the Dunedin School of Art, received his elementary training in art at the Battersea School of Art under Mr Andrews who is now art director

at Lahore. For some time he acted as assistant master at Bridgewater School of Art, and in 1912 entered the Royal College of Art as a royal exhibitor. Mr Jenkin joined the Boy Scouts at the inception of the movement in 1908, and when war broke out he was corporal in the Territorial Regiment of the London Rifles Brigade. He was immediately mobilised and proceeded to France with his regiment on 4th November 1914. 'For two years before the war,' the registrar writes, 'Mr Jenkin had been the crack shot of his battalion, and in France he was specially detailed to pick off enemy snipers.' He did much other useful work and was mentioned in dispatches for his services in drawing maps. He was later drafted to Germany, being finally demobilised in 1920 with the rank of Captain. He resumed his studies at the Royal College of Art in 1921 and was granted the full diploma of the college - the highest award granted by the Board of Education for proficiency in art. Mr Jenkin has already taken a prominent part in the social life of the college, and he will be greatly missed. He is married and has two children."¹⁸



Figure 20. Jenkin and Ellis supervising in the drawing studio, 1924 (photo courtesy of the Hocken Collection).

And the article on Ellis read, "Mr F.V. Ellis, the newly appointed crafts master at the Dunedin Art School received his early training in art at the Municipal Technical College of his native town, Halifax, Yorkshire. Here he studied for four years gaining the Art Class Teachers' Certificate and the Art Masters' Certificate. After holding the post of assistant master at the same school for two years, he commenced study at the Royal College of Art in 1914, but left in December of that year to join the army and served four years in France in the R.F.A. He returned to the College in February, 1918, where he studied design under Professor Anning Bell, R.A., and etching and engraving under Sir Frank Short, R.A. Taking his Diploma in 1920 he was awarded a Travelling Studentship in stained-glass design for that year. After a protracted tour in the art centres of Italy and France, he returned to

London and worked for a few months carrying out private commissions. Mr Spencer, Registrar of the Royal College of Arts, says Mr Ellis is a great worker, and very energetic, and design and craft will be all the richer for his presence in Dunedin. Writing to me, Mr Ellis himself says: 'I count myself very fortunate in securing the appointment at Dunedin, for I have relatives and friends in New Zealand, who are unanimous in their praise of their country. I am fond of sport - boxing and motorcycling in particular.' Mr Ellis, who is unmarried, sails by the *Tainui* today." Professor Bell commented separately on Ellis saying, "He is certainly the best student I have had under me since I have been at the College - a matter of four years. He is extremely conscientious, and possesses, I think, a sense of responsibility, and will probably make a very good teacher."¹⁹

Frederick Vincent Ellis (1892-1961) arrived in Dunedin in April 1922 and the Director of the Technical College reported to the Board on 26th April that, "Classes were this week opened by him in subjects most in demand by inquiring intending students, and it is already evident that his energy and ability will lead to a wider demand for instruction in the various craft subjects which he is undertaking."²⁰ The School of Art Committee also reported to this meeting saying that they had looked over the School of Art and Craft buildings "with care and deliberation, and had decided that a certain amount of renovation and possibly alterations would be required, but agreed to hold off doing anything until after the arrival of Mr Jenkin, the newly appointed Head of School. With his help, the Committee felt, they would be better able to comment on building requirements and any additional equipment that might be needed."²¹

Thomas H. Jenkin (1889-1958) arrived in May and in June the Director reported that Jenkin and Ellis were now well established in the old School of Art building, and that its rooms had been rearranged in several respects. He also recommended that the Board make an application for a grant in aid to assist with the renovation of its rooms and for the installation of electric lights,²² alterations over which Board members could not reach agreement, but they did agree to the purchase of an etching press,²³ which was likely the result of some successful lobbying by Ellis. With the arrival of Jenkin and Ellis, Nellie Hutton and Alfred O'Keefe found themselves redundant. Nellie Hutton, now aged 47, had been on the staff for 27 years, and Alfred O'Keefe, who was 64, had been with the School for the past 23 years. Both, fortunately, were eligible for retirement superannuation.

The School was initially over-staffed and in July, two months after his arrival, Jenkin was approached by the Otago Boys High School to see if he might be available to help them out with some part-time teaching as Mr L. D. Coombs, their drawing master, had recently left. Jenkin was happy to do so and sought approval from the King Edward Technical College Board, which was granted, providing his services were always available when required by the School of Art.²⁴ However, in August, when The Boys High School Board sought to formalise this in writing to the Director of the King Edward Technical College,²⁵ his answer, due possibly to an increase in art student numbers and the thought that the Boys High School might instead be encouraged to send their students to the Technical College for art instruction, was a definite, 'No!'²⁶

A broad range of classes was introduced by Jenkin, Ellis, Hooper and Miss White, throughout the 1922 year, by the end of which, the School boasted 231 students, comprising of 110 day and evening class students from the community and 121 teachers, pupil teachers and probationers.²⁷

The College Board, having visited the School of Art premises in Moray Place, was aware that its rooms needed considerable upgrading, and as a result wrote in September 1922 to Superintendent La Trobe inviting him to inspect the School in the hope that a Ministry of Education grant towards renovations might ensue.²⁸ When an inspection did not appear imminent, the Board made a formal application in November to the Ministry of Education and approval was granted for a range of work to be implemented. This began during the Christmas break, was soon completed, and itemised costs were forwarded to the Ministry in March 1923. These included, glass panels for the doors in the main corridor upstairs, alterations to a skylight, erecting a framed light along with the School of Art name over the front door, stopping, kalsomining and painting of four rooms, main entrance, passage and lavatories, and the installation of electric lighting throughout the building.²⁹

In 1923 student numbers increased to 294, which included 124 teachers, pupil teachers, and probationers, and 170 students in the various art classes. However, things do not appear to have gone as smoothly as Angus Marshall, the College Director, may have hoped, for even with an increase in student numbers and his written acknowledgment to the Board in his end of year report that “the instructors are able, keen and energetic.” He found it necessary to add, the following criticism, which he assumed would be regarded as confidential, “I am well aware of the accepted theory that the artistic temperament is not to be subjected to restraint, or to compliance with fixed rules and regulations, and also that students taking up art merely as a pastime should be allowed considerable latitude. But, it has to be noted that the formation of habits of punctuality, of regularity, of concentration, of determined application, and of consistent work, must be the predominating feature in art training as in every other department of education. In other words, even in art teaching, the inculcation of regular methodical habits of work is more important than the actual instruction. The value of this basic principle does not seem to me to be sufficiently appreciated in the school, and therefore requires to be emphasised. It is stated above that 170 students other than teachers this year attended the art classes, but the records and attendance sheets show that many, far too many, of these failed to attend with sufficient regularity or continuity to justify their being students. The most satisfactory feature of the past year’s work was the progress of the five students taking the full art course during the day, and it is evident that the future success of the School of Art must to a great extent be determined by the number of such students that can be attracted. But unfortunately the internal construction and arrangements of the School are not suitable for all day occupation, the neighbourhood and surrounds are distracting, and becoming more so, whilst the distance from the College [two city blocks down a steep hill] adds to the difficulty of supervision. Therefore, during the incoming year, I propose holding as many as possible of these day classes in the College where full use can be made of all the teaching power.”³⁰ And where, presumably, a weather eye could be kept on students and staff alike.

Near the end of 1923, and in preparation for the following year, current classes, along with a number of additional offerings, were listed and published in a booklet titled ‘Dunedin School of Art Prospectus - 1924’. Even though numerous newspaper advertisements for art classes had appeared over the years, this was the School’s first formal publication of a School of Art prospectus. It itemised all programmes on offer for first and second year full-time art students, along with a number of afternoon and evening part-time classes, juvenile classes, Saturday classes and a special course of lectures dealing with the History and the Principles of Art.³¹

This was an ambitious undertaking, particularly considering the breadth of classes offered to first year full-time students, which consisted of: “Drawing of common objects, plant forms, birds and animals, followed in each case by practice in Drawing from Memory; Modelling of common objects, plants and design; Craftwork, Needlework, Stencilling; Design and Principles of Lettering; Outdoor Studies in pencil and colour; Geometry; English literature and Composition; and Mythology.” And for full-time second year students, “Drawing of plant forms, birds and animals, then same in colour work, and also regular practice in Drawing from Memory; Modelling birds, animals and craft design; Principles of Design; Design and Lettering; Anatomy; Applied Art; Etching; Life Drawing; History of Art; Industrial History and English Literature; Geometry and Perspective; Outdoor Studies and Landscape Painting.”³² In addition, Jenkin and Ellis shared the teaching of four two-hour classes per week for Pupil Teachers, Probationers and Country Teachers.

A ‘Special Committee’ of the Board, tasked with considering the College Director’s annual report for 1923, met on Tuesday 18th December, and even though the Board had overseen an extensive upgrade to the School of Art facilities only one year prior to this, the Committee resolved, “That early steps be taken to remove the work of the School of Art to the Technical College; that the Works Committee be authorised to proceed with the special alterations required in suitable rooms at the College, and that in the meantime a sketch plan of alterations be obtained from Messrs’ Mandeno and Fraser and submitted to the Department with application for a grant in aid.”³³ The resolution then became part of the Board’s end of year report to the Ministry of Education, which stated that “The School of Art has not progressed and expanded to the extent anticipated by us, and, on the recommendation of the Director, who wished to be in a position to exercise closer supervision,

it has been decided to transfer the art classes to the Technical College. This will be done as soon as the necessary preparations involving alterations can be made. The ideal arrangement will be to have the art school erected at one end of the college, and connected thereto by suitable corridors. The transfer of art classes to adapted rooms within the Technical College should therefore be regarded as a temporary expedient which will serve until a separate building is erected on a site adjacent to the College, and whilst recording this view, we express the hope that it may ultimately be attained.”³⁴

The relocation of students from the old School in Moray Place to temporary rooms within the Technical College began in April 1924 and was completed in September.³⁵ Unfortunately, this had, as Rosemary Entwisle elucidates in *The La Trobe Scheme and the Dunedin School of Art*, “a seriously deleterious effect on the fortunes of the School. In the first place, it occasioned a running battle between the Director and the art teachers who recognised and resented Marshall’s attempts to supervise their conduct. And, quite apart from the staff’s resentment, there was a real loss in the public’s perception of the School’s status. Its continued existence was lost sight of by the public who came to know it as the Art Department of the Technical High School.”³⁶ It was not until 1928 that the ‘School of Art’ title again came into common usage within the College. Entwisle further comments, that “Despite Marshall’s declared support for the School of Art, his overlordship was not wholly for the good. Accustomed to maintaining the discipline necessary for vocational and prevocational teaching, he jibed at the looser conduct of the Art School. The first La Trobe teachers responded by thwarting his attempts to control and as a result, they lost his and the Managers’ support. Without it, the School had difficulty maintaining its identity.”³⁷ Years later, Robert Field reminisced that Marshall used to suddenly turn up to check on the activities of Jenkin and Ellis, and he would be greeted with signs on the art room doors telling him to keep out.³⁸

As a result of the ongoing tension between the art staff and the College Director, it is not surprising to find that they began looking elsewhere for employment. The first indication came in February 1925 when Ellis wrote to the College Board stating that he would not be available for reappointment on the termination of his three year contract and would therefore relinquish his teaching duties on 31st March 1925,³⁹ although he was talked into maintaining his two evening classes for which he would be paid, “... the termination of this arrangement to be dependent upon a fortnights notice on either side.”⁴⁰ Jenkin’s contract was also coming due, which the Board decided not to renew and authorised the Director to employ temporary assistance until new staff could be appointed.⁴¹

Ellis married Elizabeth Bunbury in 1926 and moved to Wellington where he worked in the New Zealand Railways Publicity Studios during the depression. He also taught evening classes in Life Drawing and Design from 1927 to 1930 at the Wellington Technical College, was appointed full time in 1931 and Head of Art in 1933, retiring in 1959. He became well known for his stained glass window designs throughout New Zealand and was a regular exhibitor of etchings, lithographs, statues and paintings at the Wellington Academy of Fine Arts.



Figure 21. From left, A.H. O'Keefe, Robert Hawcridge, Miss Reid and Miss Zellar at the Dunedin School of Art and Design. (photo courtesy of the Hocken Collection).

Jenkin moved with his family to Invercargill where he and his wife Dorothy both taught art and became respected members of the Southland arts community. On Jenkin, H.V. Miller comments, "[He] is known to us as a moving spirit, with the Southland University Association, in regenerating art in Southland."⁴² On retirement, they moved permanently to Stewart Island where they had previously spent many happy family holidays.⁴³ He is represented by several portraits in the Invercargill Anderson Park Art Gallery and Dorothy had a book published of her watercolours of Stewart Island fungi.

With their departure the Ministry of Education was again approached to see if suitable candidates might be found from graduates of the Royal College of Art, and William Allen and Robert Field, who happened to be working in Edinburgh at that time as assistants to Professor Gerald Moira of the Royal College, were recommended as possible appointees. Both were contacted by the Royal College in late March,⁴⁴ and their interest in the positions saw their names being forwarded to the King Edward Technical College Board by the High Commission in London, "recommending the appointment of Messrs Allen and Field to the vacancies on the art staff ... and on the motion of [Board member] Mr Wilkinson, the appointments were confirmed."⁴⁵ For young graduates, a trip to the other side of the world with a confirmed job at its end would have been hard to resist, and three weeks later, on 19 June, they embarked on the *Arawa* for New Zealand.⁴⁶

William Henry Allen, (1894-1988), son of master tailor parents and whose father later became a professional musician, was born in Stroud, Gloucestershire. On leaving school in 1910 he found employment as an engineering apprentice in the Drawing Office of the Dudbridge Iron Works, and over the next three years developed an interest and knowledge of art through attending evening classes at the Stroud School of Craft and the Stroud School of Science and Art. With the outbreak of war in 1914 he joined the army and in March 1915 was sent to the front in France, ending up in hospital back in England and with hearing loss in one ear. On his release, he was employed at the Iron Works and also attended classes at the School of Art in Putney, London. In 1919 he was awarded a war service scholarship, which gave him entry to the Royal College of Art where he majored in Painting and Mural Decoration under Professor Gerald Moira, gaining the Associate Diploma in 1923. He married Elena Macardle, a professional musician (cellist) the following year and found employment, initially with Anning Bell, R.A., working on altar pieces, cartoons, stained glass and mosaic panels, and later, along with ex-student colleague, Robert Field, as a studio assistant to Professor Moira in the production of murals for the Battersea Power Project.⁴⁷

Robert Nettleton Field, (1899-1987) son of an insurance clerk, was brought up in Bromley, Kent. He was interested in art from an early age and his mother, Constance, (née Nettleton) whose grandfather was a portrait painter, nurtured his interest, resulting in Robert attending art schools in Bromley and Southend-on-Sea between 1914 and 1919 and being accepted into the Royal College of Art in September 1919 where he gained the Associate Diploma in Painting in 1922.⁴⁸ Due to the quality of his work he was granted a further year of study, but rather than spend that year working towards a Prix de Rome Scholarship, which was the customary practice, he decided to try for something different. In an interview with Libby Wilson in New Zealand many years later he commented, "I went into the School of Sculpture, which welcomed me really because they had very few students, amongst those were Henry Moore, Barbara Hepworth and others whom I got to know ... we got the chance to really get down to the study of form in three dimensions. And I've never regretted it [gaining the Associate Diploma in Sculpture in July 1924] I wouldn't be here but for that, because that gave me the entrée to come out as a sculptor, [which arose when] one day I walked into the common room and found W. H. Allen, and he said, 'look Field, have a look at this. What do you think of this as an idea?' And we looked at the notice board and, unusually, two artists were required and he said, 'What about coming out with me? They want a painter, I can be that and you're a sculptor; they want a sculptor.' He was married at the time; I was single. I thought it was a jolly good idea, I mean we couldn't get work. I tried those commercial studios. Apart from anything else, it was just a ghastly sort of job. Teaching is pretty bad, but it is far preferable. So we came out."⁴⁹

On 12th August 1925, the Director reported to the College Board that the new art teachers had arrived and had

entered upon their duties with an energy and enthusiasm that boded well for the success of the art classes.⁵⁰ He may have been pleased with them, but the new arrivals were considerably put out when they discovered the cramped working conditions and only five full-time students, although they did have some evening classes to help justify their existence. Field later recalled, "It was a nasty situation that we came into, to find that they [Jenkin and Ellis] were being pushed out and we were pushed in. We didn't know that we were coming out to replace the other two men. I had a vague feeling that we would see them, we would meet them, work with them, because I had known them as students before they left, not intimately, but I had known them as part of the College. It was a terrific shock. However, there it was."⁵¹

- 1 *Otago Daily Times*. 9 July 1920: 7.
- 2 Ibid. 22 July 1920: 8.
- 3 Ibid. 21 October 1920: 4.
- 4 Ibid. 19 November 1920: 2.
- 5 K.E.T.C. Board and Committees Papers. 15 December 1920. (Hocken, AG-763-003/002)
- 6 Ibid. 30 January 1921.
- 7 A to J. 1922, E-5: 8.
- 8 K.E.T.C. School of Art Committee meeting minutes. 4 July 1922. (Hocken, AG-763-004/002)
- 9 K.E.T.C. Board Annual Report to the Ministry of Education for 1920. 12 April 1921.
- 10 Letter to the College Board from the Secretary of the Otago Art Society. 6 May 1921. (Hocken, AG-763-003/002)
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1925 - 1936

A GOLDEN PERIOD



Figure 22. Robert Nettleton Field, *Landscape: Taieri Mouth*, 1936, oil on canvas, 260 x 332 mm (image courtesy of the Museum of New Zealand, Te Papa, reproduced with permission of the Robert Nettleton Field Estate).

Post Impressionism, along with other contemporary art trends, finally reached Dunedin with the appointments of two further English imports, W. H. Allen and R. N. Field, and due to their enthusiastic approach, broad knowledge and student popularity, attendance burgeoned and further accommodation was required.

Allen and Field put aside their disappointment and took up the challenge of teaching. The result being, that under their enthusiastic guidance and interest in disseminating their knowledge of current international art and design trends, in the words of Rosemary Entwisle, "The School of Art became once again the nurturing ground for some of New Zealand's greatest artists."¹ And, in the words of F. G. Shewell, "These two artists brought a new outlook to art in Otago as well as to the Art School, the students of which received fresh impetus from their lively and refreshing work as well as a new appreciation of design."²

In late 1925, and only a few months after their arrival, Allen and Field bravely stated in the College's prospectus for the following year, that the Art Department would be offering, besides afternoon and evening classes for the public and special juvenile classes for those preparing for scholarship examinations in Drawing, a two year full-time programme for students seeking employment in such as Architecture, Interior Decoration, Stained Glass Work, Painting, Modelling, Engraving, Lithography, Illustrating, Decorating and Design. The first year of which offered, Drawing of common objects, plant forms, birds and animals, followed in each case by practice in Drawing from Memory; Modelling of common objects plants and design; Craftwork, Needlework, Stencilling; Design and Principles of Lettering; Outdoor Studies in pencil and colour; Geometry; English Literature and Composition; and Mythology. The second year included, in addition to the above, Applied Art; Etching; Life Drawing; History of Art; Industrial History; Outdoor Studies and Landscape Painting.³ Whether all these classes eventuated is unknown, but Allen and Field's enthusiasm was certainly evident.

Though students greatly appreciated their new art teachers, the local art cognoscenti were initially slower to follow suit. Field tells the story that shortly after his arrival in New Zealand he submitted a portrait, *The Derbyshire Woman*, to the Otago Art Society for their Annual exhibition, which was rejected. He decided not to throw it away and resubmitted it again three years later at which time it was accepted with the comment that he had improved enormously⁴

In June 1926, near the end of their first year of teaching, the College Board expressed its appreciation of their work in a report to the Minister of Education saying, "There has been an increase in the number of students seeking instruction in art subjects, and also a more satisfactory attendance at full-time courses of instruction provided in the day school. The success that has already attended the efforts of these two instructors is taken to foreshadow the benefit likely to accrue to art in Dunedin from the influence of these two instructors."⁵ Due to the increase in student numbers, the School had been granted the use of four additional College classrooms and the Director reported that "it is now evident that the Board will soon be required to consider the erection of a special building or additional wing for the School of Art Department."⁶ The fulfilment of this suggestion would take a further ten years.

The School had now been under the jurisdiction of the King Edward Technical College Board for six years, and during that time the Board had never seen fit to appoint a Head of Art. However, with the increasing recognition and kudos that the art department was receiving, it felt encouraged to rectify the situation by recommending to the Education Department that Allen, an excellent teacher who had good organising skills, along with "a boisterous, brilliant character, but steady and meticulous in his working methods,"⁷ be considered for the position. The Board's recommendation was approved, and in December 1926 Allen received a letter of appointment from the College Principal, Mr W. S. Aldridge, informing him of his promotion and that he would, in future, be required to advise him on all matters connected with the Department, including correlating the teaching of art with the crafts, and that he would receive an increase in salary of £30. The letter concluded, "I need hardly say that this recognition of the work done in the Department is extremely gratifying to the Appointments Committee, on whose authority the appointment has been ratified."⁸ H.V. Miller, a Training College third year art specialist student who attended sessions at the School, considered that, "Allen was more of a teacher. One could also learn from his painting style, which was decorated and pointillist and he really taught etching and linocuts and lettering." And in describing Field, he remarks, "Field had a very different approach to teaching. We found Field more of the true 'artist' with a mild, moody, dreamy style which now and then woke up to more practical



Figure 23. Robert Nettleton Field, Self Portrait, oil on canvas, 385 x 240 mm (collection of the Dunedin Public Art Gallery, reproduced with permission of the Robert Nettleton Field Estate).

teaching; and his work was more influencing in its very modern colour and rhythm. His sculpture was truly modern, with rhythmic beauty and had a tremendous effect on students.”⁹

By 1927 the Art Department was running eight evening and five afternoon classes for the public, in addition to a programme for full-time students, tuition to third year Teachers College trainees, two classes for juveniles and further classes for the College’s mainstream pupils. And in November, and for the first time since the School had come under the College’s administration, a display of art students’ work, in conjunction with work from other areas of the College, was presented to the public, upon which the *Otago Witness* noted, “The art work is a special glaring feature of the display. The head of this department is Mr W. H. Allen, who has every reason to be well satisfied with what the pupils have done.”¹⁰

As early as 1923 the Education Department had put forward a draft proposal for a system of examinations and qualifications covering a full five-year art and craft programme, culminating in a certificate or diploma of equivalent standard to the associate-ship of the Royal College of Art. Allen, Ellis and the Director of the College considered this idea and forwarded extensive documentation to the Department seeking permission to implement such a scheme.¹¹ Unfortunately, their offer was declined. In 1926 the Canterbury School of Fine Arts, which came under the jurisdiction of the University of

New Zealand, was granted permission to offer a three year full-time Diploma in Fine Arts, resulting in art departments in other centres, including Dunedin, seeking the same ability. With this in mind, Allen put the suggestion to the Technical College Board in 1928, that they also seek permission of the University Senate to offer a similar qualification. The Board agreed, a presentation was made, but without success due to the Art Department being outside the University’s sphere of control.¹² At this stage, the School’s only consolation was its ability to successfully prepare students for the University’s preliminary examination for the Diploma in Fine Arts, although from 1930, students were able to sit for the Diploma in Fine Arts provided they travelled to Christchurch to take the examination.¹³

1928 was a prosperous year for the School. Robert Don and Robert Fraser were appointed part-time to teach Drawing and Design, and Helen Moran, who had been “... trained in embroidery skills, first in a Belgian convent, then in London,”¹⁴ was appointed full-time to teach Art Needlework and Embroidery. She was listed as a member of the art staff, though her time was largely spent in teaching Home Science pupils during the day and embroidery classes for young ladies in the evening.

Throughout his 1928 reports, the Principal often referenced the School. “In the Art Course I am pleased to note a striking development in both junior and senior work as the outcome of three years’ service of our

present staff. Students have secured honours in Art Exhibitions in Christchurch in etching and poster work, at the Royal Society of Arts, London, where Mr R. Fraser's poster received high commendation; and in the Railway Department's recent poster competition, Mr S. McLennan secured second prize, and the School was placed first equal on the quality of its whole exhibit."¹⁵ And, "The second Annual Exhibition of work was held in the College buildings (16-17 November). It was estimated that over three thousand people visited the College on Friday afternoon and evening, and a fair attendance was also recorded on Saturday evening. The exhibition has excited so much interest on the two occasions on which it has been held that it will almost certainly become a regular feature of the year's work."¹⁶ And further, "The Department of Education has made the experiment of granting certain Training College students a third year course of special art training, and three students from the Dunedin Training College are at present working 18 hours weekly in our Art Department."¹⁷

The Principal's positive attitude towards the Art Department combined with its rapidly rising public profile, no doubt contributed to a welcomed announcement by the King Edward Technical College Board that in the future the Art Department would be recognised by its original title, and be known as the Dunedin School of Art.

This year saw the marriage of Field to Marion Iverach, a local school teacher of Scottish descent whom he had met on his excursions with the Student Christian Movement.¹⁸ And of particular interest to his students, was the establishment by Field and Allen of an art club for senior students, which became known as the 'Six and Four Art Club' due to it initially consisting of six women and four men. They met on Saturdays in the Field's newly built home in the seaside suburb of Tomahawk where they worked on various art projects during the afternoon, and met as a club in the evenings. Field enjoyed these gatherings, commenting years later, "a merry time we all had fortified by my wife Marion's pikelets and usually a meal together followed by dancing, music and lots of talk."¹⁹ Marion's memory was more specific. "Each week these students had a project to produce a piece of work - given theme - and many of them would come to our Anderson's Bay home and work on stone or at painting all Saturday afternoon, then meet as a club in the evening for mutual evaluation of work done. It was very stimulating indeed."²⁰ The group also held a number of well received annual exhibitions.

Allen and Field were most successful in educating their students in the modern movements of art, but were somewhat scathing over what they considered to be an unhealthy indifference shown by New Zealand artists to the same. In a published article in 1929, Allen commented, after having seen the work of nationally accepted artists in the Dominion Exhibition, that he considered the works on display, "may be likened to that of an old man – for the most part it is 'safe,' represents a past age, avoids all experiment, and is full of sentiment. If Art is to take its rightful place in the life of the community there is much to be done. Firstly, we must get rid of the prevalent idea that art is principally concerned with painting and sculpture, and realise that modern developments in architecture, furniture design, stained glass, pottery, textiles, interior decoration, commercial Art, etc., are just as important, perhaps more important, in their effect on the general public. Secondly, Art appreciation - the love of all beautiful things - and the joy of designing and making must form the basis of Art instruction in all our schools - primary, secondary and technical. Thirdly, our Art Societies must occasionally have the courage to purchase works by leading modern artists instead of confining their patronage to the efforts of the 'safer' and older academicians. Finally, the artists of New Zealand must learn to experiment and create."²¹

Field, likewise, was not slow to comment publicly on the value of modern art, as is evident in an address given two years later to the Otago Arts Society in July 1931. "From the point of view of the man in the street, modern art is unintelligible at first sight and it should be one of the aims of the Art Society to assist him in arriving at some kind of conclusion from which he can judge and appreciate this work. All art was the expression of the creative urge in man. There was no art which was not the result of intense emotional experience in the beholder. [Modern Art] devoted itself to a large degree to the expression of rhythmic quality and the simplification of form; and in plastic and graphic art, there was an emphatic clarity of statement and a strong reaction to photographic realism. 'Modernism' as it was called, was creating wonderful things and revealing brilliant personalities."²²

In 1930, and for the first time, the School offered a third year, 'Advanced Course' in art, whereby, "Advanced students will be permitted to specialise in a group of subjects selected in accordance with the recommendation of the Head of the Department, Mr W. H. Allen, A.R.C.A."²³ Student numbers had increased to 21 full-time and 19 part-time, evening class numbers had expanded and an additional modelling and stone-carving class had been instituted. Third year Teachers College students majoring in art had now become a standard part of the intake, and students were continuing to gain entry, and in some cases exhibition success in major external exhibitions, including the Canterbury Society of Art's annual students' competition, the New Zealand Academy of Fine Arts Exhibition in Wellington and the Royal Society of Art's Annual Competition of Industrial Design in London. In Allen's August report to the Board, he notes that most first year Technical College pupils were now receiving art instruction of one period per week, covering Principles of Design, Lettering, Stencilling and Carving, and that "Certain domestic classes are being given instruction in batik dyeing, and closer cooperation is evident between the Art and Commercial Departments." In addition, and not for the first time, he argues that "The space and equipment at the disposal of the Art staff are now quite inadequate and additions in this respect are urgently needed if the Department is to function efficiently." He also requested a leave of absence for the following year to travel to England, and suggested that the services of a properly qualified full-time art instructor be obtained for the next year's work.²⁴

The Board approved his leave and sought help from the Education Department to find a suitable replacement, resulting in 13 applications from which to choose. The successful applicant, appointed in March 1931, was 28 year old Canadian born, James Charlton Douglas Edgar²⁵ (1903-1976) then living in Scotland, who had attended the Edinburgh College of Art from 1924 to 1928, graduating with a Diploma in Painting, and who had gained an MA in History in 1927 and a Diploma in Education in 1929 from Edinburgh University. He was described as being "very effective in the presentation of his subject, and having a full technical knowledge with the ability to impart that knowledge to children of all ages and adults – quiet, refined and gentlemanly in manner. Strongly recommended by four professors and teachers at Edinburgh College of Art, by a Minister of the Union United Free Church, Edinburgh, and by his late Headmaster, in whose school he distinguished himself in lessons, on the sports field and as a prefect."²⁶ He arrived in Dunedin with his wife Mona in April 1931 to teach Drawing and Painting, and later, also Etching, Commercial Art and Lettering, and in addition, found himself Acting Head of Department, until the position was granted informally to Gordon Tovey on his arrival in 1932.

Allan's other request, that of catering for the rapidly growing roll, was accommodated by the Board agreeing to the School again being allowed to use the old School of Art building and part of the old Moray Place School as additional space for the following year,²⁷ although this accommodation would last for only a few years due to the buildings by then being "too old and dingy, and the School was withdrawn as rooms in the main building became available."²⁸

Allen, and his wife Elena, with their daughters, Sheila and Tui, arrived in England at the end of 1930, and in June 1931 he formally resigned from the staff of K.E.T.C., with the intention of staying permanently in England. However, his family became despondent with the English weather and in September 1933 they returned to New Zealand to settle in the much more accommodating climate of Nelson, where he became Art Master at the Nelson Boys College,²⁹ and where he was regarded as a breath of fresh air by the local art community. Toss Woollaston described him as "an ally against the philistinism of Nelson."³⁰ And Francis Shurrock: "Mr Allen's presence in Nelson is a stimulus to live thinking in the community at large about the pictorial arts, for with genial courage he stands firm for the experimenters, the pioneers of further possibilities in outlook and technique, without whom we should all die a dull death," and he continued to paint, "... a steady stream of landscapes, portraits, figure compositions, and also some etchings, engravings, and lino-cuts."³¹ He joined the Nelson Suter Art Society, exhibited in major exhibitions throughout New Zealand, his work featured in the 1940 September issue of *Art in New Zealand*, and in 1942 he became President of the Association of Art Societies and Vice President of the New Zealand Society of Artists. In 1945 he finally returned to England, taking up the position of Instructor of Life Drawing and Painting at the S.W. Essex School of Art in London, where he remained until

retirement in 1961.

Field carried on at the Dunedin School of Art, continued to inspire his students and established himself as a highly respected New Zealand artist. One of his most successful early presentations was his exhibition of paintings and sculptures at the 1931 Christchurch Group Show where his works were regarded as the most challenging on display. Toss Woollaston, who was attending the Canterbury School of Fine Arts at the time, describes his visit to the exhibition as an “explosive stimulation.” “Here were shown pictures by two men, which were unlike any art I had ever seen before. They were Christopher Perkins, who worked in the North Island, and Robert Field, then of Dunedin, both Englishmen who had recently come to teaching appointments in New Zealand. The latter appealed to me the more intimately of the two. His pictures, brilliant and heady, were painted with jewel-like, full-sized brush strokes, or with rainbow spots and scales of pure paint shimmering on unpainted backgrounds of wood or canvas. The Canterbury School of Art having produced in me only some feelings of un-success and even of doubt whether I wished to succeed along the lines of the curriculum, I saw this new way shining ahead of me. I repaired to Mapua, gathered up my wages and went to Dunedin. The infectious friendliness of the group of young people gathered about Bob Field emboldened me with delight.”³² Woollaston further observed, “Dunedin in 1932 was the most artistically enlightened place in New Zealand. They were looking at artists unheard of in Christchurch – Matisse, Picasso, Cezanne, and others of the French; and English ones like Matthew Smith, Mark Gertler, Roger Fry, and the New Zealand born Frances Hodgkins. The one quality that united all these artists was excitement. And here it seemed right to be excited. It was a radiant atmosphere kept bright by a few and shining over many.”³³

In July, Edgar, as Acting Head of Art, was asked to present an informal report on the School, which was read out to the Board's Appointments Committee on 19th August 1931. His comments were decidedly uncomplimentary of his colleagues.

“The work of the students in the Art Department is marked by a characteristic progressiveness and originality of ideas embodying a vitality of colouring, an ability to compose, and a fine appreciation of form and rhythm. This evolutionary element should be fostered by every means available. As against this there is in the Department a certain element of parrot-like repetition of ideas and methods as practised by the instructors in their own private work, to the exclusion of an appreciation of anything else but what is essentially modern. Discipline; The senior students, especially certain ‘part-timers’ regard that feeling of good fellowship that exists in no small measure throughout the whole department between pupil and master, too often in the light of familiarity, lateness, slackness in attendance, and a general desire to do just whatever they are interested in for the moment, regardless of the timetable and what the master has come to teach, are all factors that tend to detract from sound and efficient work. A greater insistence on discipline and a more closely defined curriculum together with greater insistence on it would benefit students and master alike. The Curriculum; Rarely do students carry anything to a definite conclusion - jumping from this to that, they know a little of all things, but not much about



Figure 24. William H. Allen, c.1930s (photo courtesy of the Hocken Collection).

anything. A more settled order of things is greatly to be desired.”³⁴

Edgar proposed a revised curriculum covering the first and second year students where he would teach drawing and painting, a new appointment would teach design, and Field would teach sculpture. At the completion of their second year, students who wished to further their studies would then choose from one of four major options; 1. Sculpture. 2. Design (Natural Forms, Museum Studies, Historic Ornament and Practical Design). 3. Crafts (Decorative Painting, Metal Work and Jewellery, Writing and Illuminating, Embroidery, and Enamelling). 4. Industrial Art (Textile Design, Wall Paper Design, Poster Design, Book Illustration, and Dress and Fashion Design).³⁵

In 1932 Gordon Tovey (1901-1974) was appointed to the vacant Design position, now retitled Commercial Art, and initially taught Art Appreciation, Lettering, Drawing, and later, during two years while Field was overseas, Junior Modelling. He was born in Wellington, had trained in art at the Wellington Technical College under H. Linley Richardson and enjoyed painting, first exhibiting in 1922 at the New Zealand Academy of Fine Arts. He worked for the Railways Advertising Branch as a designer from 1924, then spent from 1927 to 1930 in London where he worked as a commercial artist. He married a young English woman, Heather Campbell, in March 1930 and the couple left England for New Zealand a month later. Owing to the depression and lack of available work, Tovey found himself working on a road gang, but in 1932, and although he had no teaching experience, his application for the Commercial Art teaching position at the Dunedin School of Art was successful.³⁶ As a teacher, he proved to be a good organiser and was particularly interested in promoting child art along personality type lines as promulgated by Herbert Reed in his book *Education Through Art*, combined with the ideas of Arthur Lismer and Dr Paul Dengler. His aim was more towards offering as many pupils as possible within the whole of the Technical College the opportunity to express themselves through art, rather than the more traditional art school philosophy of promoting individual talent and ability.

When Field's father died, Field decided to spend his inheritance on revisiting England, which he did in 1933. He and Marion stayed for two years, and because he felt that he should be teaching more than just Sculpture and Drawing back in Dunedin, he decided to extend his knowledge by researching current art teaching methods in European schools and furthering his interest in pottery. “It became clear to me that the study I could most profitably undertake in London was pottery, so to that end, I enrolled in the Central School of Arts and Crafts, Southampton Row, and later at Camberwell School of Art whose reputation in pottery was first class. It was a time of great personal stimulation and as I was wholly directed towards being of value in the New Zealand educational scene, I concentrated on gathering information, equipment and techniques.”³⁷

When he returned to New Zealand at the beginning of 1935, he brought with him a kick wheel and a Morgan Crucible (high-firing clay) muffle, since he knew that it would be difficult to acquire anything of the like back in Dunedin. “He became the first person to exhibit pottery as an object of beauty in its own right with the 1935 Group in Christchurch.”³⁸ At the same time he set about establishing pottery as a subject within the School by submitting a request to the College Board for a range of pottery equipment including four wheels, a gas furnace and a room in which pottery could be taught. His recommendations were approved, with the proviso that pottery would, in the meantime, be conducted in a temporary location until a home for it could be established in a new building.³⁹

Field had become interested in the work of Franz Cizek, which he had discovered during his UK visit, particularly, Cizek's advocacy that children be given the freedom to experiment widely with both colour and media and with minimal adult interference. “The teacher ought to hover like an invisible spirit over his pupil, always ready to encourage, but never to press of force.”⁴⁰ This new interest proved fortuitous, as he found on his return to Dunedin that the Teachers College had been closed due to the Great Depression, and would remain so for another year, which meant that there was not the influx of gifted senior students from that source. He was therefore not too devastated when Tovey, now acting Head of School, allocated to him some junior classes,

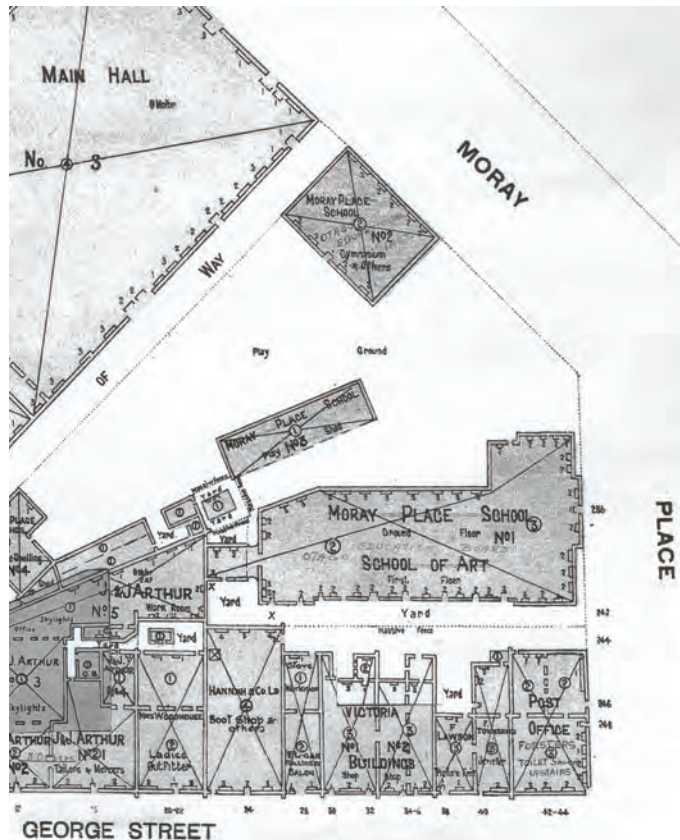


Figure 25. North corner of Moray Place showing location of School of Art.

thus providing him with an opportunity to experiment with Cizek's methods. He also re-established the Six and Four Club by inviting senior students to his house in the evenings and at weekends. These students, in particular, appreciated his encouraging them to pursue and extend their own approaches to art, rather than just perpetuating traditional styles or -isms.

During Field's European sojourn, in addition to the permanent staff of Tovey, Edgar, Miss White and Miss Moran, James Patrick was appointed part-time for the 1934 year to teach Drawing and Design, and Mr B. S. Connor, part-time, to teach Window Dressing and Ticket Writing.⁴¹ Fees for full-time students not holding free places, were £7-10/- per year for those under 21, and £12 per year for those over 21.⁴²

Building wise, this was an exciting time, as the King Edward Technical College Board, at a meeting in April 1935, decided that because the School of Art had become such a significant part of the College it should have its own stand alone, purposely designed building. It allocated a corner of the College's property to the proposed School and moved "... that a Government Grant be sought for a permanent art building to be built in 1936."⁴³ Three months later, sketch plans for the School, designed by the Government Architect, John Mair, arrived from the Department of Education, over which the Board expressed 'gratification' and agreed to accept without serious modification.⁴⁴ It approved the final plans in November 1935 and the Principal and Gordon Tovey were authorised to communicate with the Department in regards to internal fittings.⁴⁵

The contract was let in June 1936 and in August it was reported that "Work on the art school was progressing satisfactorily," and though a number of alterations had been suggested by the Building Committee and members of the Art Staff, all were approved.⁴⁶ These included the addition of a 6 x 6 foot skylight in the room in which life drawing would be held, the 20 x 12 foot basement area being dug out by a further foot to create an 8 foot high ceiling to make the room more suitable for storage (although it eventually become Field's somewhat claustrophobic and dramatic pottery studio), the addition of sinks in a number of rooms, the juxtaposition of large blackboards, the placement of electrical points for heaters in the life drawing area, a site for a pottery furnace in the basement, passage way picture rail locations and wall colour suggestions.⁴⁷

The building's structure progressed rapidly and in January 1937 the Board called a meeting to discuss matters relating to its opening. It also reported that the furniture and equipment requested by art staff had been approved by the Department of Education to the value of £700-. A further letter from the Department was also presented, formally approving the position of Head of the School of Art to Mr Tovey, which the Board had applied for in late 1936⁴⁸

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1937 - 1949

THE NEW SCHOOL AND THE WAR YEARS



Figure 26. Colin McCahon. *Caterpillar Landscape*, 1947, paper on canvas, 740 x 1085 mm (image courtesy of the collection of The Dowse Art Museum, gift of the artist 1980, with permission of the Colin McCahon Research and Publication Trust).

Primitivism, Cubism and the works of Picasso were beginning to make an impression on New Zealand art, which was largely due to the importation of overseas art journals, as few local artists had the means to travel overseas. A scheme was initiated for art teacher training, and a further World War again seriously trimmed the School's roll.

The new School of Art building, standing on the corner of York Place and Tennyson Street, had nine studios in addition to a Head of Department office, an office for instructors, and a ladies cloakroom. The architectural drawings for the upstairs suite of three studios facing Tennyson Street were labelled as catering for Embroidery and Craft Design, Life Drawing and Antique, and Printmaking. The two wings downstairs were to cover Sculpture (modelling and casting), Etching and Composition. Commercial Art would be held in the studios facing Tennyson Street, and Model Drawing, Design, and General Drawing and Lettering, in the studios facing York Place.¹ However in practice, few of these studios retained their original titles.

The exterior was later described by Susan Irvine for the New Zealand Historic Places Trust as “The Art School design and corner site gives the building historic appeal. It features white concrete walls on a rust red foundation. The roof is tiled. Like K.E.T.C. It features band double-hung windows of vertical proportions. The style of the building is restrained and simple, particularly exemplified in the single storied classroom block which runs down York Place. The remainder of the building is two storied. The Art School entrance on the corner of York Place and Tennyson Street is an aesthetic highlight. It features the date 1937 and a translation of the *oeil de boeuf* windows featured in the K.E.T.C. building. From the entrance the building advances similar to a bay window. The effect is striking.”²

The doors were opened on 8th March, 1937, and the College Principal reported that “Contractors and workmen have been more than considerate in permitting classes to be taught and exhibits to be prepared at inconvenient times and places. The work of the full-time art course has proceeded in spite of apparent confusion, and since 8th March senior timetables have been extended to the whole week.” He also referred to the opening of the School, and classes to be offered. “It is expected that next Monday’s official opening of the new building and the public exhibition that is to follow immediately thereafter will stimulate enrolment in all art classes. It is hoped to provide three kinds of work: namely various art classes for youths in employment; classes for secondary school students in preparation for training college and university entrance; and primary school classes in preliminary artwork, combined with choral singing for selected young boys.”³

The School was officially opened in the presence of a large gathering, on Monday, 22nd March by the Minister of Education, the Hon. Peter Fraser. “Today we are at the beginning of another important phase in the history of the Art School, and I hope that its future will be even more successful than its past. I have had a look at the new buildings and its exhibits, and I wish to congratulate the architect and the contractor on their work. A well-erected building, well-conceived and well planned, with honest work, is one of the finest works of art that can be dedicated to the service of humanity.”⁴

Others who spoke included Mr J. J. Marlow, Chairman of the KETC Board who thanked the Minister and the Government for the financial assistance received in connection with the establishment of the School, and said that the School would fill a long felt need in the community. The Mayor, the Rev. E. T. Cox, commented that “In these new premises, the work of the teacher will be assisted by the lighting as well as the space available, and I hope that we will produce men who will become as famous as Rubens and Van Dyke. What could be a finer ideal for any student than to set before himself the task of producing work that will live through the ages, not merely because of its artistic merit, but because of its intense human interest.” Mr W. G. Aldridge, Principal of the Technical College, described the School as “... an infant scarcely breathing when it first came to us, but today it has a healthy pulse.” He also read out a letter detailing a comprehensive history of the School from Mr James Wallace, Chairman of the Education Board who was unable to be present. And finally, Sir Percy Sargood, whose speech on behalf of the Otago Art Society, was paraphrased in the *Otago Daily Times*, said that “the word art should not be circumscribed in its interpretation, but should be regarded in the widest possible sense. He emphasised the necessity for the boys and girls growing up and for others to apply artistry to everything they did, and that the School had been opened to encourage them to do that, and to do it efficiently, so that it would be useful to the community and a joy to themselves.”⁵



Figure 27. School of Art, corner of York Place and Tennyson Street, opened in 1937 (recent photo by Jim Tomlin).

An exhibition of students' work on display throughout the School for the opening was described as portraying an excellent sense of the scope of the syllabus. "... The display comprises commercial art and poster work, etching, sculpture, needlework, oil and watercolour painting, craft work, such as basket-making, leather work and weaving, and drawing. Most of the work is by present students, but examples of the work of past pupils and staff members are also shown. The work shows that every encouragement is given to the pupil to develop his imagination and any original creative talent, and the results of this encouragement are highly interesting. Besides the display of work, visitors should be interested in the talks and demonstrations of the processes of etching, the making of pottery on the potter's wheel and loom weaving."⁶

A month later the College Principal reported that student numbers had increased since the opening of the School as indicated by the full-time art course now containing 14 students in the first year and 5 in the second year, and that there was an average attendance of 15 in the various senior art classes. Also, that evening class attendance in the School had been stimulated by the exhibition which had allowed the opening of two additional classes, one in Pottery and the other in Applied Design, and that numbers had increased in the four Saturday morning art classes, which now had an enrolment of 91 students across the three classes for primary school pupils and the one for secondary school students and teachers. To help cope with this expansion, Miss E. Reed, teaching four half days per week and Mr E. Seelye, teaching two half days per week, were added to the staff.⁷ In addition, the Department of Education was insisting that every pupil in the Technical High School receives some instruction in art, which put a further strain on staff.⁸

By June, most of the grant approved for the purchase of new furniture had been spent and funds were now being sought for the purchase of additional weaving equipment, including 12 Wonder looms, 2 heddle looms, 1 inter-hand pedal table loom and a 1 treadle loom. For Pottery: 5 potters' wheels and for Commercial Art: 2 sets of Gill-Bodouï type, 1 air brush, 1 cut-all machine, 1 field camera and 1 colour hand printing press.⁹ Equipment

already purchased included; 16 drawing benches, 53 stools, 10 storage cupboards, 1 cutting table, 3 block printing tables, 4 bins, 19 modelling stands, 1 lino and wood block bench, 2 fire extinguishers and 2 electric radiators.¹⁰

Gordon Tovey, the proud head of the School's new location, owed much of his teaching philosophy to that of the Canadian painter and art educator, Arthur Lismer, who toured New Zealand with other international educators following the New Education Fellowship Conference held in July 1937. Lismer was advocating that art education should be the basis of all education, believing that art "... gave man self-knowledge and self-respect: it added an inner core of vitality to an education that had to a large extent, failed in its purpose, failed to stimulate curiosity and failed to provide the child with a picture of himself and his environment. There must, consequently, be a sound education in art, so that more people could come to know what art means, both in the life of the present and of the past."¹¹

An example of Lismer's ideas being practised, was Tovey's restructuring of the art programme wherein art was combined with music, stage set design, acting and choral work. His then stated teaching philosophy, published in that year's King Edward Technical College magazine, read, "In particular, we are attempting to instil a greater consciousness of the beauty of the country, its character, traditions and history and through instruction and entertainment in art to train young people in social cooperation so that we may assist the growth of our national character."¹² An approach which was favourably received by the Principal. "As a centre of art instruction it has already made striking progress under Mr G. Tovey. He has defined new teaching aims and launched a series of experiments in methods that have evoked real vitality and a fine response throughout the Art School. Realizing that advanced work must be left to develop slowly, he has concentrated on two lines of activity - one for art students and one for the ordinary school pupil: for the first, to place emphasis on art work that can be directly applied to the present day needs of home, business or city; for the other, to discover the individual's natural means of expression."¹³

Doris Lusk, a student at that time, had this to say of Tovey, "Witty and entertaining. He saw to it that we got a good grounding in design, but when it came to our own painting he gave us little or no instruction. The whole climate of the place suited me. I am enormously grateful as I look back now, for that experience and confidence to be myself, and to find my own place."¹⁴ And on Edgar, who encouraged students to paint outside, directly from the subject, showed students how to make their own frames, taught them basic carpentry skills and the setting out of a palette; she comments, that he provided students with "perfectly practical, useful information in the use of oil paints. That was why I admired him as a teacher."¹⁵

But it was to Field, who maintained with equal zeal the practise of painting, sculpture and pottery, that senior students gave their greatest respect. Colin McCahon, who attended from 1937 to 1939, remarked that, "I lived in a certain peace. Actually, no fashions existed at all (and from the Dunedin School of Art at that time, and now, no Diploma of Fine Arts was given). Nothing more came from the School but a love of painting and a tentative technique; the painter's life for me was exemplified by the life and work of R. N. Field."¹⁶ W. H. Allen, in describing Field, wrote in an article for Art in New Zealand, "Sincerity, vitality and breadth of outlook are qualities that distinguish the production of Mr Field, and even when he is trying out new devices his work shows a variety of invention and perception that is continually interesting and often surprising."¹⁷

A further comment by McCahon provides an amusing description of student life within the School. "There were some nice girls at the School, some I never got to know. They were the ones doing mysterious things in upstairs, embroidery and design; I did painting and sculpture and poster downstairs, life drawing upstairs (with model in bathing suit) and anatomy. One of the painting girls always signed her paintings with her name and S.A. (Senior Art), we were a real elite compared to the Tech. kids. But this elite was also divided into its own hierarchy. The older and more advanced pupils drifted around being very superior and aloof. There was a 'No Smoking' ban in the School, but these superior ladies were apparently allowed to smoke and smoke would come billowing from under their cloakroom door and be quite overlooked by staff. The ban was absolute for the boys. I did winter

terms at the School and worked in Nelson in the summer - tobacco and apples, and got to know that landscape. Later on I married one of the superior girls, first met and seen through a barrier of tobacco smoke and Brahms on a portable gramophone.”¹⁸

By 1938, a variety of new day and evening vocational classes had been added to the mix, including a class in commercial art processes taken by Mr J. C. Hayden, a once a week day class providing a lecture on some aspect of art, a class for preparing students for the Fine Arts Diploma, day and evening classes in ticket writing, new classes under the titles, Cultural Pursuits, and Art Appreciation for selected Technical High School students, Saturday morning and after-school classes for primary school pupils, along with newly opened classes in aquatinting, wood-engraving, weaving, textile printing, pottery, and interior decoration. These were in addition to classes in textiles, needlework, embroidery design, leather-work, coiled raffia, etching and dry point, modelling, casting and stone carving, landscape, still-life, and head and life painting, which had all opened in 1936.¹⁹

Student enrolments had likewise increased from 1936 to 1938. Senior day student numbers had moved from 124 to 232, evening student numbers from 152 to 167, junior day pupils from 24 to 36, and junior evening pupils from 118 to 154. The only change in staffing at this time was Edgar being granted two years leave from March 1938 to visit Europe and America. His place was taken by Miss Cecilia Drummond, who brought with her valuable knowledge of teaching practices in various parts of Europe and America, which proved exceedingly helpful in the “final drawing up of various schemes.” In particular her appreciation and understanding of Franz Cizek’s work at the School of Fine Art in Vienna was useful; and Mr Seelye’s teaching time was increased to cover etching and some general art subjects.²⁰

An old and much argued issue resurfaced in late 1937, that of the country’s non-university art schools being allowed to offer nationally recognised diplomas in fine arts, and because this had never been resolved, the School’s senior students wishing to gain this qualification were still required to travel to Christchurch where they were permitted to sit the examination along with the Canterbury University School of Fine Art students. After discussion at both staff and Board level, Dunedin again sought permission to award a nationally recognised diploma to graduating students, resulting in the University Senate, reporting in January 1938 that “The question whether the four schools of art in the Dominion should be recognised by the University of New Zealand for the purpose of granting diplomas in fine arts was debated at length by the senate. During the debate it was pointed out that the Canterbury School of Art was already recognised and students there could obtain diplomas, but the students in the other three centres were unable to do so. The view was expressed by the majority of the members of the senate that the recognition of the schools was dangerous on the grounds that it created a precedent.”²¹ The request was denied.

In July of 1938 the Principal recommended to the Senate that it reconsider its earlier decision, saying that “The training in art undertaken in this School justifies its claim for recognition equally with the three other schools, there being a total of 54 full-time day students in attendance, 22 junior, 15 intermediate, and 13 senior. The building and staff are comparable in quality with those in the three other centres.”²² The Board endorsed this statement and a reply from the University Senate on 21 March 1939 appeared to agree with the request. But, a statement from the Department of Education on 17 October 1939 indicated that approval had once again been declined.²³ A further forty years would go by before such recognition was eventually achieved.

A demanding undertaking by Tovey and his students in 1939 was the design and decoration of ‘Muscena’, a massive musical production, which was held in His Majesty’s Theatre over four nights in August in connection with the King Edward Technical College jubilee celebrations. The event, produced by Tovey, was praised in the local press. “It was entertainment of a kind that would have taxed the powers of a company of mature artists; and secondly, because from scenery to costumes, from dances to sketches, it was entirely the work of the staff and students of the College. An entertainment that was delightfully fresh as it was unusual. Muscena is produced in colourful scenes, and seven bright interludes, and as there is no speaking in any of the former, the



Figure 28. Portrait modelling at the Dunedin School of Art.

players conveying the story by elementary miming and mass movement against a background of excellently conceived and painted scenery - the work of the staff and the senior pupils of the Art School - particular care had to be taken with the general effect created. Taken as a whole, that effect was good. The musical side of the entertainment was in the capable hands of Dr T. Vernon Griffiths, who had under his baton an orchestra of 50, almost all of them pupils of the College.”²⁴

Two months later the Board authorised the trial of an external landscape painting class, which resulted in 14 students travelling to Omakau in Central Otago in October, where they stayed for a week in a cottage and huts on a sheep station owned by Mr and Mrs R. Scorgie. In the words of Roy Dickison, a student who attended, “We lived in the shearers’ quarters, sharing the meal making and each day we painted in the area. The whole thing was a most successful venture. I didn’t hear of anything like it until, in 1965, I found on an educational fellowship to Melbourne, an art school who did a similar thing at the beginning of each year.”²⁵ And in Tovey’s end of year report, when commenting on the trip, he said, “In every way the class appeared to be successful, considering that only four days were available for painting, a large volume of work, of a good standard, was done. The situation proved almost ideal with a diversity of view that is so necessary to students at this stage of development. Reviewing the work done, and the effect it has had on the outlook of the students, the Head of the Department has no hesitation in recommending that the class be adopted as part of the timetable, and that the length of time be extended from one to two weeks.”²⁶

His report also mentioned staffing, saying that Mr Murray Stevenson, who had completed the third year art specialist programme at the Dunedin Teachers College, was appointed at the start of the year to replace Miss Cecilia Drummond, who had been teaching drawing and painting, and that Mr Edgar, currently on leave, was expected to recommence his duties in April next year. The School now had a total of eleven full and part-time staff, it was gaining a reputation for innovation and excellence via its staff and students’ work in exhibitions throughout New Zealand and was highly supported by the local community. However, with the advent of the Second World War, things were about to change, and not for the better.

In December 1940, the Technical College Principal reported that due to the call for service, the college evening classes had lost about one third of their students; day classes had dropped by forty two per cent, and that "Only the Art School escaped an abnormal drop being saved by its greater detachment from the affairs of the ordinary world."²⁷ This comment seems a little strange when compared with those made in his annual report only two months later in January 1941, in which he states that senior art student numbers had dropped back to 16 from 31 in the previous year, and that the fall in numbers was largely due to the call for juniors arising from the withdrawal of men for military service and the attractive conditions being offered by factories to young boys and girls. A further problem the School faced, was that its main materials order from London was unable to be filled due to the Reeves and Sons factory having been bombed.²⁸

On a positive note, his report did include a glowing comment on the students' end of year exhibition. "The annual exhibition of students' work showed the result of three years of experiment by Mr Tovey and his staff along the path of encouraging a natural, unspoiled approach to graphic and plastic expression. There could be no finer test of a sense of artistic values than work done under a system such as this. The results were amazing. Never before had there been such variety, so much proof of co-operative effort, so little of personal posing, such freshness of conception, such universal sureness of execution, or such an outflowing of joyous imagining."²⁹

The position of art lecturer at the Dunedin Teachers College was advertised in late 1940, and in the words of Carol Henderson, "Reflecting on the wider issues of his job at the art school, Gordon [Tovey] formed the opinion that the only way to bring about a change in society which he believed necessary was to improve the quality of primary education. He was now convinced that the arts were the basis for allowing children to realise their potential, but nothing could happen without teachers with the necessary vision and skills."³⁰ He successfully applied for the position and joined the Teachers College staff in February 1941. Frederick G. Shewell (1908-1974) an Englishman and respected watercolourist was appointed to teach Tovey's Commercial Art classes,³¹ and Edgar, who had just returned from two years leave, having visited America, Europe, and finally Scotland where he completed his B.Ed., was appointed Head of School.

Much of Edgar's time over the next two years was spent in remodelling the School's curriculum and in developing and establishing a well-considered programme for the training of art teacher specialists. This began as a joint effort with Tovey in late 1940 but became a solo project when Tovey left.

He sought support from the K.E.T.C. Board via the College Principal who reported to the Board on 3rd July 1941, that, "One of Mr Edgar's first acts as Head of the Art School was to make arrangements for three separate courses to be carried on, namely for commercial artists; for amateur followers of the fine arts; and for teacher trainees. As Principal of the College I approve of the selection of subjects and allocation of hours for each group. The Education Department has approved similarly, but would probably reject the idea that it is in any way committed to the consequences of a training scheme. As Mr Edgar is now ready to deal with the results of the first half-year's examinations, he must know whether the School's Teacher Training Course functions in the same purely local and unofficial way as do the other art courses, or become officially adopted by the Board. If the latter, not only must the art teachers in training be attested at various stages in the name of the College itself or of some higher authority, but certain long-term arrangements must be made fixing content, duration, and standards of teaching, and the Education Department must be officially asked to grant recognition of the completed course for the grading of teachers."³²

Edgar's attitude differed from the 'New Art Education' philosophy as interpreted and espoused by Tovey, which placed attitude first, and the acquisition of skills last in the training of teachers. Rather, he considered that "Any programme of Teacher Training for the New Art Education must involve a balanced, thorough and integrated training in the following things. 1. Cultural Background. This covers a sound knowledge of modern art and aesthetics studied not in isolation, but in relation to the cultural, social, economic and political development of man. 2. Educational Theory. Familiarity with contemporary research done in the art education field and the

capacity to share in that research work. 3. Technical Skills. These cover a sound knowledge of the subject and skills to be used and are to be studied not just as isolated mediums for the creative expression of individuals, but also as vehicles for the carrying out of socialising and integrating projects. 4. Educational Experience. This involves an experience of modern school organisation and management, practical observation and teaching experience.”³³

At the Board's Appointments Committee meeting held on 22nd September 1941, the Principal informed the Committee that two students, Patricia Fenton and Nancy Willocks who had been full-time since 1939, had already completed the course, although the programme had yet to be approved by the Department of Education.³⁴ Even so, they were successful in gaining teaching appointments. On 21st October the Appointments Committee submitted its final report on Edgar's proposal to the Board of Managers who agreed, “1. That Mr Edgar be thanked for the immense labour of preparation he had devoted to the scheme. 2. That the scheme be typed in a final form for presentation for submission to the Director of Education. 3. That the Board, while not committing itself in every detail, send a letter, together with its own reading of the scheme in the form of a brief abstract, commending Mr Edgar's full statement to the notice of the Director of Education. 4. That in anticipation of a measure of Departmental support for teachers so trained, instruction of candidates for the teaching profession proceeds in the Art School on the lines recommended by Mr Edgar. 5. That the Board agree to certify officially to progress made by any student under this scheme or any reasonable modification thereof. 6. That the Board should urge that teachers trained under such a scheme should be eligible to claim professional grading.”³⁵

Departmental recognition was still being sought for the School's Art Teacher Training programme when, at the end of 1942, Edgar was granted leave to attend the war and Shewell was appointed acting Head during his absence. Unfortunately, Edgar did not return on being demobilised in 1943, but instead, moved to Auckland to take up the position of Head of the Art Department at the Auckland Training College, thus availing him the opportunity to put his art teacher training concepts into legitimate practice.³⁶

The College Principal reported in February 1943 that “In the Art School it would seem that the keen demand for every available worker is lessening the freedom of senior students to undertake courses there. Mr Shewell has pointed out that there is another reason for not strongly pressing the claims of the Art School upon intending students, namely the risk that large numbers might outrun supplies of paint and paper.”³⁷

Shewell, in his end of year report, noted at length on the shrinkage of the School's activities. “The year has not shown any great advance in the work of the Art School except in two branches - Commercial Art and Juvenile Classes.” Saturday morning classes for primary and secondary pupils remained popular, and a class was held weekly for each of the three levels of internal Technical High School pupils. “Evening classes have remained reasonably steady, although classes have been small.” Of the senior students, he comments, “This

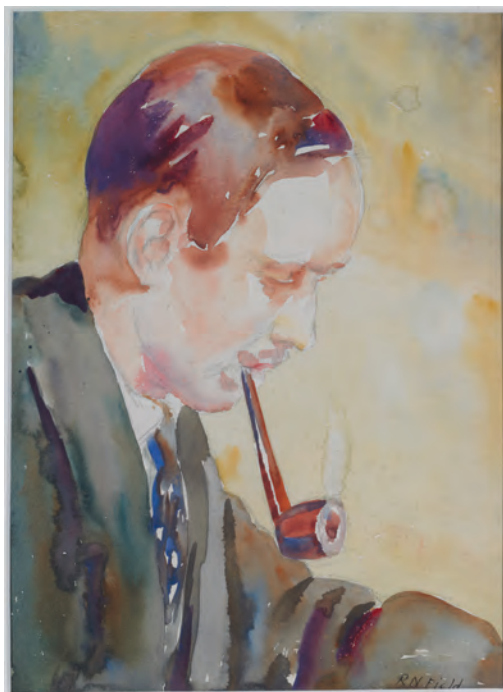


Figure 29. Portrait of J. D. Charlton Edgar by R. N. Field, 1931, watercolour on paper, 270 x 195mm (Hocken Collection, reproduced with permission of the Robert Nettleton Field Estate).



Figure 30. Frederick Shewell (photo courtesy of the Hocken Collection).

group is very small (10 full-time and 5 part-time students) and is the one suffering directly from the War - girls in the late teens having been absorbed into war service. The Teacher training group no longer exists, the Department's attitude of non-support being sufficient to deter students from completing the course. Of the original entrants Miss Fenton has obtained a full-time art appointment at the Stratford Technical High School, Miss Willocks is at present full-time on our own staff, four students are hoping to enter Training College next year, and the remainder are now in war work."³⁸

Student attendance fell dramatically during this period. Senior art student numbers were listed in the Principal's Report in March 1944 as being: 29 in 1939, 36 in 1940, 23 in 1941, 24 in 1942, 15 in 1943 and 10 in 1944 (which dropped to 5 in 1945). The School was also having difficulty finding suitable staff, which was now down to four full-time members. Tovey had left at the end of 1940, Edgar was on war leave, Murray Stevenson left at the end of 1940 to take up an appointment as Art Instructor at Macandrew Road Intermediate School, Mr Conner left in 1941, Doris Lusk married and moved to Christchurch at the end of 1942, and Daisy White and Patricia Fenton left in 1943, although Miss Fenton did return to the staff three years later as Mrs Wilson. In 1944

Lorna McNeil joined the staff to teach a range of crafts previously taught by White, and Allan Howie came on part-time to teach Drawing and Sculpture.

At the end of 1944 the School advertised for a full-time art instructor and William (Bill) Reed (1908-1996) who had trained at the Canterbury School of Art, a known artist and then employed on 'Government Essential Work' as a commercial artist at Whitcombe & Tombs, but who had yet to be released from the army, applied for the position.³⁹ His release papers finally came through in September 1945 at which time he was appointed to teach Drawing, Painting and Industrial Design.⁴⁰ His position was initially regarded as temporary, but soon became permanent, resulting in his remaining on staff until retirement some thirty years later.

A significant loss to the School and the local arts community in 1945 appeared with the announcement of Field's resignation in May when he left Dunedin with his family to become Head of the Art Department at Avondale College, Auckland. Here he was to go on to develop what was then the only ceramics training centre in New Zealand and to teach such leading potters as Barry Brickell, Len Castle, Patricia Perrin and Peter Stitchbury.⁴¹ He had achieved a well-deserved national reputation, not only as a painter and sculptor as well as a teacher, but also as a writer with seven articles published in *Art in New Zealand Quarterly*, and Otago recognition was evident through his having been appointed President of the Otago Art Society in 1943. Field was highly respected, both as an artist and educator, and would be later acknowledged as "... of central importance in the development of modern art in New Zealand."⁴²

Throughout 1946 the Board made a number of applications to the Department to have Shewell's position as Acting Head of School, a position he had held for five years, made permanent. This was also supported by

Tovey, who had recently been appointed Supervisor of Art Education for New Zealand. Shewell's appointment as permanent Head was finally approved in June 1947,⁴³ at which time he was granted leave to visit art schools and art departments throughout New Zealand, which he did in late 1947. On his return he reported that "He had found less art than he had expected being taught throughout New Zealand. The first and second year art courses previously offered in the Art Schools in Auckland and Christchurch had been discontinued in favour of senior work and of the post-primary schools offering such junior courses, in two at least, work was at a standstill for lack of special staff. It was a shock to find large Technical Colleges, such as Auckland and Christchurch, doing next to no art teaching. Other schools such as Napier, Nelson, and Wairarapa, had advertised in some cases for over a year without securing a single applicant."⁴⁴

In November 1947, the College Principal, Mr Aldridge, announced that due to lack of staffing it was unlikely there would be any senior full-time art students enrolling for 1948, and that staff should experiment with art lessons of only one hour in duration, and attempt to limit art class numbers to below twenty for courses other than full-time art.⁴⁵ The only positive item on the horizon was that Mr Moir of Abernethy's Book Shop had offered an annual prize of £5 for a work in the students' end of year exhibition, starting in 1948.

Along with the rest of New Zealand and much of the world, the School of Art, which had now been reduced once again to a department within a college, had faced a period of severe unease. It would certainly recover, but would take some years in the healing.

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1950 - 1969

TOWARDS A DEPARTMENT WITHIN THE POLYTECHNIC



Figure 31. Frederick Staub, *To the Biological, Dental, Physical and Medical Sciences*, 1955, cement bas relief sculpture on the University of Otago Dental School building (photograph courtesy of the *Otago Daily Times*).

At this time staff practice tended towards traditional art techniques and mannerisms, however, staff did encourage the art and craft trainees from the Dunedin Teachers College, who attended the School one day per week, to undertake a range of expressive techniques. Many of these would later become nationally significant artists.

The next twenty years would prove to be a period of mixed blessings.

In 1950 the School catered for numerous day and evening part-time students, 31 Technical College pupils taking art as an option, and for a half to one day per week, 12 Dunedin Teachers College Art and Craft Specialist students. There were no full-time students, and it is not surprising that the School was seen to be over-staffed with its five full-time teachers consisting of Mr Shewell, Mr Reed, Miss Moran, Mr Howie and Mr Entwistle. When Entwistle, who had been teaching Basketwork, Leatherwork and Weaving resigned and left for England in July to further his studies in metal-craft and other art subjects, he was not replaced due to the Board believing its limited funds could be better spent employing an additional teacher in one of the more heavily burdened areas, such as Mathematics, Science, English or Social Studies.¹

As a compromise, the Principal suggested that Mr Entwistle's craft subjects could possibly be replaced with modelling and pottery, which Mr Howie could teach once the recently approved new pottery kiln was installed.² The Principal was not to know that Howie would be moving on at the end of the year, at which time, Frederick C. W. Staub (1919-2012) DFA, Dip Tchg, FRSA, who had trained at the Canterbury University College of Art under the guidance of sculptor Francis Shurrock, was appointed as his replacement to teach sculpture and pottery.

The only major item of equipment to appear since the war was a replacement pottery kiln. It was initially requested by Shewell in 1949, approved for purchase in 1950 and finally constructed and ready for use in February 1952. "The first firing tests of the new kiln for pottery classes at the college were carried out this week by Mr O. C. Stephens, who is in charge of the firing and glazing operations. It was hoped that the kiln would be working last year. The brickwork was finished, but the waterfront strike delayed delivery of a vital part of the apparatus. Firing tests have now been carried out, and Mr F. C. W. Staub, who is in charge of modelling and designing for the pottery classes, is keen to see the work expanded."³ Approval was granted the following year (1953) for the production of a clay blunger and the purchase of a warming oven for glaze spraying.

From 1950, part-time classes were split by Shewell into three major areas and advertised under the following headings:

- Fine Arts: Painting, which included General Drawing, Still Life, Figure Drawing and Painting, Portraiture, Pictorial Composition, and Mural Design; Sculpture: which included Pottery and Modelling; and Print Making using wood-blocks, linocuts, and silkscreens.
- Home Arts: Needlework, which included the Principles of Design and Stitchery, Leather-work, and Fabric Printing using either linocuts or silk screens with basic dyes. Basketry and Book Binding were also offered, but were discontinued mid-year.
- Commercial Art: General Drawing, Fashion Drawing, Life Drawing, Lettering, Ticket-writing, Lay-out, Package and Label Design, Poster Design, and Commercial Processes of Reproduction.⁴

Fortunately for the School, these classes proved exceedingly popular as can be seen from an October 1950 newspaper report on the students' annual exhibition. "Numbering about 250 men and women of all ages, the 'part-timers' who form the bulk of the students attending the Art School, show in the exhibition that there is considerable talent among them. Housewives and workers in offices and factories have found time from their normal activities to devote many hours to their chosen crafts, and in so doing have produced articles of pottery, painting, sculpture, embroidery and fabric printing that not only fulfil the inner need for self-expression, but are objects of beauty. Under the guidance of the director of the School, Mr F. G. Shewell, and his assistants, students attend at all hours of the day and evening. Night classes are held on Monday, Tuesday, Wednesday and Thursday, and it is to those that the majority go. The growing popularity of these activities demonstrates the keen interest in the arts that has arisen in the past few years and the appreciation of people in all walks of life of the benefit and pleasure to be derived from them."⁵

And, at the opening of the exhibition the Technical College Principal, Mr J. B. Barton was reported saying that he hoped that the Dunedin School of Art attached to the King Edward Technical College would become the spiritual centre for people in Dunedin interested in art, and he would like to see a core of senior full-time students doing work at the School.⁶ These comments appear to be the first signs of positivity for the School since the war.

Full-time student numbers may have been depressingly small, but part-time class attendance remained healthy and by the end of the 1950s and early 1960s, staffing in this area, in addition to Shewell, Reed and Staub, included; Mrs L. E. Coker teaching Needlework, Mrs P. Richan, Floral Art, Frank J. Dean, Still Life, Mrs M. D. Brown, Needlework, J. Donaldson, Ticket Writing and Commercial Art, A. T. Lascelles, Modelling and Pottery, Miss V. E. Paterson, Drawing and Painting, Miss Duffy, Creative Painting, and Douglas H. McGregor, Creative Painting.⁷



Figure 32. Cargill Street School of Art houses, 1966 (photograph by Jim Tomlin).

The School's saving grace, was that from the third term of 1949 to the end of 1962, Teacher College graduates from throughout New Zealand who wished to train as Art and Craft Specialists were, on Tovey's initiative, sent to the Dunedin Teachers College for a specialist year of training under the guidance of Murray Stevenson, who was then the Teachers College lecturer in charge of art. It was these students who largely provided the School with a senior student element over the following decade. Marilyn Webb, a student under this scheme commented that during the 1950s, Dunedin Teachers College third year art specialist students would once a week hike across Dunedin and up the Stuart Street hill to attend classes at the Dunedin School of Art at King Edward Technical College, in her case, silk screen printing run by Fred Shewell who, Marilyn remembered, enjoyed quoting and referring to European theorists, Jung and Tolstoy in particular. A number of her colleagues also attended part-time evening classes. A case in point would be Graham Storm, who gained his early knowledge of ceramics via Fred Staub's pottery classes.⁸

The time allocation for Art and Craft Specialist trainees was initially one day per week. In 1953 for example, on Wednesdays they had Design and Modern Art with Shewell from 9.20 to 12.20, then Drawing and Painting with Reed from 1.35 to 3.35.⁹ However, by 1959, required attendance had been trimmed back to all day Wednesday during the second term and each Friday afternoon during the second and third terms. This reduced allocation arose as a result of Tovey recommending to the Principal of the Teachers College that third year Art and Craft Specialist trainees should spend more time in local schools in order to “undertake work in developing design in the schools under the direction of the Art and Crafts specialists attached to the Education Board.”¹⁰

Many of these students would later become well-known names within the New Zealand art scene, particularly in the fields of Art Education, Contemporary Māori Arts, Painting, Pottery, Printmaking and Textiles. Trainees who studied at the School during this period included: Sandy Adsett, Jim Allen, Clive Arlidge, Catherine Brown, Brian Carmody, Frank Dean, John Drawbridge, John Bevan Ford, Betty Fraser, Fred Graham, Ralph Hotere, Mere Kururangi, Margaret Lawlor-Bartlet, Katarina Mataira, Para Matchitt, Shona McFarlane, Stanley Palmer, Yvonne Sloan, Graeme Storm, Ray Thorburn, Muru Walters, Marilyn Webb, and Cliff Whiting.¹¹

One staff member with whom art students had little contact, due to her working mainly in the Home Science field, was Helen Moran, who retired in 1958 after thirty years’ service, teaching Embroidery and Needlework. “Miss Moran is said to have passed on her techniques to as many as 10,000 Dunedin women in her long teaching career, during which she taught both day and evening classes. Through her own work and that of many of her pupils having been successfully entered in competitions, both her name and technique were renowned not only in Dunedin, but throughout the country and across the Tasman.”¹²

The first hint of structural change to technical education in Dunedin appeared in August 1959 when Dr Bernard Lee, Superintendent of Technical Education, during his address at the opening of the Technical College’s Jubilee Celebrations, referred to a recent decision by the Governors of the Seddon Memorial Technical College in Auckland to ‘split’ their institution into a separate day school and senior technical school, or polytechnic, and suggested that King Edward Technical College would likely face a similar decision in the near future.¹³

For the College, this process began in 1963 with the appearance of a paper from the Board of Studies Committee to the K.E.T.C Board of Managers, recommending that the Board consider supporting the establishment of up to seven major subject areas or schools within a possible Polytechnic Division of the College. The suggested fields were: Fine and Applied Arts, Architecture and Building, Commerce and Management, Engineering, Home Science, Music and Dramatic Arts, and Science and Technology. After considering the paper, the Board requested the Heads of these areas to provide it with tentative, yet detailed programmes which might be undertaken at the tertiary level. In the School of Art’s case, programmes suggested included the establishment of a course for a Certificate in Preliminary Art and Craft, a course for an Intermediate Certificate, and a Diploma in Art. The seven closely typed pages detailing the content of these programmes were, however, apparently too fine-arts oriented as the Board of Studies, after perusing the contents, recommended that “Commercial Advertising should be raised from a minor subject to a major subject with consequent adjustments”. It also proposed that part-time classes be based on full-time courses which would encourage students to take courses rather than subjects, and that wide publicity should be given to these courses, some on a New Zealand-wide basis, and for applications to close in November.¹⁴

In addition, the Board recommended that the teaching load for a School of Art within the Polytechnic Division should be 1.3 staff to cover day classes and the equivalent of 1 staff member to cover evening classes,¹⁵ and that three rooms be allocated to the School as specialist rooms with a further room set aside as a classroom.¹⁶ Further news, announced in November 1963 by the College Principal at the opening of the School of Art’s annual exhibition being held in the Dunedin Public Library, was that a two year diploma course would be introduced in 1965.¹⁷

His address coincided with the publication of the King Edward Technical College Polytechnic Division's first prospectus, which announced, under the heading of the School of Fine and Applied Art, the introduction of a Preliminary Art and Craft Course. "After a one year full-time course, commencing in February 1964, a successful student is issued with the Certificate in Preliminary Art and Craft of King Edward Technical College. The course is also a suitable preparation for those wishing to sit the Fine Arts Preliminary Examination of the University Grants Committee. The course containing as it does, English Language and Literature, History of Art, Drawing and Painting, Pictorial Composition and the Design and Practice of a Craft, is an excellent preparation for further art study or for entry into employment in fields such as orienting, bookbinding, window displays, and design and photography, where artistic knowledge and skill are necessary."¹⁸

The prospectus also announced that a two year full-time course titled 'Diploma in Art' would be introduced in February 1965, which would "cover to quite a high level" History of Art, Imaginative Design, Drawing and Painting, Technical Drawing and Illustration, Advertising and Layout and a chosen craft such as Pottery, Modelling, Embroidery, Fabric Printing, Puppetry, illustration for a book or magazine, or stage setting or costume of the theatre.¹⁹

The programme read well, but its student application response was dismal, as evidenced by a less than complimentary report from an Education Department inspector after his visit to the School in May 1964, which stated that the full-time day course contained only one Preliminary Fine Arts student and two very low ability commercial art students, which he considered was most uneconomic of staffing. He also commented that there appeared to be little support for adult day-time classes in comparison with the normal high school classes.²⁰ No mention was made of the art classes for College pupils aiming towards School Certificate, University Entrance or the Saturday morning classes for primary schools, all of which were still being taught by the staff.

In late 1964, and after much reflection, the College Board formally agreed to split the King Edward Technical College into a high school and a technical institute, as had already happened in Auckland, Wellington and Christchurch, and in anticipation of the move, the tertiary sector was renamed the King Edward Technical College Polytechnic Division, and later, the Otago Polytechnic.²¹ In order to facilitate this move, nearby properties were purchased to allow for the development of the Polytechnic including a large house in Cargill Street, which was originally Strathcarron Hospital, and following a discussion with visiting Superintendent Dr Bernard Lee, it was put to the Board "that the Art School vacate the present art block and that all Polytechnic art classes be conducted in the Hospital. The Principal discussed this with the art staff the following day and they were very enthusiastic about the idea, although they felt that the Hospital alone was not large enough for the purpose. However, the property previously owned by Aitchison next door and now owned by the Polytechnic had some very large rooms and the two together could make an Art School which would be very individual."²²

In November the following year, a local newspaper, quoting Frederick Staub, who had become responsible for art on Shewell's recent retirement, announced that "Two existing houses are to be completely remodelled inside and joined by a covered walk from top floor of one to the ground floor of the other. Interior work was started three weeks ago and was scheduled to be completed by February 1, 1966. There was to be a ceramics and sculpture studio, a painting studio, one for graphic work, a drawing, design and drafting studio, as well as a general studio for full-time students. Two electric and one oil-fired ceramic kiln would be installed. Fluorescent lighting would be a feature of the school with colour matching tubes being installed to simulate daylight. The School of Fine and Applied Arts would be the first school in the new Polytechnic block to be housed. ... Full-time classes would include a certificate course in preliminary fine and applied arts and a diploma course. If sufficient students applied a course in fabrics would be instituted."²³

Although the Polytechnic separated from the Technical College in February 1966, the College Board continued to administer both entities until an Executive Committee of the Polytechnic was established, which held its first meeting on 21 June in the Polytechnic's newly designated Council Room located on the top floor of what

had been the School of Art building. Less than two months later a new Board was constituted for the Technical College, and a Council was established to govern the Polytechnic.²⁴

The School of Art now became a section within the General and Science Department of the Polytechnic, under the headship of Eric G. Hasell, and had five full-time staff consisting of a Course Supervisor, Frederick Staub teaching Sculpture and Ceramics, and tutors Bill Reed, Drawing and Painting, Bruce Wilson, DFA, who had recently been appointed to teach Graphic Design and Printmaking, Mrs D. L. Allen, Weaving, Needlework, Embroider, Dying and Spinning, and Mrs B. L. Calvert, whose teaching subjects were unlisted. Part-time staff included Barbara Cave, Frank Dean and Douglas McGregor, teaching various aspects of Drawing and Painting, Mrs J. H. Simmers, Floral Art, and L. J. S. Vial, Ticket Writing and Commercial Art. In 1967 four additional part-time staff were employed to help cope with the ever increasing popularity of the part-time classes. They were I. T. Lascelles, teaching Ceramics, A. J. Neil and R. G. Routledge, Architectural Drawing and Draughting, and Lawson Fraser. Also, Raymond Ward, (1925-2003) BA (Hons), an English and Liberal Studies tutor in the Science and General Department, began tutoring Art History to the School's students.

In the Polytechnic's Prospectus for 1967 a plethora of art courses were offered, including a Polytechnic approved three year full-time programme in which successful students completing year one would be awarded a Preliminary Fine and Applied Arts Certificate, year two, an Intermediate Certificate, and year three, the Diploma in Fine and Applied Arts. These were retitled 'Diploma in Fine and Applied Arts Stage 1, 2 and 3' the following year. These courses could also be studied part-time, but would take double the time to complete. Seven subjects were listed as compulsory for years one and two; Liberal Studies, History of Arts, Drawing and Layout Composition, Painting, Lettering Layout and Composition, Sculpture, and Ceramics. Students would also attend tutorials and work on projects, and in the third year undertake "... two subjects from the prescription which he or she intends to study with particular assiduity." A range of 'Part-Time Certificates' would also be available to hobby class students, including, certificates in Painting, Ceramics, Sculpture, Graphics, and Fabrics. In addition, a two year part-time course was available to kindergarten trainees and a course in Architectural and Presentation Drawing would be run for the School of Architecture and Building.²⁵ Only two students initially applied to enter the full-time programme, which they both successfully completed three years later, at which time the School had a complement of 449 part-time students, and twenty students entering the first year of the Diploma.



Figure 33. Frederick C.W. Staub, 1968 (photograph from the Otago Polytechnic Prospectus 1969).

Setting up the new art rooms now became a staff priority and of the equipment requested, items to the value of \$2668 were approved including the establishment of a permanent reference collection of slides, filmstrips and prints, and for the Ceramics section, a grinding mill, a ball mill, and later, two electric pottery wheels.²⁶ In support of finding appropriate reference material, Staub was given leave in July 1968 to inspect those available at the School of Fine Arts in Christchurch and the School of Design in Wellington in order to gauge how to best spend the funds allocated for this purpose. However, as he gave only a verbal report to the Council on

his return, there is no record of his findings.²⁷ From this point, staff, conscientiously and ever more ambitiously, sought Government funding to purchase new and essential equipment for the betterment of their students.

In his Annual Report to the Council for 1969, the Polytechnic Principal stated that the School of Fine and Applied Arts had introduced three dimensional metal fabrications, and interesting pieces of metal sculpture had been produced, also that "a new method of silk screen printing from photographic stencils has been permanently introduced as this eliminates expensive blocks. Electric kilns have been installed and new glazing techniques are being treated experimentally. The jewellery course has been further developed to include basic handling techniques for metals, and that 12 week tapestry weaving classes had been successfully introduced."²⁸

Staub resigned from the Course Supervisor's position in 1969 to be replaced by Bill Reed who agreed to accept the position temporarily while the position was being advertised, and four new part-time staff were employed; John Sutherland to teach Ceramics, P. K. Morrison, Jewellery, L. J. Parkinson, Presentation Drawing, and Mrs E. J. Smith, Drawing and Painting. The Course Supervisor's position was advertised in late 1970 and Roy James Dickison, (1923-2012) DFA, Dip Tchg, an ex-student of the School, a nationally recognised watercolourist, member of the New Zealand Art Society, President of the Invercargill Public Art Gallery Society from 1960 to 1970 and Head of Art at Southland Technical College, was appointed to the position. Bruce Wilson, responsible for Graphic Design and Printmaking, resigned the same year and was replaced by Walden Larimon Tucker (1932-2006), New Zealand born, European trained at Kingston-Upon-Thames Art School, ARA and Rome Scholar, and Malcolm Murchie, BA, Dip Tchg, was appointed to head up the newly titled, Art and General Education Department of Otago Polytechnic, which included the School of Fine and Applied Art.

1 K.E.T.C. Principal's Report to Executive on Art School Staffing. 24 April 1950. (Hocken. AG-763-003/013)

2 Ibid.

3 *Otago Daily Times*. 25 February 1952: 5.

4 Material from K.E.T.C. Prospectuses. 1950 to 1959.

5 *Evening Star*. 30 October 1950: 4.

6 Ibid. 3 October 1950: 3

7 K.E.T.C. 1962 Prospectus for Evening and Part-time Classes.

8 Author interview with Marilyn Webb. 13 July 2009.

9 K.E.T.C. Prospectus for 1954 Day and Evening Part-time Classes.

10 Letter from Principal of the Teachers' College to Principal of K.E.T.C. 17/12/ 58. (Hocken. AG-763-010/031)

11 Hardie, Roger. *The Buds of Flowering*. Alexander Turnbull Library. 2005: 101-103.

12 Galer, Lois. 'Remember the Staff'. *Otago Daily Times*. 18 May 1985: 25.

13 *Otago Daily Times*. 20 August 1959: 2.

14 K.E.T.C. Board of Management Paper: 15/63. (Hocken. AG-763-003/014)

15 K.E.T.C. Board of Studies Paper: 5/63. (Hocken. AG-763-005/001)

16 Ibid. 24/63.

17 *Otago Daily Times*. 6 November 1963: 11.

18 K.E.T.C. Polytechnic Division Full Time Courses. 1964.

19 Ibid.

20 Inspection Report on King Edward Technical College. 4-8 May 1964. (Hocken. AG-763-010/030)

21 Dougherty, Ian. *Bricklayers and Mortarboards*. (Dunmore Press. 1999) 217-218.

22 Visit of Dr B. C. Lee. K.E.T.C. Board of Management Paper: 53/64. 2. (Hocken. AG-763-003/015)

23 *Evening Star*. 5 November 1965: 4.

24 Ibid. 13 July 1966: 2.

25 Otago Polytechnic Prospectus. 1966: 9-13.

26 Otago Polytechnic Requisitions. 1967 & 1969.

- 27 K.E.T.C. Board of Studies Paper: 48/68. (Hocken. 86-022 box 6)
- 28 Annual Report to Council from the Principal for 1969. Paper C27/70. (Hocken. 86-022 box 6)

1970 - 1975

CENTENNIAL CELEBRATIONS AND RESTORATION



Figure 34. Ralph Hotere, *Requiem*, 1973, lacquer on board, 746 x 1075mm (collection of the Dunedin Public Art Gallery, by permission of the Hotere Foundation Trust).

Hard edge abstraction was beginning to make itself visible, not by staff, but by some prominent ex students. The School launched two new full-time programmes into the New Zealand art education scene, Fine Arts Conservation and the Ceramics Certificate, and the Con Hutton Scholarship was announced.

In 1970 the School reached its centennial year and celebrations were on the minds of many. Stuart Scott, member of the Otago Polytechnic Council, Chairman of the Centennial Committee and a strong supporter of the School, announced on 22 September that "All preparations are in hand for the Vice-Regal Reception and Centennial Exhibition opening on Friday 26th September, the Centennial Dinner on Saturday 26th and the Exhibition and Conversazione at the School on Saturday and Sunday 26th and 27th September. All sub Committees have functioned extremely well and their work in most cases is almost complete. Total receipts to date are \$2050 and it is expected to pay all expenses, including the cost of presentation to the Dunedin Art Gallery and emerge with a surplus."¹

Over 300 attended the Friday evening Reception and Centennial Exhibition opening at the Dunedin Public Art Gallery, where eight rooms had been cleared to house about 400 works by 50 of the most prominent artists and sculptors who had been staff or students of the School. The art had been sourced and selected by the Gallery Director Mr D. Charlton Edgar, and the Keeper of Pictures at the Hocken Library, Mr O. G. Cox.²

The opening address was given by the Governor-General, Sir Arthur Porritt, who presented a brief history of the School and praised the Dunedin settlers' initiative in establishing it, saying, "Dunedin was not New Zealand's first settled city, but it certainly gave a lead in the arts, when you consider that at that period its people had every reason to be fully occupied in the more mundane tasks of building up a new town, making new homes, and establishing new lives. All the more credit therefore to our pioneer forefathers for their percipient sense of values. They – both men and women who lived in those rugged days – were early concerned to see that the cultural heritage of the lands they had left was established in the new country of their adoption. We tonight must be duly grateful that amongst their first priorities in maintaining a quality of life in their somewhat primitive surroundings, they decided that a School of Art should have an important place."³

The Centennial Dinner, held at Northern Oaks the following evening included in its menu, aperitifs, entrées, mains, sweets and wines (Penfolds, red and white) and addresses were given by Messrs W. M. Sheet, Chairman of the Queen Elizabeth Arts Council, W. J. Reed, current Course Supervisor of the School, T. Hill, Chairman of the Otago Polytechnic Council and A. D. Dick, M.P. and Parliamentary Under Secretary.

The only address reported was that of Mr Dick, who commented that "The first step forward into the new century of the Otago School of Art would be the appointment of a head of the art department at Otago Polytechnic." The next step, he said, would be "... that this department could name its own governing body. This would give the Otago School of Art greater autonomy and improved status. There was also a need for more workshops and facilities and more students, particularly those prepared to stay on into the second and third years. Although there were 22 first year students, it was a matter of concern that there were only eight second year students. (The School did have around 500 part-time students attending at this time.) If the School could set its sights on an annual intake of 25, with a high percentage passing out at the end of the third year, the School could have a case to qualify as a school of art offering a degree course similar to Auckland and Christchurch."⁴ Two grand pianos were on hand, and a musical interlude was provided by piano duo, Sandra Dingwall, music teacher, and Ian Grey-Smith, an ex-student, music teacher and established potter.

At the end of the evening a scholarship was announced by Alan Hutton, grandson of David Con Hutton, and endowed by Alan, then living in Christchurch, but who had until recently been a Dunedin resident. The scholarship was for \$100.00 annually to assist a student to attend the School and would be known as the Con Hutton Scholarship. It would be a further year and a half, 10 July 1972, before the specially instituted 'Con Hutton Selection Committee' held its first meeting, and during this period, through the generous additional sponsorship of Mr Daniel Moir, owner of the Dunedin picture framing and art supply shop, Abernethy's and Sons Ltd, the value of the award was seriously increased, thus enabling selected students to further their studies overseas.⁵

Concurrent centennial activities included an exhibition of work by David Con Hutton being held in the tea



Figure 35. Roy Dickison supervising a portrait painting class, c.1974.

rooms of Arthur Barnett Ltd; an exhibition of contemporary work celebrating the School's Centenary was presented in the Princes Street branch of the ANZ Bank; the Otago Savings Bank displayed an exhibition of work from the Savings Bank Award competitions; and the School of Art held open days for the public to view a display of current students' work.⁶

Though the centennial celebrations had been a great success, the School was not yet out of the woods, as during these celebrations, Stuart Scott had the opportunity to talk to Dr Lee, then Director of Technical Education, who said "... that in his opinion the Otago Polytechnic School of Fine and Applied Arts had very little *raison d'être*; that its ability to train secondary school teachers was in question and that (the recently granted) permission along these lines had been granted accidentally and out of the kindness of the Department's heart rather than as a matter of propriety and that unless the School allied itself to industry, with teaching or with some other field which presented a proper demand for graduates, that it had no future at all!"⁷ Scott reported this conversation to the Polytechnic Council with the rider that he acknowledged, "It is a fact that for the past several years the School has lacked the strong leadership which is necessary for the success of any school or organisation."⁸

Lee's comments resulted in considerable discussion as to how the School might improve its national profile and gain better recognition for its Diploma in Fine and Applied Arts, with the outcome that Dickison was granted permission, at the time of his appointment, to visit Wellington and Christchurch to inspect their tertiary art programmes, and seek advice. In Wellington he spoke to Mr Nelson, Director of Education, who said he would like to see some development of the course related to the 'Gross National Product'. Mr Barrett, National

Advisor of Arts and Crafts, thought that teaching as a career should not be overstressed, and Mr Ramage, Acting Head of the Wellington Polytechnic School of Design, provided some helpful material on Theory Examinations, assessment of student work, internal organisation and liaison with industry. In Christchurch he spoke to Mr Roy of the Secondary School Inspectorate who was uncertain, but promised to look into how the School's students might fit into the Teachers' College pattern, and to Professor John Simpson, Head of the Canterbury University School of Fine Arts, who offered to provide a copy of the Otago Polytechnic School of Art Prospectus to applicants they were unable to accept due to lack of space.⁹

A recent survey at the time of the School's full-time students indicated that approximately half wished to enter teaching on completion of their diploma, which would include an additional two years of training at a teachers college, and the other half intended to pursue their art as either full-time artists or as hobbyists. The Department of Education clearly did not see either of these outcomes as adding to the Gross National Product.¹⁰

Due to an increasing demand for classes in pottery, the Polytechnic agreed to the School appointing a full-time tutor in the subject, now retitled 'Ceramics', which would eventually result in the introduction of the first full-time ceramics programme in New Zealand. The successful applicant, Lyall F. Hallum DFA, Dip Tchg, New Zealand born with recent experience in England and Canada, took up the position at the beginning of 1971. A number of new part-time staff were also appointed to cover a range of day and evening classes for which the School was currently responsible. These included; Ticket Writing and Commercial Art, Modern Embroidery, Embroidery for the City and Guilds Examinations, Fabric Printing, Weft Face Weaving, Clothing for TCB Examinations, Basic Jewellery, Floral Art, Visual Arts for Kindergarten Teacher Trainees, and Dressmaking classes for beginners and advanced students. In addition, all major subjects offered part-time classes in their respective fields.¹¹

In mid-1971 Scott, then Chair of the Polytechnic Council's Courses Committee, began corresponding with David Bridgeman-Sutton, Senior Lecturer in Marketing in the Department of Business Studies at the University of Otago, suggesting that their marketing students might benefit from attending some aspects of the School of Art programmes and in particular a proposed course titled 'Elements of Visual Presentation'. Bridgeman-Sutton showed interest in the proposal, but unfortunately others in his department proved "... less than enthusiastic about the idea."¹²

In a further bid to assist the School's rejuvenation, Scott organised a meeting of some forty local leaders in industry, commerce and the arts to discuss the School's direction and development. "The object of this meeting is to ask for your assistance and your ideas as to how this school can be developed to meet the needs, as you know them, of the community." Mr Murchie, Head of the Art and General Department of the Polytechnic, in which the School then resided, also spoke, saying that "... there was no ceramics course in New Zealand, no full course in interior decoration and no course in museum administration. The School could provide scope for these," and warned against the School being regarded in merely economic terms, saying, "There will always be a place for art – It's not totally utilitarian. It will not conform to that which over the past year some academics have been pleased to call Muldoonism." Three courses were eventually proposed; Architectural Presentation, which would include Architectural Modelling and Commercial Design, Colour and Design in the Environment, which would include the training of personnel in the knowledge of furnishings and materials, and a Graphics Consultant course providing instruction in the creation of visual images for institutions and organisations.¹³ This was a serious, but unsuccessful attempt to nudge the School's programme towards the industrial design field, as none of these proposals reached fruition, possibly due to the knowledge that the Wellington and Auckland schools more than met the required number of designers for industry.

The nearest related course to be established, was that of Fine Arts Conservation, the possibility of which was first discussed in late 1971 when Les Lloyd, Director of the Dunedin Public Art Gallery who had trained in England and Europe in Fine Arts Conservation, approached Stuart Scott with the possibility of establishing a Conservation Programme at the Gallery in conjunction with the School of Art. Scott approved of the idea and

wrote to the Principal of the Polytechnic, saying that, "... there was no other person in New Zealand equipped to provide this training and consequently, Fine Arts Conservators must either be trained in Dunedin or brought into the country from overseas. Mr Lloyd states, and Mr Dickison confirms, that there is substantial demand from art galleries throughout New Zealand for people trained in this field, and that; in fact, there are for example nine vacancies in this field in Auckland alone at the present time. Mr Dickison is of the view that this one year course could be added to the present three year course as an honours year. As far as I can see, this course will enhance the work and standing of the School of Art considerably and place no further strain whatever upon the teaching staff or resources of the Polytechnic."¹⁴

The Council agreed to the programme's establishment, and it commenced in February 1972 with the admission of four of the School's third-year students. Its primary purpose was stated as being "... care for the collection at the Gallery, not only in the interests of posterity, but also to enable the works to be seen in the best possible condition."¹⁵ The course eventually became a three year programme with terms approximating that of the University. The first year consisted of conservation and mounting of prints and drawings, and media and damage identification and sterilization. The second year included photography, conservation of oil paintings, research projects and the use of scientific equipment, and the third year covered advanced restoration methods, chromatography; ultra-violet, infrared and X-rays, and sculpture conservation. Students also attended the School of Art one day per week for History and Theory of Art and Life Drawing. In addition to their studies and gallery work, students were encouraged to restore items of relatives and friends, from which any pecuniary return would be the sole gain of the student.¹⁶ By the late 1970s, annual grants for students attending the course came from the Department of Internal Affairs and student selection was made from applicants from throughout New Zealand and overseas.¹⁷

Ceramics, as a subject, was now gaining considerable momentum. In a memo to the Council from Murchie and Dickison dated 26 February 1972, they commented that the Polytechnic was the only tertiary institution in the country offering training in ceramics, and recommended that it was time they promoted the programme nationally by assisting a staff member to visit craft potters, ceramics companies and fellow tertiary institutions throughout the country.

The Council approved their proposal, and Lyall Hallum was allocated a travel grant, resulting in him spending 20 days from 30 April to 19 May travelling throughout New Zealand, during which time he visited 33 individuals and institutions for the purpose of promoting the Ceramics Section. This included 21 potters, 7 commercial ceramics businesses, 4 educational institutions and the QEII Arts Council. On his return, he reported that not one person spoken to was aware of the existence of ceramics at the Polytechnic and that most potters visited spoke of young people contacting them with requests to be apprentices or asking about available courses. One person, Yvonne Rust, who was running a small private school for potters in Wellington, supported by the Arts Council, said that she had been contacted by 40 prospective students in one year. Hallum recommended that the Polytechnic consider establishing a national advertising campaign for the School, and Ceramics in particular, and that students be recruited on a national, rather than on a provincial basis.¹⁸ Council members discussed his report at their 27 June meeting, and were quoted in the local newspaper, as agreeing that "... students should be recruited on a national basis ... and that promotional means be investigated."¹⁹ This decision proved a major boon to the School in later years through it becoming acceptable to forward annually, copies of the School's prospectus to every secondary school in New Zealand, resulting in greatly increased application numbers and enhanced student selection.

The School received an unexpected visit in May 1972 from Mr G. Nees, Director of the Industrial Design Council, who appeared to be working on the assumption that Malcolm Murchie, then Head of the Polytechnic department within which the School resided, was the head of the School, and that the School of Art was working towards becoming a School of Design, which no doubt contributed to his less than favourable report: "The Course, which is geared primarily to the production of secondary school art teachers, is too disintegrated



Figure 36. William J. Reed, 1972 (photo courtesy of the Hocken Collection).

and lacks a sense of direction. Painting and sculpture in particular are taught with a much too conservative and pedestrian bias. The school is itself cramped into a number of small buildings isolated from each other, some of which provide very poor working conditions.”²⁰

His recommendations included, that “the present Head of Department should be replaced, preferably by a person with experience and interest in art and design education. The School is apparently the worst housed in the Polytechnic, and should be given prior consideration in rebuilding plans. Painting and sculpture in their present form should be reduced, and design with an industrial, environmental and quality of life orientation promoted. Staff should undergo retraining and be encouraged - perhaps required initially - to attend art education refresher courses regularly. Students should be encouraged to consider the School their major environment during the course, and should be allowed to work there outside teaching hours. Finance should be provided for additional equipment; mainly in art history and ceramics. The kiln at present in use is built into a domestic fireplace and chimney, and is an obvious fire hazard.”²¹

His only positive comment being, “I consider the art history and liberal studies requirements to be fully justified. The tutor in charge [Raymond Ward] is doing an extremely good job.” And concluded by saying, “It must however be emphasised that although two of the proposed specialisations [Ceramics and Fine Arts Conservation] appear to have relevance for the School, their implementation should not substitute for basic reorganisation of the



Figure 37. Roy J Dickson, 1970s (photo courtesy of the Hocken Collection).

existing course. If this were done, within the next triennium, the School would be well on the way towards equivalence of other design schools, and consequent improvement of its public image.”²²

Prior to the report's arrival in February 1973, some eleven months after Nees' visit, a number of his recommendations had already been enacted. The most notable was the introduction of Basic Design to the curriculum, with Tom A. Field, DFA, a member of the New Zealand Print Council who had been a graphic designer for CHTV3 and WNTV1 and then lecturing in Graphic Design at Hamilton Teachers' College, being appointed full-time to teach the subject, along with John R. L. Fletcher, B.Sc., Dip Tchg.

This was the only inspection ever made by the Design Council, as over the following years the School continued to maintain and strengthen its 'fine arts' protocol.

With student numbers continually increasing, the demand for additional accommodation was ongoing. A specialist room was provided for Design, new accommodation for Sculpture was approved, resulting in two new classrooms with an outside covered area for stone sculpture being erected on a site in York Place, and tenders had been called for

the construction of a new suite of buildings in York Place to house Ceramics. Equipment upgrades were also in evidence with a grant from the Education Department of \$4,458 having been received towards the establishment of the new Sculpture block, \$4,969 had been approved for the purchase of new ceramics equipment, including an out-door 50 cubic foot oil fired kiln, and Design being allocated a setting up grant of \$5,270.²³

In July 1973 Dickson reported that “Since the Triennial Inspection much thought has been devoted to ways to improve the situation within the School.” An important outcome of which was that approval had been sought from and granted by the Polytechnic Council to modify the third year programme to allow third year students who had previously been required to sit in two major subjects, to specialise in one subject only, chosen from Painting, Graphics, Sculpture, Ceramics and the new subject, Art Conservation, which would help enhance their professional level and specialist knowledge. Also, the first room of the new Ceramics block had been completed and five students had been accepted into a full-time pilot Ceramics programme, an equipment grant of \$3,496 had been approved for the Graphics section, and consideration was being given to students having access to the School outside of teaching hours.²⁴

This year also saw the announcement of the first presentation of the Con Hutton Scholarship award. The successful candidate was Geoffrey D. Logan, a final year student who had also been tutoring part-time ceramics classes. “Mr Logan had been officially accepted by the North Staffordshire Polytechnic and has already found accommodation there. He plans to leave Dunedin on Sunday 19 August.”²⁵

In late 1973 the School was granted Council approval to upgrade the Ceramics pilot programme to a one year full-time Ceramics Certificate, which began in February 1974 with an intake of 18 students. This was the

brainchild of Lyall Hallum who announced that “The Course attempts to introduce a broad range of Ceramics experiences, to establish foundation skills and to give to students a sound technical and aesthetic base on which to build. Students are required to attend regularly all classes, and are encouraged to continue their work beyond formal class hours. Studio work (25 hours per week) with Practical Assignments will also include short lectures and demonstrations by staff and visiting potters. Basic Design classes (three hours per week) throughout the year are intended to extend the students’ ability to think in three dimensional terms, to be able to record these ideas, and to have some experience of handling materials other than clay. There will be short block courses in Geology, Chemistry and Ceramics History.”²⁶ Basic Design was taught by two members of the School’s staff, Tom Field and John Fletcher. Visiting tutors included potters Denys Hadfield, Christopher Vine and Michael Trumic. Geology was taught by John Stinton and lectures in Ceramics History were presented by Linden Cowell of the Dunedin Museum. The proposed Chemistry tutorials did not eventuate.

The course had hardly begun when Hallum resigned and left for Canada in May 1974 and Michael Trumic (1926-2012) who had been teaching part-time at the School, was appointed to fill Hallum’s position. Trumic had been introduced to pottery by Yvonne Rust, had owned the Several Arts Gallery in Christchurch and had his own established pottery. In addition, he had considerable teaching experience, having taught young enthusiasts at his pottery, students at the local Teachers’ College, and members of various pottery groups up and down the country. He had worked with Hamada, had met Kawai, and his ceramic style evidenced a Japanese aesthetic. It was he who developed the course which, through his dedication and enthusiasm would become recognised as the national training ground for prospective potters throughout the country. At the end of the year a well-received public exhibition presenting the work of the sixteen students who had completed the course went on display in the Connoisseur Gallery and, not surprisingly, the current Ceramics studio was already proving inadequate to the demand and two more were under commission.

1974 also saw the retirement of Bill Reed, the School’s Drawing and Painting tutor since 1945 who moved to Invercargill where he continued to paint and exhibit landscapes “in intense, almost hallucinatory, colours that remind us of his interest in Surrealism,”²⁷ and taught classes part-time at Southland Polytechnic. He was replaced by English born, Bernard Holman (1941-1988), a graduate of Kingston upon Thames School of Art with a Diploma of Painting with Honours and who, prior to his appointment, had been teaching art in England. The School also appointed an ex-student, Chris De Jong DFAA, as its first technical assistant, who quickly found that his allocated number of hours per week were quite inadequate to cover the demands of all staff.

By 1975 the School was re-establishing itself as a place worthy of consideration by prospective students. The York Place Ceramics block had been completed, and a Drawing Studio, an Art History lecture room and a Metal Sculpture workshop had all been installed in Haddon Place. The recommended entry criteria were now UE with a pass in Art and English, although those with a lesser qualification were considered if their folio presentations were of a sufficiently high standard, and student numbers had significantly improved. Stage one of the School’s Diploma in Fine and Applied Arts had three classes totalling 48 students, stage two, two classes with 31 students, stage three, one class of 11 students, Ceramics Certificate had a roll of 18 students, and three hundred plus students were attending the twenty part-time classes on offer.²⁸

1 Memo from Stuart Scott to Otago Polytechnic Council. 22 September 1970.

2 *Otago Daily Times*. 28 September 1970: 17.

3 *Evening Star*. 26 September 1970: 2.

4 *Ibid*. 28 September 1970: 8.

5 Minutes of the First Meeting of the Selection Committee for the David Con Hutton Memorial Scholarship. 10 July 1972.

6 *Otago Daily Times*. 17 September 1970: 15.

7 Paper to the Polytechnic Council from Stuart Scott. CC7/70. 10 November 1970. (Hocken. 88-002 box 8)

8 *Ibid*.

- 9 Roy Dickison Report to Council, The Future of the Otago Polytechnic School of Fine and Applied Arts. Paper CC9/70. (Hocken. 88-022 box 8)
- 10 Ibid.
- 11 Otago Polytechnic Prospectus. 1971.
- 12 Letter to S. Scott from D. Bridgeman-Sutton. 3 August 1971. (Hocken. 88-022 box 8)
- 13 *Otago Daily Times*. 14 July 1971: 10.
- 14 Letter from S. Scott to Mr Scollay, Principal of Otago Polytechnic. 3 November 1971. (Hocken. 88-022 box 8)
- 15 *Otago Daily Times*. 23 February 1972; 5
- 16 Outline of Conservation Course by Les Lloyd. December 1978.
- 17 *Otago Daily Times*. 2 June 1979.
- 18 Report to Council on Trip by Ceramics Tutor, April 30 - May 19, 1972.
- 19 *Otago Daily Times*. 28 June 1972: 10.
- 20 Triennial Inspection 1972 Otago Polytechnic School of Fine and Applied Arts. G. Nees, Director. New Zealand Industrial Design Council. 1 January 1973.
- 21 Ibid.
- 22 Ibid.
- 23 1972 Equipment Requisitions, and R.J. Dickison's Annual Report on the School of Fine and Applied Arts - 1972. (Hocken. 88-022 box 8)
- 24 Report from the Head of Fine and Applied Arts. July 1973.
- 25 Thank you letter for financial assistance to T.E. Clark, Crown-Lynn Potteries from G. Mason, Otago Polytechnic Council Chairman. 21 June 1973. (Hocken. 88-022 box 8)
- 26 Ceramics 1 Year Full-Time Course. Hand-out sheet for prospective students, 1974.
- 27 Article by Richard Dingwall in the *Otago Daily Times*. 6 April 1999: 16.
- 28 Record of Student Attendance Document 1967-1980. J. Tomlin. 18 April 1980.

1976 - 1986

GOVERNMENT RECOGNITION AND RELOCATION



Figure 38. Derek Ball, *Kinetic Wind Sculpture*, 1981, lacquered aluminium, Civic Plaza, Dunedin (photograph Pam McKinlay).

After a hiatus of some forty years, contemporary fine arts techniques and practice once again appeared in the School's curriculum and in staff presentations. The Diploma in Fine Arts was granted degree equivalence, and staff held their first ever joint public exhibition.

By 1976 the Diploma in Fine and Applied Arts roll had increased to 101 students, including 18 in stage three, a second, full-time, year was being sought for the Ceramics Certificate and the Art Conservation programme was flourishing. The Ceramics section gained the School's first full-time subject-specific technician in Chris Powley, CC. R.E.S.T., who would hold the position for the next 26 years, Jan Wilson was appointed part-time to teach Textiles, and construction began on a photographic darkroom suite in Cargill St, which would be equipped by the Department of Education over the next two years to the value of \$4,000.

The School had now grown sufficiently to be classified as a stand-alone department within the Polytechnic rather than merely a subsection within a larger department, resulting in the Polytechnic Council advertising the position of Head of Department. The successful applicant was James (Jim) R. Tomlin, DFA, Dip Tchg, Dip Ed Admin, an established artist and Head of the Art Department at Queen Elizabeth College in Palmerston North. As his recent research had focused on the history of the administration of art education in New Zealand, he was aware of the School's historical achievements and looked forward to playing a part in the School once again becoming a significant New Zealand tertiary art provider. He was appointed in August 1976, and did not turn down the offer of a full-time secretary, Patricia (Pat) Jackson, who came on staff the following year, and who would remain with him as a supportive and indispensable colleague throughout his tenure.

Tomlin sought and gained approval to have the Diploma in Fine and Applied Arts, renamed 'Diploma in Fine Arts', bringing it in line with the university diplomas, and was keen to see the Diploma recognised as a three year degree equivalent programme, using entry to the secondary teaching profession as his main argument. In a letter to the Department of Education in 1977, he wrote, "For several years the Department of Education, Post Primary Teachers' Association and numerous principals have wondered how the secondary art teacher shortage problem could be solved. The course recommended here has been carefully researched and offers a sound and practical solution towards easing the situation. The qualification 'Diploma in Fine Arts' will be of equal merit to those offered by Auckland and Canterbury Universities. This case is assisted by the fact that the University Schools of Fine Arts have limited facilities, thus restricted entry, and can no longer cope with the demand for graduates to join the teaching profession. Reasons for the Diploma in Fine Arts to be of degree equivalence: Students have equal pre-entry requirements as for university. Students work much longer hours than their university counterparts. The course is as demanding as university fine arts diploma courses. Will assist towards improving the standard of art education in New Zealand by increasing the number of qualified art teachers at no extra cost to the Department, [and] will help towards relieving the art teacher shortage."¹

The School was inspected by Ray Thorburn, Education Officer for Art Education from the Curriculum Development Division of the Department of Education, in November, who reported that "The overall standard of work seen in practical situations and as shown in the third year submission display does not merit university degree equivalence." And recommended, "that there be no change in the status of the school at present, but that the situation should be reviewed at the end of 1980 which should be the final submission of the first of the new intake."²



Figure 39. Portrait of Jim Tomlin by Sheila (Sam) Ramage, 1975, oil on board, 580 x 580 mm.

Attached to the report was a letter to the Polytechnic from M. H. Biggs, Director General of Education, saying that "The decision of the qualifications co-ordinating committee will be published in due course in the Education Gazette. The committee, in reaching its decisions, may or may not be influenced by the recommendations of the Document."³ It would take a further year for the Department to come to a decision in favour of the School.



Figure 40. Jim Tomlin at time of appointment, 1976.

Full and part-time student and staff numbers continued to grow. In 1977, part-time staff had increased to 16, covering 40 part-time classes, and full-time staff to 12,⁴ including recently appointed Neil Grant, DFA, Dip Tchg, an experienced exhibiting potter and then Head of the Art Department at Takapuna Grammar School in Auckland, who was tasked with heading up the Ceramics section with the title of Course Supervisor. Trumic became responsible for the ceramics content of the three-year Diploma programme and Grant for the Ceramics Certificate course, and in addition, Kevin Griffin and Judith Pairman, CC, were employed part-time to help cover the growing number of Ceramics

classes. Sculpture also featured staff movement with the retirement of Fred Staub, a nationally recognised sculptor who had been with the School since 1951. His position was filled by Derek Ball, DFA, Dip Tchg, MFA, and Frances Hodgkins Fellow, an established artist and sculptor with teaching experience in New Zealand, England and America. Alex Leonard came on part-time to teach woodwork to Diploma students as an adjunct to Sculpture; Peter King, DFA, was appointed Sculpture's first full-time technician, and Shaun Burdon, DFAA, who would be with the School for some thirty years, joined the staff part-time to teach painting.

By 1978 the Polytechnic was rapidly out-growing its present accommodation and a new site was being considered. In September the Otago Daily Times reported that "Alternative plans for redevelopment of Otago Polytechnic near Dunedin Teachers College will be investigated immediately, the Minister of Education the Hon. L.W. Gander, said in Parliament yesterday." And adjacent to this statement was the comment, "The Department of Education will hold discussions next week with the Otago Polytechnic Council, the Dunedin Teachers College and the Dunedin City Council about an alternative plan to redevelop the Polytechnic on a site near the Teachers College in the area bounded by Forth, Union and St David Streets and Harbour Terrace."⁵ Although it would be some years before this eventuated, staff began looking forward to such a move.

Growth also required additional equipment, and Education Department approval was granted for a range of purchases, including a developing unit for Photography, two Charles Brand printing presses for Graphics – one for etching and one for lithography – and materials to construct a vacuum forming machine for Sculpture along with a Speedline sheet metal guillotine and Lectric slip-rolls for sheet metal forming.

The students' end of year exhibition was this time accommodated in two establishments, the Otago Art Society Gallery and the Connoisseur Gallery. "The first contains over 90 exhibits by Fine Arts Diploma students who have just completed their third year. The exhibits fall into several categories: painting, preparatory studies, life drawing, printmaking, sculpture and ceramics. The School of Art, under the direction of Mr J. R. Tomlin, has changed markedly in the past two years and, to judge by this exhibition, is entering a new phase, particularly in the field of sculpture. But the work in general, shows solid accomplishment, with some flashes of budding talent to make it lively viewing. The second exhibition consists of work by students who have just completed the one year full-time course for the Ceramics Certificate. Although much of it can be defined as functional or domestic, the attention which has been paid to design, as well as to the acquisition of manual confidence and expertise, distinguishes it sharply from the average product."⁶

1979 saw a turning point in the School's history with the publication in the January issue of the Education Gazette listing the School's Diploma in Fine Arts as degree equivalent.⁷ At last, after 109 years, the School's programme had finally received formal Government recognition. There was considerable in-house jubilation.

At that time staff changes included Ian Hoskins teaching wood working skills, replacing Alex Leonard, John Tarlton joined the staff to teach Printmaking, and Francis Pound, MA, was appointed to assist Raymond Ward in Art History. A significant appointment at this time was that of Peter Nicholls, MFA, DFA (Hons), Dip Tchg, joining Derek Ball in the Sculpture section. Nicholls, a nationally respected sculptor who had been Head of Art at Takapuna Grammar, and had just arrived back from representing New Zealand at the Edmonton Commonwealth Games Sculpture Symposium along with acting as a graduate assistant at the University of Wisconsin, would be on staff for the next twenty two years. Now, for the first time, all Diploma subjects had at least two full-time specialist staff members on which to call.



Figure 41. Titus Chan tutoring Fine Art Conservation, 1976 (photo Dunedin School of Art Archives).

An observational treat for students presented itself in March due to the presence of a Māori carver, Greg Whakataka, who visited the School under the sponsorship of the New Zealand Student Arts Council's artist on campus scheme. "Mr Whakataka (26) is visiting eight polytechnics and teachers' colleges throughout the country to give people a greater understanding of an unfamiliar art form and to provide them with the opportunity to see the creative process in action. While in Dunedin he will demonstrate to students and artists the complete process of carving the Maori goddess Rona. Although the figure is traditional because it depicts an ancestress of Maori mythology, the design is an original interpretation."⁸ The completed figure, standing some five feet tall and taking around fifty hours to carve, was presented to the Polytechnic for permanent display. Unfortunately, it was removed from the Polytechnic some years later, and neither the culprit nor sculpture has been seen since.

The School's improving image was expressed in a 1980 memo from Ted Aitchison, Principal of the Polytechnic, when he commented, "I am taking the unusual step of making and writing comments to an HOD following rounds. I was most impressed with the work I saw when visiting the Art Department last week... the thing that impressed me most was the attitude of staff and students. All classes showed a sense of purpose, direction and skill. Staff went out of their way to ensure that I was given an adequate explanation of the work being done and any other matters under discussion. Would you please convey my appreciation to all staff."⁹

And Peter Entwisle, art critic, historian and Curator of the Dunedin Public Art Gallery, in a newspaper article under the title "Revolution at the Art School," wrote, "About 1970 it reached one of its periodic rock bottom lows. It had only three full-time students and its long history of teaching the fine arts was being rapidly abandoned as its curriculum was redrawn to give it a mainly commercial bias. To all intents and purposes, it looked as though Dunedin might have trained its last professional artist. Now only ten years later, the whole picture is different - and a lot better. There are 132 students working for the school diploma; the course takes three years and the qualification is accepted as the equivalent of a university bachelor's degree. Its ceramics department and print department are particularly well equipped. With sculpture they're the best set-up departments of their kind in

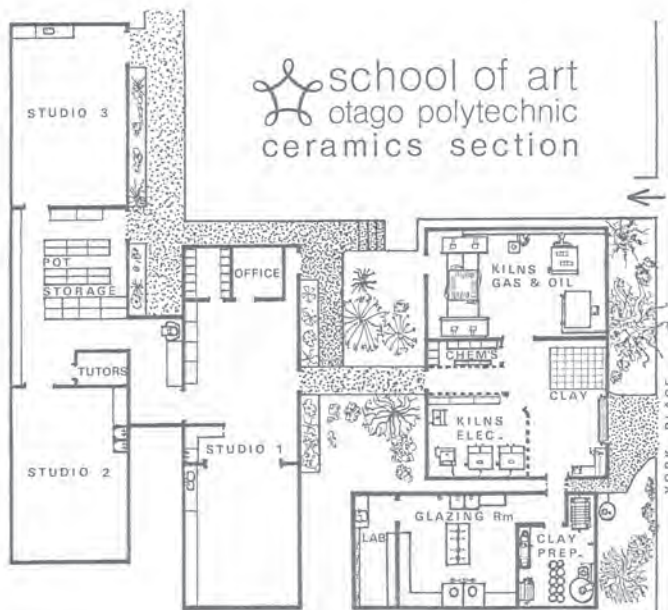


Figure 42. Plan of the ceramics block in York Place, c.1982.

the country. The school will soon move into a new purpose built building down on Forth St as the Polytechnic moves to its new location in the North End over the next four or five years. The man who must accept quite a lot of blame for all this success is Jim Tomlin, who arrived at the school at the beginning of 1977 and leads the staff of fourteen full-time tutors. He has built up the course that uncompromisingly aims to turn out people properly equipped to teach art in secondary schools or to become professional artists. It is very, very refreshing to come across a man and a school committed to educating people without aiming chiefly at fitting the students out with a handy meal ticket. Anyway, I like the Dunedin school's uncompromisingly high standards and aims - and to judge by the queue to get in, the students like it too.⁹¹⁰

The 1980 Government equipment grant allowed for, in addition to a range of minor items, the purchase of two Arum ceramic fibre electric kilns, a further skeleton to replace one that had been recently stolen, and Durston jewellery rollers for manipulating silver. And over the following years, serious equipment purchases continued to be approved, including a forge, a lost wax burn-out kiln and metal casting facilities for Sculpture, several new kilns for Ceramics, further printing presses for Printmaking including an electric silk screen printing press, replacement sets of easels for Drawing and Painting, and an influx of slides and filmstrips for Art History along with film and slide projectors.¹¹ The School was becoming worthy of envy by its peers.

A disappointment that year was the closure, due to lack of Government support, of the Fine Arts Conservation programme at the Dunedin Public Art Gallery run by Les Lloyd, and since 1976, with the able assistance of the Gallery's full-time fine arts conservator, Titus Chan.

Staff movement over the next few years included Francis Pound, tutoring Art History, resigning, to be replaced by Wallace Crossman, DFA, Dip Tchg, and Head of the Art Department at Penrose High School in Auckland. Owen Lee left and Walden Tucker picked up his drawing classes, and John Tarlton decided to move north, resulting in Chris de Jong taking over responsibility for Printmaking. David Jowett, technician for Printmaking who had



Figure 43. Students in front of the newly opened School of Art in Albany Street, 1984.

been in the position for one year, resigned to be replaced by Peter Dreadon, DFA, and Andrew Cameron, DFA, replaced Peter King as a technician for Sculpture. The following year, Ross Richards, tutoring Ceramics, who had been with the School for only two years, resigned and Geoff Wilson, DFAA, a tutor at the Southland Community College, was appointed to his position. Roland Munro, DFA, tutored Metalwork for two years, and Peter Ritchie was appointed photographic technician for Printmaking in 1981 to be followed by Lloyd Godman, TC. Dip Prof Photo (USA), two years later.

Roy Dickison's retirement in 1982 saw the departure of a significant member of staff. He had been responsible for the School from 1970-1976 and had been in charge of the Drawing and Painting section from 1977. He was an inspiring and enthusiastic teacher, and a highly respected and much exhibited watercolourist. He moved to Frankton from which he and his wife Athalie spent many years touring the South Island in their camper van, stopping in places he felt had potential for painting, later commenting, "You can't really get much more of an idyllic life, to get there and park overnight and wake in the morning and paint it."¹²

Other staff movements included Arthur Skill being appointed technician for Sculpture in 1983 and in 1984 Sharon Roberts was added to the clerical staff, but moved on within a year to be replaced by Catherine Todd. These changes proved fortuitous, as the majority of full-time staff now employed would stay with the School for many years.

The Polytechnic, then housed in the old King Edward Technical College, in addition to a number of old houses and numerous prefabricated buildings, had at last found a suitable site within the Teachers College – University precinct, which could accommodate a set of appropriately designed purpose built buildings, and the architectural firm of Allingham, Harrison & Partners was commissioned by the Department of Education in 1980 to design and oversee construction. The School of Art, for which plans were completed in August 1981, was to be housed in a two story block, titled Block G within the proposed complex,¹³ and to help gain ideas



Figure 44. Sculpture student Philip McGregor at the spray booth, 1984 (photo by Lloyd Godman).

for the layout of the workshop sections of sculpture and ceramics, Ball received Arts Council funding in 1982 to undertake a survey of sculpture department facilities in England and the USA. However, prior to Block G plans being approved for tender, a nearby group of buildings became available and worthy of consideration, the old Dunedin North Intermediate School, sited on the corner of Albany Street and Anzac Avenue, and recently vacated by the Teachers College. Specifications for an extensive makeover of these buildings, which took into consideration material gleaned by Ball on his recent trip, were produced in June 1983,¹⁴ and the School began making plans for another move. "All students next year will enjoy improved facilities easily on a par with overseas institutions," Deputy Principal, Des Watson said yesterday."¹⁵

What staff would find were for Drawing and Painting, 3 studios, 2 tutor offices, 9 small individual senior student studios and 3 storerooms; Printmaking, 2 large printmaking workshops, 2 tutor offices and 5 individual small senior student studios; Photography, which at this stage was an adjunct to Printmaking, 1 large 8 bay dark room, 2 small darkrooms, 1 tutor office and a reprographic room; Sculpture, 2 studios,

6 specialist workshops covering forging and foundry processes, ceramic shell metal casting, wood sculpture, clay and plaster working, a machine shop which included plastic vacuum forming, a fume room, a 3 person tutor office, a technician's office and numerous small storage rooms; Ceramics, 3 studios, 4 tutor offices, along with a new 8 room complex to accommodate a range of kilns, casting processes, glaze room and laboratory, pot storage, clay processing, etc.; Art History, 2 lecture theatres, 1 small tutorial room, 2 tutor offices and a resource storage room, and finally, 3 front of house offices for administration and a nearby staff room.¹⁶

The School transferred to the new complex in late January 1984, and in February, received a two day inspectorial visit from the Department's Curriculum Development Officer, Dr Ray Thorburn. There had been a seven year gap since his previous visit and this time his report, which was published by the Department of Education on 28 June, was rather more complimentary, stating that "The School of Art at Otago Polytechnic is one of the best equipped in New Zealand for the training of fine artists and ceramicists."¹⁷

His recommendations included, "Although equipped to a high level and accommodated in excellent buildings, the art school lacks a gallery exhibition space. This is a serious omission for a training programme of this type. An important aspect of fine art students' professional training is the planning, presentation and promoting of their work. There is a similar need for ceramicists. People wishing to become full-time potters, ceramic designers or artists, must have a strong grounding in market research, production, promotion and presentation of their products. The School of Art, because of its isolation from major art centres, would benefit from tutor exchange opportunities between sister institutions in New Zealand as well as overseas. There is a clear need for a fourth year or honours year for students of outstanding ability. A fourth year diploma course, with a two year ceramics programme which would also feed into advanced diploma training for outstanding people, would make full use of the outstanding facilities."¹⁸

Occupancy of the new buildings was later formalised through a ceremonial opening by the Minister of Education on the morning of May 30th. In addition to the speakers, the Chairman of Council, the Principal of the Polytechnic and the Minister of Education, assembled guests included the School's 16 day-time staff, directors of public and private art institutions and the heads of all Polytechnic departments. The directive for the occasion stated that "After the opening and morning tea the official party will be shown around the School by the Head of Department Art. The remaining guests to be shown around the School in small groups."¹⁹ Thus occupying most staff, all of whom had relaxed duties due to the day being classified as a public open day.

To help improve the level of students' professional expertise, the Diploma in Fine Arts syllabus was revised that year to limit students to two major subjects only, in their second year, choosing from Painting, Printmaking, Sculpture and Ceramics, then, as had been the practice since 1973, narrowing this to one subject in the third year. However, all students were still required to take weekly, at least three hours of Drawing and Art History at all levels.

The School received some appreciated national publicity via an article in the 1985 February issue of the NZ Art News, which noted that "At the beginning of last year the School moved from the old Polytechnic site to what had been a school near the Teacher Training College, and was furnished [to the surprise of its staff] with every sort of equipment that had been asked for, making it arguably the best equipped art school in the country. The emphasis of its teaching is on the acquisition of technical skills. Students undertake a more general course than at other art schools, specialising in two subjects in their second year and only one in their final year. The staff-student contact time is twenty-two hours a week, in line with other Polytechnic courses. It is hoped that during the next couple of years, a fourth, honours year will be added to the Diploma course, and that the ceramics course will be extended to two years."²⁰

An initiative of Derek Ball was the birth of the School's 'Artists in Residence' programme which began that year and was described in a later accreditation document as, "The artist in residence is a person invited to be based in the School of Art for the purpose of doing their own work. The residency may be from three months to an academic year in duration. The Art School provides accommodation and studio space and the QEII Arts Council provides a financial allowance to the artist for living expenses." It aimed to "develop a stimulating working environment for students, provide an artist with the opportunity to work for a period of time unhindered by financial concerns, provide the artist with a change of climate, and provide for interaction between the artist, students, staff and the community outside the School. The artist in residence has informal contact with students and staff, but does not have any teaching commitment within the School."²¹ The programme was initially funded by the Dunedin Public Art Gallery in partnership with the QEII Arts Council, and managed by Ball. The first artist to take up residency was printmaker Denise Copeland in 1985, followed by Alan Pearson, painter, in 1986, and by many others over the ensuing years.

Also, in 1985, staff of the School came together for the first time to participate in a joint exhibition. This was written up in the *Otago Daily Times* under the title, 'Testing Time for Tutors'. "This exhibition at the Dunedin Public Art Gallery is a milestone in the history of the Otago Polytechnic School of Art. It is the first occasion on which all full-time tutors have shown work together. Judging from the well-designed catalogue by Tom Field, Lloyd Godman and Raymond Ward, the attractive poster and the arrangement of work on display, much time and thought has gone into producing a show which will most certainly enhance the image of the art school in the minds of people in the community. It is very pleasing to see such diversity – drawings, paintings, prints, sculpture and ceramics – displayed together in such spacious surroundings in a way that makes it possible to view each artist individually."²²

Of interest to staff was a mid-year announcement by the Minister of Education, Russell Marshall, that a fund for craft education had been allowed for in the 1985 Budget. "Crafts are currently earning New Zealand \$40 million a year here and overseas, and the market is expanding. They are also an excellent way of reducing unemployment.



Figure 45. Student Liz Barton at the litho press, 1982 (photo by Lloyd Godman).

Every trained person producing crafts creates five related jobs in administration, galleries, material supplies, transport and export.”²³ The School chose not to argue these impressive sounding facts and successfully applied to the Department of Education for permission to run the newly titled ‘Foundation Course in Craft Design’.

“Where better to set up a craft education course than Otago Polytechnic? Nine other technical institutes and community colleges will join with Otago by offering craft education courses next year. Each course will take up to 18 trainees and will probably attract school leavers,’ says Neil Grant, ceramics course supervisor at Otago Polytechnic. ‘We’ve already had people ringing up and asking when they should apply. It’s an exciting area. The first year of the course at Otago will involve the technical skills of working with clay, wood and metal. Students will spend two thirds of their time on campus, and one

third in workplaces alongside crafts people. In the second year students will specialise in their chosen area and, at the end of the year, receive a certificate.”²⁴

An equipment grant of \$28,000, which included the purchase of nine 4-shaft table-looms and an 8-shaft floor loom totalling \$7,000, was approved by the Department of Education for setting up the programme,²⁵ indicating that spinning and weaving would also become an integral part of the course, at least in Otago. This no doubt had something to do with the Polytechnic having appointed a textiles enthusiast, Elizabeth Evans to administer the course, starting in February 1986.

The School’s Certificate in Craft Design brochure published in late 1985 stated, “This course aims at providing education in craft design for those hoping to pursue a career in vocational arts. On completion of the course, participants will have studied a range of craft options, advertising and marketing, drawing and design, workshop techniques, sociology and psychology of design, science and materials, and cultural influences in crafts. Crafts covered (provisional only), Ceramics; hand and wheel; Metal; Jewellery, Wood; carving, toy making and craft furniture, and Textiles; wool weaving, batik/dyeing, printing, felt and stuffed stuff.”²⁶ This was one of three new programmes which the School would be introducing in the New Year.

In November, it was announced that the Department of Education had approved the long sought after fourth, or Honours year to the Diploma in Fine Arts,²⁷ which for teaching salary purposes would be recognised as an MA equivalent.²⁸ This also began in February 1986 with four postgraduate students selected for the programme. Its description stated that “A postgraduate year is available to outstanding students for further development of their specialist field. Honours students work largely on their own, but tutors are available for assistance when required. Postgraduates and current third year students may apply. Assessment of work is based mainly on the quality and level of achievement evidenced through the student’s end of year exhibition for which the student is solely responsible.”²⁹ Students were also required to present a portfolio containing a typed written statement of ideas and development, working methods and materials, and possible future developments, along with a curriculum vitae and photographic documentation of work in progress and completed.³⁰

The third new programme to be approved for commencement in February, was a second year to the Ceramics Certificate, titled, ‘Advanced Ceramics Certificate’.³¹ And, not surprisingly, additional staff was required to assist

with the growing teaching load. As Geoff Wilson had recently resigned, two new full-time appointments were made in the form of Christine Boswijk, CC, who stayed with the School for three years before moving on, and Lawrence Ewing, TTC, an established potter, who would be with the staff for the next decades. He rapidly became acknowledged as the School's master of glaze chemistry, and whose research into glaze technology would later lead to his designing the internationally acclaimed 'Matrix Glaze Calculation Software'. He, also, along with input from Dave Watts and Neil Grant, was responsible for developing the School's first website, which eventually expanded to become the Polytechnic's website.

The second year to the Ceramics Certificate aims were stated as, "Second year students will expand their skills and professional confidence through extended workshop practice. They will specialise in a chosen ceramic area so that they will have a good understanding of the problems within this area and will reach an acceptable level of artistic skill, craftsmanship and commercial viability. Where it is appropriate, students will be given the opportunity to work off campus with acknowledged master craftspeople. Their potential as creative craftspeople will at all times be of paramount importance and to this end the Complementary Studies area is most important. In addition to 'major' and 'minor' specialist study areas all students will take; (1) Drawing and Design, (2) Glaze chemistry, (3) Kiln design/construction/technology, (4) Complementary Studies, [consisting of] (a) History/theory/design, (b) Research assignments, (c) Business accounting, (d) Product costing, (e) Exhibition administration and practice."³² With the simultaneous introduction of three new major programmes, interesting and busy times were ahead.

- 1 Tomlin, J. Case for Upgrading the Diploma in Fine Arts Qualification. Letter addressed to the Department of Education. 9 March 1977.
- 2 Thorburn, R. *Inspection Report: Otago Polytechnic Art School*. 28 November 1977.
- 3 Biggs, M. H. *Report of the Education Officer for Art Education, Curriculum Development Division*. 30/11/77.
- 4 Otago Polytechnic Prospectus. 1977.
- 5 *Otago Daily Times*. 23 September 1978: 1.
- 6 *Ibid*. 13 November 1978: 6.
- 7 *Education Gazette*, Vol. 58, No 2. 31 January. 1979: 15.
- 8 *Otago Daily Times*. 28 March 1979: 5.
- 9 Aitchison, E. C. Principal. *Memorandum to Head of Department Art from Principal*. 5 May 1980.
- 10 Entwisle, Peter. "Revolution in the Art School." *The Star* (Christchurch) Dunedin edition. 13 August 1980: 9.
- 11 School of Art Otago Polytechnic Equipment Approval Documents. 1980 – 1984.
- 12 Roy James Dickison. Obituary. *Otago Daily Times*. 31 March 2012: 36.
- 13 Allingham Harrison & Partners. *Site Plans for Otago Polytechnic, Eden Street Development*. 14 August 1981.
- 14 Allingham Harrison & Partners. *Site Plans for School of Art, Albany Street, Dunedin*. 17 June 1983.
- 15 *Otago Daily Times*. 13 December 1983: 3.
- 16 Allingham Harrison & Partners. *Ibid*. 17 June 1983.
- 17 Thorburn, R. *Today Towards Tomorrow. Art/Craft Design in Technical Institutes in New Zealand*. 28 June 1984.
- 18 *Ibid*.
- 19 Watson, D. J. Associate Principal. *Comments on the Opening of the Art School by the Minister of Education*. 30 May 1984.
- 20 Lonie, Bridie. "Otago's Art School," *NZ Art News*. (February/March 1985). Vol. 1. No 6: 12.
- 21 Otago Polytechnic School of Art. *Diploma and Advanced Diploma in Craft Design. Accreditation of Providers Document*. 1991: 75.
- 22 Gardner, Ngaire. "Testing Time for Tutors," *Otago Daily Times*. 23 September 1985: 26.
- 23 Adank, Francis. "Crafts Earn Polytechnic Push." *New Zealand Times*. Sunday 14 July 1985: 28.
- 24 *Ibid*.
- 25 Natrass, G. for Director-General of Education. *Craft Course Equipment Application Approval Document*. 9 December 1985.
- 26 "Certificate in Craft Design," School of Art Otago Polytechnic brochure. 1985.
- 27 *Otago Daily Times*. 14 November 1985: 24.

- 28 *Education Gazette*. 15 September 1988: 727.
- 29 School of Art Otago Polytechnic brochure. 1987.
- 30 School of Art Otago Polytechnic. Honours Year Code of Practice. 1989.
- 31 Young, N. for Department of Education. *Approval Reference Document*. E25/28A. 29 October. 1985.
- 32 Advanced Ceramics Certificate Proposal Document. Otago Polytechnic. September 1985.

1986 - 1993

AN INTENSE FEW YEARS



Figure 46. Jim Tomlin, *Te Kainga o nga uri*, 1990, acrylic on canvas, 1250 x 850 mm (Private collection).

Staff and students were now firmly set in the age of Modernism, and all were exploring a wide range of practices. The School was accredited to offer the Bachelor of Fine Arts degree, two new subjects, Craft Design and Computer Graphics were introduced, and staff nomenclature moved from 'tutors' to 'lecturers'.



Figure 47. Marilyn Webb, Jim Tomlin, Derek Ball and Peter Nichols assessing work (photograph courtesy of the *Otago Daily Times*, 13 November,

The next few years saw further programme development and full-time staff consolidation, although there was considerable part-time staff movement. Mary McLean would replace Catherine Todd as clerical assistant to Patricia Jackson in 1986 and new part-time teaching staff included Els Noordhof, MA (Fine Arts), joining the staff in 1985 to teach Drawing, and likewise, Jeannie Brown, DFA (Hons), in 1986. Mark Rossell, DFA (Hons), tutored Sculpture from 1985-1989; Clive Humphreys, Dip AD (Hons), was appointed to teach a range of 2D subjects in 1987, and Lindsay Crooks, DFAA, to teach Drawing in 1988. Chris Fersterer, CC, DCA, joined the Ceramics staff full-time in 1986, as did Julie Bartholomew, BA (Fine Arts), Dip Ed, CPC, in 1989. Ann Milner, TTC, came on to teach weaving part-time to Craft Design students in 1986, and with the tragic death of Bernard Holman in 1988, Wallace Crossman transferred from Art History to head up the Painting section and was temporarily replaced by Keith Furness from the Polytechnic's Physiotherapy Department who had a strong interest in Art History. Wayne Everson, DFA (Hons), joined the Sculpture staff part-time in 1988, and Patricia Altman, a scientific illustrator who had trained at the University of Florida and the Smithsonian Institute, and Christine Gregory, DFA. Dip Tchg, were added to the part-time Drawing and Painting staff in 1989. The same year, David McLeod, DFAA, who had been teaching a range of hard media subjects part-time since 1975, was appointed to teach Jewellery, and Matt Ryan, TC, was appointed technician in support of Printmaking and Painting.

With the resignation of Elizabeth Evans in late 1988 a search began to find a replacement to head the Craft Section. The successful applicant was Kelly Thompson, BFA (Hons), Textiles Cert, who had been teaching Craft Design at Northland Polytechnic.¹ This proved a productive appointment as Thompson, in addition to her teaching commitments in the design and textile fields, would soon be immersed in upgrading and successfully promoting the two-year Craft Design Certificate into a three year Diploma. She was ably assisted by a newly appointed Craft technician, Tony Nicholls, DFA, David McLeod teaching Jewellery, and Lynn Kelly to handle clerical matters.

Another fruitful appointment was Marilyn Webb, Dip Tchg, CAT, Frances Hodgkins Fellow, past Department of Education Senior Art Advisor and nationally acclaimed printmaker,² who joined Chris de Jong in the Printmaking section part-time in 1988, and appointed full time in 1990.

In 1988 the Department of Education approved the purchase of 8 Commodore Amiga 2000 computers at a cost of \$35,000,³ resulting in Computer Graphics being introduced as a new subject within the School. This was of particular interest to Tom Field, a computer enthusiast, along with his many other talents, who took up the cudgel of introducing students to the possibilities of computer art. Accommodation was required and a prefabricated classroom was brought onto site. The subject proved most popular, and would continue under various static and moving image guises until the present day.

An initiative of the Polytechnic that year saw the establishment of its first one-year full-time programme to be run at the Polytechnic's Oamaru Campus, titled, 'Certificate in Fine Arts', and Ken Laraman, BA, Dip Tchg, Cert Hum, who had been Head of Art at St Kevin's College in Oamaru was appointed full-time to supervise the programme. The Certificate's description read, "The course is designed to be a complete one year course which stands on its own merits. It also enables students to test their ability and aptitude and discover if they wish to prepare and present their portfolios for entry into the three year Diploma in Fine Arts course at Otago Polytechnic or comparable courses at other Polytechnics."⁴

The course covered Colour and Theory, Art History, Life Drawing, Printmaking, Painting, Photography and Sculpture, with successful completion allowing for direct entry into year two of the Diploma in Fine Arts programme in Dunedin. Laraman was assisted by a number of Art School tutors including Jeannie Brown, Lloyd Godman, David McLeod and Wayne Johnson, plus local tutors, Peter Cleverley, DFAA, Barry Walsh, DFA, and Sue Bell. The Oamaru Mail reported in November that "Oamaru Polytechnic's first full-time course ended a successful year when its 11 students graduated last week. The one-year course attracted students from Dunedin, Ashburton and Timaru as well as North Otago. Two of the graduates have already gained jobs in art related fields in New Zealand, with another now working for a design consultancy in Australia. Several of the graduates have applied for the three-year diploma course in fine arts in Dunedin."⁵

Tomlin was granted leave in June to visit art schools in Australia, during which time he visited eleven, six in Melbourne, three in Sydney, and one each in Canberra and the La Trobe Valley. His findings included: "Foundation courses, as we provide in first year DFA, no longer exist in Australian art schools. With their large population, they have no difficulty filling their specialist major subjects from the first year. I believe our system is more appropriate as students have a year in which to explore a range of subjects before having to choose their specialist subject. As most Australian students, particularly those coming directly from secondary school, consider painting to be what art is all about, there are substantial numbers of applications for this area which is invariably the largest section within each school. Ceramics and Sculpture sections were not laid out or equipped as well as ours, and our main Printmaking workshop compares favourably. However, our silk screen studio and equipment needs serious attention. (The Department of Education has recently accepted our justification for a replacement, purpose-built screen printing studio). All schools, with the exception of one, confer degrees although none are faculties of universities. Teaching staff are called lecturers and salaries are very close to ours. Lecturers teach 18 contact hours per week (3 days of 6 hours) and have a further 12 hours of duty. In general, our accommodation, equipment and student work compares favourably with that seen in Australia."⁶ A point of interest noted by Tomlin, was that even though CAD suits were beginning to appear in many Institutes, including here at Otago Polytechnic for Architectural Draughting studies, none of the schools visited had as yet initiated Computer Art/Imaging as a subject and it appears that the Dunedin School of Art was the first place in the Southern Hemisphere to do so.

Also that year, the Ceramics section received a well-earned boost through having gained in October, Department of Education approval to upgrade the Ceramics Certificate and Advanced Ceramics Certificate to a three

year Diploma in Ceramic Arts.⁷ In support of this Diploma, the School had argued, "We believe that it is essential to upgrade the two year full-time ceramics programme to a diploma level course from February 1989, so that craft design certificate students graduating from courses from throughout New Zealand have an international level ceramics diploma programme available for continuation of their ceramic studies. The facilities and equipment are the best available in New Zealand and are of international standard. The duplication of which in other centres is unnecessary and unsound economically. The four full-time tutors involved in the programme, who are professional potters in their own right, can offer a greater range of ceramics skills and knowledge than is available elsewhere in New Zealand. An extensive art/craft library is available. The expertise of the entire School of Art staff can be called upon to teach drawing, design, history, criticism and aesthetic fields." This would also provide "the opportunity for exceptional graduates to further specialise at an honours level." And provide "the opportunity for selected overseas ceramic graduates to further their studies in New Zealand."⁸



Figure 48. Printmaking student Michel Tuffery working on a lino-cut, 1988 (photograph by Lloyd Godman).

The Diploma in Ceramic Arts descriptor, stated that "This two year post certificate course aims at providing the best available advanced level programme in ceramic design to prepare students as self-sufficient vocational crafts people and ceramic artists. Emphasis is placed on the importance of combining ceramic skills with good design, the promotion of aesthetic sensitivity and the potential of ceramics as a creative medium."⁹ Course content included studio practice, kiln construction and firing, glaze chemistry, drawing and design, and complimentary studies, (aesthetics, criticism, studio management and business studies).¹⁰ Later, in 1991, this programme would be confirmed as three year degree equivalent (G I I Ia) for entry into secondary teacher training.¹¹

An impressive sculpture award appeared at this time as the result of a bequest by a past student, Rodney Kennedy, who had trained as a painter under R. N. Field and W. H. Allen, and through the School had become friends with a circle of painters who were to become celebrated figures in New Zealand art; Colin McCahon, Toss Woollaston and Doris Lusk. On graduating from the School he initially supported himself by carrying out anatomical drawings for the Otago Medical School, but later became known as a respected producer of theatrical works for Otago University and the Globe Theatre. "The will, which is still subject to probate, provides for a sum of \$20,000 a year – to be known as the Robert Nettleton Field Award – to be made available for six years. The award will go, in the first instance, to the most outstanding sculptor completing a course of study at Otago Polytechnic. If there is no qualified applicant, the award – at the discretion of the trustees of the will and on the decision of leading New Zealand sculptor Derek Ball – may be granted to an outstanding student from some other New Zealand art school. If the recipient chooses to spend the fellowship year in Dunedin, a further \$5000 may be available at the discretion of the trustees towards the cost of a studio."¹² Ball later commented that "The award promoted keen competition at the Honours year level, resulting in ambitious and exciting end of year exhibitions."¹³

At the end of 1989 Raymond Ward retired, having been head of the Art History and Theory section since 1967. He had been a tower of strength to many students as evidenced by ex-student, Michel Tuffery many years



Figure 49. Student at weaving loom, 1989 (photograph by Lloyd Godman).

teaching photography part-time to stage 1 and 2 students since 1985.¹⁵ Although Photography's accommodation was initially cramped, it would soon move into a purpose built suite along with carefully selected additional equipment, including 2 Durst M805 colour enlargers with CM 300 meters, and a JOBO Autolab ATL2 colour film processing unit.¹⁶

In 1990 the staff again held a public exhibition of their work, this time in the Exhibition Hall of the Otago Museum from 6th to 17th June. Twenty full and part-time tutors were involved, fourteen works were sold, the exhibition was well received by the public, and the catalogue, which featured photographs of all participants, included a comprehensive write up on the School by Brian Turner.¹⁷

This would be the last time the term 'tutor' was used to classify School of Art teaching staff. With the Diploma in Fine Arts having been recognised as degree equivalent and with the knowledge that schools of art in Australia, none of which at that time were university affiliated, titled their staff, lecturers, it seemed appropriate, and was agreed to by the Polytechnic, that the Dunedin School should follow suit.

The School was now the largest fine arts tertiary institution in New Zealand, and Stuart Scott in his *History of Technical Education in Otago* offers an amusing description of the School at this time.

"David Con Hutton would have been shocked and bewildered by the fact that most of the painting on display in the School is abstract and often grotesque, showing no signs at all of the fine draughtsmanship which he taught, practised and loved. He would seriously have questioned the validity of what he saw. Hawcridge would have been ecstatic about the outreach into ceramics, jewellery and craft design, Angus Marshall would have damned the place as an expensive playground for the uninhibited, and, as he did in his own time, ordered it out of its isolated home at the bottom of Albany Street and back to the main campus, while Field would have been pleased at the informality and artistic creativity of the two and three dimensional output of the present School, hoping however, that this genuinely expressed the inner convictions and aspirations of the artists. Gordon Tovey, expressing fears of introversion, would have nevertheless given his warmest approval to the community participation initiatives and urged an extension of them. All, even Marshall, would have delighted in the substance of the School, the qualifications of its staff, the number of its students and, above all, the standing it has achieved in the art world of New Zealand."¹⁸

later commenting during an address to the School, that he would have had difficulty graduating had he not received additional and sympathetic tuition from Mr Ward.¹⁴ The successful applicant to replace Ward was Robert Garrett, BFA. Dip Tchg, and Head of Art at Hastings Girls High School. In addition to his teaching commitments in Hastings he had been responsible for initiating an Artist in Residence programme, an interest which he would later return to in Dunedin. Sculpture technician, Arthur Skill also retired at this time and Alan Burrow, R.E.S.T was appointed as his replacement.

Computer Art had achieved major subject status within the School and the Polytechnic then agreed to the School's request that Photography receive similar recognition. The request was realised the following year through the full-time appointment of Lloyd Godman, who had previously been supervising photography as an adjunct to Printmaking as well as

Should he have written this a year later, his last paragraph may have read somewhat differently, as shortly after he made these comments, the Department of Education announced that this would be the last year in which Government funding would be available for part-time community classes, which in the future were required to be self-funding. The School's 25 part-time community classes were suddenly reduced to five, leaving only Jewellery, Photography, Ceramics, Life Drawing and Textiles, and the expertise and teaching skills of many long serving part-time staff were lost.

In August 1991 the Polytechnic's Academic Board agreed to the School applying to the New Zealand's Qualification Authority (NZQA) for approval to up-grade the Certificate in Craft Design along with the Advanced Certificate in Craft Design, which had been approved two years earlier, to a three year Diploma, along with a possible fourth year Advanced Diploma. In seeking approval, the School argued that "With the increased demand for places in advanced courses, which has been helped along by graduates from the foundation courses now available, a three year Diploma in Craft Design majoring in either Jewellery or Textiles is required. Presently, a one year Advanced Certificate in Craft Design is available to a limited number of students. Many would further their studies if it became a nationally recognised Diploma course with the possibility of a fourth year. While many Polytechnics offer Diploma in Craft Design courses, many have widened their subject areas and media to provide a general course. By concentrating on Jewellery and Textiles this course will enable students to focus their design ability and practical skills in their chosen field."¹⁹

Students would undertake Drawing, Design and Theory at all levels, plus Jewellery and Textiles in the first year, would major and minor in these subjects in the second year, and specialise in one only in the third year along with attending 180 hours of craft workshop experience. Staff listed in addition to Kelly Thompson, the Course Supervisor teaching Textiles, included; Ann Milner, Weaving, Patricia Altman, Ann Cully and Els Noordhof, Drawing, Nick Arron and Kinsie Hope, Business Skills, Georg Beer and Kobi Bosshard, Jewellery and Design, Clive Humphreys, Design, David McLeod, 3D Design/Hard Media, and Graham Price, Craft Theory, the majority of whom would be teaching in a part-time capacity.²⁰

A further and more demanding initiative, was the planning and presentation of documents to the Courses Committee of the Polytechnic on 9th August proposing that the Diploma in Fine Arts be upgraded to a four year Bachelor of Fine Arts degree, with the result that "The Courses Committee recommended to the Academic Board that the proposal should be supported and, in turn, the Academic Board recommended its approval of the programme to the Otago Polytechnic Council [and] at its meeting on 20th August 1991, the Otago Polytechnic Council approved the programme proposal worthy of submission to the New Zealand Qualification Authority."²¹

The BFA would include all studio subjects offered in the Diploma, only extended to a higher level and with a greater emphasis on theoretical and creative research. This aspect was clearly itemised a year later in the BFA Course Approval document which stated, "To encourage and extend all aspects of research activities, both supervised and unsupervised within the School, the following internal mechanisms have been put in place: (A) A Departmental Development and Research Committee has been established to; develop and foster a research culture within the School, develop strategies for research, assist students and staff to develop research projects, monitor the outcomes of research, and report on research activities to the Departmental Board of Studies Committee. (B) Research methodology for written work is introduced to all students during the first year of studies to ensure a sound base is laid down for both supervised and unsupervised assignment work. The teaching of research is then expanded at each teaching level. (C) All students are taught research techniques within their practical fields during the first two years and are required to use research processes in the development of all practical work."²²

The course approval document also explained that "External moderation/monitoring of the programme and assessment procedures will be undertaken in the following manner: 1. An external moderator is invited to participate in assessment of senior students' work. The external moderator is a professionally experienced

person selected from one of the following areas; a lecturer from a peer institution, a gallery director with a wide range of experience, an experienced artist from within the New Zealand community. 2. The Permanent External Advisory Committee is charged with the ongoing monitoring of the course and is required to report to the Otago Polytechnic Academic Board. 3. Art School staff are encouraged to visit, from time to time, peer institutions to ensure that programmes and assessment procedures are at the same or higher level of rigour as practised elsewhere.”²³

Copies of the proposal had been sent earlier to the heads of the two New Zealand university art schools and to five highly recommended Australian art schools for comment, resulting in positive and complimentary responses from all. Their replies were attached as appendices to the ‘Seeking Approval to Run’ documents forwarded to the New Zealand Qualifications Authority in late 1991.

Moves were also underway to establish a programme to help craft and fine arts students become more aware and appreciative of taha and taonga Māori, including marae visits for senior students, and discussions were being held on increasing student awareness of women’s contribution to art.²⁴ At the same time the Head of School’s attention was being drawn to a staffing imbalance, which some staff considered needed addressing. Fifty seven female and thirty six male students were graduating from the School’s eight programmes that year,²⁵ yet less than a third of the teaching staff were women; an imbalance which would take some years to rectify.

The School was fortunate in being able to support a large number of short-term visiting artists and crafts people over the past two years who had been invited to spend time in demonstrations, discussions, slide lecture presentations and critique sessions complementary to the existing programmes. These included; 6 painters, 5 printmakers, 2 papermakers, 7 sculptors, 9 photographers, 6 ceramicists, 7 jewellers and 6 textile artists.²⁶ Besides being educationally stimulating, they also contributed variety to students’ unrelenting workloads, about which a report appeared in the *Otago Daily Times* under the title ‘Art Students Say Work Load Tough’. ‘Miss Tania Vorrath never expected it to be easy, but was surprised at the hard work and long hours expected of her. ‘Even though a lot is expected, you get a lot back – I love doing art and that’s the reason I’m here.’ ‘I’ve been to varsity and the work here is a lot more demanding. At varsity you can work more on glide time, but here you have to put in at least 40 hours a week,’ Miss Ransom said. Another final year student, Mr Chris Webster, said a normal working day for him was about 12 hours. ‘People here need a great commitment to their work to keep them producing and creating. It’s a very demanding, but rewarding course’.”²⁷

Fortunately, Department of Education approved spending on new equipment and renewal items was keeping pace with the School’s expansion, with a total expenditure of \$50,592 being granted that year; including approximately, \$21,000 on computers, \$7,400 to Craft Design, \$7,800 to Photography, \$6,000 to Ceramics, \$3,500 to Printmaking, and \$4,500 to Sculpture.²⁸ Though such Departmental generosity was becoming the norm, it could not last forever.

In February 1992 the School was pleased to receive approval from the Board of the New Zealand Qualifications Authority to upgrade the two year Certificate in Craft Design and the one year Advanced Certificate in Craft Design, to a three year Diploma in Craft Design with a fourth year, titled Advanced Diploma in Craft Design, for immediate commencement.²⁹

And in late June, equally, if not more exciting news was received, stating “That the Board of the Qualifications Authority at its meeting on 23rd June recognised the application by Otago Polytechnic concerning the Bachelor of Fine Arts degree. The Board was assured that the evaluation panel was satisfied that all conditions had been satisfactorily met. It was resolved by the Board: That the Otago Polytechnic Bachelor of Fine Arts be approved [and] that the Otago Polytechnic be accredited to offer the Bachelor of Fine Arts degree.”³⁰ The many hours spent on programme development over recent years had finally paid off. The Diploma in Craft Design was already underway, and the Bachelor of Fine Arts degree, replacing the Diploma in Fine Arts programme, would commence in February the following year.

With the demise of the DFA programme in Dunedin, the possibility of it moving to the Polytechnic's satellite campus in Oamaru, which had been successfully running a Certificate in Fine Arts for some years, was now under consideration. The proposal, with accompanying documentation, was presented to a meeting of the Polytechnic's Academic Board in October 1992, which approved the programme's transfer to Oamaru for implementation in 1993.

This was reported in late August via the local newspaper as: "The three-year Diploma in Fine Arts is being transferred from the Otago Polytechnic School of Art in Dunedin to the Polytechnic's Oamaru campus. The Polytechnic's acting principal, Mr Peter Haines, confirmed last night the Academic Board had made that decision within the past two months. From next year the Diploma would run at Oamaru, attracting 36 students in the first year and increasing to about 90 over the three year period. The move enables the Otago Polytechnic to start phasing in its new fine arts degree course over the next four years. Possibly two new classrooms might be added to complement the present studio and computing facilities in Oamaru. Gradually facilities would be upgraded as numbers increased."³¹

The report continued, "The Course Supervisor at Oamaru, Mr Ken Laraman, said the news was a positive development for Oamaru. A main reason for transferring the Diploma to the Oamaru Campus was because of the artistic talent available in North Otago. During the three year Diploma the equivalent of three full-time and three part-time lecturing positions would be created. Next year, Mr Laraman would lecture. So would printmakers, Barry Cleavin and Denise Copeland, and a staff member from the Art School in Dunedin, Wayne Everson, would lecture in sculpture at Oamaru. Mr Peter Cleverley of Kakanui would lecture in painting. An artist in residence and a photography lecturer were also being sought."³² The programme was well advertised over the next few months, along with its starting date in March 1993.

Concern over the lack of appropriate studio space and lecture rooms in some subject areas within the School's Dunedin campus, had now become a top priority. In a January 1993 memo to the Polytechnic Council, Tomlin wrote, "Current accommodation consists of wooden buildings built in 1936 for the Dunedin North Intermediate School, which probably have a life span of another twenty five to thirty years depending upon maintenance levels. To accommodate the growth the School has recently experienced (147 full-time students in 1984 to 216 in 1993) we are using in addition to our permanent buildings, fourteen prefabricated units, a glasshouse/grounds-man's shed for a staff room, and three off campus private rented studios. In order to accommodate the recent and future growth it was agreed by the Principals Team and Council in 1991 to proceed with additional accommodation for the School of Art as a top capital item priority. It is recommended that: 1. The new building design in principle [as proposed by Harrison Gillies Architects] be retained. 2. It is increased a little in size so that it more realistically fits the known requirements. 3. Architectural drawings are commissioned immediately for all Art School work. 4. February 1995 be targeted as the completion date for the new buildings."³³

Planning of the building was approved by Council in April and in December the local newspaper reported, "A \$3.5 million two-storey building has been proposed for the Otago Polytechnic School of Art. The Polytechnic will discuss the final plans and costs and consider giving its final approval for the building at its meeting tomorrow. A report to the Council from architects Harrison and Gillies said the building would be placed on the Northern edge of the Albany St site where the majority of the Art School was situated. The ground floor would



Figure 50. Jewellery student at work (photograph by Lloyd Godman).



Figure 51. Derek Ball and Wayne Everson bronze casting, 1988 (photograph by Lloyd Godman).

house the computer art, craft and sculpture suites while the first floor would hold the photography suite, art history and audio visual rooms, drawing studio and offices. The Polytechnic registrar, Craig Sargison, said yesterday a new building would enable all departments of the School of Art to be on the same site. The building would also be purpose built, which would be an advantage.”³⁴ The Council gave its approval and construction would begin in 1994.

Staff movement during 1992-1993 included the full-time appointments of Linda Tyler MA, (Hons) to complement Rob Garrett in Art History and Theory, and with the retirement of Tom Field in June 1993, David Watts was appointed to head up Computer and Video Art along with the assistance of Raymond Ghirado, BA, MFA. Bruce Dehnert, MA, MFA, who had been teaching ceramics in New York, replaced Julie Bartholomew in the ceramics programme, Margaret Maloney, NDD, DA, came on staff to relieve for Kelly Thompson who was on leave for the year, and Di Halstead, DFA (Hons), was appointed to support Lloyd Godman in Photography along with Brendon Lee, DFA (Hons), as a technician and part-

time lecturer. Theresa Hollingsworth, CCD, joined the clerical staff, replacing Mary McLean, and in 1993 Jason Grieg, DFA (Hons), was appointed to the Oamaru campus to teach Printmaking.

Part-time staff movement included the appointments of Di Ffrench to teach photography in Oamaru, and in Dunedin; Blair Smith, TC, to teach Jewellery, and Philippa Wilson, DFA, Sculpture.

The Bachelor of Fine Arts degree came on stream in February 1993 with 120 applications for entry to its first year from which 44 students were selected, 43 of whom successfully completed the year. External monitors were sought and Tom Taylor, retired Canterbury School of Fine Arts Senior Lecturer in sculpture and John Coley, Director of the McDougall Art Gallery, Christchurch, agreed to inspect and report on the School's BFA progress. They visited in June and reported that “We are confident from our inspections, meetings with staff, management and students, and through the very helpful documentation and verbal reporting provided to us that the Otago Polytechnic School of Fine Arts is carrying out its undertaking to NZQA to establish a Bachelor of Fine Arts degree on a sound, professional and adequately funded basis. Monitors were grateful for the assistance of the Director, Mr Jim Tomlin and in our view he has provided a high level of leadership in bringing the course to fruition. The monitors overall were impressed with the very positive ‘tone’ of the school, and found the level of commitment and enthusiasm indicative of the excellent quality of management and committee referral systems in place. These have enabled the efficient implementation of the Bachelor of Fine Arts Course.”³⁵

An occasion for the School's ceramic students and staff appeared in May with the arrival in Dunedin of 200 plus New Zealand potters to attend ‘Clayanz’, the New Zealand Society of Potters Annual Conference, which was that year organised by Neil Grant. The accent was on glazing, firing and finishing, and guest demonstrators included Greg Daly and Janet de Boos from Australia, Brian Gartside from New Zealand, and Anthony Rubino from New York who was also the School's current resident artist. Two major ceramic exhibitions were on display during the conference, the National Cleveland Ceramic Award being held at the Carnegie Gallery, and Royal Dalton featured at the Otago Museum.³⁶

In November a productive two-day staff workshop was held on School philosophy, organised by Neil Grant and Derek Ball, which helped staff re-focus on a range of professional matters that had largely been ignored due to the pressure of developing and introducing new programmes. They recommended four topics for discussion; 1. Equality of marking procedures and standards. 2. How to achieve a more even distribution of students across subject areas in the School. 3. How to utilise staff and their specialisations more efficiently. 4. How to achieve better complementarity between subject areas in the school.³⁷

The workshop was well received by staff, and agreement was reached on some twenty recommendations, most of which would be put into practice, including: Students should be on hand to present their work and answer questions prior to assessment. That the B pass in the second year, which was required for entry into a third year major subject, be deleted. Overall subject grades should not be used at mid-year for third year students. First year students should progress to year two on satisfactory completion of course requirements rather than requiring a B pass average to continue. Comment sheets from all assessors should be made available to students. Interdepartmental contact should be encouraged between staff and students. Meetings need to be organised to promote academic discussion between departments, and visiting lecturers should be listed in the following year's prospectus to increase the School's profile.³⁸

In addition to the above recommendations, it was resolved that the following topics should be addressed at the earliest opportunity; that advocacy be established for senior students, that meetings be called as soon as possible to examine the structure of the timetables and the system by which the curriculum is taught, and that criterion based assessment be investigated as a possible replacement for the present grading system, until the point at which students leave the course.³⁹

From this point similar staff workshops would be held each year, up to and including 1999 and after, covering a broad range of topics, from student and staff research to interdisciplinary studies. All were organised and run by Grant and Ball who would then discuss their findings with the Head of School to determine how best to action agreed upon staff recommendations.

- 1 Thompson, Kelly. Application for Appointment to a Technical Institute. 1 April 1987.
- 2 Webb, Marilyn Lois. Application for Appointment to a Technical Institute. 16 July 1990.
- 3 Haines, Peter C. Equipment Application Memorandum. 14 June 1988.
- 4 Certificate in Applied Art and Design. Otago Polytechnic Oamaru Campus brochure for 1989 entry.
- 5 *Oamaru Mail*. Tuesday, November 29, 1988: 3.
- 6 Tomlin, J. R. *Report on Visits to Australian Art Schools*. June 1988.
- 7 Course Approval for Diploma in Ceramics. Course No. 88/12. 28 October 1988.
- 8 Diploma in Ceramic Design. School of Art Approval Request Document. August/September 1988.
- 9 Otago Polytechnic School of Art Prospectus. 1990: 14-15.
- 10 Ibid.
- 11 Letter to the Director of Otago Polytechnic from the New Zealand Council for Teacher Education. 12 April 1991.
- 12 *Otago Daily Times*. 26 October 1989: 9.
- 13 Ball, D. Correspondence with author; 23 July 2013.
- 14 Tuffery, M. "Michel Tuffery: A Contemporary Take", School of Art Seminar. 5 May 2011.
- 15 Godman, Lloyd John. Application for Appointment to a Technical Institute. 16 July 1990.
- 16 Art Department Approved Items. Otago Polytechnic Equipment Application. 5 May 1989.
- 17 School of Art Otago Polytechnic, Tutor Exhibition Catalogue. 1990.
- 18 Scott, Stuart C. *The First Tree in the Forest. A History of Technical Education in Otago. 1850-1991*. (Craig Printing 1991).
- 19 Otago Polytechnic School of Art. Course Approval Document for Diploma in Craft Design. Jewellery/Textiles. August 1991: 11.
- 20 Ibid. 21. 22. 50-68.

- 21 Otago Polytechnic School of Art Course Document for Bachelor of Fine Arts Degree. August 1992. 9.
- 22 Ibid.: 22.
- 23 Ibid.: 16.
- 24 School of Art Draft Plan for 1991 – 1993. Corporate Plan Profile Information. 1991.
- 25 Otago Polytechnic Graduation and Award Ceremony Programme. Friday 29 November 1991.
- 26 Course Approval Document for Diploma in Craft Design. Op. cit.: 73-74.
- 27 "Art Students Say Work Load Tough." *Otago Daily Times*. 31 October 1991: 22.
- 28 Otago Polytechnic School of Art Equipment Purchase Financial Document. August 1991.
- 29 Diploma in Craft Design (Jewellery / Textiles) Advanced Diploma in Craft Design (Jewellery/Textiles). NZQA Course Approval and Accreditation Report. 20 February 1992.
- 30 Letter addressed to Mr Ian Hall, Principal, Otago Polytechnic from J. R. O'Conner; NZQA Manager Quality Systems. 25 June 1992.
- 31 "Fine Arts Diploma Course Transferred to Oamaru Branch." *Otago Daily Times*. 27 August 1992: 12.
- 32 Ibid.
- 33 Tomlin, J. R. Reappraisal of Art School Accommodation. January 1993.
- 34 *Otago Daily Times*. 8 December 1993: 1.
- 35 Report on the Visit of Monitors to Otago Polytechnic School of Art Bachelor of Fine Arts Degree. 17-18 June 1993.
- 36 *Otago Daily Times*. 20 May 1993: 19.
- 37 Recommendations Brought Forward From the School of Art Staff Meeting. 23-24 November 1993.
- 38 Ibid.
- 39 Ibid.

1994 - 1999

A NEW BUILDING AND POSTGRADUATE ENDORSEMENT



Figure 52. Peter Nicholls, *Rakaia*, 1996 - 1997, Australian hardwood, 4.5 x 66 x 50 m (Keystone Trust Collection).

The School was teaching and promoting the disciplines and cross-disciplines of drawing, painting, printmaking, textiles, digital imagery, photography, jewellery, metal-smithing, ceramics and sculpture, along with a range of environmental and installation art practices. The Master of Fine Arts programme was introduced and the School held its first international art educators conference.

In 1994 the School hosted three international Artists in Residence for a total of ten months. The visits were organised by Rob Garrett, the School's representative on the Otago Polytechnic Research and Development Committee, which at that time was in the process of drafting a policy to establish a Visiting Research Scholars Fund. His enthusiasm for this concept resulted in him initiating and managing eleven artist residency projects in the School between 1994 and 1998. The 1994 recipients were; Katherine West, Ceramist from Ireland, Dan Welden, Printmaker, USA, and Marian O'Donnell, Sculptor, Ireland, all of whom willingly shared their experience and knowledge with students. Of similar importance was the educational enhancement provided by the 26 guest speakers and demonstrators who had visited the School during the year.¹

That year also saw the retirement of Els Noordhof after ten years of teaching Life Drawing part-time whose position was taken by Marie Strauss, BFA, and Wallace Crossman who had been responsible for Painting, retired at the end of the year to be succeeded by English artist, Kulvinda Kaur Dhew, MA (RCA).



Figure 53. Lawrence Ewing, Neil Grant, Michael Trumic and Julie Bartholomew (photograph from Otago Polytechnic School of Art, Tutor Exhibition catalogue 1990).

An on-going plus was the staff's continuing high public profile, not only through their triennial and well received exhibition *Back to Back*, but in addition, "Of the 16 staff involved in the BFA programme 15 have held exhibitions of their work during the past two years, 8 presented papers at national or international conferences, 8 had material published in a range of magazines and 5 had material written about them in magazines and newspapers."² Of note was the achievement of Lloyd Godman who gained the Agfa Photokina Professional Photography Award which allowed him to visit major galleries and art educational institutions in England and Europe.³ Students likewise, kept themselves publicly active, holding thirteen solo exhibitions and three large group shows during the year.

The School now had a substantial number of committees meeting at various times throughout the year, all of which were aimed at maintaining and improving the quality of the School. These included; the Board of Studies, which met six times per year with the aim of supporting the Head of School with mechanisms to ensure that policies and processes were in place to enable the continuous improvement of teaching and learning within the School, an Assessment Committee, which met after each major assessment to monitor marking and moderation procedures, a Research and Development Committee meeting once each semester to implement and monitor the School's policy and programmes for research, scholarship, exhibitions and publications, a Permanent External Advisory Committee meeting once each semester to monitor the major courses within the School, a Student Consultative Committee, which met with the Head of School once a month, a Marketing Committee, which met twice each semester, responsible for promoting the School of Art, an Admissions Committee, which met in early December and when required, responsible for student admissions and for credit and exemption processes, and every two weeks the Head of School held informal staff meetings, regarded as important for maintaining and improving staff and inter-section communications and for keeping abreast of current student, academic and management issues.⁴



Figure 54. Tom Field in the Print Studio, 1985 (photograph by Lloyd Godman).

A loss that year was the abeyance of the Con Hutton Memorial Scholarship, which had assisted an outstanding student every two years since 1972 to pursue postgraduate studies, usually outside of New Zealand. This was due to the fund holders, Perpetual Trustees, having been taken over by A.M.P. Mutual, whose administration was centralised in Wellington and who appeared to have lost track of the fund and also, each of the non-Polytechnic trust managers had by then deceased. The Award would eventually reappear in the year 2000 as a result of considerable research by Garrett on the Award's funds location and worth, at which time it was discovered that the trust had a capital value of \$55,000 and an accumulated income of \$20,000.⁵

In 1995 the School turned 125 and some form of recognition was in the minds of many; perhaps a special exhibition. Yes! But later in the year. In the meantime further programme considerations were underway, the first being that Jewellery and Textiles, both of which had been well established as subjects within the School through the Diploma in Craft Design programme, should also become full major subjects within the Bachelor of Fine Arts degree.

In order to achieve this, submissions were made to NZQA in February stating that "We are seeking approval to allow meritorious students, after completing their second year of the Diploma in Craft Design to be able to transfer to the third year of the Bachelor of Fine Arts degree providing they fulfil the necessary prerequisite requirements." Resource implications included, "Apart from a possible .5 additional staffing complement shared between the disciplines of jewellery and textiles, the proposed change can be accommodated within current resourcing levels. A new jewellery and textile workshop suite will be commissioned at the end of 1995 as part of the on-going building programme of Otago Polytechnic. The addition of two new major areas of specialisation

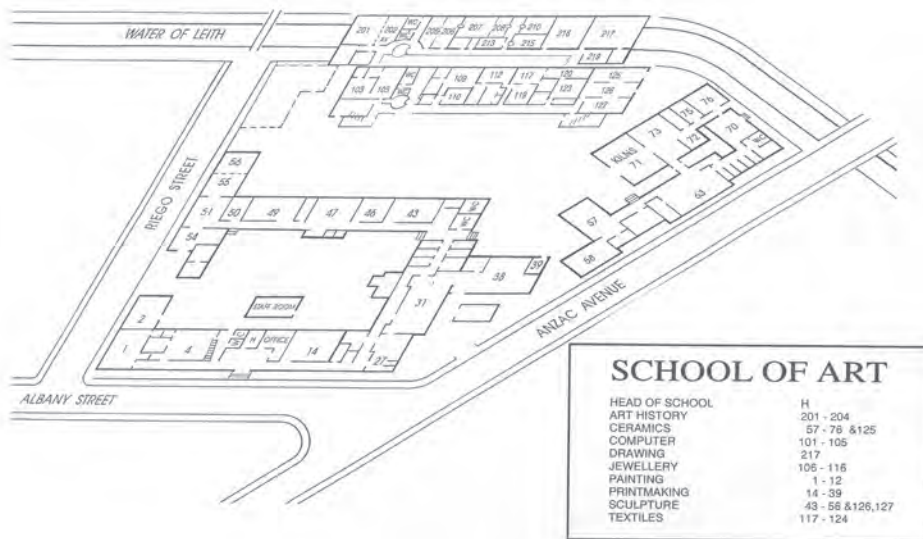


Figure 55. Plan of layout of the School of Art in 1996.

gives recognition to jewellery and textiles as significant disciplines within the field of fine arts, and provides an opportunity to those students who work in these areas in the Diploma in Craft Design programme to progress to degree status. There is not a degree level course in New Zealand, but there are several courses offering jewellery at the diploma level.” Numerous supporting letters from leading jewellers and textile artists were also included within the 53 page submission.⁶ NZQA approval was granted, and Jewellery and Textiles would become third year degree subjects in 1996.

With the BFA firmly established, it was thought appropriate that an MFA programme be the School’s next major goal, and during 1995 an analysis of a range of MFA programmes was undertaken. This included, writing to and receiving written information from 13 American Schools of Art, 3 UK Schools and 5 Australian Schools. Following which, teaching staff with postgraduate qualifications were surveyed through a questionnaire to determine what they considered would be the most desirable aspects to incorporate into a possible MFA programme. This group was further surveyed on the written components, with particular reference to the requirements at ANU (Canberra) and Sydney College of the Arts, which were closest to the MFA model under consideration. The information gained was then presented to the Otago Polytechnic Academic Board on 22nd November, seeking approval to develop an MFA course proposal document for submission to the Polytechnic’s Courses Committee.⁷ Approval was granted, and an extensive MFA programme development was initiated under the leadership of newly appointed Postgraduate Co-ordinator, senior lecturer, Derek Ball.

Of concern to the School at this time was the Polytechnic’s decision, for financial reasons, to discontinue the DFA programme running at the Oamaru Campus. It was announced in May that a review team, which did not include art staff, had been established to look at the programme. “It was expected that the Polytechnic’s



Figure 56. Leith Stream Studio Block, 1999 (photograph by Jim Tomlin).

charter, availability of government subsidies and other funding, the resource base of the Waitaki District, the catchment area for students, Dunedin School of Art activities and Otago Polytechnic's emerging strategic plan would be considered. Interested parties can make written and/or oral submissions to the review. The review team intends to make its final report to the Polytechnic Director, Dr Nirwan Idrus, by July 31. Waitaki Mayor, Duncan Taylor, expressed his disappointment at the time it was announced that the fine arts course was to cease. It was estimated the course was worth \$900,000 to the area's economy.⁷⁸ The Polytechnic decided that the programme would cease at the end of the following year, and students who had successfully completed their first or second year would be admitted to the second or third year of the BFA programme in Dunedin.

Two rather unusual exhibitions were held at the end of 1995. The first was organised by Bruce Dehnert and Linden Cowell, titled *Around About 125. An Exhibition of Cups and Saucers*, which also included a range of art objects, that with a little stretching of the imagination could be said to relate to cups and saucers. This was a combined Oamaru and Dunedin students, staff and friends of the School exhibition aimed at celebrating the School's 125 years of existence, and was held from the 8th to 27th September in Gallery No 5 whose owner managed to accommodate some 99 items within the display. Having a cup of tea offers time to reflect and when asked about the title, Bruce Dehnert commented, "Tea is important in New Zealand. It's not just the substance, but people stop and take time to have tea and they usually do it with someone else."⁷⁹

The second was an exhibition-symposium, sponsored and organised by the Art History and Theory section, and held in their newly completed Leith Block suite which had yet to be formally occupied by students. It was titled, "Short Cuts and Sticky Tape", and featured a range of experimental videos and computer animations produced by Oamaru and Dunedin students under the guidance of lecturers, David Jackson and Graeme Cornwell. In

his introduction to the programme, Rob Garrett commented, "This is the work of New Zealand's TV generation. They are strong swimmers in the pixel-soup, body-surfing the transmission waves and storage pathways, drifters in the charged currents of electronic sign systems. The screenings in 'short cuts and sticky tape' are strong testimony to the ubiquity of TV's imaging systems in the imagination. As well, they provide evidence of the continuing possibility of subverting video's status as an instrument of corporate and state control by appropriating its diverse conventions, hardware and networks, hybridising its techno-genome to breed alternative television vocabularies and subjectivities."¹⁰

By 1996, the increasing theoretical requirements of all programmes necessitated the expansion of the Art History and Theory section, and with Linda Tyler having accepted a northern appointment a number of new academic positions opened up. Three positions were advertised and the successful applicants were Bridie Lonie, BFA, Dip Tchg., Leoni Schmidt, D Litt et Phil, MA (Fine Arts), and Susan Ballard, BA, DFA. New full-time staff in other areas included Rachael Rakena, DFA, BA, in Computer and Moving Image, Bill Ingram, R.E.S.T., Adv.TC, technician for Craft Design, and with the resignation of Theresa Hollingsworth two new staff were appointed as clerical support to the School's secretary; Sharon Jensen, B Com, Dip Com (Management), and later Janeice Young. Recent part-time appointments included; Stephen Mulqueen, DFAA, Post Grad DFA, and Juerg Muff teaching Jewellery, Robyn Webster, DFA, Photography, Jenny Bain, DCD, Textiles, and Louisa Baillie DFA (Hons), BHSc., teaching Sculpture to Oamaru campus students.



Figure 57. Neil Grant checks a firing of his work, 1998.

Finally, after approximately eight years of planning, designing and redesigning, and with particular thanks to senior lecturer, Neil Grant, for the additional workload he undertook in helping oversee all aspects of the School's new building project over the previous eighteen months, on the evening of 29th March 1996, Dunedin city and Otago Polytechnic officials, along with staff and students gathered at the School for the official opening of its new Leith Block. In his opening address the Council Chairman, Dr Max Shepherd announced, "With the addition of this Leith block, the School now has facilities equal to anything internationally, and it is most appropriate that at yesterday's meeting of the Council of Otago Polytechnic, approval was given to the School to begin the development of postgraduate programmes and in particular the introduction of a Master of Fine Arts degree."¹¹

In a later Polytechnic staff newsletter, Tomlin comments, "Due to the limited finance available the size of the building is about a third less than originally specified and a number of features were unable to be incorporated, including a teaching gallery, staffroom, student common room and an artist in residence flat or studio. However, that aside, we are extremely pleased with what has been achieved with the money available, and we have been proudly showing it off to all visitors. It provides international level accommodation for art history and theory, computer art, drawing, photography and jewellery. The textiles area is somewhat cramped and we are looking at ways to provide senior students in this subject with more space. Limited space is also available for fourth year ceramics and sculpture students. The building is well equipped and is appreciated as a good learning and teaching environment by students and staff."¹²



Figure 58. Chris De Jong in the Print Studio (photograph by Lloyd Godman).

incorporated into the document. Further staff meetings were held to refine details and the MFA programme was again the main agenda item for PEAC discussion on 13th November. The document was further redrafted in readiness for forwarding to national and international MFA accrediting institutions for comment.

Included in the document was the acknowledgement that postgraduate candidates would likely evolve unexpected relationships between traditional subjects or create new syntheses from them and therefore it would not be appropriate to continue subject nomenclature into the postgraduate programme. And also, that the MFA would be regarded as a research degree, the definition of which would classify the written component as 'scholarship' and the studio component as 'creative work'. Scholarship was described as "work which is intended to expand the boundaries of knowledge and understanding within and across disciplines by the analysis, synthesis and interpretation of ideas and information, making use of rigorous methodology." Creative work was defined as "the invention and generation of ideas, hypotheses, images, performance or artefacts in any field of knowledge, understanding or expertise," culminating at the end of the second year in the adjudication of a dissertation and exhibition presentation of studio work.¹⁴

An additional major undertaking that year was the organising and running of an Australasian art educators' conference titled, 'Eduvision 96', from 15th - 19th September. "If you have never been involved in organising such a venture I would recommend that you don't lightly rush into it. We met monthly over a period of two years in preparation for the conference and that time span was necessary. Just finding appropriate keynote speakers took many months. However, we had an excellent conference co-ordinator in Chris de Jong and an enthusiastic committee chaired by Tomlin, which all helped ensure the conference was a success. The Kai Tahu Whanau performance based on the Ngai Tahu creation myth organised for the opening by Rachael Rakana, impressively supported by David Watts' computer generated video backdrops, all added to the enjoyment of the 270 participants who were catered for with a choice of 94 papers and workshops to attend over the

A day prior to the opening of the new building, an outline of the MFA proposal had been presented to the Otago Polytechnic Council, which agreed that once its development was completed, it could be submitted to NZQA for approval.¹³ Ball, who was leading this development, visited Australia twice to attend art educator conferences, the first on internationalisation in tertiary art education and the second, a conference for postgraduate co-ordinators in art. He also visited staff in a number of New Zealand institutions, including the University of Canterbury School of Fine Arts, University of Auckland School of Fine Arts, Auckland Institute of Technology School of Art and Design, and the University of Otago Department of Art History, with whom he discussed the appropriateness of the School's MFA proposal and to seek advice on its implementation. His initial draft, completed in early July, was examined at a meeting by staff likely to be supervisors in the programme and their recommendations were incorporated into a redraft of the document. That draft then became the main topic of conversation at the School's Permanent External Advisory Committee (PEAC) meeting on 23rd July and their recommendations were also

four days of the conference. The School took on this conference partially as a marketing exercise and the feedback from visitors has been most encouraging. The School is no longer just a name in a brochure, but a strong and positive image in the minds of many art educators throughout New Zealand and Australia.”¹⁵

In conjunction with the conference, exhibitions of primary, intermediate, secondary and tertiary students’ works were displayed in a number of private dealer galleries around Dunedin, and of particular significance to the School was one with the title *Tenth* which was held at the Dunedin Bond Street Galleries from 7th - 26th September, organised by Kelly Thompson and Clive Humphreys. It featured works from past Craft Design graduates who had continued working in a range of craft and design fields including; jewellery, textiles, painting, furniture, ceramics and packaging design, not all relating to their original studies. “The primary intention of this exhibition is to mark the tenth anniversary of the Craft Design course at Otago Polytechnic. This year also sees a shift into new facilities and the impending graduation of our first degree student.”¹⁶ The catalogue featured photographs of many of the works on display along with a comprehensive article by Robin Gardner-Gee on the history of craft education in New Zealand and its development at Otago Polytechnic.



Figure 59. Clive Humphreys, Geog Beer, David McLeod, Kobi Bosshard and Kelly Thompson, 1990 (photograph from Otago Polytechnic School of Art, Tutor Exhibition catalogue 1990).

Due to the curtailment of Government funding, the end of the 1996 year saw the last group of students graduating from the Oamaru Campus DFA programme. It had gained a reputation for excellence and originality, and had also achieved national recognition for the success of its students under the guidance of sculpture lecturer, Wayne Everson, in the student section of the Nelson Wearable Art Awards. The demise of the DFA was a blow to all concerned, particularly to the Oamaru staff and the very supportive local Forrester Gallery.

In 1997 the Course Supervisor of Art at the Oamaru Campus, Ken Laraman, moved to the Dunedin campus to teach Drawing and Art History full-time, as did Graeme Cornwell, MFA, Dip Ed., who had been lecturing in Drawing and Computer Art during the past year, and Peter Cleverley, DFAA, transferred to teach Painting as a full-time relieving lecturer while the School searched for a replacement for Kulvinda Kaur Dhew who had accepted a lecturing position at the University of Malaysia. Although Graeme Cornwell left for a position at AIT within a year, both Peter Cleverley and Ken Laraman would remain on staff well into the new millennium. Bruce Dehnert, lecturing in Ceramics, also left for Malaysia to be replaced by Madeleine Child, MA (RCA), BA Hons, CC, and Grant Thompson, DCD joined the Jewellery staff. General Staff appointments included; Joanne Gray, working full-time in the School office, and Georgiana Morrison, DFA (Hons), as a technician for the Art History and Photography sections.

Throughout 1997 the resolution of the MFA document was never far from staff minds. Copies of the programme structure were forwarded to national and international art schools for comment, and positive replies were received from all. For example, Professor Pegan Brooke, Graduate Director of the San Francisco Art Institute who had been visited by Ball, commented, “This enormously well-prepared document leaves me with the opinion that this program is well thought out in its mission and its focus. I am impressed with the scope of considerations taken on by the faculty/artists who participated in its creation. I believe the program would well

serve the students who participate and would thrive with its new and enthusiastic spirit. The program has strong values and rigorous standards and would seem to be prepared to implement necessary courses and reviews to assure students achieve the stated goals of the program.”¹⁷

All letters were appended to the completed document which, after three years of dedicated research and crafting by Ball, who had recently been appointed Deputy Head of School, was forwarded for approval to NZQA in late July. Much to the appreciation of Ball and the School, NZQA’s prompt reply, received on 4 August, stated that, “It was resolved by the Board: 1. That the proposed Master of Fine Arts be approved, and 2. That Otago Polytechnic be accredited to provide the Master of Fine Arts.”¹⁸ A further letter arrived from NZQA on 29th September confirming that Mostyn Bramley-Moore of the Victorian College of the Arts, University of Melbourne, would be the degree’s external monitor.¹⁹ This would be the first master’s degree to be accredited to Otago Polytechnic.

Its implementation required that a Course Co-ordinator be appointed to oversee admissions and management of the degree and a further requirement was that the lecturer responsible should have a qualification in advance



Figure 60. Tom Field of the Computer Art Department and Lloyd Godman of the Photography Department (photograph from Otago Polytechnic School of Art, Tutor Exhibition catalogue 1990).

of the newly approved degree. Leoni Schmidt, the only staff member at that time holding a doctorate, was happy to accept this responsibility and the MFA came on stream in February 1998 with an admission of five candidates selected from seven applications.

In 1998 the search for a new Drawing and Painting Head of Section was resolved with the appointment of Lynn Plummer, MA (Visual Arts), Grad. DFA, who had been lecturing at Charles Sturt University in Albury for the past twelve years, and her partner, Rodney Browne, PG Dip (Visual Arts), B Bus, fortuitously found employment at the School as a technician in the Computer Art section replacing Ben Smith who had recently left. Two further technicians were also appointed, Colin Howes, DFA (Hons), to Drawing and Painting, and Blair Allen, DCD, to Craft Design. Mike O’Kane, DFA, also joined the staff as a part-time lecturer in Sculpture.

In July, Mostyn Bramley-Moore, the appointed monitor for the MFA, flew in from Australia to make his first inspection of the degree’s progress. His report was positive, and in a letter to Tomlin accompanying a copy of the report, he commented, “As I note in my report, I was very impressed with the thorough and professional manner with which Otago Polytechnic is developing this MFA program. Staff are to be congratulated on doing such a good job.”²⁰ He paid a further visit in November, this time accompanied by Pani Bryant, Quality Systems Analyst from NZQA, and again reported positively. “The MFA is going through a healthy process of development and consolidation. All involved are focussed on arriving at a high quality outcome. I remain impressed by the sincerity of the initial group of students and the professionalism of staff.”²¹ At this stage ten prospective MFA candidates were being interviewed for the following year’s intake.

Over the previous nine years student numbers had increased from 197 to 275, academic staff from 16 to 25, and general staff from 5 to 9.5, although the staff to student ratio had remained at a steady 1 to 11. The result of this growth was that the financial cost of maintaining the School’s programmes, staff and accommodation had grown considerably. For example, the School’s 1998 operating budget of \$2,750,518 included approved equipment expenditure of \$122,200, of which \$40,000 went on computers,²² staff salaries \$1,496,230, staff seminar attendance \$24,696, operating costs \$104,500, building occupancy \$442,583, class materials \$149,000,

and so on.²³ Tomlin and the School's secretary, Pat Jackson, now found themselves spending an ever increasing amount of their time on financial management.

Grant and Ball again organised and ran a productive end of the year staff seminar titled, 'A Business Plan'. Threats listed included the ever increasing course fees, competition and growth of other providers, and in particular, the advent of three year art degree programmes which were rapidly sprouting throughout New Zealand. Initiatives recommended included the development of distance learning strategies, the creation of a database of the School alumni, the promotion of student and staff profiles and achievements via a School website, the promotion of long term planning, and cataloguing the School's art collection. It was also acknowledged that the School had only a limited display area, no teaching gallery, no student common room and only limited access for students to electronic media.²⁴ It would take some years for all of the above concerns to be successfully addressed, which they eventually were.

The other significant end of year activity was the graduating students' exhibition titled 'Site 1998', which was held throughout the School and open to the public each afternoon from 2nd - 6th December: "With works for sale, live music, entertainment and refreshments." This was accompanied by a lavishly illustrated 134 page yearbook/catalogue produced by a dedicated team of staff and students, which featured introductions to the exhibition by the Polytechnic Principal, Head, and Deputy Head of School, a photograph of a work by each participating student accompanied by a statement from its creator, and group photos of the student exhibitors and current staff. This was the first yearbook ever to be published by the School, and within which was acknowledged the support of the twenty two sponsors who had assisted towards its publication.²⁵



Figure 61. Painting Department: Wallace Crossman, Pat Altman, Christine Gregory, Els Noordhof, Shaun Burdon (photograph from Otago Polytechnic School of Art, Tutor Exhibition catalogue 1990).

1999 saw few staff changes. Lynn Taylor, BFA, BEd, was appointed part-time in Art History/Theory and Drawing, and Gary McMillan, BFA, to Drawing and Painting. Wayne Everson, DFA (Hons), taught Sculpture full-time while Peter Nicholls was on leave looking after his seriously ill wife, Di Ffrench, a part-time lecturer and nationally recognised photographic, sculptural and performance artist, and Eddie Thomson, ATC, was employed full-time as a technician for Ceramics while Chris Powley was on a year's sick leave.

A survey of second year BFA students was undertaken by Lynn Taylor, which found that their major concerns were; the extreme workload, constant change (spending too little time in each subject area), and having little time to consolidate before starting something new. Arising from this was a serious look at first and second year BFA timetables with the recommendation from staff that there should be "Longer units to lower stress by allowing time for conception and development of ideas as well as time to accumulate resources."²⁶ As a result, timetable changes were made to the first and second year BFA programme for the following year which doubled the length of each studio unit to five weeks and also halved the number of assessments required, advantaging not only the students, but also staff. Students would now spend one block in each subject during the first year and could spend up to three blocks in any two chosen subjects in the second year, then, as had been the practice, specialise in one subject only in their third and fourth year, or work across disciplines if they so wished.



Figure 62. Marilynn Webb and Chris de Jong of the Printmaking Studio (photograph from Otago Polytechnic School of Art, Tutor Exhibition catalogue 1990).

to accommodate more students. This [in due course successful] proposal will cost more than the insurance replacement cost, but would be a very inexpensive way of gaining more teaching space.”²⁷

A disrupting influence on all departments within the Polytechnic was the announcement by the Chief Executive that the Polytechnic was considering the financial benefits of restructuring. The first sign of which was probably the announcement that “funding for advertising had now been centralised and that the amount available had been cut back. Departments/Schools could no longer advertise as they pleased, but now needed to seek approval in each case.”²⁸ That year could well be the last time that the School’s annually redesigned colourful prospectus would be distributed to all public and private secondary schools throughout New Zealand, a tradition which was first established in 1977. Further details were announced in June to the effect that a limited number of faculties were likely to be established with each picking up the responsibility for overseeing a number of departments’ budgets, accommodation and staffing, and in November the School’s Permanent External Advisory Committee was informed “That the Polytechnic was in the final stage of restructuring the nine departments along with the Cromwell Campus into three faculties, to be known as; Faculty of Art and Technology [in which the School would be located], Faculty of Commerce and Tourism, and Faculty of Health and Humanities.”²⁹ This would considerably reduce the time Heads of Departments spent on administration and it was expected that they would replace that time with a return to, or additional classroom lecturing. This was a particularly unwelcome move for those Departmental Heads who had been full-time administrators for many years.

Graduating students largely organised their own ‘Site’ exhibition that year, which was again held throughout the School and accompanied by an impressive yearbook/catalogue. The exhibition, like other recent student displays, could be described as an expression of late postmodernism with its interaction of disciplines, appropriation, art in text, electronic art, new figurations, installations, etc., and it is probably not surprising that the local newspaper critique sounded a little discombobulated. “For these young artists, nothing is certain. Everything is a representation of something else. Contemplating this unstable world can be like gazing over a precipice. It is no wonder that some seem to be suffering vertigo. Many of the certainties of art classification are dissolved in a search for the necessary means of expression. Photographers make sculpture; installation art and a multimedia approach are the norm as the craft aspects of art are engaged with and discarded. Abrogation of dexterity in the favour of ideas, stirrings of restlessness and much experimentation with the materials used.”³⁰

The age of professionalism, where artists trained as specialists within a particular field, appeared to be waning, and for many students, the turn of the millennium foreshadowed new and exciting conceptual and interdisciplinary possibilities ahead.

- 1 Bachelor of Fine Arts One Year Self Evaluation Report. March 1994: 10-11.
2 Ibid.: 13.
3 School of Art 1994 Annual Report. Tomlin, J. 3 March 1995.
4 School of Art Board of Studies and Quality Management Document. Academic Board Paper A116/93, 21 July 1993 Amended and approved 27 July 1994. Paper A53/94.
5 Proposal to Re-activate David Con Hutton Memorial Scholarship. Memo addressed to Wanda Korndorffer; Memo to Principal, Otago Polytechnic and Jim Tomlin from Rob Garrett. 18 November 1998.
6 School of Art Submission to the NZQA for Category A and B Major Changes to the BFA Degree. February 1995.
7 School of Art Course Document for the Master of Fine Arts Degree. November 1997: 10.
8 *Otago Daily Times*. 30 May 1995: 20.
9 "Cup and Saucer Art." *Otago Daily Times*. 7 September 1995: 21.
10 *Short Cuts and Sticky Tape*. Programme catalogue. October 1995.
11 Opening of New Art School Building. Address given by Dr Max Shepherd. 29 March 1996.
12 "From the School of Art." Article in the Otago Polytechnic staff newsletter 'Salmon Run'. November 1996.
13 Otago Polytechnic Council Minutes. Paper C25/96. 28 March 1996.
14 Course Document for the Master of Fine Arts Degree. November 1997: 12.
15 "From the School of Art." Article in the Otago Polytechnic staff newsletter 'Salmon Run'. November 1996.
16 'Tenth' Graduate Works from Ten Years of Craft Design at Otago Polytechnic. Bond Street Galleries 7-26. September 1996: 3.
17 Letters of Support. Course Document for the Master of Fine Arts Degree. November 1997: 130.
18 Letter from Lesley Edgeley, Acting Manager, Quality Assurance, NZQA, to Dr Nirwan Idrus, Principal, Otago Polytechnic. 31 July 1997.
19 Letter from Lindsay Moore, Quality Assurance, NZQA, to Dr Nirwan Idrus. 25 September; 1997.
20 Letter to Head of School from Mostyn Bramley-Moore. 30 July 1998.
21 MFA Monitor's Report. December 1998.
22 Art Capital Approvals 1998 Budget. 19 December 1997.
23 School of Art Operating Budget. Revised May 1998.
24 Research Towards A Business Plan. School of Art staff Seminar: 3 September 1998. Updated 27 November 1998.
25 'Site 1998' Festival of Final Year Art Students. Otago Polytechnic School of Art.
26 Ball, D. Report on School of Art Staff Seminar Day. Monday 21 June 1999.
27 Minutes of School of Art Permanent External Advisory Committee Meeting. 23 November 1999.
28 Ibid.: 24 June 1999.
29 Ibid.: 23 November 1999.
30 "Student Artists Seek Identity." *Otago Daily Times*. 30 November 1999: 16.

2000 - 2007

THE NEW MILLENNIUM

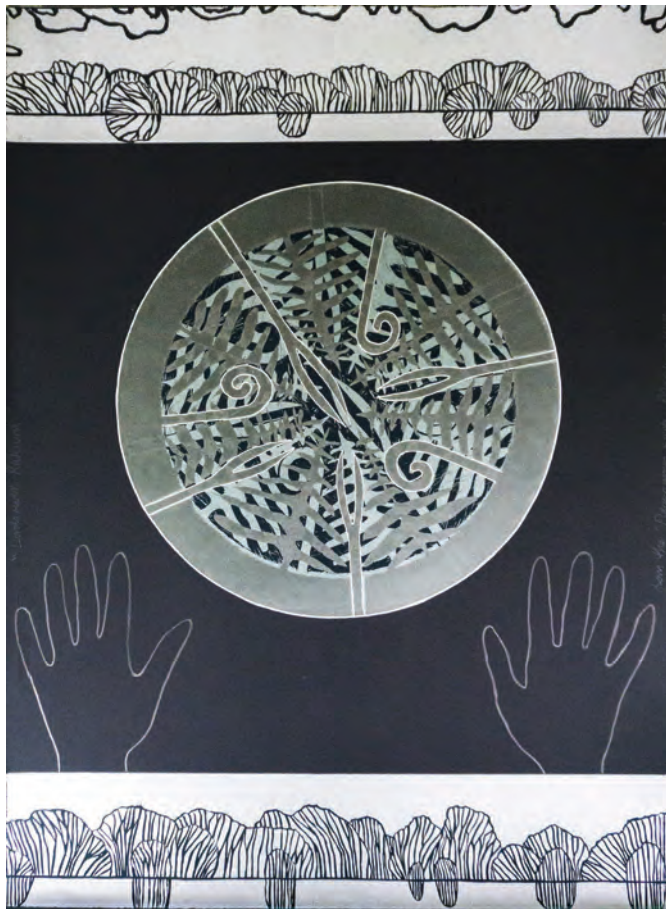


Figure 63. Marilyn Webb, *Lords River - Rakiura*, from the *Place Names Suite*, 2009, hand coloured woodcut, 760 x 560 mm (image courtesy of the artist).

This was a period of major structural and staffing change, throughout which staff maintained high artistic and academic profiles through numerous national and international art exhibitions, paper presentations and publications. Staff also curated and presented to the public an exhibition extravaganza of past staff and students' work, celebrating 130 years of the School's existence.

The initial ten years of the new millennium would see a series of major changes impacting upon the School, with the transition of five Heads of School, staff redundancies, the movement out of much of the old accommodation into a further new building, several Polytechnic reorganisations of the faculty administrative structure, and further degree and diploma initiatives.

The year 2000 started on a positive note with the School rejoicing at the announcement of Marilyn Webb being awarded an OBE in the New Year's Honours List for services to art and art education, and in recognition of her being one of New Zealand's most distinguished and influential artists.

But change was in the wind, and the first indication came as a result of Tomlin, who had recently been elected a Fellow of the Royal Society of Arts, and along with a number of other long serving staff who came on board prior to the availability of fine arts degrees in New Zealand, had finally gained his MFA, having a tough decision to make. That being, should he pick up a teaching load, as required under the new faculty structure, or not. If not, then he was out of a job. He was happy with the School's progress over the past twenty four years and in particular, the range and level of qualifications then on offer, the result of the various building programmes which now provided excellent accommodation for students and staff, and with the School's level of national recognition. He also sympathised with those staff who considered that his drive had somewhat eased over the past year or so, and after discussions with the CEO of the Polytechnic, Wanda Körndorffer, in February 2000, he found himself in the fortunate position of being able to take early retirement from that point, along with the continuation of his salary for the nine month period which his current contract had yet to run. He remained in Dunedin, continued to paint and exhibit, and returned to an earlier love, that of playing guitar professionally, this time in a small jazz combo as opposed to the noisy rhythm & blues of his youth.

Derek Ball, the Deputy Head of School became Acting Head while the Polytechnic considered Tomlin's replacement, and within a few months Robert Garrett, MA, BFA, Dip Tchg, then Head of Art History and Theory, was appointed to the position. However, overall responsibility for the School had now moved from the Head of School to the Dean of the newly established Faculty of Art and Technology, Dr Graham McGregor, who made a point of visiting the School frequently and whose first official function was to assist with the blowing out of candles and cutting a cake, in the form of a model of the School, at a birthday party held in March to celebrate the School's 130th anniversary.¹ More serious celebrations would be held later in the year.

The Polytechnic's restructuring, according to the CEO, was "designed to promote a far greater degree of flexibility for schools when designing new courses, allowing increased inter-disciplinary programme development, teaching and study. In addition, each Faculty Dean is a member of the Polytechnic's Management Committee, ensuring a high level of academic representation at management level."² However, there was little evidence that increased interdisciplinary programme development across departments was ever achieved, and as Deans picked up the bulk of Departmental-CEO interactions, Heads of Departments now found themselves considerably isolated from the CEO. A number soldiered on, a few resigned and some immersed themselves in community activities related to their interests.

Garrett, along with his administrative and teaching responsibilities continued to supervise the Artist in Residence programme, then titled, 'Artists at Work', which he had inherited from Ball some seven years earlier at a time when Ball's programme development responsibilities were burgeoning. The School continued to host numerous visiting artists with nine appearing that year, most of whom were from abroad and usually spent from two to four weeks at the School. An exception was a ten week residency by a notable local printmaker and ex-student, Simon Kaan, and the only artist to be publicly acknowledged by the CEO of the Polytechnic when she stated in her Annual Report that his residency "... heralded a new relationship between the Polytechnic and Ngai Tahu. Kaan's role was to provide mentoring to Māori art students while also producing a body of work."³ During his tenure he developed and exhibited a series of intaglio prints referencing his ancestry, and as research had shown that local teachers wanted guidance on teaching about Maori art and on teaching Māori students, he also ran

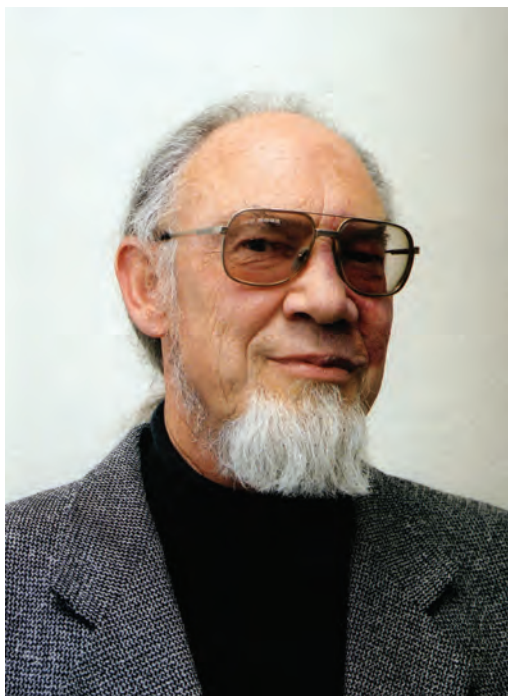


Figure 64. Jim Tomlin at time of retirement, 2000.

workshops for teachers and senior Māori students from Dunedin secondary schools.⁴ Later Ngai Tahu residencies included textile artist Kirsten Kemp in 2002, and installation and performance artist, Louise Potiki-Bryant, in 2003.

The Diploma in Craft Design, which had been in existence since 1992, was revised and had a name change approved by the Polytechnic's Academic Board on 17th May 2000, to 'Diploma in Jewellery and Textile Arts'. This came into effect from the beginning of 2001. Like its predecessor it aimed at preparing students with the design, theoretical and practical skills to continue in independent practice, but differed from its predecessor in that it included a more intensive art theory programme and an expansion of the jewellery and textile components.⁵ Michael Findlay, the external assessor of the programme since 1998, who consistently complimented the teaching staff and skill of their students, later commented, "I have viewed a significant amount of student work at many institutions over the past 20 years. I regard the Jewellery and Textiles programmes at the Otago Polytechnic School of Art as excellent courses providing creative inspiration, professional grounding, critical and theoretical

standpoints, and strong practical skills. In assessing third year students in jewellery and textiles, I have been impressed by the strength, maturity and individuality of the work put forward. Students are clearly supported in their personal vision and are encouraged towards a high level of practice, skill and presentation."⁶

New staff included Johanna Zellmer, MA (Gold and Silver Smithing), who had been lecturing at the Manukau School of Visual Arts, joining the Jewellery staff, Steev Peyroux, DFA, BA (Dance), as Printmaking technician replacing Matt Ryan, and Michael Morley, BA, to lecture part-time in Painting and Computer Art.

A major exhibition of past staff and students' work was planned for late in the year to celebrate the School's 130th and considerable time was spent throughout the year cataloguing the School's art collection, either purchased from or donated by staff and students over many decades. This was not a simple task as the collection had never been itemised and was widely scattered throughout the Polytechnic's corridors and hidden away in numerous offices, meeting rooms and various storage spaces. The eventual completion of the exercise saw 830 items catalogued, covering all categories of art taught, and it was likely that further works would be unearthed in the future. It was an extensive and expensive undertaking and the School was fortunate in that staff members Leoni Schmidt and Susan Ballard found external sponsorship to fund the project.

The fruit of this research was an impressive exhibition titled 'aureliae' (as in chrysalis), which opened on 7th October and ran until 10th November, and spread across the ten rooms of the old Logan Park Public Art Gallery. It was curated by Susan Ballard and Leoni Schmidt and displayed more than 800 items, mostly made up of works from the School of Art collection, supplemented by loaned works and performances. According to Schmidt, "The current School collection dates from the 1960s, when the School became part of the Polytechnic. A huge range of mediums are represented, including painting, sculpture, textiles, ceramics, printmaking, photography, and video art. To enhance the experience of aureliae for the Dunedin public, the School of Art is presenting an

extensive programme of events, including guided tours [on Saturday and Sunday afternoons], floor talks, and workshops, which are free and open to all.”⁷⁷ And Ballard commented “Placed alongside each other, the works help trace a history of art making in the School of Art, while on a wider level they represent an asset held by the Polytechnic.”⁷⁸



Figure 65. Sand casting in Dunedin School of Art foundry, in the Sculpture Department, 2006.

The graduating students’ end of year exhibition, held some four weeks later, included the work of installation sculptor Phillip Murray, who became the recipient of the Con Hutton Award, which had been revived after an absence of six years. The local newspaper commented, “Mr Murray described his work as semi-installation sculpture, and said that he was ‘into making things from found objects and creating works that looked evil and sinister’.” The paper also reported Garrett, saying “it was believed the trustees of the David Con Hutton Perpetual Trust Memorial Scholarship had died and the award had been forgotten about. The trust holders had told the School about the award and it was decided to use the money to help a graduating student towards further study. The \$5,000 award was recently presented to 23 year old Phil Murray. He will take some time to decide on his postgraduate studies, but is considering studying in Australia.”⁷⁹

2001 saw an interesting, and publicly successful, off campus teaching experiment when Peter Nicholls was given permission to run his first year sculpture programme at the Dunedin Botanic Garden, a concept inspired by a European study tour he had made several years earlier to research galleries, sculpture parks and attend a conference in Manchester, England on Sculpture in the Landscape. Three exhibitions, each of five weeks duration, were held. “Firstly, autumn in the lower gardens dominated by sweeping lawns and large trees. The second in late winter in the native shrubs and tussock upper garden. The third was held in late spring in the adjoining rhododendron garden dominated by flowering shrubs and bush walks.”⁸⁰ An impressive publication, designed by Ana Terry, photographically documented the works produced, and in which, Alan Matchett, a Team Leader at the Botanic Garden, commented, “The unique environment of the Botanic Garden has been captured by students

of the School of Art for inspiration of the design and presentation of a series of wonderful sculptures. Over the brief period of time these works were displayed, they attracted a great deal of admiration and comment from our garden visitors.”¹¹

The year was a productive and enjoyable one for Nicholls who would retire in November after twenty two years on staff.¹² He then threw his energies into creating large sculptural pieces, gaining commissions nationwide and further lifting his profile as a distinguished New Zealand sculptor. His replacement, Michele Beevors from Australia who had recently completed her MFA at Columbia University in New York, arrived in January the following year. Others lecturers leaving at this time were David Man, Photography, and Shaun Burdon who moved to Bendigo in Central Otago where he continued to exhibit and became a senior lecturer in art at the Polytechnic’s Cromwell campus. Staff new to the School included Stuart Griffiths, Sculpture, Andrew Last, MA (Visual Arts), Jewellery, Ali Bramwell, MFA, Project Manager for Artists At Work, Peter Towers, Photography technician, Peter Steele, Ceramics technician, and Eddie Thompson, lecturing part-time in Ceramics.

Due to Faculty Deans having picked up a number of administrative responsibilities which had previously been the prerogative of Heads of Departments, Garrett found time, in addition to writing critiques, essays and reviews for art publications, to expand his involvement in the activities of the wider arts community. An article, under the title “Art School Head Wears Many Hats,” published in August, mentions, “He is mostly known as the foundation chairman of the Otago Festival of the Arts Trust and trustee of the Higher Trust, which supports Dunedin-based arts community projects. He wears other hats, too - project co-ordinator with the Dunedin Arts Employment and Advocacy Initiative and trustee with the Otago Community Broadcasters Trust and the Operate Charitable Trust (visual arts and theatre).”¹³ Reports indicate he coped admirably with these extra-curricular engagements. His enthusiasm for meetings was also evident at the School, as in addition to the customary weekly staff meeting, 22 staff subcommittees were established, covering all aspects of School activities.¹⁴

The three year degree equivalent Diploma in Ceramic Arts, first offered in 1990, was due for revision and this was undertaken in 2002. The remodelled programme was divided into two diplomas; a two year Diploma in Ceramic Arts (Level 6) and an optional one year Diploma in Ceramic Arts (Level 7). As ceramics at the tertiary level was no longer taught elsewhere in New Zealand, the possibility of offering the programme to other centres via a distance learning process was under consideration. It would be developed in consultation with suitable partners and would involve the provision by an Otago Polytechnic approved nationally recognised ceramist in the student’s local area to be contracted and paid for by Otago Polytechnic. Components such as Drawing, and Art History and Theory would be delivered either by off campus staff or through online delivery by the Polytechnic’s staff.¹⁵ The many letters of support from leading national potters helped contribute towards the programme being approved by the Polytechnic’s Academic Board on 18th September, and its introduction in February the following year. It rapidly became of interest to far flung ceramic enthusiasts and was soon being taught throughout New Zealand. This initiative was developed by Neil Grant, who retired as Head of Ceramics later in the year, but continued as a part-time lecturer on a permanent basis as the Distance Learning Programme Coordinator.

Garrett, who had been Head of School over the previous two years, resigned in October 2002 to become Manager of Arts Services at Creative New Zealand’s head office in Wellington. “Mr Garrett, who has been with the art school for twelve years, said he had become more involved in arts development during that period. ‘I’ve got a great interest in this area and when the opportunity came along it was too good an opportunity to miss’.”¹⁶ The search was again on for a new Head of School, during which, senior lecturers, Bridie Lonie and Kelly Thompson picked up responsibility for the School’s day to day activities, in addition to maintaining their teaching loads. Other staffing moves included Derek Ball, Head of Sculpture for the past 25 years, resigning in July and moving to Stoke, Nelson, where he returned to sculpture full-time concentrating mainly on plastic fabrications for which he had become nationally famous. Michele Beevors, who had joined the staff the previous year, became the new Head of Sculpture, and with her appointment, the current emphasis on site specific sculpture moved



Figure 66. First year painting studio 2005.

more towards performance and installation art. Rodney Brown became responsible for Computer Art and James Walton its technician, Rob Cloughley BFA was appointed Ceramics technician along with some teaching responsibilities, and Julie Goldsack joined the clerical staff.

The year again closed with an on-site campus exhibition where more than sixty graduating students presented their work. "Now in its sixth year, the SITE exhibition came about because of the increasing number of students graduating each year and the difficulty of finding a large enough exhibition space," lecturer Clive Humphreys said. "It is a great way to consolidate everything, give the public a look around the art school and give the students a real sense of celebrating together."¹⁷

Breaking news for 2003 was a report in the local newspaper headed, "Polytechnic Art Works Vandalised," saying that broken shards were all that remained of several outside ceramic totem poles and other pieces after being smashed in a senseless act of vandalism, and lecturer, Marilyn Webb, was quoted saying that "it was really the action of a sick mind and that her heart went out to the artists who created the works." The police were brought in, but the culprits were never identified.¹⁸

Further news, and possibly due to Garrett's new position, was that the School received \$23,000 from the latest Creative New Zealand funding round to support a residency by collaborative Sydney artists, David Haines and Joyce Hinterding, an eight week residency for Auckland based Ngai Tahu artist, Louise Potiki-Bryant, and to cover the travel costs of lecturer Lynn Taylor's visit to Woosuk University in Korea to take up an artist residency and hold an exhibition.¹⁹ And of particular note, was the opening of an exhibition, curated by Clive Humphreys and Leoni Schmidt, of work by 15 post-graduates at the Lane Gallery in Auckland's O'Connell Street on 27th July. It was accompanied by a comprehensive full-colour catalogue with texts by Schmidt and each of the artists, opening with the statement, "The Master of Fine Arts programme at Otago Polytechnic School of Art in Dunedin, New Zealand, has been offered since 1998 – five years later – it is time to celebrate the creative energy and professional commitment of the artists who have been involved."²⁰



Figure 67. "Otago Polytechnic School of Art head Bridie Lonie and group manager of creative and applied technologies Alistair Regan examine plans for the art school annex taking shape behind them." (Photo by Craig Baxter, image courtesy of the *Otago Daily Times*, 19 November, 2008).

Finally, at the beginning of August, after almost a year of HOD internship by Kelly Thompson and Bridie Lonie, a new Head of School was appointed in the person of Donal Fitzpatrick, MFA, B Litt Hons, PG Dip BA, and recent Head of the Creative Industries Faculty at Queensland University of Technology. Shortly after his arrival, he was reported in the local news, under the title "Dynamic Dunedin Lures School Head," that once he saw the Otago position advertised he couldn't get it out of my head, and was now bubbling over with grand ideas for the School. "You don't uproot yourself to come across the creek unless you've got plans. Among those plans were to build links between the School and other disciplines at the Polytechnic, University of Otago, Dunedin College of Education, local industries and the community. Already he had forged a formal link between the School and the First Church to jointly run an exhibition space in Burns Hall for students to exhibit their work. [And he was] Shocked that New Zealand's oldest art school did not keep in touch with its graduates. Mr Fitzpatrick is creating an alumni association and will soon launch a campaign encouraging graduates to renew contact."²¹

That year's Con Hutton Award of \$5000 was won by a Digital Art student. "Learning to read in Chinese and English was the inspiration for an installation that helped the Otago Polytechnic School of Art student Ruo Yun Kao win the School's top scholarship. Her end of year exhibition 'Self-Expatriation' included the video projection of scrolling images - phonetic alphabets and Chinese characters - onto a forest of silk strips suspended from the ceiling. 'Self-Expatriation' also included four computer monitors running a seven minute loop of four related animations about her childhood."²² Further scholarships, of \$3000 each, were awarded to Odette Callanan and Rob Cloughley to help finance the cost of completing their MFA programmes.²³

An initiative proposed in 2004 was that the School should develop a Graduate Diploma in Fine Arts (Level 7) which would provide an opportunity for graduates from other degrees to spend a year studying papers of their choice from the Bachelor of Fine Arts. "Those following the graduate diploma pathways within the programme

will be able to engage in study in an area other than that in which they graduated. Typical graduate diploma applicants are teachers who may take a year's research leave, mature students who wish to gain a different area of expertise, and people who wish to work in the arts but are in partial or full employment."²⁴ This was classified as a minor revision of the Bachelor of Fine Arts degree and the proposal was approved by the Polytechnic's Academic Board on 20th October, to commence in February 2006.²⁵

Good news for Kelly Thompson, lecturer responsible for Craft Design, was the announcement in August, that she, through Creative New Zealand sponsorship, "will spend three months from December as artist in residence at the Sankriti Foundation's Sankriti Kendra campus on the outskirts of New Delhi. She said she hoped to extend her understanding of Indian handloom woven textiles, and to learn from textile scholars, museums and loom producers."²⁶ And, that year's Con Hutton Award went to a sculptor, Rachael Easting, who was reported as being undecided regarding her future study plans.

Regrettably, at the end of the 2004, Donal Fitzpatrick, after only a year and a half as Head of School, announced his resignation to take up the position of Head of Fine Arts at Massey University's Wellington campus, and Bridie Lonie, MA, BFA, Dip Tchg, a member of the Art History and Theory staff since 1995, and a highly published and respected academic, was appointed as Head of School. In addition to her new administrative responsibilities, she was expected to maintain the majority of her current teaching commitments, including the management of the BFA programme.

Other staff appointments included; Leanne Miller to Photography and Alan Cox as its technician, Jane Venis, BFA and Cameron Bishop to Art History and Theory, part-time, Scott Eady, MFA, and Frances Hodgkins Fellow, Sculpture, Ruth Cleland, MFA, part-time in Printmaking, Anita De Soto, MFA, Drawing, Kate Mahoney to Photography, and Ana Terry, BFA, to Computer Imagery. Additions to the Ceramics section included; Nicola McLaren, BFA and Brian State, BFA, part-time, and Jim Cooper, MFA, full-time.

The new one year Graduate Diploma in Fine Arts programme was announced to the public in August 2005 with the local newspaper reporting that "The School has opened enrolments for the newly-approved graduate diploma in fine arts, which will allow people with a degree and a desire to nurture and extend their artistic abilities to do so, from next year. Ms Lonie said they wanted to offer something with restricted time. This is also appropriate for a high school teacher, for example, who has a year's leave of absence. And as the programme is only ten months long, at the end of the course teachers will still have time to prepare for their return to school. This programme is ideal for those who want to gain skills in a medium they do not already have experience in. Applicants will need to have an arts degree, preferably in an arts related area, and be prepared to submit a portfolio of their work."²⁷ It was argued that this could be the first step towards becoming a practising artist or if one was a secondary school teacher it could open up another teaching area. Or it could assist one to work in other arts-related areas including galleries and museums. Also, after completion of the diploma one could apply for entry into the Master of Fine Arts programme. Unfortunately, the programme was short lived, as all available and interested locals were rapidly catered for, and the diploma ran out of suitable applicants within a few years.

2005 staff movement included Alexandra Kennedy, BFA, and Peter Stupples, M. Phil, Grad. Cert. Ed, BA (Hons), joining the Art History and Theory Department, and Christine Keller, MFA, was appointed Head of Textiles replacing Kelly Thompson who left for overseas. Don Hunter was appointed Sculpture technician on the retirement of Alan Burrows, who had been with the School for the past fifteen years and Lloyd Godman, who had been responsible for Photography and had joined the staff at the same time as Burrows, left for Australia. Within the Polytechnic, Graham McGregor was no longer Head of the Art and Technology Faculty, which had now been re-designated the 'Creative Technologies Group', with Alastair Regan, MFA, BA, as Group Manager.

Of special interest to the School and the local community was an announcement in November that the Polytechnic had appointed its first professors. "Deputy chief executive Dr Robin Day yesterday said that he

was pleased with the outcome and high calibre of the first appointments. Criteria had been developed in line with the university sector, and included leadership in the discipline and having an international research reputation. The appointments were decided by a panel of senior academics from the polytechnic and New Zealand universities. We have staff who are extraordinarily highly respected in their fields, and in Leoni's case, an undisputed international leader. As well as having published widely, she is co-editor of one journal and soon to become co-editor of a second."²⁸ He was referring to Dr Leoni Schmidt, Programme Manager for the Master of Fine Arts who had just been appointed the Polytechnic's first full professor. Dr Samuel Mann in Information Technology and Dr Alison Stewart in Nursing were appointed associate professors.

Schmidt's co-editing of further publications became evident in late 2006 when she and Bridie Lonie produced the first issue of *Scope: Contemporary Research Topics (Art)*, a peer reviewed research journal published by Otago Polytechnic aimed at engaging discussion, critical debate, along with new understandings of, and contemporary research practise in the visual arts field. It would be published annually with between 150 to 200 pages of articles provided by local and international contributors; it maintained a peer review and advisory board of respected art academics, and would become recognised as an art journal.

The 2005 end of year graduate students' 'Site' exhibition gained minimal newspaper coverage, but it did comment at length on that year's David Con Hutton \$5000 Award winner, sculptor Irena Kennedy, who "uses clay, steel, photography and fibreglass in her mixed media object making. Her work deals with human psychology, phobias and obsessions. 'I find psychological disorders interesting and how a phobia can turn into a disorder.' Miss Kennedy plans to move to Melbourne in the middle of next year before spending time in Berlin."²⁹

The following year's 'Site' coverage was considerably larger, stating, under the title "New Plumage Takes Flight" that "the School of Art nudges the next generation of New Zealand artists out of the nest. The students' work knows no bounds. A full-sized inflatable whale, a vinyl rocket ship, jewellery constructed of salt, 750 ceramic elephants, a photographic essay on Waiholā residents, paintings and photographs and beautiful words. It's all there and it's all the product of unfettered passion and energy. 'This exhibition always excites me. I think it's wonderful.' School Head Bridie Lonie says. 'It's the summary - the synthesis - of a whole year's work. The students also have to justify their work in a 5000 word research paper. We believe that good art comes from a thoughtful integration of conceptual, imaginative and technical skills. Art education is about creating strong individuals who will be able to make their own way in the world, not only in art, but in many other fields of visual culture.'"³⁰

Lecturer movement continued throughout 2006. De-Arn Buchholz joined the staff at the beginning of the year as the School's Secretary and Staff and Finance Administrator, on the retirement of Patricia (Pat) Jackson. Pat had been with the School since 1977, and during her tenure had undoubtedly accumulated more knowledge on the School's administration, staffing and budgetary processes than any of her Heads of School, to whom she was an invaluable fount of knowledge. Craig McNab, MFA, was appointed as the Art History and Theory section's first Research Assistant, Kushana Bush, BFA, to lecture in Painting, Sudhir Duppati, MFA, Drawing, Emily Pauling, Sculpture along with Jamie Oliphant, BFA, as its technician, Victoria Bell, BFA, to Textiles, and Rachel Gillies, PG Dip, Photography, replacing Di Halstead, who had been on staff since 1993. And in 2007, Max Oettli, Lice-s-Litt, BA, who had been lecturing in Switzerland was appointed Academic Leader of Photography.

Of growing concern was a noticeable falling-off of applications for entry into the BFA programme and after a little research the reasons, which had nothing to do with the quality of its programme or teaching, soon became evident. When the BFA was introduced in 1993, the School was one of only three New Zealand institutions offering such a degree, the other two being universities. By 2007, due to increased government support of art and design education at both the secondary and tertiary levels, the number of visual art and design degrees on offer throughout New Zealand had increased to 19, most of which were of three years duration, and the question on many prospective student minds was, why spend four years on a degree when you can get

one in three, and at considerably less expense. A further enrolment impediment was a recent change in secondary school subject requirements, which deleted art as a compulsory subject for all level 9 and 10 pupils, and replacing it with a selection of art, design and technology subjects from which pupils could choose, resulting in fewer pupils taking art to a level acceptable for entry into tertiary fine arts programmes. Consideration was also given to the 2005 Bologna Accord, which recommended that degrees be of three years duration and that a certificate and a diploma be awarded after successful completion of the first and second year of the degree.³¹ The Accord aligned degree programmes throughout Europe and Australia and was beginning to be implemented by some New Zealand tertiary institutions.

Staff meetings were held on how to rectify this situation, and the proposal eventually formulated and put to the School's Permanent External Advisory Committee meeting on 7th November 2007, recommended that for the School to maintain viability, it should develop a three year visual arts degree in line with the Bologna Accord. PEAC approval was granted and work began on producing the necessary material for presentation to the Polytechnic's Academic Approvals Committee.

This was completed six months later and documents covering a Bachelor of Visual Arts and a Graduate Diploma in Visual Arts along with letters of support were submitted for consideration to the Academic Board on 21st May 2008. The Board approved the programmes, which were then forwarded to the New Zealand Qualification Authority for consent to deliver.

"The new programme is a rethinking of what the School can offer today's students. It responds to frequent requests from prospective students for earlier specialisation while also enabling the possibility for a fourth year to become what it has naturally tended towards, a postgraduate year at level 8."³² The BVA was described as providing "students with the opportunity to gain experience of a broad range of studio areas with a deepened study of two of these in the first year before focusing on a student-centred research-based study in the second and third year in a single discipline area. Parallel learning occurs in Art History and Theory, Drawing and Professional Practice." BVA students would "be eligible for entry to postgraduate programmes in all countries which follow the Bologna Accord."³³ And in accordance with that Accord, a Certificate in Visual Arts (Level 5) would be available to those students who chose to exit the programme after satisfying all academic requirements of year one of the Bachelor of Visual Arts programme, and a Diploma in Visual Arts (Level 6) would be available to successful students who chose to leave at the end of the second year.³⁴ The Graduate Diploma programme was described as, "offering students with prior learning [not necessarily a visual arts degree] a focused year in which to gain specialised skills in a single subject area complemented by Art History and Theory, and Drawing."³⁵

A loss to the School that year, was the retirement of Chris de Jong and Marilyn Webb, who had been responsible for the nurturing and the emergence of many notable New Zealand printmakers. De Jong had been on staff



Figure 68. Pat Jackson, School Secretary from 1977 to 2005.

since 1978 and Webb since 1988, and who, a couple of years after retirement on 10 May 2010, would receive an honorary degree of Doctor of Laws from the University of Otago for her outstanding contribution to New Zealand Art. De Jong moved, with his wife Gail, to Central Otago where they established the very successful OCTA Workshop and Art Gallery in the old-town part of Cromwell, and both continued to print and paint. That year also saw the retirement of the Academic Leader of Drawing, Ken Laraman who had been with the School since 1987. Other staff movement included; Lynn Taylor, Art History and Theory, Emily Pauling, Sculpture, Kushana Bush, Painting, and Kate Mahoney, Photography. In addition, and due to reduced Government funding, the Polytechnic decided to venture into the field of staff redundancies and a number of long serving staff appointments were terminated. Art lecturers initially affected were Lynn Plummer, who had been responsible for Painting and had recently been appointed to a full-time research position, and Rodney Brown in charge of Electronic Arts, both of whom returned to their home country, Australia.

- 1 *Otago Daily Times*. 9 March 2000: 2.
- 2 Chief Executive's Report. Otago Polytechnic Annual Report 2000: 8.
- 3 Ibid.
- 4 *Te Karaka*. Summer 2000, Issue 15, October 2000: 36.
- 5 Diploma in Jewellery and Textile Arts Programme Document. October 2002: 6.
- 6 BFA3 Jewellery and Textile Arts Programme at Otago Polytechnic School of Art. Michael Findlay. 2002
- 7 *The Star*. 11 October 2000: 20.
- 8 School of Art, *Site 2000 Catalogue*: 23.
- 9 *Otago Daily Times*. 19 December 2000: 4
- 10 *Seasonal Interventions. Sited Sculpture - Dunedin Botanic Gardens*. Dunedin School of Art Publication. 2001
- 11 Ibid.
- 12 *Otago Daily Times*. 14 November 2001: 15.
- 13 Ibid. 11 August 2001. (Weekend Section): 3.
- 14 School of Art Staff Meetings Document. 2002.
- 15 Programme Document: Diploma in Ceramic Arts (Level 6) and (Level 7) Otago Polytechnic. September 2000.
- 16 "Art School Head Quits for Creative New Zealand Position." *Otago Daily Times*. 9 October 2002: 5.
- 17 *The Star*. 28 November 2002: 2.
- 18 *Otago Daily Times*. 26 April 2003: 2.
- 19 Ibid. 8 July 2003: 4.
- 20 *MFA Otago*. Lane Gallery Catalogue. 2003.
- 21 *Otago Daily Times*. 13 September 2003: 9.
- 22 Ibid. 15 December 2003: 7.
- 23 Ibid.
- 24 Bachelor of Fine Arts Programme Document. Amended October 2004: 12.
- 25 Ibid.
- 26 *Otago Daily Times*. 24 August 2004: 5.
- 27 *Otago Daily Times*. 27 August 2005: 9.
- 28 Ibid. 5 November 2005: 4.
- 29 Ibid. 18 December 2006: 3.
- 30 Ibid. 15 November 2007: 33
- 31 A Framework for Qualifications of the European Higher Education Area. 21 February 2005.
- 32 Otago Polytechnic Programme Document for Bachelor of Visual Arts and Graduate Diploma in Visual Arts. September 2008: 1.
- 33 Ibid.: 9.
- 34 Ibid.: 11.
- 35 Ibid.: 2.

2008 and beyond

RENEWAL



Figures 69 & 70. Michel Tuffery, *First Contact*, concept image above and below at NZ International Arts Festival, image courtesy of the artist, Michel Tuffery, MNZM for the New Zealand Arts Festival at Te Papa, 2011.

The above image is an example of why the School can be justifiably proud of its many ex students' achievements. In this era further new accommodation was provided, including, for the first time, a large exhibition gallery open to the public, and the Bachelor of Visual Arts, along with a number of complementary postgraduate programmes expanded the School's offerings.

Applications may have been declining for the BFA, but postgraduate student numbers had increased, many of whom were again being accommodated off site. This and other long standing accommodation concerns relating to the School not having an exhibition space or a suitable lecture theatre no doubt contributed towards an announcement by the Polytechnic in June 2008 that a twin-level annex was being designed for the School by McCoy and Wixen architect, Regan Hall, to be added next to, and linked with, the School's Leith Block.¹ Lonie commented that "The annex, expected to be completed in February in time for the start of the 2009 academic year, will have flexible studio spaces upstairs and a large lecture theatre and spacious gallery downstairs. It will also be the School's front door, with a new main entrance leading out onto Riego St. The gallery was a first for the Polytechnic and a welcomed addition for students who needed to learn how a commercially run gallery worked. The gallery would be open to the public and would show the works of students and outside artists."² This was much welcomed news for the School.



Figures 71. New building with gallery, extension completed 2009 (photograph Pam McKinlay).

In February 2009 the new building, completed via a capital works grant from the Tertiary Education Commission, was officially opened by the National list MP, Michael Woodhouse, and described by Lonie as "a really clever and exciting space to be in" and she was looking forward to having around 225 art students together again. "It feels great to have a space to call home. The students are all on site and they are now a community."³ The new gallery had already been put to use and was featuring an exhibition of students' electronic art for the opening celebrations. Staff member, Neil Emmerson, in describing the gallery, said that "all the functionality and versatility required for the contemporary artist has been provided. Three pin plugs and computer data points abound overhead, on the walls and in the floor, while the floor to ceiling windows can be quickly screened when necessary. In the adjoining storeroom, a complex-looking control panel enables a lone person to effortlessly adjust lighting, exterior light and data projection."⁴



Figure 22. Sculpture student Natalie Wardell, at work on a multi-media work in "the Pit", Sculpture Department, 2016 (photograph Pam McKinlay).

February also saw the commencement of the successor to the four-year Bachelor of Fine Arts degree, the Bachelor of Visual Arts, offering students a three year programme, earlier specialisation and more choice than was offered in the BFA. It rapidly gained student approval as was clearly indicated in a later NZQA External Evaluation and Review report, which "revealed that all 22 of the students surveyed said that they would recommend the programme to others, with 90% saying that it represented a good investment in time and money." It continued, "There is strong value in this programme's studio-based learning and activities which are designed to give students the skills to operate successfully in a wide range of career pathways chosen by graduates of the programme. There was clear evidence of research-informed teaching, and that teaching was being undertaken by 'working artists'. However, many staff indicated that their workload was too high. Students also indicated a desire for more teaching time. This condition seems to have been exacerbated by recent restructuring. Improved management of [staff] work load and clearer expectations around research and availability of lecturing staff to students need to remain an important focus."¹⁵

A further boost to staff morale was the very successful organisation and presentation of a nationwide, Aotearoa New Zealand Association of Art Educators (ANZAAE) conference, which was held within the School of Art and the Polytechnic's School of Design during April. This was the second time the School had been involved in organising such an event, the first being an Australasian-wide conference held in 1996. This one was under the directorship of Professor Leoni Schmidt, who explains in her introductory welcome that "'art works - mahi toi' [the title given to the conference] is an opportunity for all of us to share ideas, perspectives, experiences and strategies with delegates from many other institutions and from different sectors within the educational spectrum: early childhood, primary, intermediate, secondary, tertiary and the museums and public art gallery sector. The conference is also an opportunity for delegates to renew old contacts, to grow networks, to frame new questions, to find unexpected answers, to debate and discuss issues concerning art and design education and its connections with contemporary art and design practices."¹⁶

All staff were involved in its running; from organising keynote speakers, supervising paper presenters and in many cases presenting a paper of their own, chairing panel discussions, running a range of hands-on workshops for participants to explore new materials, chairing special interest group meetings, organising a range of public exhibitions covering aspects of work from primary through to the tertiary level, and last but not least, arranging a number of delectable social events. Attendees received a comprehensive 91 page conference programme, which provided a synopsis of each of the 83 papers on offer, presenter biographies, and extensive information on all other conference activities. Some 300 art educators participated, many of whom came from overseas.

Within a week of the conference closing, documentation for four supplementary postgraduate programmes to complement the BVA degree, which had been under development over the past year via the guidance of Lonie and Browne was completed and submitted to the Polytechnic Academic Board. These were aimed at closing the gap between the three year BVA and the highly regarded MFA and to help bring the School further in line with trends occurring internationally across the tertiary sector following the 1999 Bologna Declaration. Academic Board conferred its approval and the material was soon on its way to NZQA, which in turn granted its approval, on 9th December, for the commencement of all programmes in February the following year.⁷

The additional programmes were: 1. A one semester Postgraduate Certificate aimed at providing “students who may have left structured learning sometime before with the opportunity to develop in a guided programme the ability to create a systematic proposal supported by studio evidence that forecasts the form and content of a further exhibition, the proposal to be supported by relevant research methodologies.” 2. A one-year Postgraduate Diploma in Visual Arts “to provide students who may have left tertiary study for some time with the guided opportunity to create a structured, systematic and professionally exhibited body of work supported by a written text which demonstrates intellectual rigour and contemporary relevance.” 3. A one-year Bachelor of Visual Arts (Honours) degree aimed at enabling “students who have already reached a degree of excellence in their undergraduate degree the opportunity to extend their ability to work within the visual arts in a way that demonstrates a systematic engagement with contemporary thinking in their chosen field, leading to an exhibition and related written text that demonstrates intellectual rigour and professional expertise,” and 4. A one-year Master of Visual Arts aimed at providing “students with the opportunity to demonstrate mastery of the professional, conceptual and technical skills relevant to their chosen field in the production of an independently developed and original exhibition and written text.”⁸

The prospectus noted that “Postgraduate candidates may evolve unexpected relationships between traditional subjects or create new syntheses from them. As the organisation of postgraduate programmes is shaped by their own proposal and desired end result, qualifications may be completed in one, or across several disciplines.”⁹



Figure 73. Sculpture student Jerry Howlett puts final touches to work in his studio in “the Barn”, 2016 (photograph Pam McKinlay).

A comment on curricula content appeared in the local news at this time titled “True to Human Form,” referring to life drawing. “The Otago Polytechnic School of Art is one of the last schools in the country to offer comprehensive life drawing training to students. The subject is compulsory for all first, second and third-year students. ‘It’s basically about observation.’ The head of sculpture Michele Beevors says, ‘You’re trying to situate the model in space. You’re teaching perspective and mark-making and anatomy - those traditional things. It’s helpful because it teaches them to slow down when they’re looking. For an artist, it’s about looking and then capturing what you see. It’s revelatory.’ [And the life drawing lecturer, Anita De Soto comments] ‘The naked body can be a confronting subject for young artists. It is definitely one of the more challenging forms to represent. It’s so complex. There are bones and muscles covered by skin. But when you become familiar with looking at nudes, it can become quite liberating. We draw people all shapes and sizes. We’re lucky that we have some very confident models.’”¹⁰ The teaching of drawing from the nude human figure, first introduced by Hutton in 1880, remains to this day, an important art educational practice within the School.

After four years as Head of School, whilst at the same time continuing as Programme Manager of the BFA and BVA, being responsible for a number of MFA students and teaching within the final year of the Art History and Theory programme, Lonie felt the urge to return to the classroom full-time. In discussions with colleague, Leoni Schmidt, she suggested that perhaps Schmidt might like to try her hand at heading the School. Schmidt had a doctorate from the University of Johannesburg, had joined the School’s Art History and Theory staff in 1996, was currently the Academic Coordinator of Research and Postgraduate Studies, and whose published research had earned her the 2009 *International Journal of the Arts in Society* Award for Excellence in the Arts. Schmidt considered the idea and in July 2009, after discussions with the CEO of the Polytechnic, accepted the role of Head of School.

Moves to reduce the Polytechnic’s teaching and administrative staff were continuing, as evidenced by the Polytechnic’s CEO, Phil Ker announcing in September that after learning earlier in the year the Polytechnic was losing about 10% of its Tertiary Education Commission funding, “Five positions will be lost in the art school, while remaining staff will be asked to teach across disciplines.”¹¹ Swiss born Max Oettli, Academic Leader in Photography since 2007, was reported in the local newspaper, saying that he believed “staff numbers were being cut because the polytechnic wanted staff to be responsible for more students each than at present.” The paper further reported Jaenine Parkinson, Director of the Blue Oyster Gallery, saying that, “The polytechnic should try to find other ways of saving money and do everything it could to retain art staffing. The most valuable thing art students have is access to well informed staff.”¹² Needless to say, their thoughts, along with letters of concern to the editor, held little sway.

Multi-tasking would now be expected from all staff, about which few would be happy due to their expertise usually being related to a specific field. However, the School’s roll had dropped from three hundred over the past few years to nearer two hundred full-time equivalent students and some staffing cuts were not entirely unexpected. In replying to Ker’s statement, Schmidt commented that “there was no doubt running the art school was expensive, but the school had an international reputation and would continue to prosper despite the cuts. The changes at the school meant they would have to do things smarter and better.”¹³ After negotiations with staff and union representatives, the majority of staff chose in preference to redundancy, the option of moving from full-time contracts to proportional or part-time positions, reducing considerably and with minimal disruption, other than to salaries, the School’s staffing hours.

Increased teaching pressures appear to have had little effect on the School maintaining its programme of public seminars, lectures and workshops, to which international and national artists and academics along with staff and senior students all contributed. And that year, for the first time a day-long public symposium was held, titled ‘Illustrating the Unseeable: Reconnecting Art and Science,’ held on 28th October and hosted by David Green and Susan Ballard of the School’s Electronic Arts section. Eighteen presentations were offered by a number of the School of Art staff, University of Otago Science Department staff, and Natural History and Animation and



Figure 74. Anita De Soto in the Drawing Room, 2009 (photograph by Alan Cox).

Research practitioners. David Green later commented, “Having seen the primary focus as artists and designers in the service of scientific dissemination, throughout the day I came to realise that what was more interesting, was the kind of collaboration between artists and scientists that Julian Priest had identified. Ballard’s selection by Superconductor; the Space Dialogue between architects and dancers described by Felicity Molloy; Clare Beynon’s Antarctic Collaboration with Samuel Bowser; Mark McGuire’s selection of Urban Artists Responding to Global Warming in Situ; and Stu Smith’s Making the Graphic Visceral, are all examples of collaboration that do not only illustrate pre-existing concepts, but beyond that, synergise, synthesise and illuminate nascent ones. The symposium suggested that the art/science relationship can be a partnership without boundary. [It was] an intellectually, viscerally and exhilarating day’s journey.”¹⁴ This symposium was to be followed by many of the subsequent symposia, all with external partners and addressing the interdisciplinary connections between art and other fields of endeavour, e.g. law, medicine, literature and many others.

The beginning of 2010 saw the introduction of the four new postgraduate programmes, though due to lack of advertising time, application numbers were initially limited. Fortunately, ongoing programmes remained healthy as indicated by the Bachelor of Visual Arts accommodating some 150 students across its three levels, the Master of Fine Arts with over 30 participants, the distance learning Diploma in Ceramic Arts (level 6) with 60 students scattered throughout New Zealand and abroad across its first and second year, and a further 16 were still involved in the Bachelor of Fine Arts which was in the process of being phased out.

Of concern to the Ceramics section was an announcement by the Polytechnic in February, of “ambitious plans to demolish the old buildings on its School of Art site in Anzac Ave, and replace them with teaching spaces for more than 1000 art, engineering and horticulture students. The \$25 million redevelopment will be staged over 12 years, with trade students helping to construct the buildings to keep costs down. Initial plans show a multi-storeyed building on the Riego St boundary linking to a multi-storeyed rectangular building on the Anzac Ave

frontage. An atrium containing a student common room and upper plaza will link the buildings to the two new art school buildings which will be retained. Chief operating officer Philip Cullen said two main drivers were behind the project - the poor state of repair of the old art school buildings, and the need for the polytechnic to move out of L Block, the engineering department building opposite the art school on the east side of Anzac Ave.”¹⁵ The process began in July with the demolition of the ceramics teaching studios, but leaving the drying, storage, glazing and kiln rooms untouched, and new studios were established in the School's Leith block. The area vacated would, from the start of 2011, house a new building, which would provide facilities for the School's painting students and accommodation for Bachelor of Engineering students.



Figure 75. Suzanne Emslie, Masters candidate, works on oversize sculptures in the Ceramic Studio, 2015 (photograph by Pam McKinlay).

Unlike the Diploma in Jewellery and Textile Arts, which had been subsumed within the BVA, the distance learning Diploma in Ceramic Arts programme was flourishing and continuing to gather enthusiastic adherents. By 2010, training centres had been established not only throughout New Zealand, but as far afield as South Korea and Japan. Grant was also in discussions with students from Dubai and Canada. He comments, “You get the feeling that people want to make pots again. With the decline in availability of ceramics programmes in schools and tertiary institutions, the Otago course offers a lifeline to interested students and in some cases has sparked a resurgence of interest in the craft. For example, at Waikato Polytechnic, where the pottery facility had become run down, interest in the remote course meant a revival of the department as students took on the work set by Otago under the eye of a Hamilton tutor.”¹⁶

Of interest to ceramics students and staff, and quoted as ‘a roaring success’, was ‘Fusion 2010’, the 51st National Exhibition and New Zealand Potters Convention held in Dunedin from 9th - 25th April, which Grant and local potters helped organise. Its programme included master classes by visiting international artists along with a range of workshops and seminars being held in the School's Ceramics Section and at the Otago Museum. A

concurrent display of over one hundred ceramic works selected by noted potter, Peter Lange, was also featured in a gallery of the Museum.¹⁷ The Convention was attended by “one hundred potters from throughout New Zealand. [And] conference organisers had taken advantage of the relationship between Dunedin and its sister city, Shanghai to secure leading Chinese porcelain ceramist Huang Yunpeng as special guest for the event. Other guests at the conference are renowned ceramists Victor Greenaway, of Australia, and Kurt Spurey of Austria.”¹⁸



Figure 76. Max Oetli (Head of Photography Studio) 2008 (photograph Alan Cox).

At the same time as the Ceramics Convention was reported, a very different article appeared in the local news, titled “Bomb Scare Sparked by Arts Project.” “Emergency services were called to Green Island at 10.30am following reports that a number of suspected improvised explosive devices were taped to the Koremata St over-bridge. A 100m cordon was placed around the area, nearby residents were evacuated, and the Southern Motorway southbound lane was closed and traffic diverted through Blackhead Rd. The New Zealand bomb squad arrived by helicopter from Christchurch shortly after 1.00pm - just a day after they were called to a bomb hoax at Dunedin International Airport.

Oblivious to the unfolding drama around his home suburb was the third year Otago Polytechnic student Matthew Wilson, who was contacted by a family member after they read reports of the escalating situation. Mr Wilson said he rang police and identified himself as the owner of the five devices which were part of an arts project he had been working on for a mid-year exhibition. His devices - drink cans containing pinhole cameras which were sealed with duct tape and strapped to the bridge and nearby road sign - were designed to take a long exposure of the area. Taken to the cordon area by police, he was surprised by all the emergency services staff, media, and members of the public who had gathered around the area. The cameras were removed, and a sneak peak revealed a potential photographic art work inside. Mr Wilson said he was sorry for wasting police time and did not mean to spark a major alert. He had been told the four hour operation would have cost the taxpayer tens of thousands of dollars.”¹⁹ Charges were not laid.



Figure 77. Leoni Schmidt, in discussion during a writing workshop, 2015 (photograph by Hayden Parsons).

Over the weekend of 13th to 15th August the School held a series of workshops for art, graphics, design and technology teachers in New Zealand secondary schools. "The weekend will include an exhibition of work by Otago art teachers, an afternoon of jam-packed updates of contemporary visual arts practices and their relevance for the classroom, and seven streams of workshops - each comprising 3 three hour sessions of hands on work - to choose from and to mix and match. Two lunches, drinks, snacks and coffee/tea occasions will provide time for social and professional networking and discussions about the contents of the sessions on offer. A tour of the Dunedin Public Art Gallery will be included. Come to our School and join in our community of practices for a happy and productive weekend."²⁰ Not only was this an example of the School reaching out to the community, but was also a positive way of informing teachers of what the School could offer secondary school pupils who may be contemplating tertiary art education.

The success of last year's 'Illustrating the Unseeable' symposium had set a benchmark, and this year on 29th October, an 'Art and Law' symposium, run in collaboration with the Otago University Faculty of Law and organised by Peter Stupples of the School's Art History and Theory section, proved equally popular. It was described as being "The first of its type in New Zealand, presenters drew on many of the substantive areas where art and law intersect. Topics included historical examples of artists and their patrons, art and colonisation, customary rights and sovereignty of centralised legislation, copyright and protection of legal rights to freedom of speech and expression and censorship. Presenters were drawn from Australia and New Zealand in what has been an illuminating and thought provoking event."²¹ Precedence had been established and a public symposium hosted by the School would in future become a heralded annual event.

This years 'Site' exhibition was, for the first time, held simultaneously with five other Polytechnic departments showcasing their students' work. The combined exhibitions' catalogue featured comments and illustrations of work from each of the departments, and the School of Art section stated that, "It is not always possible to tell what studio area the student started in, as they may make objects out of quite disparate materials or



Figure 78. Textiles student prepares for screenprinting, 2004 (photograph Alan Cox).

install moving images amongst complex crafted objects. They may consider political and artistic issues or they may be concerned with how we rethink space and intimate memories. The viewer may be asked to move through transformed architectural space or to sit in a movie theatre.”²² Although the exhibition evidenced the interdisciplinary quality of recent years, it also presented numerous individual studio based art works, indicating a healthy breadth of student artistic endeavour.

A significant and entrepreneurial undertaking initiated in late 2010, and realised at its launch on Friday 18th November 2011, was the establishment of the Dunedin School of Art Foundation. It was announced in the local paper under the title ‘Art School Planning Closer Ties’. “The Dunedin School of Art plans to build closer ties with the Dunedin community as it prepares to launch its new foundation endowment fund next week. ‘It’s about reciprocity between us and our community,’ Head of School Prof Leoni Schmidt said yesterday. ‘We want to expand to be more community-focused. We want to do things above and beyond the programmes we deliver and pull the community more into the school. It will also give students more opportunities to present their work to the public, and bringing the community into the school will add energy to the school. The art school is thriving and doing really well. Student numbers are up and night classes for the public are chock-a-block.”²³

Art critic Peter Entwisle wrote, “On November 18th, I attended the opening of the art school’s annual exhibition and the launch of its new foundation and endowment fund. Clive Humphreys, a lecturer at the school and a long established printmaker, acted as MC and several members of the new Dunedin School of Art Foundation were introduced. I’m not a fan of lengthy talk and ceremonies at such functions, but on this occasion felt relaxed. The foundation has established an endowment fund, the Dunedin School of Art Endowment Fund. The Otago Polytechnic and Perpetual Trust have provided seed funding and in the nicest possible way it is seeking the public’s support. You can join it and of course you can make donations. After the Foundation launch, we all moved to view the exhibition and I was impressed. It is not like the graduate shows of yesteryear. It is more varied,



Figure 79. Third year painting student Madison Kelly, at the easel in her studio, 2016 (photograph by Pam McKinlay).

sophisticated and less obviously derivative of teachers. There is a wealth of contemporary material. In fact, some things are simply stunning.”²⁴

Maintaining adequate funding for the School is not an easy matter, but positive comments by past graduates can be very supportive to those contemplating committing themselves and their finances towards the study of fine arts within its environs.

“The Painting Department provides a good balance of theory and practical teaching. The tutors are genuinely interested in the creative development of each student.”²⁵ “The Sculpture Department tutors are extremely knowledgeable and focused on creating a challenging and constructive working environment. ... Sculpture’s awesome!”²⁶ “As an international student, I had some wonderful support. This included my two supervisors for theory and studio work, who provided great leadership and artistic direction. I’m still in contact with them today.”²⁷ “I felt fortunate to have studied at the Dunedin School of Art because the quality of the programme was so high. The whole process of my Masters was quite rigorous. My research, practical and written work provided a solid foundation and reinforced my emerging career as an artist.”²⁸

Throughout its history, the Dunedin School of Art experienced numerous teaching styles and influences, from the early academic copyist mantra, through impressionism, modernism, community and art teacher training, discipline oriented professionalism, and latterly, post discipline diversification. Many staff, students, buildings and programmes have come and gone, yet New Zealand’s oldest felicitous school of art remains strong. A recent prospectus comments that students “choose the School for its resource competitiveness, quality of teaching and supervision and its sense of community. Our points of difference are our interest in an integrated theory/studio learning environment and our ability to retain well equipped workshops in all technical areas with appropriate technical support. The Dunedin School of Art has consistently focused on the development of excellence in the material aspects of art-making and is now one of the best equipped art schools in New Zealand.”²⁹

At the postgraduate level, the current guiding philosophy is aptly described by Schmidt when she says “artists are expected to articulate the standpoint they are coming from, the concepts they are exploring through their work and how they fit into a larger community of practice. The writing and theory component of the Masters programme is where students extend their ideas further and further in conjunction with their making processes. It informs the subject being explored, and the materials and techniques being used to visualise these. In many ways the opportunity to explore the idea in depth, both intellectually and materially is the great beauty of postgraduate study. It’s a time when people gain a lot of confidence as an artist because they focus completely and understand their own practice in relation to the contemporary scene.”³⁰

Past alumni proudly acknowledge their allegiance, and those who now teach within its doors ensure its continued good health. The School’s staff are nationally and internationally recognised as leaders in their fields of research and fine arts practice, and graduates are working as artists, teachers, curators and advisors in New Zealand and abroad. With its judicious mix of academic research and studio practice along with its internationally-renowned studios and workshop facilities, the School maintains a highly respected and well-deserved reputation as a significant artistic incubator and contributor to the cultural life of New Zealand. Perhaps, not surprisingly, students proclaim, “Dunedin, it’s all right here.”

- 1 *Otago Daily Times*. 24 June 2008: 4.
- 2 *Ibid.* 14 November 2008: 2.
- 3 *Ibid.* 18 March 2009: 8.
- 4 *Ibid.* 16 April 2009: 27.
- 5 Report of External Evaluation and Review, Otago Polytechnic. NZQA. 2 December 2011: 16.
- 6 ANZAAE 2009 'art works - mahi toi'. Conference Programme 20 - 23 April 2009: 3.
- 7 NZQA Approval of the School of Art's four new post graduate qualification was granted on 9 December 2009
- 8 Programme Document. Visual Arts Postgraduate Programmes. Otago Polytechnic. 1 December 2009: 12.
- 9 Otago Polytechnic Dunedin School of Art Postgraduate Programmes. 2011: 4.
- 10 *Otago Daily Times*. 22 October 2009: 29.
- 11 *Ibid.* 24 September 2009: 1.
- 12 *Ibid.* 16 October 2009: 16.
- 13 *Ibid.* 25 September 2009: 4.
- 14 Green, David. Review of 'Illustrating the Unseeable'. *Junctures. The Journal of Thematic Dialogue*. 2010. No 13: 89-92.
- 15 *Otago Daily Times*. 6 February 2010: 1.
- 16 *The Beauty of Distance*. www.Stuff.co.nz. 27 October 2010.
- 17 *Otago Potters Group Inc. Newsletter*. April - May 2010.
- 18 *The Star*. 8 April 2010: 15.
- 19 *Otago Daily Times*. 24 April 2010: 5.
- 20 Visual Arts. Professional Development Days for Secondary School Teachers. Advertising brochure and registration form (Dunedin School of Art 2010).
- 21 University of Otago Faculty of Law Newsletter. No 2. 2010: 9.
- 22 *Excite. Two Thousand and Ten. Otago Polytechnic Student Showcase*. Exhibitions Catalogue. 5.
- 23 *Otago Daily Times*. 11 November 2011: 18.
- 24 *Ibid.* 28 November 2011: 11.
- 25 *Dunedin School of Art Prospectus 2009*. 11. Anya Sinclair., BFA, Painting, 2007.
- 26 *Ibid.* 14. Aroha Novak, BFA, Sculpture, 2007.
- 27 *Dunedin School of Art Postgraduate Programmes Prospectus, 2012*: 14. Nam Sook Chang, MFA, Ceramics. 2002.
- 28 *Ibid.*: 12. Rachael Rakena, MFA, Electronic Arts. 2003.
- 29 *Ibid.*: 3-4.
- 30 *Ibid.*: 9.

Bridie Lonie

As Jim Tomlin's detailed history of the Dunedin School of Art indicates, art education has changed radically over the past century and a half. Yet were David Con Hutton to return to Dunedin now, he would find his thinking more in line with government policies on art education than at any time in the previous century. He would have approved of today's educational focus on vocational outcomes as consistent with the art education he set up as a form of gaining a viable way of living for women and men alike. What was, in the mid-twentieth century, a form of education for those willing to take a chance to work in a field that was generally not remunerative but formed an essential part of the cultural life of the country, is now seen again, as it was in the 1870s, as an industry in the creative arts. Would Doris Lusk and Colin McCahon have agreed with this?

Con Hutton's art school was composed of part-time classes, with some students completing a larger proportion of these, sitting exams assessed in London, and on graduating, becoming teachers, designers or architectural draftsmen. The approach suited that of Polytechnic education, and the school, in its many different forms, sat comfortably in association with programmes in the King Edward Technical College and the School of Education and then in the formal establishment of the Otago Polytechnic in 1967. At that point, the other two art schools were at the universities of Canterbury and Auckland. Design was seen as a pursuit for Polytechnics and Māori arts were taught at Wananga.

When, in the 1990s, the OECD determined that education should be treated as an economic enterprise rather than a common good, New Zealand was quick to set up art schools in almost every centre. From three schools, the number increased to what is now something in the high twenties. Inevitably, competition led to challenges for all the art schools. Rob Garrett's development of an active visitor's programme that toured international artists and art academics throughout the country was an early and significant indicator of Dunedin School of Art's ambitions for difference through networking and research.

The qualitative difference between polytechnics and universities, managed by the New Zealand Qualifications Authority, and the Universities, under the aegis of the Vice-Chancellor's Committee, was an important factor in such things as class size, studio facility and levels of qualifications but these differences were increasingly contested by art schools, which through their inclusion of both theory and practice bridged the two approaches to learning. Head of Art History and Theory and later Head of School Rob Garrett played a large role in the establishment of this approach with colleague Susan Ballard and others. Later Head of School Bridie Lonie currently still maintain this approach, an approach increasingly endorsed and adopted by the studio areas in the School.

Tomlin's management of the school saw its greatest consistency, stability and extension. His decision in the 1980s to re-purpose the old Normal School and develop the plant rather than create new buildings gave us the foundation of the studio facilities that we have today. During the 1990s the development of degree and postgraduate qualifications became a further marker of difference. The DSA's Master of Fine Arts programme was initiated in the late 1990s, as similar programmes were increasingly instigated across the country. The Tertiary Education Committee sought to manage this proliferation by a demarcation between vocational and research institutions of learning, hoping to corral research into the Universities. But its marker of difference, the

Performance Based Research Fund, recognizes art practice as active research. This enabled the Dunedin School of Art, under the leadership of Professor Leoni Schmidt, to demonstrate its considerable commitment to the active generation of new learning through the visual arts. With the support of the policies of the Polytechnic, the DSA was able to generate considerable financial support for its lecturers who were, unusually for an art school, retained as permanent research staff. Schmidt has extended this approach throughout the Otago Polytechnic, as a leader in research for the institution as a whole. Her approach has also led to the development of interdisciplinary research and Peter Stupples's interdisciplinary research projects have formed ongoing relationships between Otago University and Otago Polytechnic. These strategic responses to the broader governmental requirements of tertiary education have enabled the Dunedin School of Art to play in the wider fields of research as well as in the ongoing development of the creative arts in the studio disciplines it continues to teach.

At the same time, the Dunedin School of Art has retained its workshops for the use of all students, maintaining a commitment to the skill-based, embodied aspect of the visual arts. Material skills, including the digital – and contextual research and understanding, the ability to convey meaning without pre-determining the viewer's response – remain the foundational bases of the arts. The forms that the arts take in different eras and cultures vary and art schools like our own must adapt and respond. Tomorrow's artist may be someone whose thinking is embedded within new ways of responding to urban design, or new ways of forming community. Alternately, she may work with a more traditional form, offering moments of contemplation and critique. As Tomlin's history demonstrates, art schools are institutions that must be flexible in their approach to the content they teach, while they must also give the student a sense of the continuity of artistic practice. The art institution is a particularly contested site and Tomlin's history shows us how art schools have and must continue to be at the same time flexible, adaptive, retentive of their histories and resilient in the face of change.

DUNEDIN SCHOOL OF ART STAFFING

Under Otago Education Board's Management

1870 - 1908	David Con Hutton	Head of School , Drawing, Painting, Modelling
1875 - 1879	Agnes Wright	(Ex-student)
1875 - 1877	Alexander Anderson	(Ex-student) Technical and Freehand Drawing
1877 - 1880	Robert Butter	
1878 - 1882	Alfred W. Walsh	(Ex-student)
1878 - 1885	Louisa W. Burnside	(Ex-student)
1881 - 1883	James Lindsay	(Ex-student)
1882 - 1899	David Edward Hutton	(Ex-student) Son of David Con Hutton
1889 - 1894	Robert Coghill	(Ex-student employed as a pupil teacher)
1895 - 1896	Girolamo Pieri Nerli	Appointed visiting Art Master to teach Painting
1895 - 1899	Francis W. Payne	Machine Construction and Drawing
1895 - 1920	Nellie L. D. Hutton	(Ex-student) Daughter of David Con Hutton
1895 - 1909	David J. Sherriff	(Ex-student) Building Construction and Drawing
1897 - 1899	Edward Crow	(Ex-student)
1899 - 1917	Walter C. Wakelin	(Ex-student) Instrumental Drawing
1899 - 1903	Mr T. Stevenson	Machine Construction and drawing
1899 - 1901	Oswald H. Trochon	(Ex-student) Employed as a pupil teacher
1900	Mr Sinclair	Machine Drawing
1900 - 1904	Mr Peck	Machine Drawing, replacing Mr Sinclair
1901	Mr Wall	Drawing and Modelling in Plasticine to TC students
1904	Mr Tomlinson	Drawing
1904 - 1912	Alfred H. Dunstan	(Ex-student)
1904 - 1908	George Armstrong	(Ex-student) Machine Construction and Drawing
1908 - 1918	Mr Wales	Machine Construction and Drawing
1909 - 1920	Alfred Henry O'Keeffe	(Ex-student) Drawing, Painting and Life Classes
1909 - 1919	Robert H. Hawcridge	Head of School
1912	Mr Schenck	
1913 - 1915	W. Nelson Isaac	Crafts
1914	Mr W. Esquilant	Photography Practical
1914	Mr S. C. Hicks	Photography Theory
1914	Miss D. Mackie	Photography Retouching
1914 - 1917	R. Newton Vanes	(Ex-student) Architectural Design and History
1915 - 1919	John W. Brock	
1915	Miss R. Israel	Crafts (Relieving)
1915 - 1919	Rose Zeller	Crafts
1915 - 1919	Mr S. George	Assistant to Miss Zeller
1917 - 1920	Basil Hooper	Architectural Design and History
1918 - 1919	David G. Mowat	(Ex-student) Building Construction and drawing

At the end of the 1919 year, the Otago Education Board decided to close the School for financial reasons and the only subjects offered in 1920 were drawing classes for Training College students and pupil teachers, which were taken by Alfred O'Keeffe and Nellie Hutton.

Under the King Edward Technical College Board's Management

The School reopened in 1921 under the management of the King Edward Technical College Board, which was now responsible for the Dunedin Technical High School, the Dunedin School of Art and the Senior School of Commerce.

1920 - 1922	Alfred Henry O'Keeffe	Drawing (Freehand, Object, Antique, Life) P/T 1925
1920 - 1922	Nellie Laura D. Hutton	(Ex-student) Drawing, Lettering, Painting
1921 - 1943	Daisy M. White	(Ex-student) Drawing, Painting, Design, Crafts
1921	Lorne de H. Hutton	(Ex-student) David Con Hutton's son
1921 - 1922	Basil Hooper	(P/T) Architectural Design, History of Architecture
1922 - 1925	Thomas H. Jenkin	Head of School , Drawing and Painting.
1922 - 1925	Frederick Vincent Ellis	Drawing, Etching, Engraving, Lettering
1925 - 1931	William Henry Allen	Head of School , Drawing, Painting, Etching
1925 - 1945	Robert Nettleton Field	Ceramics, Sculpture, Life Modelling, Drawing
1925	John W. Brock	Part-time
1925	Herbert Prowse	Part-time, Drawing
1925	Alfred Henry O'Keeffe	Part-time, Drawing
1928 - 1958	Helen M. Moran	Art Needlework, Embroidery
1929 - 1930	Robert Donn	Part-time, Drawing, Design
1928 - 1934	Robert H. Fraser	(Ex-student) Part-time, Drawing, Design
1929 - 1932	Herbert Prowse	Part-time, Drawing
1929 - 1931	Harry Vye Miller	(Ex-student) Part-time, Drawing, Pottery
1931	Doris Eberhardt	Part-time relieving. Drawing, Crafts
1931 - 1933	Mr G Sherriff	Part-time
1931 - 1943	J. D. Charlton Edgar	Head of School 1941 - 1942
		Drawing, Painting, Etching, Commercial Art
1932	John L. McIndoe	Part-time
1932 - 1940	A. Gordon Tovey	Head of School 1937 - 1940. Acting from 1932
		Commercial Art, Lettering, Drawing, Modelling
1933 - 1934	Miss G. Webster	Part-time
1934	James M. Patrick	Part-time. Drawing and Design
1934 - 1941	Mr B. S. Connor	Part-time, Window Dressing, Ticket Writing
1936 - 1938	Mr G Sherriff	Part-time
1937 - 1948	R. Edgar Seelye (Dick)	(Ex-student) Drawing, Ticket Writing
1937 - 1938	Cecilia Drummond	Drawing, Painting
1938	Mr C. Muir	Part-time, Drawing
1938	Mr A. Wright	Part-time, Drawing
1938 - 1939	Harry Vye Miller	(Ex-student) Part-time
1938 - 1939	Miss E. Reed	Part-time
1938 - 1939	Mr J. C. Hayden	Part-time, Drawing, Lettering, Commercial Art
1939 - 1942	Doris M. Lusk	(Ex-student) Part-time
1939 - 1941	Murray A. Stevenson	Drawing, Painting, Lettering (P/T in 1941)
1941 - 1965	Frederick G. Shewell	Head of School 1947 - 1965 (Acting from 1943)
		Drawing, Painting, Printmaking, Commercial Art

1942 - 1943	Patricia J. Fenton	(Ex-Student) Part-time
1943	Nancy Willocks	(Ex-Student)
1941 - 1946	Lorna E. McNeil	Crafts
1944 - 1950	Allan S. Howie	Part-time, Drawing, Sculpture (Full-time 1949)
1945	Molly Macalister	Relieving for three months, May – July
1945	Colin Wheeler	Part-time
1945 - 1950	Ralph V. Miller	(Ex-student) Part-time, Ticket Writing, Painting
1945 - 1965	William J. Reed	Drawing, Painting, Industrial Design
1946 - 1949	Shona Hogan	Junior Crafts (Also part-time 1951)
1946 - 1949	Patricia J. Wilson	(Nee Fenton) Senior Crafts
1949 - 1950	Mr G.W. Hill	Part-time, Lettering, Commercial Art
1949	Mrs G. Partridge	
1949 - 1951	Alan S. Howie	Drawing, Sculpture
1950	Mr R. C. Entwistle	Leatherwork, Basketwork, Weaving
1950 - 1953	Joyce H. Taylor	Part-time, Saturday art classes
1950	Mr R. F. Beckley	Part-time, Saturday art classes
1950	Evan P. Tombs	Part-time, Saturday art classes
1950	Mr D. Stanton	Crafts (For one month only)
1950 -	Miss M. L. King	Crafts (Later became Senior Mistress of K.E.T.C.)
1951 - 1965	Frederick C.W. Staub	Sculpture, Ceramics
1953	Miss L. Hely	Part-time, Saturday art classes
1953 - 1954	Miss M. F. Mearns	Relieving while Miss Moran on leave
1953	John Binsley	Part-time, Drawing, Painting
1953 - 1957	Mr J. Donaldson	Part-time, Commercial Art
1954	Tom Esplin	Part-time, Drawing, Painting, Commercial Art
1954	Miss K. L. Shaw	Relieving for five months
1954 - 1965	Frank R. J. Dean	Part-time, Painting
1954 - 1958	Douglas H. McGregor	Part-time, Drawing, Painting
1958	Shona McFarlane	Part-time, Painting
1958	Mrs J. Howell	Part-time, Floral Art
1958 - 1961	Miss V. E. Paterson	Part-time, Drawing
1961 - 1962	Mr J. Donaldson	Part-time, Commercial Art, Painting
1958 - 1962	A. T. Ivan Lascelles	Part-time, Modelling, Pottery
1961 - 1962	Vera E. Paterson	Part-time, Drawing, Painting
1961 - 1962	Miss J. Duffy	Part-time, Painting
1961 - 1962	Mrs M. R. Brown	Part-time, Needlework
1961 - 1962	Mrs P. Richan	Part-time, Floral Art
1961 - 1962	Mrs L. E. Coker	Part-time, Needlework
1961 - 1965	Douglas H. McGregor	Part-time, Creative Painting
1963 - 1965	Mrs D. L. Allen	Needlework, Weaving

Under the Otago Polytechnic Council's Management

The Otago Polytechnic was established in 1966 and the Dunedin School of Art, which until then had been under the jurisdiction of the King Edward Technical College, became a department within the Polytechnic.

Heads of the School

1966 - 1969	Frederick Staub (Fred)	Course Supervisor
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1969	William J. Reed (Bill)	Acting Course Supervisor
1970 - 1976	Roy J. Dickison	Course Supervisor
1976 - 2000	James R. Tomlin (Jim)	Head of School
2000	Derek Ball	Acting Head of School
2000 - 2002	Robert Garrett (Rob)	Head of School
2002	Bridie Lonie and Kelly Thompson.	Joint Acting Head of School
2002 - 2004	Donal Fitzpatrick	Head of School
2005 - 2009	Bridie Lonie	Head of School
2009 -	Leoni Schmidt	Head of School

Lecturers in Art History and Theory

1967 - 1989	Raymond Ward	Head of Section
1974 - 2003	Linden Cowell	Ceramics History
1978 - 1979	Francis Pound	1980 - 1987 Wallace Crossman
1987 - 1996	Ken Laraman	Course Coordinator - Oamaru Fine Arts
1989	Keith Furness	Part-time
1990 - 2000	Rob Garrett	Head of Section
1991 -	Graham Price	Part-time
1992 - 1996	Linda Tyler	
1995 - 2005	Bridie Lonie	Head of Section from 2000
1996 - 2003	Susan Ballard	(Ex-student) Re-joined 2006 as Head of Section
1996 - 2009	Leoni Schmidt	Academic Leader, MFA
1999 - 2008	Lynn Taylor	(Ex-student) Part-time
2001 - 2010	Ali Bramwell	(Ex-student)
2003	Cameron Bishop	
2003 - 2005	Jane Venis	(Ex-student)
2005 -	Alexandra Kennedy	(Ex-student) Painting and Theory
2005 -	Peter Stupples	Part-time
2009 -	Bridie Lonie	Head of Section

Research Assistants

2006 - 2011	Craig McNab	(Ex-student) Part-time
2007 -	Pamela Mckinlay	Part-time
2010 - 2011	Peter Gorman	(Ex-student) Part-time

Maori Student Mentor

2011 -	Simon Kaan	(Ex-student) Part-time
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Lecturers in Drawing and Painting

1966 - 1967	Barbara Cave	Part-time, Painting
1966 - 1967	Frank R. J. Dean	Part-time
1966 - 1969	Douglas H. McGregor	Part-time
1966 - 1974	William J. Reed	Drawing, Painting
1967	R. G. Rutledge	Part-time, Draughting
1968 - 1969	A. J. Neil	Part-time, Draughting
1969	Mrs E. J. Smith	Part-time

1970	Barry Walsh	Part-time, Drawing, Painting
1972 - 1973	Shaun Burdon	(Ex-student) Part-time, Drawing, Painting
1974 - 1988	Bernard Holman	Head of Section from 1982
1976	G. R. Wilson	Part-time, Painting
1976	Robin White	Part-time, Painting
1976 - 1979	Owen Lee	Drawing, Painting
1977 - 1982	Roy J. Dickison	Head of Section
1978 - 1980	Tom Field	Drawing, Painting
1980 - 1987	Walden Tucker	Drawing
1982 - 2011	Shaun Burdon	(Ex-student) Part-time, Drawing, Painting
		Lecturing at Cromwell Campus from 2001
1982 - 1990	Audrey Bascand	Part-time, Watercolour Painting
1985 - 1994	Els Noordhof	Part-time, Drawing
1986 - 1988	Jeannie Brown	(Ex-student) Part-time, Drawing
1988 - 1994	Wallace Crossman	Head of Section
1988 - 1996	Lindsay Crooks	(Ex-student) Part-time, Drawing
1989 - 2004	Patricia A. Altman	Part-time, Drawing
1989 - 1991	Christine Gregory	Part-time, Drawing, Painting
1990 -	Peter Cleverley	(Ex-student) Part-time, Drawing, Painting
1991	Ann Culy	(Ex-student) Part-time, Part-time, Drawing
1993	David Jackson	Part-time, Drawing
1994 - 1998	Marie Strauss	Part-time, Drawing
1995 - 1997	Kulvinda Kaur Dhew	Head of Section
1996 - 1997	Graeme Cornwell	Interrogative Drawing via assemblage
1997 - 2008	Ken Laraman	Academic Leader, Drawing
1998 - 2009	Lynn Plummer	Head of Section 1998 - 2006. Drawing, Painting
1999 - 2005	Gary McMillan	(Ex-student) Part-time, Drawing
1999 - 2008	Lynn Taylor	(Ex-student) Part-time, Drawing
2000 -	Michael Morley	Part-time, Drawing
2004 -	Anita De Soto	(Ex-student) Drawing
2005 -	Michael Greaves	(Ex-student) Head of Section from 2007 - 2011
2006 - 2008	Kushana Bush	(Ex-student) Painting
2006 - 2009	Sudhir Duppati	Part-time, Drawing
2012 -	Graham Fletcher	Studio Co-ordinator: Painting, Pacifica Student Advisor
Technician		
1998 -	Colin Howes	(Ex-student)

Fine Arts Conservation

1972 - 1980	Les C. Lloyd
1976 - 1980	Titus Chan

Printmaking

1966 - 1969	Bruce H. Wilson
1970 - 1979	Walden L. Tucker
1978 - 1979	John Tarlton
1979 - 2008	Chris de Jong
1987 - 1991	Clive Humphreys

Post Diploma Programme run at D.P.A.G.

Part-time
(Ex-student) Part-time

(Ex-student) Head of Section from 1980
Part-time

1988 - 2008	Marilynn Webb	(Ex-student)
1992 - 1993	Barry Cleavin	Part-time
1992 - 1993	Denise Copeland	Part-time
1993 - 1996	Jason Grieg	Part-time
1994	Graeme Cornwell	Part-time
2003 - 2005	Ruth Cleland	(Ex-student) Part-time
2006 -	Neil Emmerson	Head of Section
2006	Olav Neilson	(Ex-student)
2014 -	Marion Wasennaar	(Ex-student) Lecturer Collection Administration
2015 -	Kiri Mitchell	(Ex-student) Lecturer Drawing, Night Class Teacher: Drawing and Print

Technicians

1974 - 1978	Chris de Jong	(Ex-student) School's only Technician 1974 - 1976
1979	David Jowett	(Ex-student)
1980 - 1982	Peter Dreadon	(Ex-student)
1983 - 1988	Lloyd Godman	Also part-time Photography tutor
1989 - 2000	Matt Ryan	Also Technician for Painting until 1998
2000 -	Steev Peyroux	(Ex-student)

Sculpture

1966 - 1977	Fred Staub	Also taught Ceramics until 1970
1974	Ian Gray-Smith	(Ex-student) Metal Work
1974 - 1976	M. P. McKenzie	Metal Work
1975 - 1988	David McLeod	(Ex-student)
1977 - 1982	Kelvin Stuart	Metal Sculpture
1977 - 1978	Alex Leonard	Wood Sculpture
1977 - 2002	Derek Ball	Head of Section
1978 - 1980	Ian Hoskins	Wood
1979 - 2001	Peter Nicholls	Then 2002-2003
1982 - 1983	Roland Munro	(Ex-student)
1986	Mark Rossell	(Ex-student) Part-time
1988 - 1996	Wayne Everson	(Ex-student) Part-time
1993 - 1994	Philippa Wilson	(Ex-student) Part-time
1995 - 1999	Louisa Baillie	(Ex-student) Part-time
1998 - 1999	Mike O'Kane	(Ex-student) Part-time
1999 - 2000	Wayne Everson	(Ex-student) Part-time
2001	Stuart Griffiths	
2002 -	Michelle Beevors	Head of Section
2003 -	Scott Eady	
2006 - 2008	Emily Pauling	(Ex-student) Part-time

Technicians

1977 - 1978	Peter King	(Ex-student)
1979 - 1982	Andrew Cameron	(Ex-student)
1983 - 1989	Arthur Skill	
1989 - 2004	Alan Burrow	
2005	Don Hunter	(Ex-student)
2006 -	Jamie Oliphant	(Ex-student)

Ceramics

1967- 1970	I. T. Lascelles	Part-time
1969	John Sutherland	Part-time
1971 - 1974	Lyall Hallum	
1972 - 1978	Geoff Logan	(Ex-student)
1974 - 1991	Michael Trumic	
1974 - 1978	Christine Jukes	(Ex-student)
1974	John Stinton	Geology
1974	Ian Gray-Smith	(Ex-student) Part-time
1974	Gilbert Buchanan	
1976 - 1981	Richard Booker	(Ex-student)
1976 - 2015 from	Neil Grant	Head of Section. Part-time from 2003. Emeritus 2016.
1977 - 1978	Kevin Griffin	Part-time
1978 - 1979	Judith Pairman	(Ex-student) Part-time
1978 - 1982	Ross Richards	
1981 - 1985	Geoff Wilson	(Ex-student)
1986 - 1989	Christine Boswijk	(Ex-student)
1986 - 2003	Lawrence Ewing	Part-time from 2005 (Glaze tech by distance)
1986 - 1999	Chris Fersterer	(Ex-student)
1989 - 1992	Julie Bartholomew	
1992 - 1997	Bruce Dehnert	
1997 - 2010	Madeleine Child	(Ex-student) Head of Section from 2004
2001 - 2002	Eddie Thompson	(Ex-student) Part-time
2004	Nicola McLaren	Part-time
2004 - 2005	Brian State	(Ex-student) Part-time
2004 - 2009	Jim Cooper	(Ex-student)
2006	Chris Weaver	Part-time
2008 - 2009	Sarah Schotanus	Part-time off campus lecturer
Technicians		
1976 - 2002	Chris Powley	(Ex-student)
1998 - 2000	Eddie Thomson	(Ex-student)
2001	Peter Steele	
2002 -	Rob Cloughley	(Ex-student) Technician and lecturer in ceramics
2016 -	Tina Grubba	

Textiles

1966 - 1969	Mrs D. L. Allen	Needlework, Spinning and Dying
1976 - 1978	Miss M. J. Sharpe	Part-time, Embroidery
1976 - 1978	Mrs E. Rowe	Part-time, Dressmaking
1976 - 1978	Miss E. M. Reid	Part-time, Dressmaking
1976 - 1978	Mrs M. D. Marshall	Part-time, Dressmaking
1976 - 1978	Miss K. H. Mayo	Part-time, Weaving
1972 - 2003	Jan G. Wilson	Part-time, Embroidery, Tapestry
1977 - 1978	Mrs M. Proudfoot	Part-time, Pattern Draughting
1986 - 1987	Elizabeth Evans	Head of Section

1986 - 1995	Ann Milner	Part-time, Weaving
1988 - 2003	Kelly Thompson	Head of Section - Craft Design
1991 -	Clive Humphreys	Principal Lecturer –Drawing, Painting and Postgraduate supervisor
1992 - 1993	Margaret Malony	Full-time relieving while Thompson on leave
1994	Jenny Barham-Madill	Part-time, Tapestry and Weaving
1994 - 1995	Robyn Webster	(Ex-student) Drawing and Design
1996 - 2006	Jenny Bain	Part-time
2005 - 2010	Christine Keller	Head of Section
2006 -	Victoria Bell	(Ex-student) Lecturer
Technicians for Textiles and Jewellery		
1988 - 1996	Tony Nicholls	(Ex-student)
1990 - 1991	Lynn Kelly	Clerical
1996 - 1998	Bill Ingram	(Ex-student)
1998 - 2011	Blair Allen	(Ex-student)
2006 - 2008	Kirsten Koch	Textiles
2012	Katrina Thompson	(Ex-student) Jewellery, Metalsmithing & Textiles
2014 -	Brendon Monson	(Ex-student) Jewellery, Metalsmithing & Textiles and Night Class Teacher

Jewellery

1969 -	P. K. Morrison	Part-time
1977 - 1996	Tony M. Williams	Part-time
1986 - 1992	Kobi Bosshard	Part-time
1987 - 1992	Georg Beer	Part-time
1988 - 1989	Blair Smith	(Ex-student) Part-time
1989 - 2003	David McLeod	Head of Section
1993 - 1996	Blair Smith	(Ex-student)
1996	Stephen Mulqueen	(Ex-student)
1996 - 1996	Juerg Muff	Part-time
1997 - 1998	Stephanie Lambert	Part-time
1997 - 1999	Grant Thompson	(Ex-student) Part-time
1999	Simon Rickard	(Ex-student)
2000 -	Johanna Zellmer	Head of Section
2001 -	Andrew Last	Studio Co-ordinator: Jewellery & Metalsmithing

Photography

1978	Chris de Jong	Part-time
1983 - 1987	Nigel Yates	
1988 - 2005	Lloyd Godman	Head of Section
1991 - 1996	Di Ffrench	Part-time
1993 - 2006	Di Halstead	(Ex-student)
1996	Robyn Webster	Part-time
1996 - 2001	David Mann	(Ex-student)
2003	Leanne Miller	
2004 - 2008	Kate Mahoney	

2006 -	Rachel Gillies	
2007 - 2011	Max Oettli	Head of Section
2012	Hamish Tocher	Lecturer: Photography & Electronic Arts
2013 -	Mark Bolland	Studio Co-ordinator Photography & Electronic Arts
2015-	Rachel Hope Allan	(Ex-student) Lecturer: Photography

Technicians		
1981 - 1983	Peter Ritchie	Also part-time tutor
1993 - 1996	Brendon Lee	(Ex-student) Also part-time tutor
1997 - 2002	Georgiana Morison	(Ex-student) Also part-time lecturer in 2002
2001 - 2003	Peter Towers	
2003 -	Allan Cox	

Design, Computer Imagery and Electronic Arts

1967 - 1968	L. J. S. Vial	Part-time, Commercial Art and Design
1970 - 1972	Mrs D. L. Allen	Part-time, Basic Design
1972 - 1977	Tom Field	Basic Design
1972 - 1979	John Fletcher	Basic Design. Course Supervisor 1978 - 1979
1976 - 1978	M. H. McAllum	Interior Design
1976 - 1978	R. McMahon	Commercial Art
1981 - 1993	Tom Field	Head of Section 'Computer Imagery'
1993 - 1997	David Watts	Head of Section
1993 - 1994	Raymond Ghirado	
1994	David Jackson	
1996 - 1997	Graham Cornwell	Part-time
1996 - 2003	Rachael Rakena	(Ex-student) Head of Section 1998 - 2002
1997 -	David Green	Part-time - Electronic Arts
1998 - 1998	Scott Pearson	Part-time
2000 -	Michael Morley	Part-time
2000 - 2009	Rodney Browne	Head of Section 'Digital Moving Image' from 2002
2004 -	Anna Terry	(Ex-student)
2006 -	Rachel Gillies	(Ex-student)
2009 - 2012	Susan Ballard	(Ex-student) Head of Section

Technicians		
1997 - 1998	Ben Smith	
1998 - 2000	Rodney Browne	
2002 - 2004	James Walton	Also part-time lecturer
2008	Kieran Smith	Tutorial Assistant
2009 - 2011	Max Bellamy	(Ex-student)
2012-2015	Ted Whitaker	(Ex-student)
2015	Thomas Lord	(Ex-student)
2016	Emily Davidson	(Ex-student)

Clerical Staff

1977 - 2005	Patricia Jackson (Pat)	Secretary
1984 - 1985	Sharon Roberts	Clerical
1985 - 1986	Catherine Todd	Clerical

1986 - 1991	Mary McLean	Clerical
1992 - 1996	Theresa Hollingsworth	Clerical
1995 - 1997	Sharon Jensen	Clerical
1996 - 2001	Janeice Young	Clerical
1997 - 2003	Joanna Gray	Clerical
2002 - 2012	Julie Goldsack	Student Coordinator
2006 -	De-Arn Buchholz	Staff and Finance Administrator
2014 -2015	Sarah Arnell	Clerical