

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

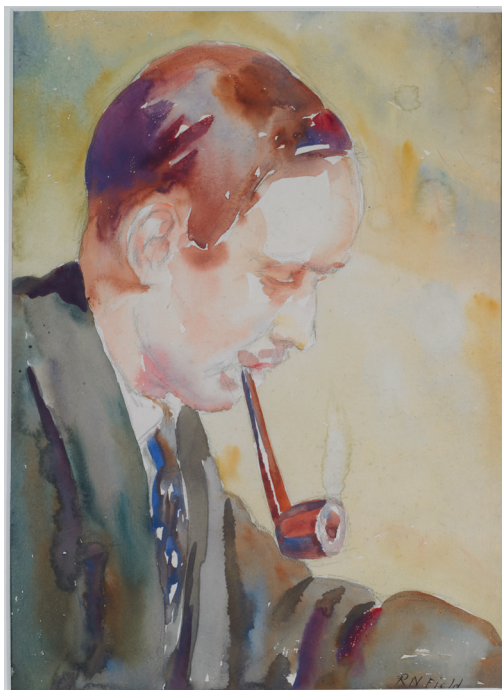


Figure 29. Portrait of J. D. Charlton Edgar by R. N. Field, 1931, watercolour on paper, 270 x 195mm (Hocken Collection, reproduced with permission of the Robert Nettleton Field Estate).



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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- 7 Principal's Report to the Board of Managers. April 1937. (Hocken. AG-763-003/009)
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- 11 *Art in Schools, The New Zealand Experience.* Department of Education. Wellington, 1978. 14.
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- 14 Henderson, Carol. *A Blaze of Colour. Gordon Tovey, Artist Educator.* (Hazard Press. Christchurch. NZ. 1998) 61.
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- 28 K.E.T.C. Principal's Report to the Board of Managers. February 1941. (Hocken. AG-763-003/010)
- 29 Ibid.
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- 31 K.E.T.C. Board of Managers Minutes. 18 February 1941. (Hocken. AG-763-003/010)
- 32 Principal's Report to K.E.T.C. Appointments Committee. 9 July 1941. (Hocken. AG-763-003/010)
- 33 Mr Edgar's Report to K.E.T.C. Appointments Committee on Specialist Art Teacher Training. 9 July 1941. (Hocken. AG-763-003/011)
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- 40 K.E.T.C. Board of Managers Minutes. 26 September 1945.
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- 43 K.E.T.C. Board of Managers Minutes. 17 June 1947. (Hocken. AG-763-003/012)
- 44 Minutes of Special K.E.T.C. Appointments Committee Meeting. 17 November 1947. (Hocken. AG-763-003/012)
- 45 Minutes of K.E.T.C. Appointments Committee meeting. 21 November 1947. (Hocken. AG-763-003/012)

