

1876 - 1900

## MORAY PLACE SCHOOL

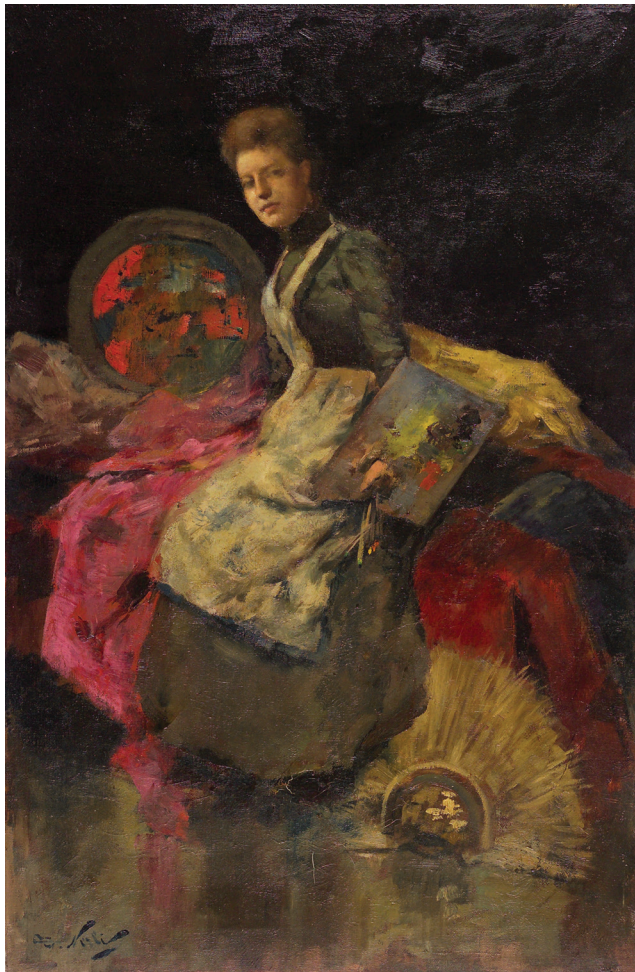


Figure 10. Girolamo Nerli, *Portrait of a Young Woman Artist*, c. 1889 oil on canvas, 612 x 406 mm (image courtesy of the Hocken Collection).

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."<sup>1</sup> 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.<sup>2</sup>

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.<sup>3</sup> Within a month, Robert Butter, who was then teaching at Brighton on the outskirts of Dunedin, was appointed,<sup>4</sup> 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."<sup>5</sup>

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."<sup>6</sup>

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."<sup>7</sup>

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.<sup>8</sup> 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."<sup>9</sup> 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."<sup>10</sup>

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."<sup>11</sup>



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."<sup>12</sup>

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.<sup>13</sup>

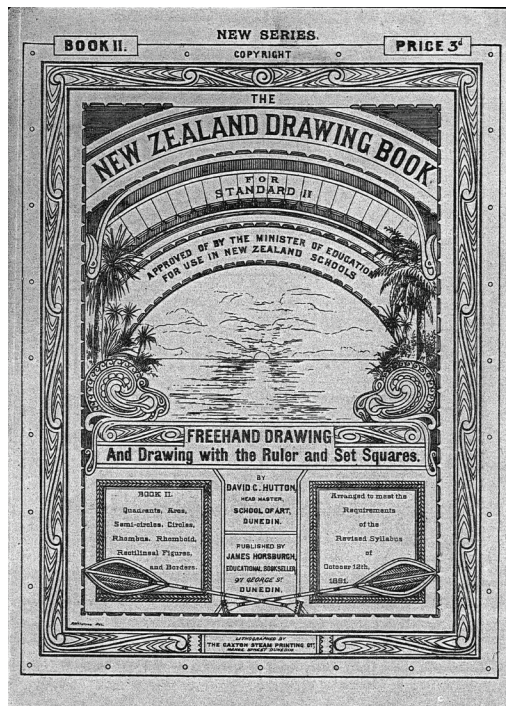


Figure 12. Hutton's Drawing Book 2, 1891 (image courtesy of the Hocken Collection).

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."<sup>14</sup> 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."<sup>15</sup> 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."<sup>16</sup> 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."<sup>17</sup>



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."<sup>18</sup>

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.<sup>19</sup> 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."<sup>20</sup>

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,<sup>21</sup> and a new assistant teacher, ex-student, James Lindsay had been appointed to the staff.<sup>22</sup> 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.<sup>23</sup>

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.<sup>24</sup> 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."<sup>25</sup>

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.”<sup>26</sup>

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.”<sup>27</sup> 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.<sup>28</sup>

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.<sup>29</sup>

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.<sup>30</sup> 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.”<sup>31</sup>

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.<sup>32</sup> In 1887, “One of the best students, who have lately settled in Sydney, has been appointed assistant master in the Sydney School of Art.”<sup>33</sup> 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.”<sup>34</sup>

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.”<sup>35</sup>

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."<sup>36</sup>

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."<sup>37</sup>

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."<sup>38</sup>

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."<sup>39</sup> 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.<sup>40</sup> 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.<sup>41</sup> 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.<sup>42</sup> 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.<sup>43</sup> 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 retile the School, the 'School of Art and Design',<sup>44</sup> 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."<sup>45</sup> 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.”<sup>46</sup> 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.”<sup>47</sup> 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.<sup>48</sup>

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.”<sup>49</sup>

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.”<sup>50</sup> 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.”<sup>51</sup> 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.”<sup>52</sup>

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.”<sup>53</sup>

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.<sup>54</sup> 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.<sup>55</sup>

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.”<sup>56</sup>

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.<sup>57</sup>

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.
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