

**STUDENT AND STAFF  
MEMORIES OF**

REIGATE & REDHILL  
SCHOOL OF  
ART & CRAFTS

ORIGINAL SIGNBOARD IN BLACKBOROUGH ROAD

**1895 - 1970**

## **Introduction to Reigate School of Art Time-Line History.**

Reunion meetings of students and staff\* from the period 1953 to 1965 began in 1994. These events over the years stimulated reunion members to undertake historical research; write recollection pieces; submit photographs, drawings and artwork; contribute information literature (such as prospectuses that range over many years) and newspaper cuttings. These were eventually compiled to produce the book titled 'The Reigate Years' in 2011.

From this background it has been possible to write a Time Line of the school's history from its beginning in 1895 to 1970. This could become an archive piece and it does create a sense of heritage and identity. The main intention of the Time Line is its potential to be used as an educational resource.

\* The Students and Staff referred to above have all had successful careers in the many areas of art, design and culture. For example: commercial art and design, illustration, stage design and costume, fine art painting and sculpture, ceramics, conservation, exhibition and display, dress making and design, woven and printed textiles and art education.

As the author of the Time Line, I would like it made known that:

The sole purpose of writing the Time Line History of The School of Art from 1895 to 1970 was to produce a concise factual document that would be handed over to the present head of school to use in any way that would benefit the school. If it was possible to include it on the school's website Heritage Pages as well, I would be pleased. I accept any decision made. It is not my intention to publish it or use it in any other way. Within the Time Line document I have included some of the historic documents displayed on the school's website and thank the school for giving permission. I would also, like to thank Hilda Offen for proof reading the Time Line and Jess Hyatt for converting the printout document into a PDF version.

**Gus Hyatt.**

Gus Hyatt first studied in evening classes at Reigate and Redhill School of Art & Crafts in 1958. From 1959 to 1964 he continued his studies full time, initially at Reigate for two years ( Intermediate Studies) then at Wimbledon School of Art for two years taking the National Diploma in Design ( Modelling and Sculpture ) at Special Level. He was awarded a Post NDD year at Reigate from 1963 to 1964. After completing the Post Diploma Year he continued making and exhibiting his work. He also taught part time at Reigate School of Art and the Dorking Institute. He gained The Certificate in Education at Garnett College ( Uni, of Lond.) and later, the In Service Certificate in Ceramics at Goldsmiths College (Uni, of Lond.). He was the Senior Lecturer in the Department of Art and Crafts at the Westminster Institute until his retirement.

## Contents:

Front Cover - Photograph of 127, Blackborough Road, Original Signboard.	
Introduction to Reigate School of Art Time Line History.	Page 2.
Contents Page	Page 3.
PART 1. The Redhill School of Art. (1895 - 1905).	Page 4.
Attachments: Photograph - Redhill Technical Institute and Art School.	Page 5.
Photograph - Wimbledon Sch., of Art.	Page 6.
PART 2. The Redhill School of Art. (1900 - 1920).	Page 7.
Frances Mary Bates.	Page 8.
PART 3. The Redhill School of Art. (1920 - 1939 ). Including the move to Blackborough Road, Reigate in 1937 and renamed: Reigate & Redhill School of Art and Crafts.	Pages 9 & 10.
Attachments: Photograph - Blackborough Road, site. (*9)	Page 11.
Prospectus front cover 1939-40. (*36)	Page 12.
Pages from above Prospectus. (*37,38,39)	Pages 13-15
PART 4. Reigate & Redhill School of Art and Crafts. (!940 - 1950s)	Pages 16-19
Recognised Art School from official documents.	" "
A.E. Poulter. ARCA appointed Principal (Boss).	" "
Student Recollections.	" "
Appreciations of A. E. Poulter.	Pages 20-21
Prospectus Covers 1942/3, 1944/5, 1947/8, 1948/9. (*42)	Page 22
The building of The Commercial Design Studio. (*72) (1955)	Page 23
PART 5. Reigate & Redhill School of Art. (1950 - 1960).	Pages 24-25
Prospectus details 1957/8. Junior Art School.	
National Service. Evening Classes.	
Attachments: Elizabeth Peacock, Weaver and Spinner.	Page 26
Michael Noakes, Painter. (*150)	Page 27
Fancy Dress Party (*180)	Page 28
Prospectus Cover 1957/8 (*43)	Page 29
Above Prospectus Photographs (*45)	Page 30
PART 6. Reigate & Redhill School of Art and Crafts becomes Reigate School of Art and Design. (1960 - !970)	Pages 31 to 48
Major changes to Courses and expansion of premises.	Pages 31 to 32
Fred Burgess's Obituary.	Pages 32 to 34
Attachments: Burge's Headstone, Photographs (*122)	Page 35
Lavenham Hostel by Gerald Tozer. (*73 *74)	Pages 36-37
Augustus Lunn, ARCA. 1905 - 1986. (*144 *145)	Pages 38-39
E. Boye Uden, !911 - 1986. (*116) + Painting	Pages 40-41
Morfudd Roberts. MBE. 1922 - 1991. (*156 *158)	Pages 42-44
Denis Harvey. 1925 - 1992. (*154 *155)	Pages 45-46
The Last Hours. by Ann and Bill Jarvis.	Pages 47-48

## Redhill School of Art. Time Line. Part 1

15th January 1889: The first Surrey County Council was elected. Almost as soon as county councils were founded, they were given a new power and a new source of income to finance Technical Education. The Technical Instruction Acts, 1889 and 1891, gave them the power to promote 'technical and manual instruction'. This was the teaching of children over elementary school age and adults in technical, scientific, artistic and domestic subjects. The Council could levy a penny rate for technical instruction but the income which really made an impact rejoiced in the name of 'Whisky Money'. The government levied a tax on beer and spirits. The tax was assigned to county councils for technical education. In 1891 the County Council set up a Technical Education Committee. The Committee set three aims: i) to make people familiar with what Technical Education meant and what it could do for them. ii) to create a demand and an interest in the various methods of providing it. iii) to create an organisation to meet the demand.

*source: Surrey Through the Century 1889 - 1989 pages 10 & 11.*

The Redhill School of Art was founded in 1895 and was housed on the upper floor of the Technical Institute at the bottom of Redstone Hill. The art rooms were arranged to suit the requirements of the Department of Science and Art for fifty students comprising of an 'elementary room, 30' x 20'; modelling room 20' x 15'; life room 24' x 20'; and master's room, 17' x 12'. All these were celled to the collars, and were 12' high to the plate. Elementary, life and master's rooms had north windows. *source: Journal for Mechanics. and see Attachment 1 F.Frith Co Ltd postcard photograph.*

The early curriculum included : life drawing, painting, perspective, light and shade, free hand drawing, modelling and casting and physiography. *Souce: East Surrey College Centenary document 1985.*

Mr A.J. Collister was appointed Headmaster of Redhill School of Art in 1896. In 1898 he was also appointed Head Teacher of both Kingston and Wimbledon Art Schools. It appears that he resigned his headship of Redhill before or during 1899. Archibald Knox the celebrated Manx art nouveau designer of this period (1864 - 1933) started teaching at Redhill School of Art in 1897. He was a friend of A.J. Collister both of whom originally came from the Isle of Man. Knox left the school at the same time as Collister and took up a teaching post at Kingston School of Art. One of Collister's students described him as a born teacher. He was not one of those who taught to a formula, or a recipe, or a set of tricks. He took every individual student as a separate entity and encouraged and brought out their latent possibilities. Collister, who specialised in teaching Advanced Drawing and Anatomy, demonstrated ' by sketches made on the side of the paper, the faults noticed in the students' work and the means to be taken to correct them'. *sources: Manx Curriculum home - Knox timeline., <https://wik1schim/archibaldknox> see attachment 2 Wimbledon School of Art photograph - Merton Memories Archive*



# FOR THE STUDY OF THE ARTS AND SCIENCES



## REDHILL TECHNICAL INSTITUTE AND ART SCHOOL

**Opened in 1895 with an enrolment of 700 students.  
Administered by the Reigate Borough Education Committee  
until the appointment of a principal in 1926.**

**Architect: Baker and Penfold of Reigate  
Cost: £3500**

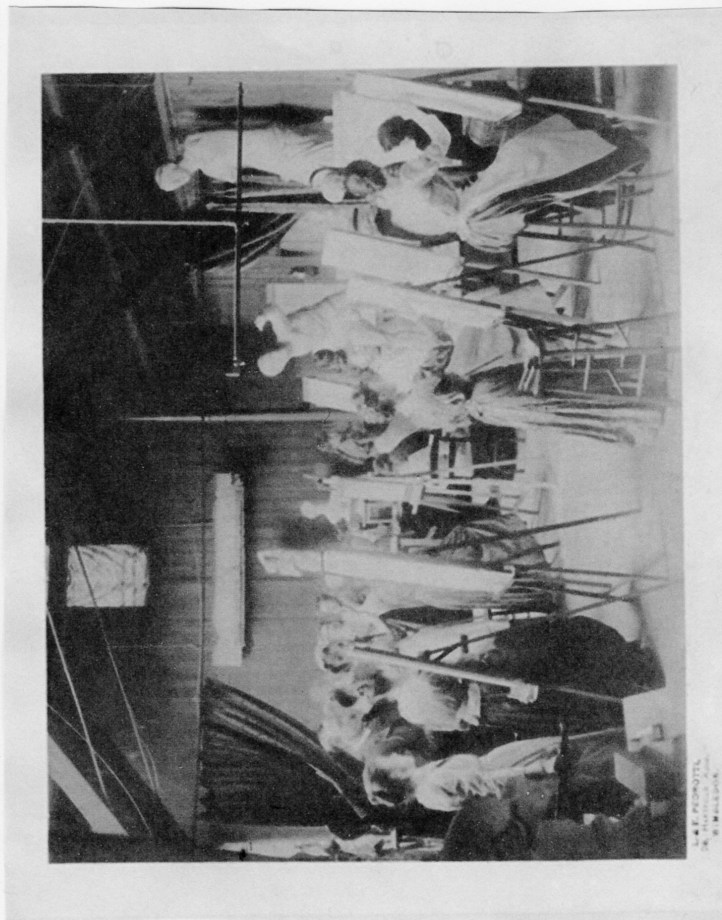
F. FRITH & CO. LTD. 1917 featured in East Surrey College Centenary Document 1995

### Photograph - Wimbledon School of Art - Merton Memories Photographic Archive.

<https://photoarchive.merton.gov.uk/collections/education/colleges>

This photograph probably dates to the period between 1904 and 1920.

The male teacher in the art class is believed to be Mr A.J. Collister former Headmaster of Redhill School of Art and at that time Head of Wimbledon School of Art. The Wimbledon class setting is a reflection of the similarity to the Redhill setting during this period. The plaster casts in the photograph are similar or possibly the same type of casts as the ones in a photograph of the Reigate & Redhill School of Art & Crafts 'Life Room' dated 1939/40. The 'Life Room' casts possibly originated from the earlier period of Redhill School of Art at Redhill Technical Institute.



## Redhill School of Art. Time Line. Part 2

There are a few historical documents that exist for the period 1900 to 1920 for Redhill School of Art. They are held by the present Reigate School of Art (2019) and shown on their 'Heritage' pages on the school's website. These documents are listed as follows: The Quality of Teaching Report 1911; The Punctuality Report 1911; Student Profile Analysis 1911; Report of Detailed Inspection 1<sup>st</sup> & 2<sup>nd</sup> May 1913; and Programmes for i) Graphic Design in Print Making, ii) Illustration and iii) Commercial Design. These Programmes give a breakdown of the subjects to be covered and the number of teaching hours required for each subject.

The Quality of Teaching Report 1911 under the section headed 'Staff ' states: ' The Principal teacher is well qualified and demonstrates great artistic ability, the influence of which is seen in the work of his pupils. The two Assistant teachers are well qualified for the subjects they teach, and they give instruction in a capable manner'. Sadly, we do not know their names.

The Balfour - Morant Education Act of 1902 essentially set up the Local Education Authority, taking over the work of the School Boards. The new Local Education Authorities were endowed to maintain secondary and technical schools.

**Art syllabuses, examinations and inspections** were carried out by The Board of Education, South Kensington, London. SW. This originated through bringing into being The Science and Art Department 1853 - 1899. It was formed as a sub division off The Board of Trade. In 1856 it was absorbed by The Department of Education. Money from the Great Exhibition of 1851 benefited The Board of Education, referred to as the South Kensington System.

It is possible to trace the rise of art examinations associated first with the Society of Arts and later with the City & Guilds of London Institute.

*source: 'The Silent Social Revolution' by G.A.N. Lowndes, published by the Oxford University Press.*

In 1913 the Board of Education established the Art Teachers Certificate - for art students intending to be teachers of art subjects. It was renamed the Art Teachers Diploma in 1933. *source: see Brighton School of Art Archives*

**The Great War 1914 to 1918. Art & Honour Source :** *From an exhibition of material from University College London Special Collection and Records Office. Feb - Dec 2014. [www.ucl.ac.uk/](http://www.ucl.ac.uk/) art honour - ex cat see pages 22 – 23. Framed photographs from the Roll of Honour were at one time hung in the Cloisters of UCL, until the outbreak of World War. All but 31 were salvaged after an air raid of 1940 destroyed the Cloisters. These were later removed from their frames, and in 1951 they were boxed up and put in the College Archives. They have recently been rediscovered. Reproductions of numerous people from the Roll of Honour are displayed.*

*See 'Frances Mary Bates' obituary on the next page.*

### **Frances Mary Bates**

*'She was educated at St.Nicholas, Folkestone and Redhill Technical Institute, and was a student at the Slade School of Art in 1913 – 14...From September, 1914, until her death, she nursed at the London Hospital and the Cambridge Military hospital, Aldershot, as a Special Probationer in Queen Alexandra's Imperial Nursing Service. On April 9<sup>th</sup>, 1916, she died at the latter Hospital from pneumonia.'*



FRANCES MARY BATES

Source : From an exhibition of material from University College London  
Special Collection and Records Office. Feb - Dec 2014. [www.ucl.ac.uk/](http://www.ucl.ac.uk/) art honour - ex cat see pages 22 - 23

## Redhill School of Art Time Line. Part 3

In 1922 William Todd Brown was appointed Principal of Redhill School of Art, a position he retained until early 1940. The School of Art relocated to Blackborough Road, Reigate, in 1937 and it is believed that was when it was given the title **REIGATE & REDHILL SCHOOL OF ART and CRAFTS**.

William Todd Brown was born in Glasgow; he studied initially at the Glasgow School of Art. At the age of 18 he went to the Slade School of Art (UCL) for five years studying under Brown, Tonks and Wilson Steer, winning a scholarship and prizes for head and figure painting. For many years he assisted Gerald Moira in mural decoration work in a number of important buildings, such as Lloyds and the Central Criminal Courts, and was in charge of women artists who decorated the first Wembley Empire Exhibition restaurants. The exhibition was opened on the 23rd April 1924; therefore Todd Brown was in post when the exhibition began.

Source : <https://cornwallartists.org/cornwall-artists/william-todd-brown>

### ARTISTS' OBITUARIES

Mary Remington, who died aged 93 on 6 December 2003, was a member of the NEAC and ROI for many years. At the invitation of ROI members, she joined the Chelsea Arts Society in 1979. Mary was born in Reigate and attended **Redhill School of Art**, where she won a scholarship to the Royal College Of Art in 1930 and emerged two years later with the ARCA degree.

In 1934 she began to concentrate on still-life painting which fascinated her for the next sixty years. Setting aside the restricted palette imposed by her former training, Mary found delight in the vibrant colours of flowers. A very successful series of flower pieces combined with still-life objects followed.

Auction records confirm the value of her paintings to the ever-changing population of collectors.

NEAC - New English Art Club. ROI - Royal Institute of Oil Painters.

source : *Selected Sections taken from:* <https://www.newenglishartclub.co.uk> PDF Newsletter.

See the following pages taken from the book 'The Reigate Years' :

Photograph of the original signboard in Blackborough Road. Front page of this Timeline. (Photograph by Gus Hyatt).

Photograph of Reigate and Redhill School of Art and Crafts, 'Chilterns' 127, Blackborough Road.  
( Photograph by Sunshine Studios).

The pages of the 1939 - 40 Prospectus which include photographs, particularly the 'Life Studio', which shows the casts mentioned on the earlier Wimbledon School of Art photograph.



## **Reigate & Redhill School of Art & Crafts. Time Line. PART 3 cont.,**

The following statements are taken from the 1939 – 40 Prospectus:

**Purpose of School:** 1. A definite and practical training for those who wish to become professional Architects, Painters, Sculptors, Commercial Artists, Illustrators, Dress Designers and Craftsmen in various trades, etc.

2. To train students intending to become Teachers of Drawing and other Art Subjects. Also to furnish the initial training of students intending eventually to enter the Royal College of Art, the Slade School ( Uni. of Lond.), the Royal Academy Schools, or the specialised schools for trades.

3. Part time day and evening courses are arranged to provide (a) for the further education of apprentices and industrial art workers in the special study of their crafts; (b) for those who, as part of a liberal education, wish to widen their knowledge and appreciation of the arts and crafts.

**Students' Club:** The Club is open to all students of the school. The activities include social evenings, lectures, excursions, sketching, parties and sports. The annual dance is held in December.

**Surrey Education Committee awards:** Scholarship and Awards i) **Junior**, from 14 to 17 years of age. ii) **Intermediate**, from 17 to 20 years of age. iii) **Senior**, from 19 to 30 years of age. These were tenable for one year and renewable for a second and third year subject to an approved standard being achieved upon examination by Surrey Education Committee examiners.

**Examinations:** The examinations of the Board of Education are held towards the end of May. The National Society of Art Masters holds an examination in May each year for Teachers in Elementary and Secondary Schools and awards a certificate on the results of the examination.

**Classes offered in the following subjects:** *Drawing & Painting including Life and Costume Life, Antique Drawing and Anatomy; Architecture and Architecture Perspective; Interior Decoration and Commercial Art including Poster and Showcard Design; Lettering and Illustration; Dress Making, Dress Design and Embroidery; Modelling and Pottery; Fabric Printing, Etching, Wood Engraving, Lino Cutting; Spinning and Weaving.*

## **REIGATE AND REDHILL SCHOOL OF ARTS AND CRAFTS**



SUNSHINE STUDIOS

**In 1937 the School re-located to  
'Chilterns', 127 Blackborough Road.  
The Edwardian house was situated in one and a half acres.  
The house was adapted for £5210 plus £500 for furniture  
and equipment**

**'Chilterns', sadly, was demolished in 2003**

REIGATE & REDHILL  
SCHOOL  
OF ART  
&  
CRAFTS

PROSPECTUS  
1939-40

THE HOLMESDALE PRESS LTD., REIGATE

SURREY COUNTY AND REIGATE BOROUGH  
EDUCATION COMMITTEES

REIGATE & REDHILL  
SCHOOL OF ART & CRAFTS

BLACKBOROUGH ROAD, REIGATE  
(near Shaw's Corner)  
Phone : REIGATE 1161

PROSPECTUS  
FOR SESSION 1939-1940

CHAIRMAN OF THE GOVERNING BODY :  
ALDERMAN F. J. SPRANGER, O.B.E., B.A., J.P.

CHAIRMAN OF THE SCHOOL COMMITTEE :  
H. A. HARMAN, Esq., D.S.O., R.N.C.

SECRETARY :  
EDMUND H. BUCKNE,  
Education Dept.,  
Terra Hall, Reigate.  
Phone : REIGATE 2824.



### Teaching Staff

#### Principal:

W. TODD-BROWN, R.O.I.  
(Slade Scholar, University College, London).

C. R. SWINSTEAD	Architecture, Interior Decoration, Perspective, Furniture Design
Miss E. L. EVERARD, A.R.C.A.	Dress Design and Making, Embroidery, Millinery.
Miss N. FIELDER	Leathercraft.
Miss E. VINALL, A.R.C.A.	Fabric Printing, Basket Work, Etching, Lettering.
J. B. CORDEROV (City and Guilds Silver Medallist).	Bookbinding.
H. PARK, A.R.C.A.	Modelling and Pottery.
B. BROCKLEHURST	Weaving.
Miss ELIZABETH PEACOCK	Spinning, Weaving and Dyeing.
P. V. MOON, A.R.C.A.	Commercial Art.
J. S. ANDERSON, A.R.C.A.	Illustration and Poster Design.
K. G. COTMAN	Shop Window Display.

2

### Purpose of School

The School which comprises both day and evening courses provides:-

1. A definite and practical training for those who wish to become professional Architects, Painters, Sculptors, Commercial Artists, Illustrators, Dress Designers and Craftsmen in various trades, etc.
2. To train students intending to become Teachers of Drawing and other Art Subjects. Also to furnish the initial training of students intending eventually to enter the Royal College of Art, the Slade School (University of London), the Royal Academy Schools, or the specialised schools for trades.
3. Part time day and evening courses are arranged to provide (a) for the further education of apprentices and industrial art workers in the special study of their crafts; (b) for those who, as part of a liberal education, wish to widen their knowledge and appreciation of the arts and crafts.

### Hours of Instruction

	MORNING	AFTERNOON	EVENING
Monday	10.0 to 12.30	2.0 to 4.30	6.45 to 9.15
Tuesday	10.0 to 12.30	2.0 to 4.30	7.0 to 9.0
Wednesday	10.0 to 12.30	2.0 to 4.30	7.0 to 9.0
Thursday	10.0 to 12.30	2.0 to 4.30	6.45 to 9.15
Friday	10.0 to 12.30	2.0 to 4.30	6.45 to 9.15

### School Terms

Autumn Term	30th October to 21st December, 1939.
Spring Term	8th January to 20th March, 1940.
Summer Term	8th April to 12th July, 1940.

### Registration

Intending students are advised to consult the Principal at the School on or after the 23rd October, 1939, in regard to enrolment, courses of study and for any information relating to the classes.

3

### Fees

Per Year, Per Term.

1. FULL-TIME ATTENDANCE (which includes attendance at all times at which the School is open)		
(a) For students under 16 years of age on 30th September	15	22
(b) For other students	18	23
2. PART-TIME DAY ATTENDANCE (One to three days a week)		
Three days a week	27	22 10s.
Two days a week	15	12
Two half-days a week	29	11
One half-day a week	11 10s.	10s.
3. EVENING ATTENDANCE		
(a) For students under 16 years of age on 30th September	10s.	5s.
(b) For other students	17s. 6d.	10s.

#### NOTES:

1. Fees will be reduced by one-half for day students who have passed one of the Board of Education's Art Examinations or Examination in Drawing.
2. Students registered as professional or industrial students in part-time day classes for special instruction connected with their profession or industry will be charged fees as if they were evening students.
3. Students taking a Building Course at a Surrey Technical College will be admitted to an Architecture class on production of their receipt, and students taking an Architecture course at a Surrey Art School will be admitted to a Building Construction class at a Surrey Technical College on producing their receipt.
4. Fees will be doubled for students resident outside the administrative County of Surrey except in approved cases where reciprocal arrangements have been made with the other local authority.

[NOTE: Students enrolled prior to September, 1939, for full-time courses will not be required to pay fees in excess of those at which they were enrolled.]

4

### Regulations

1. Upon joining the School every student, after the consultation with the Principal, must complete an enrolment form and pay the requisite fee before attendance is commenced.
2. The School will reserve the right of excluding students who do not attend the classes regularly and punctually, or whose conduct is deemed by the Principal to interfere with the proper working of any department.
3. Change of address must be notified in writing.
4. Students must sign the Time Sheets in the Class Rooms on entering, and if they leave before the end of the lesson they must state the time of their departure.
5. Students should be in their places ready to commence work at the times stated, and must not leave the School premises during the hours of instruction without the permission of the class teacher. No student must remain in the School at any other time without the permission of the Principal.
6. Students must notify the Principal in all cases of absence, and upon leaving the School at irregular times.
7. Smoking is prohibited on any part of the School premises.
8. Students must provide their own materials except where otherwise stated. The School keeps a supply of ordinary paper, pencils, etc., which is sold at a reasonable price to students.
9. Property left at the School is at the students' own risk.
10. Students are held responsible for any damage done to the School property.
11. The School reserves the right of refusing to hold, or of terminating when already started, any Class for which there does not appear to be a sufficient demand.
12. In all special arrangements students must submit to the decision of the Principal.
13. Use of Address. Students are not allowed to make use of the School for correspondence or for telephoning except in case of emergency.
14. Lockers are provided, for which a charge of 1s. is made.

5



### General Information

**TRAVELLING FACILITIES.** Reigate and Redhill Stations are each about 1 mile distant, while Bus Routes 406, 410, 411, 414 and 427, serving outlying districts, pass by or near the School.

**COMMON ROOM.** This room is comfortably equipped and students may have a light lunch at the School at moderate charge.

**DRAWING MATERIALS.** A stock of Drawing Materials is kept at the School for sale to students at reasonable prices.

**THE SCHOOL LIBRARY.** The School Library contains a useful collection of books. Books cannot be taken away from the School without special permission of the Principal.

**EXHIBITIONS.** An exhibition of students' work showing examples of all the courses of study carried out in the School will be held during the Session.

**LECTURES.** Lectures on Art Subjects of general interest will be given at the School during the Session and will be open to the public.

Full particulars of the Exhibitions, Lectures, etc., will be advertised later. No charge will be made for admission.

**STUDENTS' CLUB.** The Club is open to all students of the School the activities include social evenings, lectures, excursions, sketching, parties and sports. The annual dance is held in December.

6

### Scholarships and Awards

#### SURREY EDUCATION COMMITTEE ART AWARDS.

(i) *Junior*—not under 14 nor over 17 years of age on 1st August.

(ii) *Intermediate*—not under 17 nor over 20 years of age on 1st August.

Tenable at Schools of Art in the County for one year, and renewable for a second and third year. The awards, and their renewal, will be subject to an approved standard in an examination of work submitted by the applicant to examiners appointed by the Surrey Education Committee. They will consist of a guaranteed place in the School, which may comprise such financial assistance as can be provided under the appropriate Scale of Aid, with some assistance towards expenses if necessary.

(iii) *Senior*—

(a) Open to Students in Art Schools who are not under 19 nor over 30 years of age on 1st August, and who have resided in Surrey for at least two years.

(b) Open to adult Students on similar conditions, for special courses in Art or Artistic Crafts at approved institutions.

These Scholarships are valued from £5 to £25 per annum in respect of class fees, books and any necessary travelling and personal expenses. For further particulars see Scholarship Handbook, published by the Surrey Education Committee and obtainable at the School or from the County Hall, Kingston-on-Thames.

#### BOARD OF EDUCATION SCHOLARSHIPS.

The Board of Education offer annually on the result of their examinations a number of Royal Exhibitions (value £90 a year for three years). National Scholarships (value £90 a year for three years), all of which are tenable at the Royal College of Art, London.

#### BRITISH INSTITUTE SCHOLARSHIPS.

These Scholarships are offered each year in Painting and Sculpture, and every two years in Etching and Architecture (value £50 for two years).

#### ROME SCHOLARSHIPS.

Offered annually for Architecture, Sculpture, Painting and Engraving (value £250 per annum for three years).

For full particulars and conditions of the above awards apply to the Principal.

7

### Examinations

The examinations of the Board of Education are held towards the end of May. The National Society of Art Masters holds an examination in May each year for Teachers in Elementary and Secondary Schools and awards a certificate on the results of the examination. Full particulars of subjects and dates of examinations will be found on the School Notice Board or on application to the Principal.

### Successes

Students have been successful in obtaining scholarships for the Royal College of Art, Royal Academy School, and Slade School. Students have also had their work hung in the Royal Academy and other London Exhibitions.

### Department of Drawing and Painting

1. The aim of this Department is to provide a thorough and progressive training in drawing and painting from the figure, etc., for those already engaged or intending to become professional painters, illustrators, poster and commercial artists and fashion designers.

2. Special Courses of Study are also given to those students working in the other Departments of the School who need a knowledge of the figure and to those who wish to add to their knowledge and appreciation of Art.

3. The subjects of study include: Drawing and Painting from Life (head, costume and figure); Landscape Painting, Perspective and Anatomy, Drawing and Painting still life, interiors, drapery and antique; Memory Drawing and Composition.

4. Students who are unable to take the Full Time Drawing or Painting Course may take a portion of the course as Part Time Day or Evening Students.

Day: Mon., Tues., Wed., Thurs., Fri. . . 10 to 4.30

### Evening Classes

TIME TABLE.	
Still Life and General Drawing . . .	Monday 7 to 9
Life Drawing and Painting . . .	Thursday 7 to 9
Portrait and Costume Life . . .	Friday 7 to 9

8



A View of the School, from the Grounds



The Entrance Hall





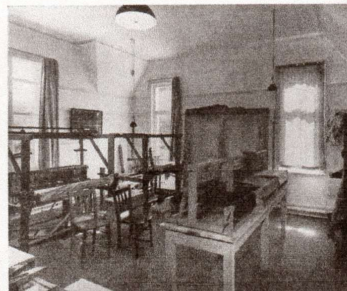
*A Millinery Class in progress*



*Some of the Spinning Equipment*



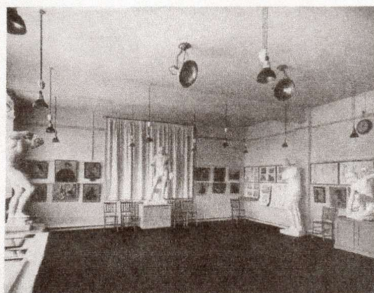
*Examples from the Leathercraft Section*



*The Weaving Room, showing the looms*



*Bookbinding and Printing Exhibits on view*



*The Life Studio*

#### Commercial Art, Illustration and Poster Design

The aim of this course is to train students to become commercial artists or illustrators. Practical instruction is given in the various methods of reproduction and in the production of drawings in line, wash and colour, for catalogue and advertisement purposes. Students taking illustration and figure composition are trained in the various methods of black and white and colour reproduction for book decoration, poster design, general newspaper work, engraving, etching and wood engraving.

##### TIME TABLE.

Day	Friday	..	..	..	..	..	10 to 4.30
Evening	Friday	..	..	..	..	..	7 to 9

#### Etching and Wood Engraving

The purpose of this course is to give sound training in the various processes, and to develop the students' power of creation.

Instruction will be given in dry point, etching, engraving, aquatint, soft-ground etching and wood engraving.

##### TIME TABLE.

Day	Wednesday.	Thursday	..	..	2 to 4.30
Evening	Wednesday.	..	..	..	7 to 9

#### Architecture

The classical and historical styles are studied with a view to training the eye in the sense of beauty of proportion and construction as well as providing a foundation for modern design. Architecture is approached in a way that is useful to the prospective architect, but also as a helpful part of general art training.

##### TIME TABLE.

Day	Tuesday	..	..	..	10 to 12.30	2 to 4.30
	Wednesday	..	..	..	10 to 12.30	
Evening	Tuesday	..	..	..	7 to 9	

9



## **Reigate and Redhill School of Art & Crafts. Time Line. Part 4**

The following \*\*historical document which, is part of the Heritage Pages on the present Reigate School of Art webpages ( September 2019 ) links the Time Line from the late 1930s to the 1940s with its referral to the immediate past and its up to date request for status. The first half of the 1940s being the 2<sup>nd</sup> world war period which created uncertainty and disruption; the second half being the period of reconstruction.

\*\*Mr.G.W.W.Browne.

In June, 1939. the Surrey L.E.A. requested that the Reigate & Redhill Art Classes should be given the status of a recognised Art School. The proposal was questioned by Mr G.I.Dirkey who was hesitant about deferring the status of an Art School on these art classes in view of the small numbers concerned. The upshot was that Mr. Rokeling wrote to the Authority on the 30<sup>th</sup> July, 1939 to say that the Board would not object to the proposal to adopt the name of Reigate and Redhill School of Art and Crafts, but that in view of the comparatively small number of students at present in attendance, the Board would defer asking for any alteration in the status of the Institution for the purposes of classification under the Regulations for Further Education until there had been some development in the work of the School.

In their letter of the 12<sup>th</sup> November last, the Authority now ask the Board to agree to the recognition of these classes as an Art School, in view of the present growth of the work and of the present status of the School. There are 26 full-time day students and 233 part-time day students. The papers have been referred to H.M.I. Mr. Travis who reports that this is now flourishing under the new Head and the Board need have no hesitation in granting full status. In addition to the day pupils there are about 180 evening pupils. I think that we may safely recognise these classes as an Art School, but you may wish to refer the papers to Mr. Rokeling.

Signed JT.  
10<sup>th</sup> December, 1943\*\*

Below are some sentences and statements taken from 'a history of art' thesis submitted to the UCL by Brian Frederick Foss in 1991. Titled: British Artists and the Second World War with particular reference to the War Artists' Advisory committee of the Ministry of Information. Pages 38 – 43.

*Source: PDF discovery.ucl.ac.uk/1317736/282523*

These random sentences and statements are intended to give a wider understanding to the document above.

Page 38. 'This chapter sketches a broad overview of the degree to which the onset of the War disrupted the financial status of British artists as a whole. Specific attention is given to art teachers, commercial artists, designers and artists who sold their art at commercial galleries and society exhibitions, or who worked on commission.'

Art Teachers. 'A large number of artists, including several of the official war artists, and many more from whom work was purchased or commissioned by the War Artists' Advisory Committee, earned at least a partial living not by making art, but teaching it. For example, in the mid-1930s at the Royal College of Art ( and despite the RCA's original mandate to train designers for work in industry), fully 25% of the students were enrolled in the pedagogy programme.'

## Reigate and Redhill School of Art & Crafts. Time line. Part 4a.

In the Autumn of 1940 A. E. Poulter ARCA., FRSA., was appointed Principal of Reigate and Redhill School of Art & Crafts. He held the position for the following 27 years. He was born in St. Giles in the Fields area of London. He studied in Evening Classes and worked as an illustrative painter during the day. His studies included designing and working in metal and silver work. He gained direct entrance to the Royal College of Art during the 1920s to study Fine Art - Painting and Allied Crafts under the Principal Sir William Rothenstein, the celebrated painter. After graduating from the Royal College he took up a teaching post at Sheffield School of Art Painting Department. In the early 1930s he moved from Sheffield to take up the teaching post of Head of Department of Painting at Kingston School of Art. At Kingston he worked alongside the Principal Reginald Brill (Slade Dip.,) and colleagues Augustus Lunn ARCA and the sculptor Harold Wilson Parker.

As the Principal at Reigate he was affectionately known as 'Boss' by both students and Staff. He retired in 1967 and after a period of illness he began teaching part-time for Surrey County Council Guildford Adult Education Institute. He was a supporter of Chelsea Football Club.

### **Period 1940 to 1949.**

The sources of the material used for this part of the Timeline 1940 onwards mostly come from ex - students and staff past and present.

**Ken Baxendale**, a student who joined the school in 1940 on a Surrey County Council scholarship, recollected that Mr Poulter had to live in the school during the early years of the war, acting as the fire - watch warden.

### **Elizabeth Skilton, ARCA.**

Around the year 2000+ Elizabeth Skilton, ARCA, recorded her memories of the first time she visited Reigate and Redhill School of Art and Crafts and met the recently appointed Principal Mr A. E. Poulter ARCA. An architect friend of the family had visited the school previously to collect a prospectus and in doing so had met Mr Poulter. This meeting established a good relationship and the architect friend was able to inform Elizabeth of his approval of the school. He had seen in Elizabeth's artwork evidence of her eventual talent and was full of encouragement.

Elizabeth's first visit to the school accompanied by her mother and Martin, their architect friend, took place sometime during 1941. Elizabeth was not quite fourteen years old, the required aged to apply for a scholarship. She described how small The Principal's office was and how the former Edwardian residential house had been transformed into an art school. She comments on the siting of the school in the affluent end of Blackborough Road, Reigate. Their tour of the school included seeing the Life Studio with the various casts. She describes this part of the tour thus - ' This new class room (Life Studio) was tacked onto the rear of the building near to the abandoned vegetable plot. The rest of the surrounding garden contained a garage (former Carriage House used as a Sculpture Studio ), tennis court, summer house and the highest Chilean Pine tree she had ever seen under which was the obligatory air raid shelter.

She describes Mr Poulter as being well over six foot and heavily built and he had an extraordinary voice. He spoke enthusiastically about such diverse subjects as footballer Stanley Matthews and Russian literature. At her interview Mr Poulter advised her, after looking at her sketch book, that 'You'll have to submit six examples of your work to Surrey County Council to apply for a scholarship'. At the age of 14 years, Elizabeth

joined the school in January 1942 on a SCC scholarship. In 1946 she was awarded a place at the Royal College of Art where she graduated in Painting and Illustration three years later. From 1950 to 1953

Part 4 a1

she taught Drawing and Illustration part-time at Reigate and Redhill School of Art.

#### **Recollections by Christine Skilton Smith:**

1945 saw a huge intake of ex-service people on the student roll and the school changed sharply from being a teenage community. Suddenly it was full of mature young men who had been through the war; some had been wounded ( one young ex-army captain could exhale cigarette smoke through a hole in his stomach ). The service men and women were dedicated, focused workers and the youngsters followed suit - it was a unique period.

Music of the time was to be heard from the thatched summerhouse on the lawn provided by a wind - up gramophone playing Glen Miller, particularly 'In The Mood'.

*Note: The 1944-45 Prospectus states - 'Members of H.M. Forces and full-time Civil Defence workers may be admitted free to existing classes'. The 1946-47 states the same as 1944/45 but excludes Civil Defence workers and includes Women's Land Army.*

*Netball and football were played in winter on the old tennis court. The old concrete air raid shelter under the giant monkey puzzle tree in the front garden came into use again in 1944-45 when the 'doodle bugs' were coming over and dropping unexpectedly.*

By 1948-49 the school was bulging. Students were working in every available corner: in the hall, under the stairs and up ladders in the loft. In the middle 1950s a large studio was built above the Life Room but the school remained over-crowded as it continued to grow.

*Source: From the section 'Some Memories' by Christine Skilton Smith, former student and member of the teaching staff. First published in the book 'The Reigate Years,' a compilation of recollections, photographs, drawings, information literature and newspaper articles.*

During the early 1960s the school cellar was cleared out, revealing war-time hand- lettered notices giving directions and headings essential to the war effort of the time. source Gus Hyatt.

*Note 'Surrey Through The Century 1889 - 1989' states under the section 'Education for All; The 1944 Education Act' - 'Art education was also encouraged. In 1946 fifteen out of seventy students passing the Entrance Examination for the Royal College of Art were from Surrey schools'. **At least three of those students were from Reigate:** Peter Rice (see obituary at end of Part 4), Elizabeth Skilton and Kathleen Monk.*

The Prospectuses for 1942-3 and 1944-45 state 'Subjects of Study' : Architecture (Preliminary), Interior Decoration and Mural Decoration; Drawing and Painting; Commercial Art; Dressmaking and Dress Design; Embroidery; Millinery; Modelling and Pottery; Spinning, Dyeing and Weaving; and the newly formed Typography Department. Previously, Typography (Design & Practical) had been taught as part of the courses shown on the programme dated 1913b. (see Historical Documents section img 266 (V). Therefore, it is possible to assume that Typography had been taught before this date and continued up to the move to

Blackborough Road. However, The 1939/40 Prospectus does not include it.

The new Typography Department classes were arranged in conjunction with the Typography Department of the Guildford School of Art & Crafts for Printing Trade students in the Reigate and Redhill district. The course was planned to supplement the students' workshop training, and adequate theoretical instruction was given in all courses.

*Note 'Monotype' in Salfords was the major employer in the area regarding typography.*

*Part4 a2*

*Students were able to extend their Subjects of Study by attending on a part time basis other Surrey Art Schools such as Wimbledon and Guildford who had larger facilities and a more extensive curriculum.*

**Obituary: Peter Anthony Morrish Rice, Stage Designer; born 13th Sept 1928; died 24 th December 2015.**

The following extracts taken from 'The Guardian' Obituary article by Michael Coveney Tue 5 Jan 2016: ' As a designer, Rice belonged in the old decorative school of Oliver Messel, Cecil Beaton and Leslie Hurry, though this never deterred him from mixing in with adventurous new work - in the opera house, at least – or in sex farces such as Move Over Mrs Markham at the Vaudeville in 1971, in which his renovated publisher's apartment skilfully suggested a location in transit from abandonment to habitation, and Don't Dress for Dinner at the Apollo in 1991'. ' He was born in Simla, India. When his parents moved back to Britain the family settled in Hythe, near Folkstone. Peter was educated at St Dunstan's College, Reigate, and Reigate School of Art and Crafts. After national service undertaken as a regimental librarian, he trained at the Royal College of Art in 1951'.

Reference pages applying to Part 5:

Student and staff appreciations of A.E.Poulter (Boss).

Prospectuses of 1940s: Photograph from the 'Reigate Years' V3 page 42.

The building of The Commercial Design Studio in the mid 1950s: Photographs from the 'Reigate Years' V3 page 72



## **Appreciations of A.E. Poulter (Boss).**

From Alan Gilderdale. Boss (Albert Poulter) was a very special person. He was large – like a prize fighter – but a very gentle man, in fact. I remember Stanley Ayers telling me that when he, a physically small man, went out to do some landscape painting with Boss, Stan turned up with a large canvas, while Boss's was hardly foolscap size!

Boss was a fine, if unusual, principal. He was a kind and compassionate man who gave a great deal of consideration and time to individual students when preparing their courses. Each one seemed to have a work schedule prepared for them individually. This caused quite a lot of difficulty particularly as student numbers increased. I remember being called in from time to time in the summer holidays to help him to check lists. He was a considerate and loyal to his staff who, I think were loyal to him and regarded him with esteem and affection.

From Pat Hyatt (nee Donne). Gazing disconsolately out of the window of the 414 bus on my way to school, I would often see a couple wearing jeans and black PVC jackets hitching on the roadside at Coulsdon, but going in the opposite direction to me. They looked as if they were on an adventure, decidedly the opposite to how I felt about Coulsdon, Coulsdon South and Purley County Grammar School for Girls. I guessed they were art students. They looked free and happy. I had to escape. I enrolled at Reigate School of Art in 1962 and discovered that the free-looking couple I had seen were Geoff Marshall and Linda Smith. I also met Janet Lloyd whom I had last seen in the line outside our headmistress's office.

Coming from an extraordinary strict and regimented school, the full impact of the art school is hard to put into words; it was all-encompassing in the sense that most of the controls of everyday life, of how you looked, what you wore or said, were lifted, a huge contrast to most people's very conforming lives at that time. The swinging 60s had not yet got going and today's acceptance and emphasis on individual style and life style, media access and freedom did not exist.

I found 'Boss' amazing. To be head of the School and yet treat you with so much consideration and allow access at any time just by knocking on his door was a revelation.

I found I was longing for weekdays, and the weekends could not go fast enough. The reverse of all my education previously. Were art schools at that time, particularly smaller schools, similar in outlook? Boss's personality must have been extremely powerful in setting the ethos at Reigate. I remember Mr Lunn and Fred Burgess particularly fondly and Francis Spear's long and amusing conversations on people he had known, and his independence and teasing; Mr Gilderdale, Michael Noakes and Mr Lucas's life drawing classes and Eric Waugh's exhortations 'to get out there' and use our sketch book more.

Did Mr Poulter consciously work on an educational policy for the school, in the sense of how it should be run and the students treated? I suspect he may not have and that the atmosphere was simply generated downwards from his personality and attitude to life, individuals and art. He never talked down to make us feel dismissed or small.

He not only made a very happy art school and enabled many people to achieve satisfying careers, but promoted an atmosphere of support which was beneficial to students' mental health in a way universities often were not.

We were very lucky and so many owe him and staff he chose so much.

*From Ben Manchipp. First impression – a big man with a deep voice, welcoming, generous and very encouraging. At interview, aged thirteen and a half he asked me, 'what do you want to be'? In the language of the day I answered, 'I want to be a commercial artist'. He replied, 'well you will be' his*

*offer of a place at Reigate changed and shaped my life. Thank you 'Boss'. Forty five years after starting at Reigate.....I left. 'Boss' was always there for me as he was, it seemed, for every student. Calm, patient and kind, he also had a sharp and critical eye.*



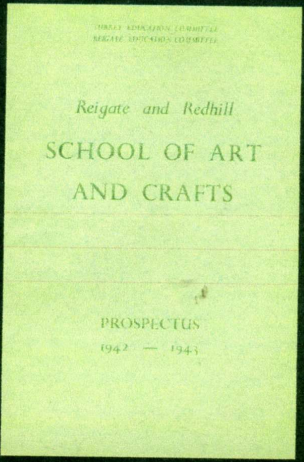
Boss was Principal from 1940 to 1967

### **Appreciations continued:**

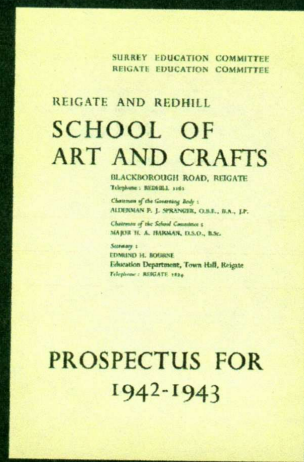
From Gus Hyatt : As a student and later as a part-time member of staff I found Boss to be someone who was always approachable for help and advice. On one occasion, I came to see him when I was a student at another art school where I was completing my NDD. It was regarding the possibility of doing a Post NDD year at Reigate. Other students had done this in the past.

Boss listened to his students and enabled them as much as he could to achieve their personal goals. He had insight and understanding of their needs and limitations. If he had a philosophical theory of art education he never talked about it. His personality pervaded the school. He often took part in lunchtime ball games on the old tennis court. His kindness and ability to put one at ease will always be remembered. He was unique.

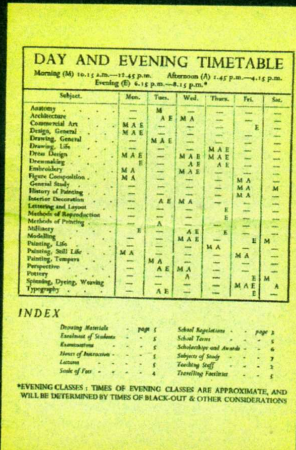
From Ken Baxendale: He found Boss to be a most caring and considerate man. He was a large man who was extremely kind to his students.



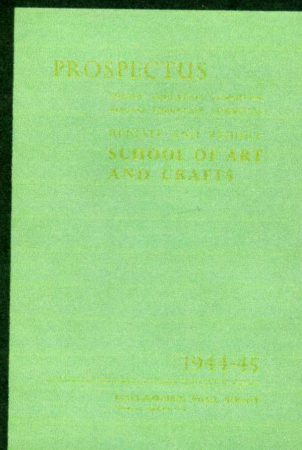
1942-1943



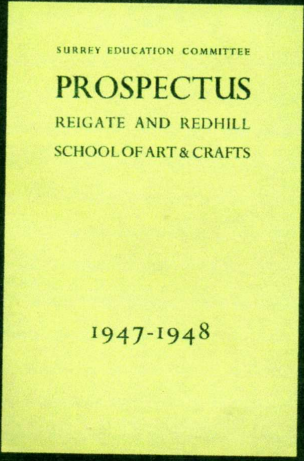
1942-1943



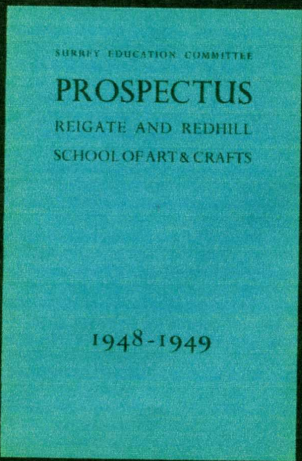
1942-1943



1944-1945



1947-1948



1948-1949



## THE BUILDING OF THE COMMERCIAL DESIGN STUDIO ABOVE THE LIFE ROOM IN THE MID 1950s

About this time the School was overcrowded - Les Dyos recollects students working on top of lockers in corridors and in the loft. The Commercial Design Studio became the focal point of the School.



ALL PHOTOS SUNSHINE STUDIOS



72

## Reigate and Redhill School of Art. Time Line Part 5

The period 1950 to 1960 was a time of student numbers increasing causing overcrowding and accommodation expansion. Photographs record the building of the Commercial Design Studio above the Life Studio in the mid 1950s; the following statements from the 1957 – 58 Prospectus show that the Junior School for pupils of 13 years had been established and the examinations system now included the Ministry of Education examination for the National Diploma in Design.

In 1951 Elizabeth Peacock, weaving and spinning tutor at Reigate and Redhill school of Art, was commissioned with her students to make woven pieces for the South Bank Festival of Britain site. This indicates the level of excellence and standing that the department had in the country.

The following is from the Prospectus 1957 – 58:

‘The primary purpose of the School is the practical training of students to enable them to gain employment in various occupations demanding artistic skills and aptitudes.

Students would upon the completion of their studies, normally find employment in advertising agencies, commercial design studios and display organisations. Employment is also open to students in the dress trades, and in textiles and embroidery. These employments cover many diverse fields of artistic activities and include such specialist subjects as lettering, typographic design, illustration, fashion drawing, modelling and carving, letter cutting, mural decoration, millinery and window dressing.

Students may take the Ministry of Education examination for the National Diploma in Design in certain subjects. The examinations of the City and Guilds of London are taken in Dressmaking, Millinery, Hand Embroidery, Weaving and a number of Printing subjects.

Those students who desire may enter for the entrance examination of the Royal Academy Schools, the Royal College of Art, and the Slade School of Fine Arts of London University.

Students having the necessary educational qualifications, and having gained the National Diploma in Design, may apply for admission to an Art Teachers Training course.

The Surrey County Council offers scholarships and awards to assist able and deserving students with their studies. The value of these awards is determined by financial circumstances.

In addition to the main school there is also a Junior School and a department of Printing. For information concerning Printing see separate prospectus.

Places in the Junior School for pupils aged 13 years at commencement are gained on the results of tests of suitability conducted by the Surrey Education Committee.

The junior course is of two years duration, and in addition to basic studies in art, instruction in subjects of general education, suitable to the age of the pupils, is continued.

Having completed the junior course satisfactorily, the pupil would then normally enter the senior school and embark upon courses of training which are essentially practical in purpose.

Applicants for admission to the school who are aged 15 years or over are admitted at the discretion of the Principal, and must show evidence of suitability and aptitude.

The Principal is always available to offer all necessary information concerning courses and employment to prospective students, parents, Headmasters and Career Masters. Requests for appointments should be made through the Registrar’. *See pages following copied from the Prospectus.*

The following two extracts are taken from the book ‘The Reigate Years’ compiled by Gus Hyatt designed and produced by John Nicholls. They describe the Junior Schools of this period.

Extract 1 ‘The Annexe in Hooley Lane, Redhill’. (1955 to 1957 approx) By Terry Nilssen – Love.

*We entered the Annexe after taking the 13-plus exam. It was situated opposite the gasworks in Hooley Lane and, as a building, it left much to be desired. Toilets and lockers were in the cellar and we were taught in the hall above. Our tutors were Fred Burgess, James Dring and Alan Gilderdale.*

*We visited the main school in Blackborough Road, Reigate for some classes, Sculpture, for instance with Ben Franklin. We studied Lettering with Bill Bishop, Art History with Fred Burgess and we did General*



*Education with Mr Besant.*

*We*

*loved and respected Fred Burgess; he often illustrated his lectures with his own drawings and he made wonderful wall charts.*

*Mr Dring taught us Life and Costume Drawing. General Education with Mr Besant consisted of English, Geography and history; I have no recollection of being taught Maths.*

*Extract 2 'Recollections of Cornwallis, 1957 to 1959'. by Brian Gibbs.*

*We started at Cornwallis after the 13 plus exam. The school was situated in a large Victorian house on the main Reigate Road.*

*Fifty percent of the school week was taken up with academic work; the other fifty percent was devoted to arts subjects. The school day began at 10am with a brief prayer service, conducted by Mr Vincent, who was in charge of the academic side of our education. Mr Besant taught us English.*

*The range of arts subjects was limited for example still-life drawing and painting, wood and lino-cutting and printing, and acid-etched plate-making.*

*The class of 1957 consisted of 5 boys and around 20 girls. Discipline was relaxed and an easy-going atmosphere was encouraged by the art tutors.*

*No lunch was served at Cornwallis, so students either took sandwiches or used the council canteen in Cromwell Road, Redhill. We shared this facility with the boys from Reigate Grammar School.*

*Our two years at Cornwallis served as a good introduction to life as a full-time student. When we transferred to Blackborough Road, work became harder and more serious.*

**National Service** disrupted senior male students studies. Most chose to take the two year time out when they were eighteen years old. Upon their return two years later gave the school a more mature and meaningful approach to studies.

Ben Manchipp stated in his 'Memories of Boss' section in 'The Reigate Years':

*'Sound advice for me came from Boss regarding the inevitable National Service when I asked his opinion on deferment or 'going in' straight away. 'Get it over with Ben,' he said immediately, 'then come back and take the NDD'.*

Les Dyos states in his 'Recollections' in 'The Reigate Years':

*'Well – it must have been about 1958 after I'd done my stretch working for the Queen in my ginger suit. Ben Franklin, sculpture tutor, had the idea to personalise the Carriage House Studio as some people know it! 'Get the key from Mr Groves in the Kitchen'. I produced a maquette and then went on to the full size piece in clay. We then produced a plaster waste mould and cast the piece in cement with a powered stone filler, if I remember correctly! We embedded some 3/8" square irons in the cast, to facilitate fixing to the outer brick wall'.*

**Evening and Saturday Classes** though essentially intended for non vocational adult students it did provide a route to full time study. In consultation with Alan Gilderdale the Lecturer In Charge of Evening Classes a time table of study was worked out, which eventually provided a portfolio of work worthy to apply to the Principal for full time study. This was second chance education and the students that benefited from this route at the time were Gus Hyatt, Arthur Easton, John Simpson and David Trad Wrigglesworth.

**Saturday Morning Classes for school children** was for the older children an additional opportunity to extend their studies and eventually apply for full time study.

**Obituary** Michael Noakes, painter, born 28<sup>th</sup> October 1933; died 30<sup>th</sup> May 2018. See page 150 of the book 'The Reigate Years' which has been separated and accompanies these Part 5 pages.

**Happy Times – Party, Party - Fancy Dress, 'of course':** see page 182 which accompanies these Part 5 pages.

**Other pages that accompany are pages 43 and 45.**

## **ELIZABETH PEACOCK 1880 - 1969**

### **Weaver and Spinner**

She was born in Staffordshire and struggled with ill health in her youth. She lived with her parents until she was 36. Apart from some private painting lessons, she had no art training. In 1917 she took an apprenticeship with Ethel Mairet at Shotton near Stratford-on-Avon and learned to weave.

In 1918 Ethel Mairet was in the process of building a new workshop and home at 'Gospels' Ditchling, Sussex, and Elizabeth Peacock was sent ahead when the premises became habitable.

Elizabeth set up home with Molly Stobart and in 1922 they built a house, workshop and small holding called 'Weavers' at Clayton near Ditchling where they remained all their lives.

Elizabeth Peacock began her exhibiting career at the Englishwomen Exhibition, Central Hall, Westminster in 1923. In 1925 she showed at the Exposition des Arts Decoratifs in Paris. One of her best known commissions is a series of eight banners for Dartington Hall in Devon. Her work can be seen at the Ditchling Museum and the Crafts Study Centre at Farnham, Surrey.

Her vegetable-dyed stoles and lengths were especially prized and sold to the Schiaparelli couture house and private clients. She worked in hand-spun yarns, using imported silks and British wools; in the first two decades of her career she usually had two helpers or pupils in the workshop ( Morfudd Roberts being one of them) but later preferred to work alone.

Elizabeth Peacock was teaching at Reigate and Redhill School of Art and Crafts before World War 2, covering Spinning, Weaving and Dyeing. In 1951 she and her students were commissioned to make woven pieces for the South Bank Festival of Britain site. Indicating the level of excellence her department had at that time.



## MICHAEL NOAKES PPROI RP BORN 1933

Michael was born in 1933 and educated at Downside School, Somerset.

He attended Reigate and Redhill School of Art & Crafts where he was awarded the National Diploma in Design in 1954. He then continued his training at the Royal Academy Schools where he achieved Cert RAS in 1960.

He has painted actors, writers, academics, diplomats, politicians, lawyers, churchmen, military personnel, businessmen, leaders of industry and members of the Royal Family.

He received a platinum disc for his sleeve design for the record *Portrait of Sinatra* in 1977.

Michael taught part-time at Reigate for approximately 10 years from 1961-1970 teaching both full-time and evening students painting and drawing. He was fellow tutor with Alan Gilderdale teaching Life Drawing.

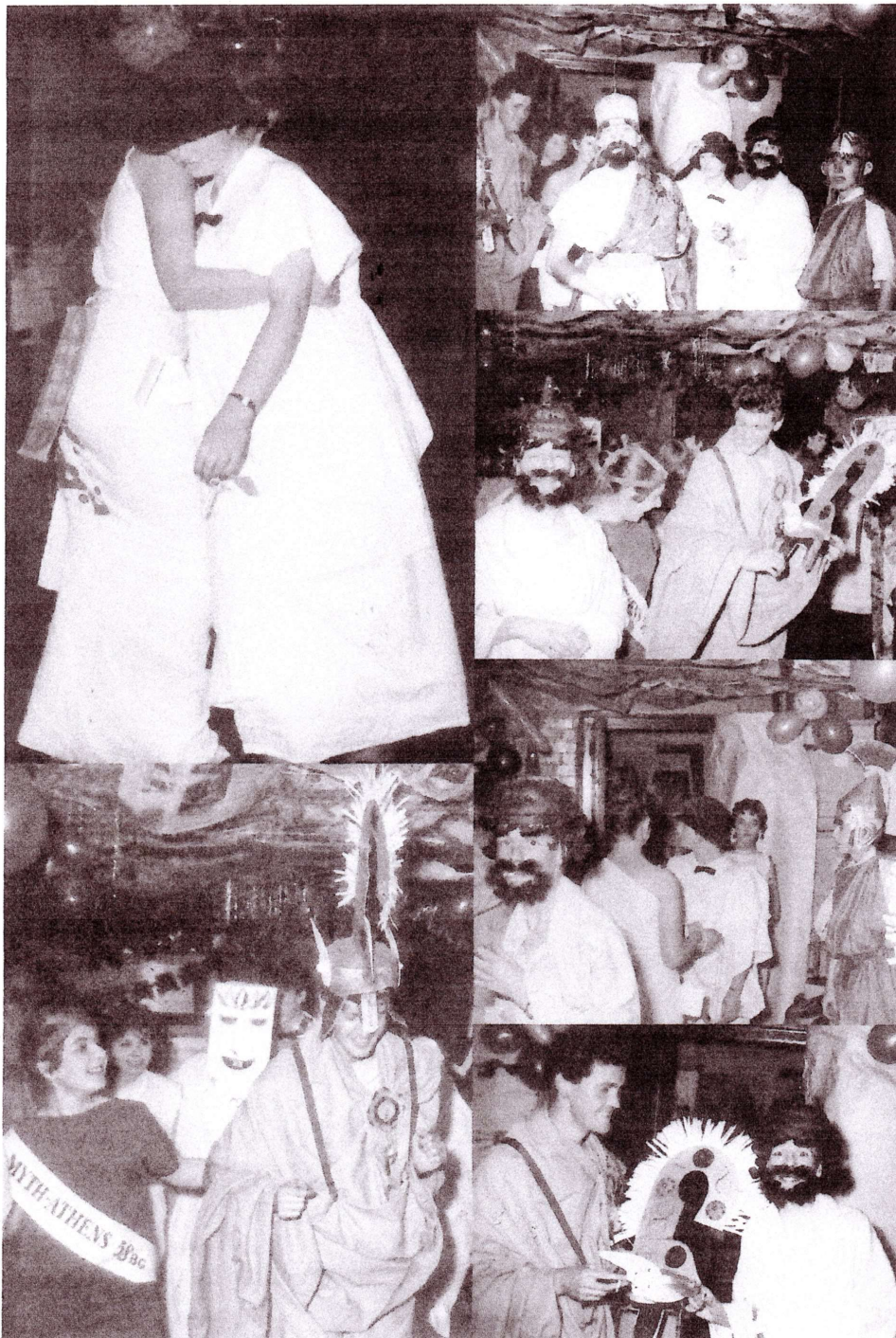
*The photographs show Michael demonstrating Landscape Painting to an adult education group in 1970.*

**NB Michael Noakes. Painter, died 30 May 2018.**

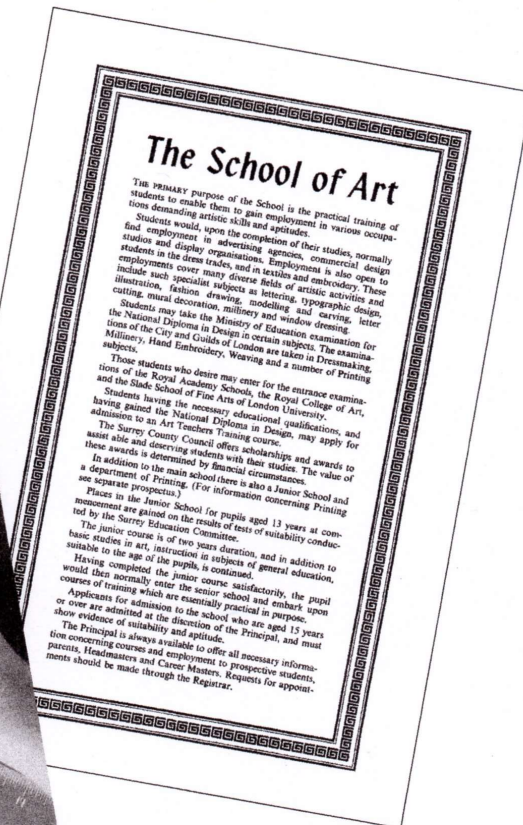
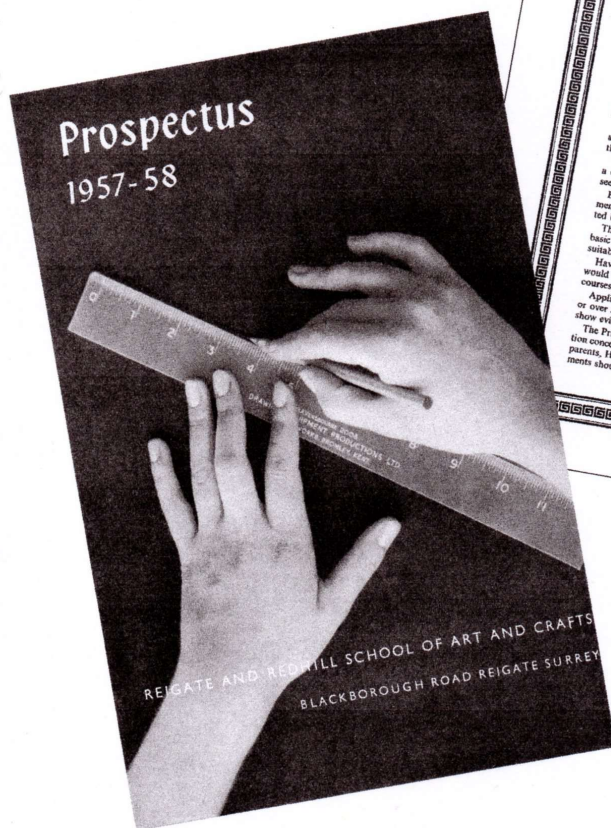


150



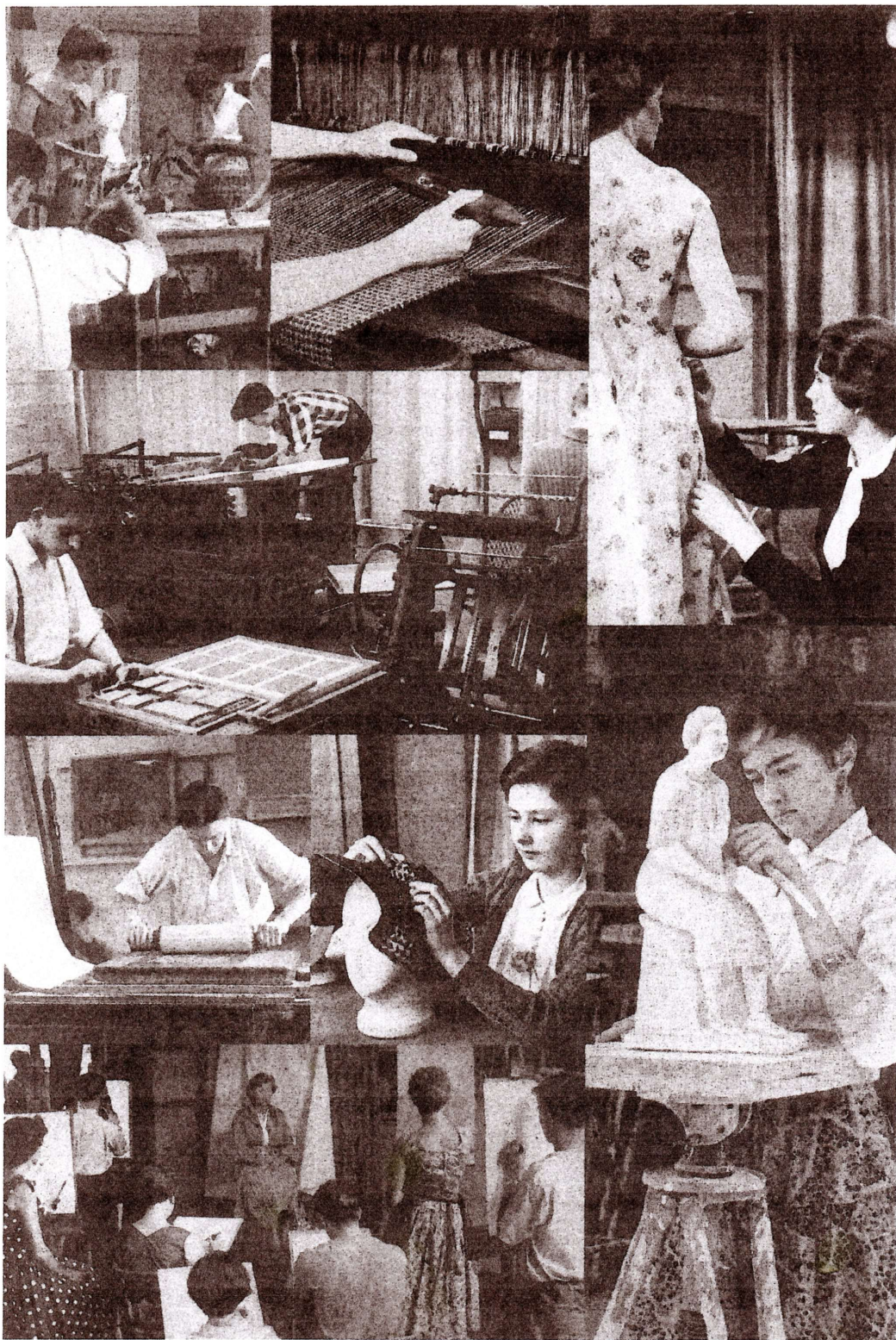


-180-





PHOTOGRAPHS FROM THE 1957-58 PROSPECTUS



# Reigate and Redhill School of Art & Crafts becomes Reigate School of Art 1960 to 1970 Time Line Part 6

The following information is taken from the school's Centenary documents (1895 to 1995).

'Prior to 1963 the School offered Ministry of Education examinations, the Intermediate Arts and Crafts and the National Diploma in Commercial Design, Illustration and Painting. Following the Coldstream Report, 3 year degree courses were introduced in 1963. The seven Surrey colleges of art established the Surrey Academic Board to supervise standards and arrange external examiners. These examiners were, by and large, drawn from professional ranks of the then Society of Industrial Artists and Designers. The boundary changes in 1965 reduced Surrey to three schools of art, although Richmond continued to participate in the Surrey Art Academic Board and exhibit in the combined annual Arts Schools exhibition at the Dorking Halls.

The Surrey scheme of Foundation followed by a 3 year Diploma was modified in 1977 in preparation for the forthcoming validation of courses by DATC (Design and Art Technician Education). This converted the courses into a 2 year + 2 year structure known as the Ordinary Surrey Diploma and the Higher Surrey Diploma. DATC became a Board of the Business and Technician Education Council and in 1980 an Ordinary Surrey Diploma, which having subsumed the functions of its Foundation course, became a BTEC Diploma in General Art and Design. Reigate continued to offer several Higher Surrey Diplomas but was preparing to submit proposals for BTEC Higher Diplomas due to start in 1982. However, when a moratorium on new course development occurred, a ban on the submission of existing courses where similar courses were offered in neighbouring colleges was instigated; a national decline in recruitment to 3D Design courses and doubt about the future for independent art schools created much uncertainty. Nationally, all regional advanced work had to be phased out and Reigate took the alternative path by expanding its non-advanced work. A BTEC Diploma in Graphic Design then found approval and the Foundation course was reinstalled alongside the BTEC 'General Art and Design Course.'

Comparing the prospectus for 1964/65 with the prospectus for 1968/9.

The 1964/5 states for the General Art course the following:

' The purpose of the course is to give a sound foundation for more advanced studies. The syllabus includes general drawing, plant drawing, life and costume life drawing, pictorial composition, modelling, lettering and calligraphy, design practice, history of art and design and the practice of a craft. The crafts available are weaving, wood and lino cutting, carving and lithography. An approved Pre-Diploma A.D. Course is available for those students who intend to seek admission to the new Diploma in Art and Design courses conducted at other colleges and schools of art. The content of this course will follow the broad pattern of the General Art Course.'

The 1968/69 prospectus states for the Foundation Course the following:

' The purpose of the course is diagnostic and to provide a sound foundation for more advanced studies. The syllabus includes block studies in objective drawing, pictorial composition and design, modelling and three dimensional design and the practice of a craft or crafts. The crafts available are weaving, textile printing, printmaking and stained glass, mosaic and other aspects of architectural and surface decoration. Weekly based studies include history of art and design, and lettering and calligraphy. The Pre-Diploma course for students seeking admission to Diploma of Art and Design courses at other centres, although following the same broad pattern, allows greater depth of specialisation in the main area of study selected.



### **Full – time Courses offered in 1964/5 were:**

General Art Course, Graphic and Commercial Design, Design for Display, Painting, Spinning, Dyeing and Weaving, Sculpture and Three Dimensional Design, Textile Printing and Printing, Bookbinding and Typographic Design.

### **Full-time Courses offered in 1968/9 were:**

Foundation Course, Graphic and Commercial Design, Design for Display, Painting, Sculpture and Three Dimensional Design, Applied Art Course, Surface Decoration and Textile Printing, Design for Printing and Printing, Bookbinding and Typographic Design. With the exception of Printing, Bookbinding and Typographic Design, all the courses led to the Surrey Diploma in Art and Design.

### **1968/69 Prospectus describes the expansion of premises :**

The main school is situated in Blackborough Road, and includes the first stage of the new building. Snack type canteen facilities are to be available in the new building for students centred at the main school and a small adjoining annexe in Reigate Road. There is a larger annexe at "Wallfield" in West Street, Reigate, roughly one and a half miles from the main school, where similar snack-type canteen facilities are also available.

**Note** that up to this period there was not a canteen or food that could be purchased at the school. The nearest shops were at least half a mile away. Students mostly brought sandwiches and a thermos containing hot drinks and some used to heat up soups on the gas ring in the bookbinding hut. Students were able to buy a tea and sometimes biscuits from Mr Groves (Caretaker) or Bert Garlick (Technician) in the afternoon if they were staying on to do a third period.

The Prospectus also states: The Surrey Education Committee maintains the Little Hall at Lavenham, Suffolk, for the use of students attending schools of art in Surrey. This is a residential hostel for art students where full board and accommodation are offered at a very low fee. The normal period of residence is two weeks, and studies undertaken during this time may form an integrated part of a prescribed school course. The accommodation and facilities are excellent.

*See attached pages 73 and 74, titled ' Trip to the art students' hostel at 'Little Hall' Lavenham, Suffolk, in January 1963 by Gerald Tozer. Taken from 'The Reigate Years'.*

### **Obituaries**

The Surrey Mirror and County Post, 16<sup>th</sup> December 1966. [Mr F. B. Burgess](#), man with an unusual hobby, found beauty among graves. !911 – 1966.

'A great loss has been suffered by the sudden death this week of Mr Frederick Bevan Burgess – a loss not only to Reigate and Redhill School of Art and Crafts of whose staff he had been a member for over 20 years, but to the far wider circle of influence he had reached by his writing, lecturing and organisation of exhibitions in the cause of preservation of English Churchyard memorials as works of art and the material for the study of local history.

From Ipswich School of Art the young Burgess went to the Royal College of Art in London, where in 1933 he was awarded a travelling scholarship in design. After temporary teaching appointments at Liverpool and Preston and four years at Acklam Hall, Middlesborough, he became for another four years principal assistant master at Mansfield School of Art. During the last war, in 1942 he came south to teach Art, English and Geography at Oxted County School. In the same year he joined the staff of Reigate and Redhill school of Art and Crafts. There at various periods he taught commercial art, life drawing, history of art and architecture, and general design and composition.

As a painter with a leaning to abstract composition, Mr Burgess exhibited at several London and provincial galleries. He undertook lectures to the WEA, WI and local study groups. His design work was carried out in

diverse media such as: embroidery (exhibited in the V & A) and wrought iron. As a commercial designer and mural decorator he did work for Pilkington's (plate glass) and Fortnum and Mason. He designed a memorial tablet for Winchester College.

Throughout his career as a teacher he pursued his interest in churchyard memorial design. He gathered photographs and drawings of memorials that appealed to him as works of original art or as worthy examples of skilful craftsmanship. In 1952 the fruits of 20 years research and recording examples was displayed in a touring exhibition of English churchyard sculpture which Burgess organised under the sponsorship of the Arts Council.

A book into which he had put an immense amount of work 'English Churchyard Memorials' was published in 1963. Superbly printed by Lutterworth Press, profusely illustrated, containing a positively astounding list of craftsmen, and with chapter notes containing an encyclopaedic wealth of informative material, the book established its author as unquestionably the leading contemporary authority on the subject.

LAST TRIBUTE - The funeral at St John's, Redhill, was conducted by the Rev. S. G. Dyer. A large congregation included staff and students of Reigate School of Art and Crafts. Mrs Burgess was escorted by the Vice Principal of the art school Mr J.F. Slaughter.

*See page 122 attached 'Burge's Headstone from 'The Reigate Years'.*

***The following key members of staff who are listed below have individual attachments that concludes this Time Line record of research.***

**Augustus Lunn ARCA 1905 – 1986.** He taught Mural Decoration and Anatomy drawing at Reigate and Redhill School of Art from the early 1940's to the early 1970's. Commissions included a 40ft mural for the Festival of Britain in 1951.

He left the School a covenant of about £2000. See attached pages 144,145 from 'The Reigate Years'.

**E. Boye Uden 1911 – 1986.** He was Head of the Commercial Design and Illustration Department at the school. He was an Official War Artist for the Fire Brigade. A full biography of his life is included at the end of this section. See attached pages 116, and a painting from 'The Reigate Years'.

**Morfudd Roberts MBE 1922 - 1991.** For her services to Weaving and Spinning. See attached pages 156,157 and 158 from 'The Reigate Years'.

Denis E. Harvey 1925 - 1992. He taught Sculpture and Carving. An Obituary is included at the end of this section.

### **Special Note**

**A.E.Poulter (Boss)** retired in 1967 having served two years over the retirement age. He was succeeded by the Vice-Principal **J.F.Slaughter** who was Acting Principal for approximately 2 years before being confirmed as Principal by the SCC. He retired In 1978.

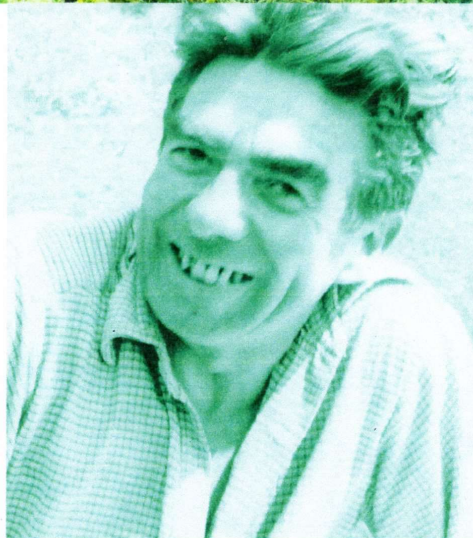
**John F. Slaughter ARCA** was born in 1918. He started teaching at Reigate and Redhill School of Art in 1947/8. In 1949/ 50 he was made Senior Assistant and in 1952/53 Deputy Principal. He studied 'painting' at Kingston School of Art and the Royal College of Art. He served in the Tank Regiment during World War II in North Africa, Italy and Europe. Les Dyos describes his teaching approach as innovative, using design materials such as plastic, perspex, wood turning and metal welding. This was before most other art schools had considered the use of these materials and techniques. He pioneered the Textile Course at the school and designed and built some of the equipment for it.

***Taken from 'The Reigate Years' Addendum: 'The Last Hours' By Ann & Bill Jarvis ends this Time Line.***





Above:  
 Burge designed his own headstone.  
 It is Welsh slate and the inscription was cut by Denis Harvey  
 Photographs of headstone by Les Dyos.







**TRIP TO THE  
ART STUDENT'S  
HOSTEL  
AT 'LITTLE HALL'  
LAVENHAM, SUFFOLK  
IN JANUARY 1963**

**BY GERALD TOZER**



'Little Hall' was left to Surrey County Council (in trust, I suspect) by the Gayer-Anderson brothers, Egyptologists of the British Museum cat fame. The cat spent the war stored in the well.

The hostel was run and supervised by Reginald Brill the retired Principal of Kingston School of Art and his wife; and there was Nelly the cook.

It was very civilised, with notable works of art such as Vandyke and Rembrandt etchings; icons and Della Robbia terracotta plaque on the outside wall.

We drove around the area; Constable area, (Flatford Mill of course,) testing the Land Rover in fords and muddy Suffolk lanes to the point where four-wheel drive was no longer adequate. I discovered the 'in-house' bike had faulty brakes half way down Lavenham's steep main street.

I went back to 'Little Hall' in 1965 with Mary and Bernard in better weather. We explored the area more and rowed up the Stow. Also drank more beer at 'Swan'.

Andy Howlett took the Lavenham photographs, so does not appear.



Left:  
Bernard Jones,  
Teresa Coward,  
Jeremy Cox,  
Min and Gerald



ALL PHOTOS ANDY HOWLETT

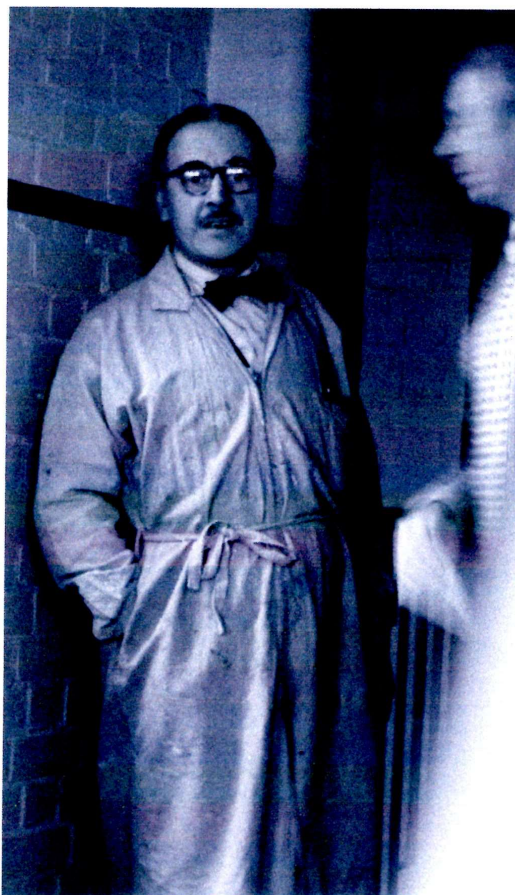


## AUGUSTUS LUNN ARCA 1905-1986

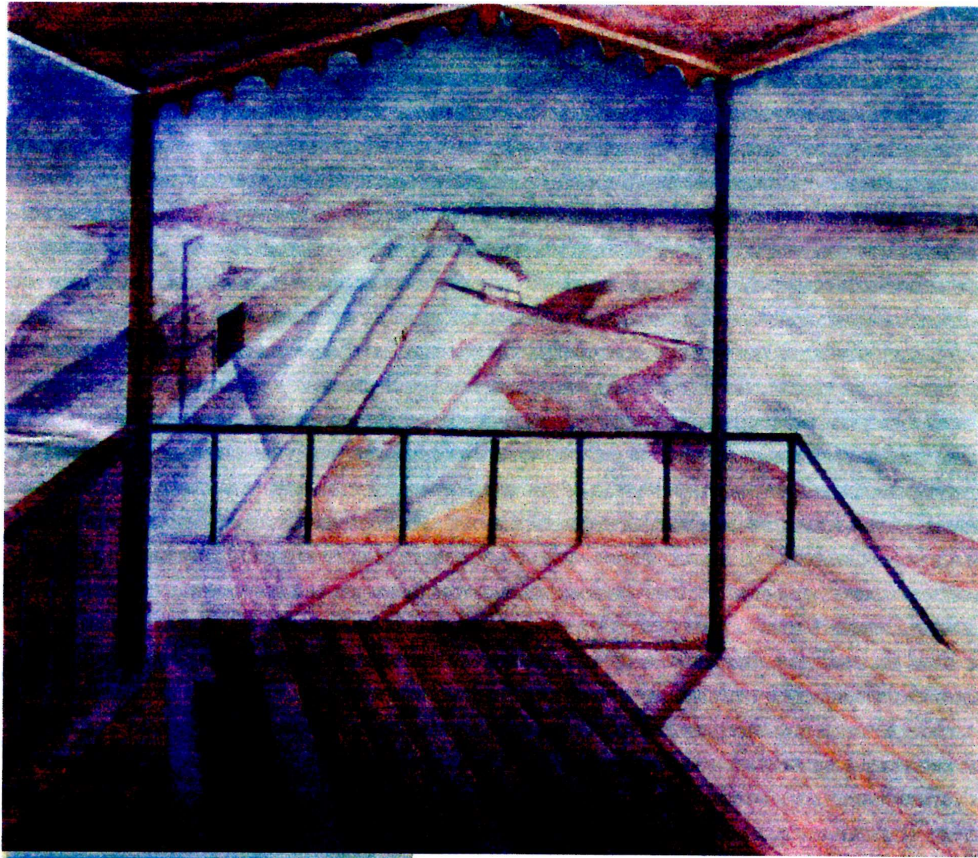
Born in Preston, Lancashire he was the son of a Liverpool vicar. From 1918 he moved and lived most of his life in the Surbiton/East Molesey area. During the nineteen twenties he studied at Kingston School of Art and won a scholarship to the Royal College of Art where he won prizes for mural painting.

He exhibited his romantic landscapes and surrealist paintings alongside many well known English artists such as Edward Wadsworth and John Armstrong. He was the key figure in the revival of tempera painting in Britain. Commissions included a 40ft mural for the Festival of Britain in 1951.

He taught Mural Decoration and Anatomy Drawing at Reigate and Redhill School of Art and Crafts for many years.



JOHN NICHOLLS



145





## E. BOYE UDEN 1911-1986

Boye was born on 8 July 1911 at 116 Queens Road Peckham. He attended Haberdashers' Askes School where he played rugby and soccer and ran for South East London. In 1926 he was enrolled at Camberwell School of Art - Goldsmiths College.

In 1931 he worked in Henry Stone's print studio and by 1935 had become a freelance. His agent was N E Middleton Ltd of Golden Square W1. His personal diaries of the time show a healthy flow of work.

By 1936 he had work in the Royal Academy and lived in the new family home at 22 Blendon Drive where he built a darkroom in the garden to support his continuing enthusiasm for photography.

He married Mildred Francis Hilder, also an artist from Goldsmiths, on 1 February 1939 and they settled in a flat in the Paragon at Blackheath next to Bernard and Joan Hailstone and Norman Hepple, all friends from Goldsmiths.

At the outbreak of war Boye joined the Auxiliary Fire Service and was stationed at Lee in South East London. He was made an official war artist in 1940 and was attached to the National Fire Service.

His early work covered the Blitz in the City, the East End and the docks. He also did work in Canterbury and Coventry. Many of his pictures were bought for the nation and can be seen in various collections. He continued to work for leading manufacturers such as Roots Securities, Raleigh and Encyclopaedia Britannica. He exhibited at the Royal Academy and had work in touring exhibitions in Burlington House and the USA.

In December 1941 his first daughter, Hilary, was born. By 1944 he was billeted on the south coast and in 1945 he was discharged.

He moved to Hadlow in Kent and through the recommendation of his friend Enid Everard he began his association with Reigate School of Art in September 1945, teaching for one day a week.

In March 1946 his second daughter, Amelia,

was born. He was elected to the membership of the Royal Institute of Watercolour Painters in 1949 by which time he was being represented by the prestigious Clement Dane Studio Ltd and International Artists Ltd in addition to Middletons. He was commissioned by the Anglo American Oil Company, British Gas, British Travel, Daimler, Bass, Dunlop, May and Baker, Pfizer, Fergusson Tractors, ICI, Saxone, Stuarts and Lloyd, Radio Times and numerous publishing houses.

1958 saw him move to Tunbridge Wells and by 1963 he was full time at Reigate School of Art. It must be said that unlike many full time lecturers he continued to paint whenever possible. His move to South Nutfield in 1964-5 would mark his retirement from Reigate School of Art as he was diagnosed with Parkinson's; thought to have been triggered during the war by a blow to the head from a falling beam in a building. In 1978 he made his final move to Suffolk where he died in 1986.

### *An appreciation*

All those, like me, who had the benefit of Boye's teaching will always remember him with great affection. His interest was ever in you, the student, and never in demonstrating his own prowess. A man of subtle humour; his manner, soft and caring; his style, casually accomplished as he effortlessly imparted the arcane processes that are our profession.

Few of us had ever seen any of his work and had no idea of the talent he so successfully hid. There is a law in rugby today regarding the retention of the ball by one team; 'use it or lose it'. That was also Boye's philosophy. He firmly believed that continued application brought enhanced ability. His methods were simple but so effective and I found myself acquiring skills from him that were seemingly unattainable.

Recently I was able to see a great deal of Boye's work. He practiced what he preached. Everything he taught us was there. We will all be the richer for having known him and for many of us, having him as a friend. A gentle man and a gentleman.

John Nicholls

116





*Paintings by E. Boye Uden*





**Morfudd Roberts. MBE.**

**Born 5 November 1922    Died 1 February 1991**

**Morfudd was appointed MBE in 1990 for her services to spinning and weaving**

## MORFUDD ROBERTS MBE 1922-1991

Morfudd was appointed MBE in 1990 for her services to spinning and weaving.

We remember Morfudd's unselfishness and her warm generosity. When I last visited her in Somerset, two Japanese textile students appeared on the doorstep unexpectedly. She gave precious time to them and provided a delicious lunch at a moment's notice.

During the war Morfudd and I shared a weaving workshop in Dublin. It was often spoken of as 'The Little Green Door' and I heard some visitor say to Morfudd, 'Are you the manageress?' We gave an exhibition of our work in 'The Dublin Painter's Gallery', Dublin. Morfudd was twice invited to judge the weaving entries for the Royal Dublin Society's big craft exhibition at the Dublin Horse Show – work she carried out cheerfully. I remember especially her parents' hospitality during wartime and her father answering the phone in Welsh. She has been taken from us. We are left with many cherished memories of a very special friend.

*Lillias Mitchell (Dublin)*

My first meeting with Morfudd came about in 1958 after I had seen an advertisement on Horley railway station listing the various courses, both full-time and part-time, available at the Reigate and Redhill School of Art and Crafts. Arriving at the Art School I enquired about the Spinning, Dyeing and Weaving course and was advised to discuss possible enrolment with the tutor, Morfudd Roberts. Walking into her department and meeting her was an experience I shall never forget. The looms, wheels, yarns of exciting hues, and the smell of the indigo vat combined with the atmosphere of concentrated occupation remains with me still. Morfudd questioned me carefully and with great courtesy as to why I wished to join her class. I explained that some years earlier I had visited the Canterbury Weavers, found it interesting, but until then had not had the opportunity to follow it up. I was allowed to enrol and so began a level of teaching I had never previously known. Morfudd's commitment to her students on a one to one basis, combined with warmth and

humour, made the learning process a delight. For me, from those early days across the years she became a close friend and enriched my life.

*Pam Bean*

I still find it hard to believe that Morfudd is not still there. She was always such a great help and inspiration to all weavers, and a very genuine and kind friend. I had known her for about thirty-five years since her Reigate days. In the early days of my weaving life, she was always ready to help and encourage me, and has been a very good friend ever since. She will be a great loss to the weaving world and the many Guilds to whom she was most generous with her knowledge, and as well we are going to miss Craftsman's Mark yarns.

*Barbara Mullins*

Morfudd's warm generosity and perception is what I personally miss most.

It is difficult to realise that she will not be there at the next show of textile graduates' work, with eyes lighting up as she talks to a promising student, making shrewd comments that encourage insight, and offering helpful contact. Always she wished passionately that sensitive 'great' textiles should be made in our disintegrated age – and 'great' to her meant whole in conception, with all the processes of production contributing to the central idea, as well as serving it.

Her own preference was for wool: she writes that its endless variety and 'lovely properties' fired her imagination. The many breeds of sheep and the distinctive physical behaviour of the different fleece were to her a delight, and their preservation in yarn-design, a challenge. Woollen, worsted: mule spun or combed: hand loom or power loom: hand or machine finished: she did not mind what tool or machine was used so long as it was used with appreciation of what it could contribute to cloth-structure.

I salute her long commitment to what she



valued and her self-effacing service to us all against increasing odds. I miss her smile.

*Ella McLeod*

It is difficult to think of Morfudd in words; her letters were highlighted with exclamation marks and meaningful dashes as was her conversation. She was an emotional person full of expression and strongly held values.

A link throughout Britain and beyond, with so many varied people who now feel, I am sure, a large gap that cannot be filled elsewhere.

She gave dignity, enthusiasm and professionalism to any group within which she worked. I am indebted to her as a teacher who passed on the sheer joy of her subject and as a good friend who will be greatly missed.

*Amelia Uden*

I had heard of Morfudd and used some of her yarns before we actually met. When we did meet, I found her enthusiastic criticism most stimulating – similar to the occasional tutorial, yet also exchanging ideas and techniques.

Finishing can often be a problem for the handweaver of yardage. I was fortunate to be with Morfudd when she worked briefly in the finishing department of Leeds University and Huddersfield Polytechnic. It was through Morfudd that I was able to have several lengths power woven, which I found helpful in bridging the gulf between the handweaver and industrial production.

Learning the language of the industrial weaver and finisher and interpreting it for the needs of the handweaver is very important, something that Morfudd felt keenly; thus marrying the knowledge of technical skills with the creative element in a practical way. Morfudd's vision of how to create beautiful cloths from the fibre itself through spinning, weaving and finishing, included harnessing the best of industrial processes.

I feel greatly privileged to have worked with Morfudd and thank her for the knowledge so generously shared and admire her courage to carry on no matter what befell and her humour to sustain it all.

*Geraldine St. Aubyn Hubbard*

It is a privilege to meet in one's life one of those rare people who have devoted their life to an ideal and have struggled to maintain it against all odds. Morfudd was one such person, and I shall treasure the memory of her.

*Marianne Straub*

*Journal for Weavers, Spinners & Dyers*  
159 July 1991

*Thanks to Pam Beam for the above extracts from the Journal for Weavers, Spinners and Dyers plus the Craftnotes page.*

## DENIS HARVEY 1925-1992

DENIS HARVEY, the sculptor, author and photographer, was one of Britain's greatest experts on the gypsy lifestyle, a subject to which he devoted much of his life's work.

Harvey first encountered the gypsies when he was 17, back in the days that the travelling people now call 'wagon-time', when convoys of multi-coloured gypsy vans still rolled along English country lanes. Picking damsons with a gang of gypsy youngsters late one summer morning, he returned with them to their encampment to eat his sandwiches. It was a meeting that evolved into a lifetime's fascination with both the gypsies and their wagons.

In the following years, he lived in several different vans, restoring and redecorating them. He studied the gypsy way of life and how to handle horses and wagons, travelling the roads of south and southwest England, cooking on a stick fire and learning how to make baskets, and clothes pegs out of Imzel wood. More importantly, he learnt to speak the Romany language.

'They were not suspicious of me because I was young, and I was always careful not to be nosy', he once said. This typical sensitivity enabled him to gather first-hand information about the history and origins of both the gypsy people and the English gypsy caravan, a task many authors would have found daunting because of the need to sift through a massive tangle of myth and popular misconception.

Harvey's years of observation and perception led in 1972 to the publication of *The English Caravan*, the standard work on the subject which he co-authored and illustrated. He advised both BBC and ITV documentary makers, and championed the rights of the travellers in a spate of letters and articles with characteristic sympathy and understanding.

In 1979, he wrote, illustrated and designed his best-known work, *The Gypsies: wagontime and after* (1979). This impressive collection of more than 200 photographs and line drawings was the first comprehensive visual record of the gypsy way of life, universally acclaimed as a much-needed, definitive and singularly beautiful work. It was a plea for

greater tolerance towards the travellers and there was no doubt as to their reactions: they rushed out to buy it, 10 copies at a time.

'Some people might think I am a partisan', he said. 'But I am not. I dislike some things about gypsies just as I do about house-dwellers. All I have done is to look at the travelling people with an understanding eye.'

Yet Harvey was infinitely more than a champion of gypsies. Born at Chelmsfield in Kent in 1925, he was educated at Bryanston School. After four years working in forestry, he completed an apprenticeship in stone masonry, studied sculpture at Wimbledon School of Art, and later taught the subject at Reigate and West Surrey art colleges.

He was one of the few teachers able to carve in both wood and stone using traditional skills. His innate understanding of structure and organic form made him an authority on abstract art. For a quarter of a century, his enthusiasm, warmth, exceptional humility and talent made him a great influence on many young minds.

His work included stone monoliths for the National Westminster Bank at Kingston upon Thames, heraldic and figure sculpture restoration for London County Council, and an abundance of portraits and sculptures in stone, marble, wood and bronze. He exhibited his sculptures and photographs in London, Paris and Italy.

More recently, he completed a third book, *Plaiting the Magic*, which described his ideas on synchronicity and the perception of time through personal experiences.

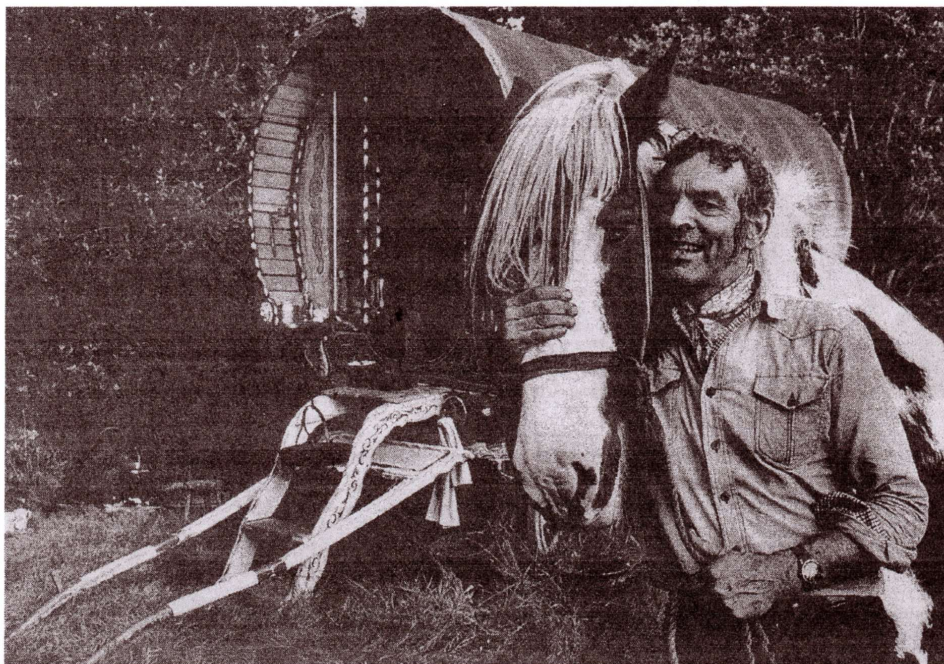
Denis Harvey died as he had lived; a free and gentle spirit with much still to do.

Sam Hall

**Sam Hall...Dorking artist and former News at ten Reporter. re: Surrey Life Magazine.**

Denis Harvey, sculptor, writer and photographer; born Chelmsfield Kent 13 July 1925, married Rita Brown 1955 (two sons), died Crawley 16 March 1992.





ED POWELL

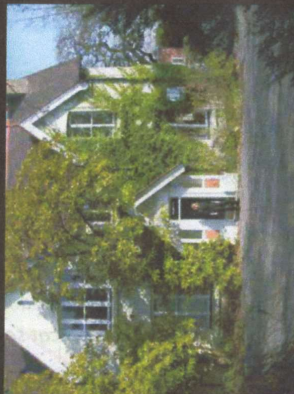
*A lifetime's fascination with the gypsies:  
Denis Harvey on one of his trips round Surrey with his horse Bill  
and his bowtop wagon, 1981*



Studio 9, North Street, Dorking: a former coach house; was Denis's studio/workshop. The front area where the former coach would have been housed was often used for art exhibitions. Denis and Rita encouraged Reigate School of Art ex students and members of staff to exhibit their work there.

Some of those who used the facility were Veronica Smith, Gerald Tozer, Terry Nilssen-Love, Gus Hyatt and David Watkins.





## THE LAST HOURS BY ANN & BILL JARVIS

BILL JARVIS

On a beautiful spring day in April, 2003, just before Easter, Bill and I found ourselves in Regate and decided to drive along Blackborough Road to take a look at our old Art school. As we drove by, we assumed that the gates were locked for the Easter break.

We parked the car before deciding to climb through the hedge and take a look around. It was like stepping back into the late 1960's.

There was a calm silence and a warmth that matched the memories of those halcyon days. We walked in past the hut and over what used to be the lawn, to the building which once housed Eric Waugh's fine art department and where Mr Augustus Lunn had taught us mosaic, wonderfully unchanged!

We wandered up to the main house and as we tried the front door, a man in a high vis jacket appeared and asked what we were doing. We explained that we had been students many years before and he told us that the whole site was being redeveloped and that demolition was to begin the following day. He kindly unlocked the door and invited us to take a look around.

It was surreal, the tiled floor, the staircase, Boss's office, to the right where we'd been interviewed as gauche school kids and offered a place to study alongside the 'cool' art students. Wonderful! All unchanged, we felt the steely gaze of Mrs Kerstein as we walked past her office, and on to Alan Gilderdale's room.

The girls' loo, with the original mirror still hanging on the wall that could tell a million secrets and had seen more back combed hair, pan stick and Biba faces than could be imagined!



We went on into the life drawing studio, where we were assembled on our first ever day and later, spent many hours astride donkey easels, struggling to achieve something worthy of being called a life drawing, under

the watchful eyes of Stanley Ayres, Mr Lucas and Michael Noakes.

We visited the graphics room which looked out onto the new building, where I'd spent happy times in the textile department, designing and printing 1960's style fabrics with Roy Keeble and remembered the dreaded 100 croquises project that was a favourite for Mr 'Tod' Slaughter to set us - at least once a term!

We continued to the school Library, a place for quiet conversations and chance meetings, where we became the guilty owners of the original 'Art Library' sign which had hung over the door.

As we made our way back down the stairs and out through the front door, we remembered the colourful cabarets and the smoky school parties, where hearts were broken and life long friendships were made and we marvelled at how fate had brought us back for the first time since we had left, on the very last day of 'Chilterns' 127 Blackborough Road - 'The Regate School of Art'.

Ann (née Kirkcaldy) & Bill Jarvis  
(mid to late 1960's)







Top to bottom  
 Ladies Loos  
 Graphics Room  
 Life Room  
 Originally Fine Art and Print Room  
 Looking towards the Sculpture Hut  
 Right Entrance Hall



ALL PHOTOS THIS SPREAD BILL & ANN JARVIS