

A History of the York School of Art Whilst Located in York Art Gallery

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Foreword

The York School of Art, which under the mastery of W Arthur Turner moved into the York Art Gallery building on Exhibition Square in 1892, has been a critical component of not only York's educational system, but of its cultural life up to the present day.¹ Whilst the history of the school - in a factual, economic, and technical sense - has been very well recorded in both Knowles records now held at the York Library and in *The Angle of the Learning Curve* published in 2008, its cultural significance has been left relatively unexamined. For this reason, in this essay I have tried to focus on bringing together the already recorded factual changes with a more holistic approach to understanding the ideological shifts which have taken place throughout the school's history in order to establish a cultural history of the school, and the impact that it had upon York as a wider community and city. It is worth noting however, that this essay focusses on the cultural importance of the school and its identity structure as I believe this has been under researched, for any readers looking for a more systematic history, I highly advise *The Angle* which is available at York College.

¹ Avril Cheetham, Kaye Green and Majorie J Harrison, *Angles of the Learning Curve* (York: York College, 2008), 112.

Introduction

From 1892 until 1974 when the York School of Art moved into the purpose constructed building on Tadcaster Road - allowing both the gallery and the school to optimise and increase their space and facilities due to changing public and governmental demands on the role of the gallery and the school to be more multifaceted - York School of Art functioned as an academic, vocational, cultural and social centre for York.² Being newly located in Exhibition Square, the school occupied a location which has been outlined by York Council as being of significant historical importance as demonstrated through the wide ranging architecture, from St Mary's Abbey to Kings Manor including both the theatre and the facade of York Art Gallery itself.³⁴ This location of the school is one aspect of the school's cultural history which should not be understated as a factor in forming the identity structure of the school. Evidence of the importance of the schools location is abundant in both the curriculum and the work produced as well as the testimonies of the ex-students of the school.

Throughout this essay, I examine the way in which this location, and the intrinsic historical identity which it holds have effected not only the creative production of the school, but the identity of the students, teachers and school as an institution in conjunction with the changes in masters and wider pedagogical, governmental shifts. Whilst this essay follows a chronological structure for ease of following the changes as a temporal progression, much as we regard modern history, it is important to see old and new factors as dialectical not dichotomous, and the uses and outputs of the school as an interrelated discourse, rather than simply an industrial-esque production of qualifications, especially when we consider the use of the school as a political institution and tool.

² Cheetham, Green and Harrison, *Angles of the Learning Curve*, 112.

³ G. G. Curr, "The making of historic York: motivations behind local building preservation, 1800-1982," (Ph. D thesis. University of York, 1983), 165.

⁴ York Art Gallery, *Stage D Architectural Report*, 7.

York School of Art: A Shift into a Modern Pedagogy

Between 1884 and 1927 York Art School underwent a series of significant changes in addition to the relocation into the North Wing of York Art Gallery, which affected both the curriculum and the culture of the school. One of the most significant changes was the change of responsibility for the school's running from the Science and Art Department to York Council which gave the school a relatively large level of autonomy.⁵ As well as this, the changes made by the two masters of this period, W. Arthur Turner and Edward Parkinson lay the foundation for the Modernisation of the school's pedagogy into the curriculum we see today in York College.⁶ Finally, WWI changed the running of the school significantly for a period of time, however, arguably more significantly, changed the nature not only of the school, but how the school was perceived by York society largely through the rehabilitation programs put in place for soldiers which focussed on utilisable craft production and a post-war emphasis on city heritage as equally reflected in later media (see Fig. 1).⁷⁸ How were these changes interrelated to the historical identity of York though and to what extent did this change the identity structure of the school in this period?

Under the mastery of Turner, York Art School began to occupy a complex position in relation to wider European discourses on art education. The curriculum was expanded in order to include an increasing number of vocational courses such as: modelling, principles of ornament and historical ornament, and this was further established given that in 1904 Painting and Decorating became an attainable qualification.⁹ Whilst this move to include more vocational aspects of an artistic practise within the curriculum could be seen as an ideological attempt to breakdown the dichotomy

⁵ Cheetham, Green and Harrison, *Angles of the Learning Curve*, 125.

⁶ John Ward Knowles, *Exhibition Buildings in York, Vol 1 (1876-1887)*.

⁷ *Yorkshire Gazette*, Friday, May 16, 1952.

⁸ Curr, "The Making of Historic York: Motivations Behind Local Building Preservation, 549.

⁹ Knowles, *Exhibition Buildings in York, Vol 1*.

which was pre-existent between 'high' and 'low' art, it is possible to view this as a more pragmatic shift in establishing the schools position within the city.

As we can see given the increasing number of students attending the school in this period, this adjustment in curriculum by Turner led to an increased popularity of the school, and integration of the institution within the community of York due to its being perceived as contributing to the labour market.¹⁰ This is especially important given the shift of responsibility of the school from a government department to the Council of York. With this shift, the school must be viewed as contributing positively towards the functioning of the city in order to please its population given the tax subsidies. Under Turner however, the school was highly conscious of this societal pressure to please be perceived as a positively contributing force, and by organising annual exhibitions and public meetings, fostered a highly positive relationship with the local media, especially the *Yorkshire Post*.¹¹

It is however from the nature of the contemporary works that we can see the specific identity structure of the school and the way in which it was interconnected with a local identity and economy. Turner himself acted as a judge in the 15th annual Guisborough Fine Art and Industrial Exhibition in 1900, and in 1902 there was a large exhibition of over 300 paintings and drawings in the South Gallery of York Art Gallery for which, all of the posters were made by the students including by Knowles.¹² This combination of vocational and fine art in the pedagogy of the school then is clear in both the retention of the connection to industry, and in the production of the posters which later develops into a graphic design course popular under Dennis Donn.¹³ Furthermore, by specialising in site-specific production, York School of Art guaranteed not only its students a role

¹⁰ Cheetham, Green and Harrison, *Angles of the Learning Curve*, 91-100.

¹¹ An abundance of articles referring to the exhibitions in this first half of the 20th century can be found in the newspaper archives at York Library - for 1950 onwards, *Yorkshire Gazette* is preferable.

¹² Knowles, *Exhibition Buildings in York*, Vol 1.

¹³ Cheetham, Green and Harrison, *Angles of the Learning Curve*.

within the city's economy, but gave the curriculum of the school localised cultural value. Recognising the architectural quality of the historic zone of York, especially that surrounding the school itself, the curriculum's focus on architectural ornament and historical aesthetics is critical to the identity of the school as it continued to develop under the mastery of Edward Parkinson in 1913 and how it was portrayed in the media fifty years later.¹⁴

Under Parkinson, this identity tied to the production of a historical aesthetic flourished and became solidified both socially and politically. As aforementioned, throughout the war, and especially afterwards, York Art Gallery opened a series of courses and vacancies designed specifically to rehabilitate soldiers. These courses included sign painting, cabinet making, wood carving and painting & decorating as well as the traditional 'higher' artistic practises such as oil painting, perspective and life drawing.¹⁵ The importance of this shift in curriculum for the broad demographic involved with the school is critical to its historical importance and arguably survival throughout the twentieth century. By focussing on using the arts to provide a profession without diminishing the traditional artistic education - largely by providing evening classes and weekend schools - York Art Gallery positioned itself as a charitable and social centre of the city of York. Furthermore, this production of a historical aesthetic, which is linked to English identity structures built around Roman, Medieval and Christian heritages, was quickly politicised under Parkinson, providing not only the school with a national reputation and importance, but the students with the opportunity to become involved in productions of a national quality.

One such example was on the 25th of May, 1926. The 'freedom of the city' was presented to Mr. W. M. Hughes, prime minister of Australia, in the form of an ornately produced scroll in a leather casket made by the students of York Art School.¹⁶ This however must be perceived as a highly political action given that all of the English political party leaders were invited to the ceremony, as

¹⁴ Yorkshire Gazette, Friday, August 22, 1952.

¹⁵ Cheetham, Green and Harrison, *Angles of the Learning Curve*.

¹⁶ Yorkshire Post, Tuesday, 25th May, 1926.

well as the Irish National Party leader. Thus, by including the Irish Nationalist Party leader in a ceremony involving a Commonwealth country, in a religious setting around the production of a shared cultural heritage; the production of manuscripts, York School of art was able to function as a neutral yet politicised entity due to its historical identity.

This illustrates the conscious effort on the behalf of both Turner and Parkinson to incorporate the historical location of the school into the artistic production and identity of the institution of the school for a threefold purpose, social interaction and symbiotic existence within the city's community, specialist vocational prospects for the students of the school, and the creation of a position of national importance due to a specialisation in the material production of this identity for political purposes; an action repeated multiple times including the production of a cap for Mayor J.B. Morrell which was approved by the king, and numerous other scrolls representing the freedom of the city and the freedom of the city awarded to Mary, Princess Royal and Countess of Harewood.¹⁷¹⁸

¹⁷ *Yorkshire Post*, Thursday, 13th May, 1952.

¹⁸ Knowles, *Exhibition Buildings in York*, Vol 1.

The Invention of A Modern Tradition

This notion of historical material production meeting a vocational output for the school was continued through the final two significant masters of the school from 1927 onwards, Cotterill and in 1951, Donn; however, with European Modernism reaching its height, an increasingly globalised awareness of art post WWI and throughout WWII led to a significant shift in both pedagogy and the philosophy of the school. In an inversion of Parkinson's efforts to increase the focus on vocational production and craft, Cotterill pioneered a revival of a more theoretical production of fine art, without a loss of the vernacular and craft production which had proven so successful throughout the first half of the 20th century. This increasingly modern curriculum, albeit controversially, was then brought to a zenith underneath the mastership of Dennis Donn.

Outlined in a letter written in 1943 by Cotterill on the function of art education, there was at this point a necessity 'to train Artists, Designers and Craftsmen, to carry on the traditions of the past, to enrich the present, and to leave a notable mark in history as contributors from their generation' in conjunction with a fostering of the 'spiritual side of the individual'.¹⁹ Thus, whilst the production of historical craft was continued, as exemplified in the production of another scroll of freedom in 1928 for the archbishop, an emphasis on a more impressionable fine art was also pushed for in the footsteps of York's Modernist painters, including Richard Jack (see Fig. 2). This expansion of curricular focus however, was not only in the contemporary European style, but also included a further reaching understanding of global traditions.

As testimony to this, in 1941, Cotterill gave both a public lecture, and a series of classes to the students of the school on a collection of Japanese prints which were being shown in York Art Gallery at the time. Much like the prior invitation of the leader of the Irish Nationalist Party however, it is worth considering this lecture and exhibition of the collection as being more politicised than just the want for a wider reaching pedagogy. Given the context of WWII, and thus both the education of

¹⁹ Cotterill, *Letter on the Function of Art Education*, 1943.

soldiers in the school, and the increasing British awareness of Japan's geopolitical position, this exhibition and series of lectures combined the influence on impressionism of the Japanese printing style, with an immediate political and military importance.

This globalised approach however, does not deviate from the pedagogy of the school in any way, only expands the scope of the mentality. The Japanese print methods stand representative of the desired curriculum of the school, being simultaneously both art and craft. Just as the school's breakdown of high and low art could be compared to a Bauhaus pedagogy, the combination of craft and industrial identities in artistic production could be very easily compared to the newly industrialised production of post-Imperial Japan.²⁰ This is not to say that the theoretical backing nor ideological motives were the same, however, the system of pedagogy irrespective of philosophy was flexible enough for localised happenings to assume a geographically wider significance and provide a dynamic arts education.

It is under Dennis Donn in 1951 however, that we can most clearly see how York School of Art is comparable to the wider establishment of art education in a contemporary Britain. Following suit from the previous masters of the school, the curriculum itself (now partially ruled by the British Government's department of education) only increased in breadth. In addition to the traditional craft and fine art, new technologies were brought in including comprehensive use of photography and experimental sculpting techniques under Sally Arnup who arguably provided a more experimental approach than her predecessor Margaret Plant.²¹ Life drawing however was maintained as a traditional staple, and both Donn and Bunting placed a great importance on teaching modes of perspective and figure to students in drawing classes. It is in this respect then, that despite the increasing number of well documented parties and fancy dress outings (see Fig. 3), as well as more experimental artistic practises which were being brought into the school, that the school differed from that of Leeds, or further afield such as Goldsmiths.

²⁰ Gropius, Walter. "The Idea and Formation of State Bauhaus." In *The Total Work of Art: From Bayreuth to Cyberspace*, edited by, Matthew Smith, New York: Routledge, 2007.

²¹ *Yorkshire Gazette*, Friday, October 24, 1952.

Instead of following the wave of British and American Modernism into a premature post-modernism, York Art School maintained the historical identity which it had developed through its foundations and being tied to its location in the city. This was maintained via the retention of a traditional artistic education even in the newly introduced graphic design course, wherein students were still obliged to study lettering, perspective and art history alongside their other modules.²²

This was combined with a continuation of the globalised research and viewings which were brought in by Cotterill and in conjunction with Hans Hess (curator of York Art Gallery) the students were exposed to a variety of different aesthetic and material productions including an 'Oriental Art Exhibition' in 1950 which covered a large quantity of Islamic printing patterns.²³ In this sense however, this too has been tied into the historical identity of York, and the patterns observed in the exhibition of 1950 could be mirrored in the curricular focus on ecclesiastical pattern construction by the school even before 1900 (see Fig. 4). This religious aspect of the overall identity was importantly maintained throughout the duration of the schools existence in Exhibition Square even if by the 60's it was only in an aesthetic sense for many people; though tutors such as John Bunting promoted the conjunction of theology and artistic practise.

This then, is the fundamental key of York Art School's identity and existence throughout the majority of the 20th century. A complex balance between modernisation, Modernism and global aesthetic vision with an adherence to the identity dictated by the nature of the city, rooted in its architecture. The fact that architectural drawings of the city were perpetuated throughout the schools entire existence is not arbitrary, and the maintenance of this within the official curriculum illustrates the identity which was being constituted by the school, and the way in which the school related with the city and was represented by it.²⁴

²² Confirmed in multiple interviews with: Sally Arnup, Paul Wilks, Rosemary Ace and Ian Thompson, all ex-students of the school.

²³ Knowles, *Exhibition Buildings in York, Vol 1*.

²⁴ Yorkshire Gazette, Friday, August 22, 1952.

It is precisely due to this site-specific identity that the school has simultaneously been of national importance by providing a historically-neutralised political point, and yet has been so under researched and never achieved the level of fame of many of its contemporary schools. As is quite rightly written in Burlington Magazine of provincial art galleries, the problem with being of a regional institution is that it is precisely the identity which makes you special which prevents the achievement of an international style.²⁵

²⁵ Anon. "The Problem of the Provincial Gallery." *Burlington Magazine* 41, no. 235 (1922): 155-156.

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Published Primary Sources:

Gropius, Walter. "The Idea and Formation of State Bauhaus." In *The Total Work of Art: From Bayreuth to Cyberspace*, edited by, Matthew Smith, New York: Routledge, 2007,

Yorkshire Gazette, Friday, May 16, 1952.

Yorkshire Gazette, Friday, August 22, 1952.

Yorkshire Gazette, Friday, October 24, 1952.

Yorkshire Post, Tuesday, 25th May, 1926.

Yorkshire Post, Thursday, 13th May, 1952.

Published Secondary Sources:

Anon. "The Problem of the Provincial Gallery." *Burlington Magazine* 41, no. 235 1922.

Cheetham, Avril, Kaye Green and Majorie J Harrison. *Angles of the Learning Curve*. York: York College, 2008.

Figure 1.



PUBLIC NOTICES

BRITISH DRAMA LEAGUE—Malton Committee
FESTIVAL OF ONE ACT PLAYS
at the
MILTON ROOMS, MALTON,
on **SATURDAY, February 27, 1954**
Admission: Adults 5s. 6d. (including 1s. 6d. for refreshments)
Children 2s. 6d. (including 1s. 6d. for refreshments)
2s. 6d. and 1s. 6d. (including 1s. 6d. for refreshments)

Beverly Division Conservative and Unionist Association
(Incorporated 1948)

THE
ANNUAL GENERAL MEETING
at the
RUSSELL'S RECREATION ROOMS,
FRIDAY, MARCH 5, at 7.0 p.m.
MR. GEORGE W. ODLY, M.P. will Address the Society

The English Folk Dancing and Song Society
ANNUAL SPRING FOLK DANCE PARTY
at the
MILTON ROOMS, MALTON
on **SATURDAY, March 20, 1954,**
at 8 p.m.
Tickets: 5s. 6d. (including 1s. 6d. for refreshments)
Children 2s. 6d. (including 1s. 6d. for refreshments)
2s. 6d. and 1s. 6d. (including 1s. 6d. for refreshments)

MISS TWENTYMAN'S DANCING CLASSES
Commence **WEEKLY** from **TUESDAY, March 2, 1954,**
at 8 p.m. **INTERMEDIATE, 7.45 p.m. SENIOR, 8.15 p.m.**
at the
ASSEMBLY ROOMS, YORKERSGATE, MALTON.

SPORTSMEN'S SERVICE
FOOTER, THE, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 843, 844, 845, 846, 847, 848, 849, 850, 851, 852, 853, 854, 855, 856, 857, 858, 859, 860, 861, 862, 863, 864, 865, 866, 867, 868, 869, 870, 871, 872, 873, 874, 875, 876, 877, 878, 879, 880, 881, 882, 883, 884, 885, 886, 887, 888, 889, 890, 891, 892, 893, 894, 895, 896, 897, 898, 899, 900, 901, 902, 903, 904, 905, 906, 907, 908, 909, 910, 911, 912, 913, 914, 915, 916, 917, 918, 919, 920, 921, 922, 923, 924, 925, 926, 927, 928, 929, 930, 931, 932, 933, 934, 935, 936, 937, 938, 939, 940, 941, 942, 943, 944, 945, 946, 947, 948, 949, 950, 951, 952, 953, 954, 955, 956, 957, 958, 959, 960, 961, 962, 963, 964, 965, 966, 967, 968, 969, 970, 971, 972, 973, 974, 975, 976, 977, 978, 979, 980, 981, 982, 983, 984, 985, 986, 987, 988, 989, 990, 991, 992, 993, 994, 995, 996, 997, 998, 999, 1000

Yorkshire Gazette

Incorporating Malton Gazette,
Gainsborough and
Cleveland Mercury.
11, KINGSGATE, YORK.
Telephone: York 1555.3 (4 Lines),
Malton 715. (4 Lines),
Picking 715. (4 Lines),
Thirsk 715.

FRIDAY, February 26, 1954

FESTIVAL

WHEN York held its first Festival of the Arts in 1911 it did so as one of the provincial centres of the Festival of Britain. That Festival proved to be the outstanding success among provincial efforts. The centenary has the medieval cycle of York Mystery Plays, getting a first revival since 1880, in a series specially revised by Dr. J. A. Pocock, the Director. This revival caught the imagination of the whole country and highlighted the name of York through two hemispheres.

NOW, from June 13 onwards for three weeks, the Mystery Plays will be joined with a second Festival of the Arts. And this will be York's own Festival. Planning for it has been laid on the experience of 1911, when, with everything encompassed within a fortnight, the pattern was put on a canvas that has remained in the memory of all who saw it.

It will not be in any sense a competitive Festival, but one that will stand entirely on its own feet. That is apart from the Mystery Plays, which will be produced by Mr. E. Martin Brown, for which there has been a nationwide call. But even here there will be something new, for another road. The Festival will have a street display on a movable stage, as it was moved on the old Corpus Christi Day. Six moving scenes in the Museum will have some new things among them. There will be opera by the English Opera Group, morning concerts, poetry recitals, exhibitions, street plays, river music, open air dancing, folk dancing, a military display and other events that are part of a design varied enough to ensure that there will be interest in just everybody's taste.

THE full programme is outlined in another page. It will be essentially a people's festival, one in which every citizen has a part, with the people of the town helping them to make it worthy of a city deep in history and tradition. We are not likely to forget 1911. We have the opportunity to make 1954 even more memorable.

MAINLY ABOUT PEOPLE

Mr. Leslie Francis, Chief Fire Officer, has been nominated for the York City Council by the Fire Brigades Committee of the Association of Municipal Corporations.

Mr. H. J. Harwood, now residing in the neighbourhood of the Yorkshire Regiment, reports that he has been nominated for the Victoria Medal of Honor by the War Office.

At the annual meeting of the York branch of the Institute of British Architects, Mr. F. G. Goss, who presided, thanked Mr. G. H. Goss and Mr. R. S. Hall, who had been elected to the office of President and Vice-President respectively.

An ancient walled, many lowered city



This composite impression of the ancient walled, many lowered city, painted by Kenneth Steel, is going out all over the country and overseas, as York's own poster, prepared by the Publicity of the Corporation.

The Yorkshire Gazette

Figure 3.



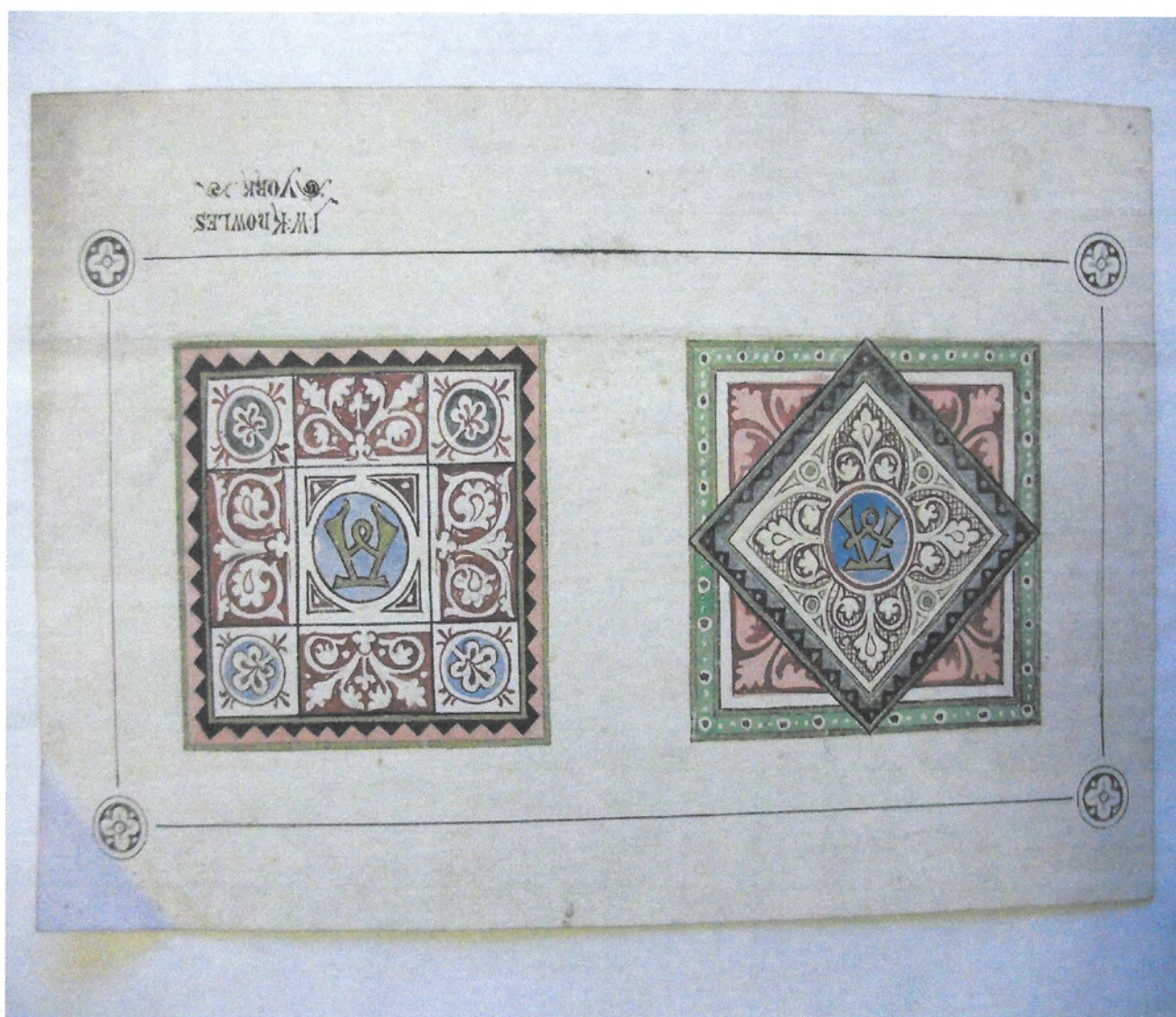
The Yorkshire Post,

Figure 2.



Jack, Richard.
Moulin de Coty, Cahors.
Circa 1921.
Oil on canvas.

Figure 4.



John Ward Knowles
Ecclesiastical Design
Circa 1900