

NEW ZEALAND
ART

A CENTENNIAL EXHIBITION

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NEW ZEALAND ART

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FOREWORD

IT GIVES me especial pleasure to write a brief message at the beginning of this catalogue. Within these pages there is gathered together, as the result of much painstaking labour, a biographical survey of the artists of New Zealand, past and present, which serves as the handbook to an exhibition of unique character. Here are displayed the works of the earliest artists to come in contact with our country, the first colonists, and succeeding generations of our people who have striven to create their own cultural background to match the wild beauty of the land which is our home.

The task of bringing together so representative a collection has not been easy. I therefore heartily thank all those who have lent so generously from their collections; and in particular the National Gallery, Wellington; the Auckland Art Gallery; the Robert McDougall Gallery, Christchurch; the Art Gallery, Dunedin; the Suter Gallery, Nelson; the Sarjeant Art Gallery, Wanganui; the Alexander Turnbull Library, Wellington; and the Hocken Library, Dunedin.

As this exhibition is one of the outstanding features of our Centennial Year, it has been my desire that as many members of the public as possible should have the opportunity of seeing it. The itinerary is most comprehensive, and although there will be a natural disappointment in some centres that it must pass them by, the collection cannot be kept together indefinitely. Almost every part of the country, however, will have its turn, and I am delighted to send on its way an exhibition that will show New Zealanders what their young country has already achieved in art. It will, I trust, prove an inspiration for the future.

W. E. PARRY

Minister of Internal Affairs

INTRODUCTION

IN ANY young country there is always the temptation to place undue emphasis on material rather than on cultural values. The stern struggle for existence in a new land and the strain of pioneering are far from favourable for an emergence of the Arts. Society requires a certain measure of stability before its culture can develop. In the case of New Zealand, the early period of colonisation had no sooner begun than the feverish gold-rushes in the South and the distressing Maori wars in the North provided disturbing social factors which completely changed preconceived ideas of colonisation. Still later in the century, the opening up and clearing of large areas of land for settlement, the rapid construction of roads and railways, the amazing impetus to exports through refrigeration, and the recurrent periods of prosperity and depression, produced conditions which necessarily focussed public attention on questions of utility rather than of culture. For this reason, a survey of one hundred years of New Zealand art becomes a faithful reflection of the national spirit and reveals unmistakably the social and political changes which transformed a struggling colony into a progressive dominion.

It must not be forgotten that when the first Europeans arrived in New Zealand, the country possessed in its Maori art a unique native culture which the impact of western civilisation was ultimately to destroy. The eighteenth century was rich in voyages of exploration to the South Seas and English and French navigators in particular vied with each other in charting the waters of the mysterious Pacific. In these expeditions artists had to play their part in recording the characteristics of the new scenes and peoples with whom they came in contact, and on their spasmodic visits to New Zealand they were inspired mainly by the desire to depict something of the charm and novelty of Maori life. Tasman, it is true, had paid a fleeting visit in 1642, when an unknown Dutch artist

had made some crude and rather fanciful drawings of the country and its inhabitants. But it was not until Parkinson, Hodges, and Webber, the artists who accompanied Cook on his three voyages, had had their sketches of Maori life published as engravings or coloured aquatints that the people of Europe were able to form some definite impression of the natives and their environment. Although these volumes were in the finest tradition of eighteenth century publishing, the illustrations failed to portray the Maori as a peculiar racial type and from an anthropological viewpoint were of little value.

Of much higher artistic merit was the work of the French artists who for the most part sketched in New Zealand early in the nineteenth century. Piron, the first to arrive, was a member of the expedition which searched for La Pérouse, the ill-fated explorer. Although Piron's work is of little value, Lejeune and Chazal who visited New Zealand in 1824 in the corvette *La Coquille* under the command of Duperrey, drew a number of very interesting studies near the Bay of Islands, afterwards published as lithographs. De Sainson, who accompanied Dumont d'Urville in the *Astrolabe* in 1827, was a draughtsman of ability and his lithographs, published in *The Voyage of the Astrolabe* are very fine. In 1840, on d'Urville's second visit to New Zealand, the artist was Le Breton whose paintings of Otago Harbour and its whaling base are the earliest known. Although these visits were all of a transitory character and more of an historical than of an artistic value, they served to awaken the interest of many both in England and in France to the new land and its picturesque inhabitants.

The outstanding artist of this early period, however, was Augustus Earle who was trained for the career of an artist. Of a wandering disposition, Earle travelled extensively and in October, 1827, arrived at Hokianga, North Auckland, where a Wesleyan Mission was being established. As an artist Earle was unable to resist the attraction of the magnificent kauri forests and many of his best sketches, later lithographed, depict these subjects. The Maori, too, interested him greatly. It was

the period when inter-tribal wars were being waged in all their savagery, and the musket, sold by unscrupulous traders for flax or timber, had added fresh horrors to the cruelty of native warfare. Hongi, the mighty chief of the Ngapuhi, was the outstanding figure of the north, and when Earle and his party met the celebrated conqueror, the scene made such an appeal that the artist begged permission to sketch the group. Earle was steeped in the classicism of the age; in his eyes the fierce inter-tribal conflicts possessed something of a Homeric character. 'In a beautiful bay, surrounded by high rocks and overhanging trees,' he wrote, 'the chiefs sat in mute contemplation, their arms piled high up in regular order on the beach. Hongi, not only from his high rank, but being in consequence of his wound tabooed or rendered holy, sat apart from the rest. He was arrayed in a new blanket which completely enveloped his figure, leaving exposed his highly tattooed face, and head profusely covered with long black curling hair, adorned with a quantity of white feathers.' The oil painting which Earle executed from this study is a masterpiece. Rich though restrained in colouring, beautifully drawn and composed, it expresses the dignity and simplicity of Maori life in a manner that has seldom been equalled and certainly never surpassed.

It was the colonisation of New Zealand by the New Zealand Company that provided the country with a small band of settlers whose artistic powers were of a high order. These men, of whom the most talented was Charles Heaphy, were sent out as surveyors and topographical draughtsmen and it was part of their work to make faithful representations of the new settlements. Heaphy, who arrived in the *Tory*, was too competent an artist to be content with recording mere unimaginative studies. His watercolour drawings, in particular, are simple and direct and reveal a skill in composition and often a decorative quality which mark them as being something out of the ordinary. Heaphy travelled widely throughout the country and he too succumbed to the charm of the kauri forest, his painting of timber cutting at Hokianga being a

water colour of magnificent design and mastery of colour.

Another artist of the forties whose work became widely known in England was George French Angas, who arrived in Wellington in 1844. He quickly responded to the fascination of Maori life and on his extensive journeys throughout the North Island spent much time in sketching Maori carvings, many of which were fast falling into decay. In contrast to Heaphy, his main interests were anthropological rather than pictorial and perhaps his chief merit lies in his portraits of the most important native personages of the day. Although these are all superficial and achieve nothing save an uninspiring likeness, their historical value is great. Angas arrived in New Zealand at an opportune time for he was able to record the finest achievements of a native culture already dying.

Brees, who came to Wellington in 1842 as chief surveyor to the New Zealand Company and successor to Captain Mein Smith, whose artistic talents were indifferent, spent three years in the colony compiling a book of sketches. Many of these as engravings soon became popular and his panorama of the Port Nicholson district did much to attract emigrants from Britain to the new settlement. Among the early settlers who responded to the appeal of the New Zealand Company was John Alexander Gilfillan who had held the post of drawing and painting master at Anderson College, Glasgow. He arrived in Wellington on Christmas Day, 1841, and within a few months had settled in the Wanganui district. Unfortunately, as a result of the Maori disturbance there in 1847, his wife and three children were murdered and Gilfillan left the colony for Australia. His departure was a real loss to New Zealand art. Gilfillan was an excellent draughtsman and as he possessed a thorough knowledge of anatomy his life studies were vigorous and pleasing and his groups always well designed. From his many sketches of Maori life, he executed in Australia the splendid painting of a Maori pa near Wanganui. The original has been lost but lithographs of the subject are still common. In its way it is the finest study of simple native life that has yet

been attempted. It breathes the very spirit of old New Zealand and its masterly composition and sound drawing mark it as the achievement of an artist of high ability.

Had these competent artists of the forties remained longer in the country, a greater impetus to the cultural development of the young country might have been given. But Angas, Brees, and Gilfillan soon drifted away and Heaphy became more engrossed in exploring and surveying than in painting. Spasmodic and often surprisingly good attempts to draw and sketch the configuration of the little known interior were made from time to time by surveyor-explorers like John Buchanan whose drawings of the Otago lakes are often exquisite in colour and arrangement and strikingly modern in their treatment of form. In general, however, these men were surveyors, not imaginative artists; they saw New Zealand as a future home for Englishmen, not as an artists' paradise and their attitude was topographical rather than interpretative. Thus it was not until the days of Richmond, Gully and Barraud that New Zealand possessed men who were eager to devote their talents to the furtherance of national art.

These men arrived in New Zealand early in the fifties with little or no training but imbued with a sound knowledge of the works of Turner, Constable and other English landscape painters. All three came to the colony not primarily to paint but rather to earn their living—Gully and Richmond as farmers and Barraud as a chemist. Richmond and Gully remained life-long friends and in common with Barraud these amateurs endeavoured to paint the varied landscape of their new land. Richmond, a man of culture and of education, had no time to make his painting anything more than a hobby. Yet his keen knowledge of nature, his powers of observation, his innate good taste and his wide travel stood him in good stead. His bush studies are particularly pleasing and his drawings of trees are often excellent. John Gully, who in his day was so extravagantly praised, carried on the topographical tradition of the earlier artists and found in water colour the ideal medium for

expressing ethereal distances and delicate, bush-clad mountains. There is little of real inspiration in his large canvasses though a great deal of technical skill. Yet it was perhaps natural that Gully with his uncompromising fidelity to nature should make so strong an appeal to a generation steeped in the sentimentalism of Victorian art and his non-intellectual portrayal of natural prettiness was bound to attract where a more vigorous treatment would repel. His influence on a host of minor New Zealand artists who endeavoured to follow in his footsteps was most marked, unfortunately with unhappy results and C. D. Barraud, another hopelessly over-rated artist of this school, has Gully's worst mannerisms without any of his saving graces. One painting of exceptional merit, however, emerges from the period, W. M. Hodgkins' *Southern Alps of New Zealand*, a water colour that captures the vital spirit of a landscape peculiar to New Zealand. In a sense it is the forerunner of a true New Zealand art toward which we are slowly moving. Hodgkins' work is, however, very uneven as is that of Nicholas Chevalier who arrived in New Zealand about 1865. He, too, was attracted by the mountains but his sketches seem more reminiscent of Switzerland than of New Zealand.

While New Zealand painting was thus definitely wedded to landscape subjects of the Gully tradition, with its stock formula of lake, bush, mountain and snow, a revival of portraiture, especially of the Maori, was brought about by the arrival of the German, Gottfried Lindauer who reached the colony in 1873 and set himself out to depict with amazing fidelity the Maori types which attracted him. Since the days of Angas, little interest had been shown in native culture. Apart from Barraud, who had painted some execrable portraits of native chiefs, and Robley, who in spite of the limitations of an ill-trained amateur, had endeavoured to record something of the intricate tattooing of vanishing days, art had no place for the Maori. Lindauer thus fulfilled a useful function. He was a sound draughtsman and a good, though unenterprising colourist. Yet in their way his records of native life are invaluable

able and they certainly reveal his rare insight into the character and culture of a people whom he viewed as a dying race.

During these years the population of the colony had been growing rapidly. The discovery of rich goldfields in Otago, Westland and the Coromandel Peninsula had attracted thousands of eager adventurers to the new diggings. With the increase of population there arose a demand for better educational facilities and the teaching of art received a tardy recognition. Early in 1870 David Hutton arrived in Otago from England and, under the direction of the Provincial Government, founded at Dunedin the first art school. In the same year a few citizens formed a Society of Arts in Auckland. Thus encouraged, other centres quickly established art societies and in 1881 the second art school opened at Christchurch, followed by Wellington in 1884 and Auckland in 1890. While these pioneer schools played an important part in the development of New Zealand art, their influence was not always stimulating, for although students had at last the opportunity of receiving tuition from some of the best English and Scottish teachers, there was always the danger that a rigid conservatism might check experiment and enterprise.

This stagnation of the nineties, however, ended with the arrival of two men, James Nairn, the Scot, and Van der Velden, the Dutchman, who between them were destined to exercise a profound influence on a number of young painters of promise. Nairn, who had been a member of the Glasgow Art Club, was closely associated in spirit with the leading Scottish impressionist landscape painters and his arrival in Wellington as a prophet of the new order was a national event. Nairn was never in the first flight as an artist but he possessed a charming personality and his rather cautious impressionism attracted, rather than repelled, the public. He was moreover a competent draughtsman and sound colourist and his influence on students was stimulating. He certainly left his mark in New Zealand and his early death in 1904 robbed the country of his talents at a time when they could ill be spared.

Meanwhile the Dutchman, Petrus Van der Velden, had settled in Christchurch where, by the close of the century, he had become the outstanding figure in local art circles. Steeped in the traditional Dutch style of painting and deeply influenced by Rembrandt, Van der Velden brought to the colony the best art training that Holland could give. In his youth Van der Velden showed such promise that he received favourable comments from the leading artists of the day. He was an accomplished painter and draughtsman and his decision to settle in Christchurch not only made that city the art centre of New Zealand but also did much to implant there that strong academic tradition in painting which it has never lost. His magnificent landscape, *Otira Gorge*, one of the treasures of the Dunedin Art Gallery, would hold its own in any company. It reveals the very essence and spirit of the rugged New Zealand scenery. Its power and intensity are almost overwhelming and in this masterpiece Van der Velden stands supreme.

Van der Velden's reputation does not rest merely on his artistic achievements. His influence was most marked on a group of talented pupils who were fortunate enough to benefit from the teachings of one trained and disciplined in the Dutch school. Robert Procter, Cecil and Elizabeth Kelly, Leonard Booth, Charles Bickerton, Raymond McIntyre, and Sydney Thompson were of this company and their subsequent successes are a tribute to the influence of a great teacher.

In the early years of this century New Zealand, indeed, was not devoid of talent. She possessed many young artists of great promise, some of whom like David Low, Frances Hodgkins, Heber Thompson, Eleanor Hughes, and Owen Merton, journeyed abroad in search of wider opportunities. At the same time Alfred Walsh, one of the finest water-colourists the Dominion has produced, was interpreting mountain and bush scenery in his own matchless way and in Auckland the Wright brothers and Goldie had turned for inspiration to the Maori and were continuing with great success the Lindauer tradition.

In spite of the influence of men like Nairn and Van der

Velden, the early period which closed in 1914 had revealed no evidence of the growth of a native art possessing those national characteristics peculiar to the country. New Zealand's geographical remoteness from Europe, the paucity of art scholarships, the conservatism of her art schools and institutions, had debarred students from any direct contact with the works of post-impressionists or with current movements abroad. Moreover within the Dominion art was local rather than national. The South had little interest in the aims of the North and the four main centres drew their inspiration from the one or two overseas artists who had settled in their midst. Whereas the earlier artists had possessed the urge to depict the topography of the country and its native culture, those of this later period were governed solely by the aims of the local art school they attended or of the societies at which they exhibited.

The war took its toll of young men of promise in art as in other spheres. As a compensation, the art of the country gained tremendously by the impact of new ideas from abroad. The isolation of the Dominion was to a great extent broken down and the appointment of art specialists from overseas to the leading positions in training colleges, schools of art and other institutions throughout the country has in general been most beneficial. Through these channels post-war theories slowly flowed and the stagnant waters were at last troubled. Fortunately, perhaps, there was little experimenting with the fantasies of the more extreme schools of painting. New Zealand was too far from the scene of the conflict for the impressions to be vivid; it was not a country with urgent and deep-rooted social problems crying out for redress. The experiments somewhat defiantly conducted were in the main merely imitative and rested on no deep social basis.

Since the Great War, however, one potent influence has developed—that of Cézanne, the direct link between the early impressionists and the post-war schools of painting. The most valuable aspect of his work, his strenuous insistence on form, has noticeably affected the outlook of many contemporary New

Zealand artists who are approaching the landscape of their country in a new spirit. In this respect New Zealand's remoteness and her inevitable delays in assimilating artistic developments have proved definite assets, for at least she has been spared those excesses which stultify true progress in the arts.

Although it is quite apparent that at the present time New Zealand is far from possessing an art truly national, the future is not without promise. The interesting and praiseworthy efforts of young New Zealanders to interpret the characteristics of their country without undue reliance upon European styles and methods are slowly but unmistakably influencing the development of painting throughout the Dominion. At the same time the gradual breaking down of New Zealand's isolation and the influx of new ideas from Europe, the contributions of art societies and art galleries to the community life and the frequent arrival of stimulating art collections from overseas, are steadily leading to the creation of higher standards of taste and to the formation of a native tradition. Thus as the artists of the Dominion are cautiously moving away from the unimaginative and literal portrayal of the national life, they are gradually expressing their emotional response to the peculiar appeal of the land that is their home. The past century has shown that the Dominion has produced many gifted men and women who through force of circumstances have journeyed overseas to enrich the art of other countries. This is a national reproach. If New Zealand is to make her own contribution to the spiritual achievements of mankind, her people must display an intelligent and sympathetic interest in the culture of their country. If this is done and the people become the true patrons of the arts, there is no reason to doubt that in New Zealand's second century its native art will become its national pride. It is with this hope that the National Centennial Exhibition of New Zealand Art goes forth on its long pilgrimage.

A. H. McLINTOCK

WELLINGTON, February 1940

EDWARD J. ABBOT

Abbot was a young surveyor of musical and artistic accomplishments who died in Dunedin in 1849. Abbotsford, Green Island, is named after him.

1 LITTLE PAISLEY, DUNEDIN, 1849 (*water colour*)

Lent by the Hocken Library, Dunedin

CAROLINE H. ABRAHAM

Charles John Abraham (1814-1903), the husband of this artist, held various ecclesiastical posts in New Zealand from his arrival in 1850 to his death. Mrs Abraham died in 1877.

2 FROM CAPTAIN SMITH'S HOUSE, HOWICK (*water colour*)

Lent by the Auckland Art Gallery

CHRYSTABEL L. AITKEN

Born at Waikaka, Southland, this artist studied at Canterbury University College School of Art under Shurrock and Johnstone, and has been awarded several scholarships for modelling. Although she specialises in sculpture, her work also includes jewellery, metal-work, and lino-cuts. Some of her latest work is to be seen at the Centennial Exhibition. Among her sculptural work, her equestrian groups are notable.

3 CATS (2 VIEWS)

4 EQUESTRIAN GROUP

(Photographs of direct carving from Mount Somers stone)

KENNETH A. E. ALEXANDER

Ken Alexander was born in Wellington, and received art tuition for a short period at the Wellington Technical School. He has always been a free-lance black and white artist, trying his hand at advertising work, cartoons, designs, and etching. He has contributed articles and verse, with illustrations, to numerous journals in New Zealand and Australia, and is cartoonist to the *New Zealand Free Lance* and *New Zealand Railways Magazine*.

5 FEEDING THE WRONG BIRDS (*cartoon*)

CHARLES D. BARRAUD

Barraud was born in England in 1822, and in 1849 he emigrated to New Zealand where he set up business as a chemist in Lambton Quay, Wellington. He sketched in all parts of New Zealand, and, when he returned to England in 1875, he prepared the publication *New Zealand Graphic and Descriptive*, which was published in 1877. He attempted some portraits of notable Maori chiefs, one of which is in the Wanganui Art Gallery. He died in 1897.

18 OPAKI PLAIN

(*Illustration from 'New Zealand Graphic and Descriptive,' 1877*)

Lent by the Alexander Turnbull Library, Wellington

19 THE MĀNAWATU (water colour)

Lent by the National Art Gallery, Wellington

E. NOEL BARRAUD

E. Noel Barraud was a son of Charles Decimus Barraud and died in England in 1920. He was a member of the first council of the New Zealand Academy of Fine Arts.

20 OLD BRIDGE, WIMBURG (etching)

Lent by the Alexander Turnbull Library, Wellington

WILLIAM FRANCIS BARRAUD

William Francis Barraud, a son of C. D. Barraud, specialised in etching, but also painted a little in water colour. A number of his etchings are to be seen in the Alexander Turnbull Library, Wellington.

21 A PIECE OF OLD DELFT (etching)

Lent by the Alexander Turnbull Library, Wellington

WILLIAM SYKES BAVERSTOCK

Born in Norwich, England, William Sykes Baverstock came to New Zealand in 1901. He attended the Canterbury University College School of Art, and won several prizes and scholarships for advanced design. Besides cartoon work, he has engaged in designing, pictorial journalism, and photography. He is a past member of the Council of the New Zealand Society of Artists. His black and white drawings, contributed to several journals, are often accompanied by epigrammatic light verse.

22 FIVE CARICATURES

ALFRED ERNEST BAXTER

A. E. Baxter was born in Christchurch in 1878, being taught by Samuel Moreton. He made several trips to the Continent and England, and carried his studies further there under some of the best artists in Europe. Pictures of his have been hung in the Royal Academy, London, and one in the Paris Salon. Examples of his work are to be seen in the Christchurch Art Gallery. He died in 1936.

23 MOUNT ELLIOTT AND JERVOIS GLACIER (water colour)

Lent by the Robert McDougall Art Gallery, Christchurch

CHARLES BLOMFIELD

Charles Blomfield was born in London in 1848, arriving in Auckland in 1863. He was almost wholly self-taught, and has been a constant exhibitor throughout the Dominion. His paintings show a real love of New Zealand scenery, and above all of kauri and other native trees. He died in 1926.

24 THE WHITE TERRACE (oil)

Lent by the Auckland Art Gallery

JOHN COLLIS BLOMFIELD

J. C. Blomfield, a brother of William Blomfield, was born in 1878 at Thames, and received private tuition in oil work. He has been on the staff of several New Zealand newspapers, and from 1911 has been engaged in advertising work, occasionally contributing cartoons to the newspapers.

25 THREE CARTOONS

WILLIAM BLOMFIELD

Born at Auckland in 1866, William Blomfield received training as an architectural and later a lithographic draughtsman in his youth. In 1888 he was engaged as cartoonist by the *New Zealand Observer*, contributing constantly to it until his death in 1938. His famous 'Judge Edwards' cartoon in 1913, and the libel action following it, caused a sensation in the newspaper world.

26 FOUR CARTOONS

Lent by J. C. Blomfield, Esq., Auckland

W. ALLEN BOLLARD

Allen Bollard was born at Dunedin in 1869, and has been a constant exhibitor at New Zealand art exhibitions since he was seventeen. He studied under Australian artists in Sydney and Melbourne. Three of his pictures of New Zealand scenes are hanging in New Zealand House, London.

27 THE ESTUARY—SUNSHINE AND SHOWER (*oil*)

LEONARD H. BOOTH

Leonard H. Booth was born in Christchurch in the early eighties and studied art at the Canterbury College School of Art under a scholarship. Although he intended at one stage to become an engineer and studied to that end, he was almost continuously associated with the School of Art, finally becoming life master there. He has executed many pen and ink drawings for publication in various New Zealand and Australian journals, and has exhibited works in oils, including portraits of notable New Zealand figures.

28 PROFESSOR JAMES SHELLEY (*oil*)

Lent by the National Art Gallery, Wellington

29 'MY MATE WAS HOOKED AND PLAYED' (*pen drawing*)

JAMES EDWARD BUCHANAN BOSWELL

J. E. B. Boswell was born at Westport in 1906. He was educated at the Elam School of Art and Royal College of Art, London, and is represented at the Victoria and Albert Museum, South Kensington, and the Auckland Art Gallery. Since 1934 he has devoted himself to graphic work, mainly lithography. He has exhibited with James Fitton and James Holland in Moscow, in the New York World's Fair and in the exhibition of Graphic Art by British and American artists held in China during the war against Japan, and has contributed drawings and lithographs to the *Left Review*. He has also collaborated with James Fitton in books of caricatures.

30 A CAFE INTERIOR (*etching*)

31 THE BAR ROOM, NIGHT (*woodcut*)

32 THE NEW DRESS (*lithograph*)

Lent by the Auckland Art Gallery

OLIVIA SPENCER BOWER

Born at St Neots, Huntingdonshire, England, Olivia Spencer Bower came to New Zealand in 1920. She received her art education at the Canterbury University College School of Art, and the Slade School and Grosvenor School of Modern Art in London. Her work is almost exclusively confined to water colours of New Zealand landscapes. She is represented in the Auckland and Christchurch Art Galleries.

33 THE PATH TO THE BLOWHOLES, PUNAIKAIKAI
(*water colour*)

WALTER ARMIGER BOWRING

Born in Auckland in 1874, W. A. Bowring commenced his career as an artist on the staff of the *New Zealand Observer* after a thorough training in drawing. While working on this paper, and later on others, he trained himself in the practice of painting. In 1905 he went to London, where he received guidance from Orpen and John. On his return to New Zealand he painted a large number of portraits. Bowring was Vice-President of the New Zealand Academy of Fine Arts for eight years. He died in Sydney in 1931.

34 THE NATIONAL MINISTRY, 1916 (*caricatures*)

Lent by the Alexander Turnbull Library, Wellington

SAMUEL CHARLES BREES

Brees arrived at Wellington in 1842 in the *Brougham* having been appointed the new chief surveyor of the New Zealand Company to succeed Captain Mein Smith. He spent three years in New Zealand, and compiled a book of sketches, which he exhibited in 1849 at Brighton. The exhibits included a large panorama of Port Nicholson and the Hutt district. In 1847 he published a series of New Zealand sketches which contained views of residences in Wellington between 1840 and 1847 entitled *Pictorial New Zealand*. He died in 1865.

35 A TANGI AT KOPEKEHINGA, WAIRARAPA (*water colour*)
Lent by the Hocken Library, Dunedin

36 THE HUTT ROAD

37 KAI WARRA WARRA SAW-MILLS

(*Illustrations from 'Pictorial New Zealand,' 1847*)

Lent by the Alexander Turnbull Library, Wellington

L. LE BRETON

Le Breton was the artist on Dumont d'Urville's second voyage to New Zealand, 1837-1840. He visited Otago Harbour and spent four days there in 1840. His painting *Mouillage d'Otago, Nouvelle Zélande* is the earliest known picture of the south-east coast of New Zealand.

38 PORT OTAGO, 1840 (water colour)

Lent by the Hocken Library, Dunedin

39 MOUILLAGE D'OTAGO

(Illustration from d'Urville's 'Voyage to the South Pole,' Vol. 2)

Lent by the Alexander Turnbull Library, Wellington

JAMES BROWN

James Brown (1819-77) was born at Milngavie, near Glasgow. He was trained as a calico printer, but, evincing artistic talent at an early age, his employer transferred him to the designing branch. He came to New Zealand in 1850, teaching himself engraving and becoming highly proficient at the art. He was also a caricaturist and made many cartoons for reproduction, notably in J. Barr's *Old Identities* (1879).

40 SIX EARLY CARTOONS

Lent by the Hocken Library, Dunedin

VERNON A. BROWN

Born in England in 1905, Vernon A. Brown came to New Zealand at the age of twenty-three. Some of his work is to be seen in the Auckland Art Gallery.

41 WAIWERA (water colour)

JOHN BUCHANAN

John Buchanan was born at Levenside, Dumbartonshire, Scotland, in 1819. Apprenticed to a pattern designer at the dyeworks, he made a study of botany and obtained many designs from leaves. In 1849 he came to Otago in the *Columbus*, and settled at North East Valley. He joined the staff of the triangulation survey in Otago, and was afterwards permanently attached to the survey as botanist

and draughtsman. In 1880 he published a book on New Zealand grasses, and contributed many papers to the *Transactions of the New Zealand Institute*, illustrating most of the earlier volumes with his fine sketches. He died in 1898.

42 MILFORD SOUND

43 LAKE WANAKA

44 MOUNT IRON

(water colours)

Lent by the Hocken Library, Dunedin

GEORGE EDMUND BUTLER

George Edmund Butler was born in 1870 in Southampton, and came to Wellington in 1881. He studied at the School of Art under J. M. Nairn, later proceeding to Australia and England for further study—at the Lambeth School of Art. He also received instruction at the Académie Julian in Paris, where he gained honours. On returning to New Zealand he settled in Dunedin, where in 1903-04 he taught drawing to private pupils. He soon returned to England, where he exhibited extensively, having many pictures hung in the Royal Academy and the Royal Scottish Academy.

45 HOMEWARD (oil)

Lent by the Auckland Art Gallery

MARGARET BUTLER

Margaret Butler, who has recently returned to New Zealand from abroad, was born at Greymouth and received her art training at the Wellington Art School and at schools in Paris. Her sculpture has attracted much attention abroad, and she has exhibited in the Salon des Artistes Françaises, Salon des Beaux Arts, and Salon des Tuileries in Paris, and in the Royal Academy, London. Her work is displayed at the Musée Jeu de Paume, Paris, and the National Art Gallery, Wellington.

46 NEW ZEALAND

47 THE POI DANCER

(Photographs of sculpture)

SAMUEL BUTLER

Samuel Butler, author of the famous satire *Erewhon*, was also a painter in oils and exhibited at the Royal Academy. He was born in Nottinghamshire and came to New Zealand in 1860, establishing a sheep farm up the Rangitata river. He returned to England after doubling his capital and devoted himself to letters. He was extremely versatile, painting, writing, and composing with equal facility. He had a most interesting but unfruitful controversy with Darwin over the latter's evolutionary theories and died in 1902 in the middle of composing an oratorio. The South Island of New Zealand is the background of most of his early writings (notably *Erewhon*) and paintings.

48 SELF PORTRAIT (oil)

Lent by the Robert McDougall Art Gallery, Christchurch

W. HOUNSON BYLES

W. Hounson Byles was born in England. He lived in New Zealand for ten years and fought in the Great War. He worked in Christchurch, oils being his main medium. He died in 1924.

49 FRUIT MARKET, GRANADA (oil)

Lent by Richard Hudson, Esq., Dunedin

C. HAY CAMPBELL

C. Hay Campbell was born in Edinburgh in 1867, and studied art at St. John's Wood Art School, the Slade School, and the Westminster Art School, where he gained several distinctions. In 1915 he became an art master at the Wanganui Collegiate School, and did much to revive the Arts and Crafts Society in that centre. He died in 1936.

50 GREEN AND GREY (oil)

Lent by the Sarjeant Gallery, Wanganui

JENNY CAMPBELL

Jenny Campbell (Mrs Roland Hipkins), was born in Ayr, Scotland, and came to New Zealand in 1922. She received her training at the Edinburgh College of Art, where she was awarded the Diploma, and later studied in Belgium, Holland, and France under a travelling scholarship. She works mainly in oils, portraiture interesting her most, and she has also done some colour-block printing.

51 LAKE TAUPO (oil)

THOMAS CANE

Thomas Cane, trained as an architect under Gilbert Scott, came to New Zealand in 1873. He was born in 1830 in England, and died in Christchurch in 1905.

52 THE GREAT CLOCK, ROUEN (water colour)

Lent by the Robert McDougall Art Gallery, Christchurch

ANDREW DILLON CARBERY

A. D. Carbery, C.B.E., was born in Ireland in 1868, and came to New Zealand in 1898. He received his art training as a pupil of Henry Stannard of Bedford and was represented at the New Zealand section of the Wembley Exhibition in 1920. He works mainly in water colours.

53 THE RUIN OF PARITUTU (water colour)

IDA H. CAREY

Ida H. Carey was born at Feilding in 1891 and studied under several art teachers in Sydney. She is a member and exhibitor of the Royal Art Society of New South Wales and has exhibited throughout New Zealand and in the Coronation Exhibition. She is represented in the Christchurch Art Gallery. Her work consists mainly of portraits in oils.

54 STUDY (oil)

W. ERNEST CHAPMAN

W. E. Chapman was born in New Zealand and studied at the Canterbury School of Art. Later he proceeded to Paris to further his studies and exhibited at the Salon. He finally settled in New York.

55 THE SISTERS (oil)

Lent by the Robert McDougall Art Gallery, Christchurch

NICHOLAS CHEVALIER

Nicholas Chevalier (1828-1902) studied art in Rome and Lausanne and later journeyed extensively in Australia, painting. He was with Neumayer in Gippsland and came to New Zealand about 1865. In 1866 he was exploring and painting in the South Island and later sent some pictures to the Paris Exhibition. The provincial government of Canterbury voted him £200 as preliminary expenses for a sketching tour of the Southern Alps, and he showed many of his New Zealand sketches at the International Exhibition in Melbourne, 1867. Returning to England in 1868, he settled in London and painted extensively in oils and water colours, exhibiting regularly in London and Paris.

56 LAKE WAKATIPU (*water colour*)

57 IN THE UPPER HUTT VALLEY, WELLINGTON
(*water colour*)

Lent by the National Art Gallery, Wellington

BESSIE CHRISTIE

Bessie Christie, a young Auckland artist, was born at Wellington in 1908 and received her art training at the Elam School of Art, where she spent five years. She is represented at the Auckland Art Gallery. Her work consists mainly of landscapes in oils.

58 GEDDES' STABLE YARD (*oil*)

Lent by R. O. Gross, Esq., Auckland

RUSSELL CLARK

This versatile artist was born at Christchurch in 1905, receiving his artistic training at the Canterbury University College School of Art. He has worked in both oils and water colours and is at present engaged in commercial work. His work includes also murals and book illustrations. He is represented in the Art Galleries at Christchurch and Napier.

59 THE ISLAND SCHOONER (*water colour*)

Lent by the Canterbury Society of Fine Arts, Christchurch

WILLIAM JOSEPH COOCH

Born in Ireland in 1898, William Joseph Cooch arrived in New Zealand in 1923. He studied painting and etching under Hugh C. Charde, R.H.A., and architecture at the London Polytechnic School of Architecture. His work mainly includes architectural perspectives

in water colour and chalk, and the graphic arts. He is a Fellow of the Royal Society of Arts, and his work is to be seen in the Auckland and Wellington Art Galleries.

60 'WILD, WILD AND BLINDING IS HIS LIGHTEST NOTE'
(*colour etching*)

JAMES COOK

James Cook was born in Heathcote Valley in 1904 and received seven years' training at the Canterbury College School of Art, working as well during most of this period. In 1926 he won a travelling scholarship and attended the College of Art and the Scottish Academy at Edinburgh. Later he visited Italy. He works with water colours, oils, and pencil.

61 GERONA—THE ROAD TO FRANCE (*water colour*)

Lent by Dr Robert Stout, Wellington

62 SELF PORTRAIT (*pencil*)

Lent by F. A. Shurrock, Esq., Christchurch

RITA COOK

Mrs Rita Cook was born in Hastings in 1908. She received her art instruction at the School of Art, Christchurch, and the Elam School, Auckland. She paints in both water colours and oils, her work showing interesting modern tendencies. She has exhibited at various New Zealand galleries.

63 CASS (*oil*)

64 SELF PORTRAIT (*oil*)

IVY MARGARET COPELAND

Ivy Copeland was born in Auckland and studied at the School of Art there under C. F. Goldie, and later at Wanganui under D. Seaward, A.R.C.A. In 1930 she visited England for further study. She has held various teaching positions and is at present on the staff of the School of Art at Christchurch. She works in oils and water colours, her work including both landscapes and portraits.

65 WINTER SUNSHINE, HEATHCOTE, CHRISTCHURCH
(*oil*)

Lent by the Hon. W. Downie Stewart, Dunedin

R. W. COULTER

This cartoonist and illustrator comes from Christchurch. He is a well-known contributor to *The Bulletin, Aussie*, and other Australian papers. He has illustrated several publications including *The Meeting Pool* and *The White Man's Garden*.

- 66 VERSE WITH ILLUSTRATION (*pen drawing*)
Lent by P. Lawlor, Esq., Wellington

THOMAS SELBY COUSINS

Cousins was a water-colourist painting in Dunedin in the early eighties. He was born in England in 1840 and came to New Zealand in 1867, dying in Dunedin in 1897.

- 67 KAWARAU AND SWIFT RIVERS ABOVE GIBBSTON
(*water colour*)
Lent by Mrs F. Duncan, Dunedin
- 68 PORTRAIT—L. W. WILSON, ESQ. (*water colour*)
Lent by F. Duncan, Esq., Dunedin

FREDERICK HALFORD COVENTRY

This artist studied at the Elam School of Art, Auckland, and at the Technical College, Wellington, under H. Linley Richardson. He proceeded to Sydney for three years and later went to London, where he engaged in copper engraving, illustration, poster work and black and white work. The Department of Industries and Commerce recently commissioned him to execute four murals for the Centennial Exhibition. He has exhibited at the Royal Academy, elsewhere in London, and in the United States.

- 69 HIGH TIDE, KNOCKE (*pen and wash drawing*)
- 70 THE LATE MRS ELIZA ROCKEL (*pen drawing*)

ROBERT DONN

Robert Donn was born in Dundee, Scotland, and arrived in New Zealand in 1921. He was trained in Schools of Art in Dundee and Glasgow. At present he is an art specialist at the Auckland Teachers' Training College. His work consists mainly of water colour landscapes.

- 71 MAORI COSMOGONY (*water colour*)
- 72 BUSH (*pencil drawing*)

ALISON DUFF

Alison Duff was born in 1914 at Invercargill and studied at the Canterbury University College School of Art and the East Sydney Technical College. She attained the Associateship of the latter College with credit.

- 73 PORTRAIT OF GIRAFFE
- 74 SLUM CATS
- 75 FOAL
(*Photographs of carving*)

JOHN CAM DUNCAN

Dr John Cam Duncan was born at Christchurch in 1881 and had no technical art training. During the latter part of the Great War, however, he had access to the studios of John, Orpen, Stuart-Hill, Dobson, and Schwabe, and absorbed much valuable information. A close association with Grüner in 1931 influenced his work deeply. In 1934 he won the Bledisloe Medal for the best landscape of the year, and has also exhibited extensively at the various Art Societies' exhibitions in New Zealand. He is represented in the Wanganui Art Gallery.

- 76 THE LONELY LAKE (*oil*)
Lent by George Williams, Esq., Wellington

AUGUSTUS EARLE

Augustus Earle (born 1798) was an Englishman, and was educated as an artist. After several years spent in the Mediterranean and the United States painting and sketching, he came to New Zealand in 1827 on the *Governor Macquarie*. He spent six months sketching and studying the manners of the Maori people from his headquarters at Kororareka. On returning to England he published his journals in 1832 as *The Narrative of a Nine Months Residence In New Zealand*. By this time Earle was again at sea as draughtsman on the *Beagle*, which called at New Zealand where he made further sketches.

- 77 A DANCE OF THE NEW ZEALANDERS
(*Illustration from 'Nine Months' Residence In New Zealand, 1832*)
- 78 NATIVE VILLAGE AND COWDIE FOREST,
HOKIANGA RIVER
(*Illustration from 'Sketches in New Zealand,' 1838*)
- 79 THE WOUNDED CHIEF HONGI, 1827 (*oil*)
Lent by the Alexander Turnbull Library, Wellington

J. D. CHARLTON EDGAR

J. D. Charlton Edgar was born in Canada, and studied art in Edinburgh. After a short period of teaching in Scotland, he came to Dunedin to fill a position as art instructor at the Technical College School of Art. He paints mainly in oils.

80 CENTRAL OTAGO LANDSCAPE (oil)

Lent by Dr Marion Whyte, Dunedin

IDA G. EISE

This artist was born in Auckland and received her training at the Elam School of Art. She won the Bledisloe Medal in 1936, and is represented in the Auckland Art Gallery. She works mainly in oils.

81 HAWEA RIVER AT ALBERT TOWN (oil)

82 LANDSCAPE, KING COUNTRY (oil)

GEORGE HERBERT ELLIOTT

George Herbert Elliott, once principal of the Christchurch School of Art, was born in Yorkshire, England, in 1860 and arrived in New Zealand in 1881. He was trained at the Bradford School of Art and later at the Royal College of Art, London. His work is exhibited in the Christchurch Art Gallery.

53 THE FAERY QUEEN, MT. SPENSER RANGE (water colour)

Lent by the Robert McDougall Art Gallery, Christchurch

FREDERICK V. ELLIS

Born in Halifax, England, this artist arrived in New Zealand in 1921. He spent four years at the Halifax School of Art and three years at the Royal College of Art, London. At the Royal College of Art he won the National Scholarship, the Diploma, and a Travelling Scholarship, which enabled him to study in France and Italy. He is represented in galleries in Halifax, and in the National Art Gallery, Wellington. He is at present head of the Art Department at the Wellington Technical College. He works in oils, water colour, and black and white.

84 POMAHAKA RIVER, OTAGO (water colour)

JEAN FARQUHAR

Jean Farquhar was trained at the Elam School of Art, Auckland, and is at present abroad under the Carnegie Travelling Scholarship awarded to her in 1938 by the Auckland Society of Arts. The Auckland Art Gallery contains examples of her work in oils and pencil.

85 MARGARET (oil)

86 PORTRAIT (pencil)

Lent by the Auckland Art Gallery

WALTER FELL

Dr Walter Fell, M.A., M.D. (Oxon.) was born in Nelson, New Zealand in 1855, and educated at Rugby and at University College, Oxford, where he took his degree. He came back to New Zealand about 1884 to take up a medical practice in Wellington. He was always interested in art but only began to paint in middle life and had no training whatever. He was for many years on the Council of the New Zealand Academy of Fine Arts and he was an indefatigable worker.

87 SKETCH FROM HADRIAN'S VILLA, ROME (water colour)

Lent by Mrs Bogle, Wellington

ROBERT N. FIELD

Born in Bromley, England, 1899, this artist came to New Zealand in 1925 having received five years' training at Bromley and other Schools of Art in England, and a further five years' at the Royal College of Art. He gained the Diploma of the Royal College of Art in both painting and sculpture. His work includes portraits and landscapes besides modelling and carving. He is at present an art teacher at the Dunedin Technical College.

88 DAME KELSEY (oil)

89 THE RIVER AND THE SEA (photographs of carving)

GEORGE EDMOND FINEY

G. E. Finney was born at Auckland in 1895 and studied at the Elam School of Art, Auckland. He commenced his professional career on the *New Zealand Herald*, and was later on the staffs of *Smith's Weekly* and the *Labour Daily*. His caricatures in the *New Zealand Artists' Annual* attracted attention in London and on the Continent.

90 FINANCE

91 CARICATURE (pen drawings)

Lent by P. Lawlor, Esq., Wellington

CHARLES WILLIAM FOSTER

Charles W. Foster was an artist in oils who worked in Auckland and travelled extensively in the far East and Europe. He was born in Boston, United States, in 1840, and died in Auckland in 1920 after 25 years' residence in New Zealand.

- 92 IN THE HOLLOW OF HIS HAND (oil)
Lent by the Auckland Art Gallery

SIR WILLIAM FOX

Sir William Fox (1812-1893) was born in Durham and emigrated to New Zealand in 1842. After his first appointment as resident agent for the New Zealand Company at Nelson, the whole of his life was spent in intense political activity in New Zealand. It is impossible to summarise his wide political career: he was an accomplished water colour painter, and his work in this field is a valuable contribution to our knowledge of early New Zealand.

- 93 WANGANUI IN 1857 (water colour)
Lent by the Hocken Library, Dunedin

ALEXANDER R. FRASER

Alexander R. Fraser, A.R.C.A., A.R.B.S., was born in Edinburgh, living in New Zealand from 1901 to 1910 and returning in 1937. He was trained at the Royal College of Art and the Royal Academy School, London, and has exhibited at the Royal Academy, the Scottish Royal Academy, and galleries in Glasgow and Liverpool. At present he is concentrating on church sculpture in all materials.

- 94 JOHANNES C. ANDERSEN, ESQ.
(Photograph of portrait bust by courtesy of the 'Evening Post')
- 95 MAORI IN ACTION
- 96 STATUE IN OAK—ST. LAURENCE
- 97 STATUE IN OAK—ST. FRANCIS
(Photographs of carving)

EDWARD FRISTROM

Edward Fristrom was a painter in oils who specialised in Maori portraits, two of which may be seen in the Alexander Turnbull Library, Wellington. He was at one time an art master at the Elam School of Art, Auckland.

- 98 WHIUA (oil)
Lent by the Alexander Turnbull Library, Wellington

EDWIN MURRAY FULLER

Edwin Murray Fuller was born in Wellington in 1892. In 1920 he established a picture gallery to encourage appreciation of work by New Zealand artists who served in the war. He was a member of the Council of the New Zealand Academy of Fine Arts.

- 99 MALINDI MARKET, ZANZIBAR, 1931 (water colour)
Lent by the National Art Gallery, Wellington

JOHN GIBB

John Gibb was born at Castlecary, Stirlingshire, in 1831. He studied with Mackenzie of Greenock, and was a regular exhibitor in Glasgow. He arrived at Christchurch in 1876 and became a constant contributor to the exhibitions of the various Dominion art societies. Examples of his work appear in most of the leading galleries in the Dominion and in Australia. He died in 1909. W. Menzies Gibb was a son of this artist.

- 100 THE OLD WHARF, DUNEDIN (oil)
Lent by the Alexander Turnbull Library, Wellington

WILLIAM MENZIES GIBB

W. Menzies Gibb was born at Inellan, Firth of Clyde, Scotland, in 1859 and came to New Zealand with his parents in 1876. He received training from his father, John Gibb, and later at the National Gallery School at Melbourne where he first exhibited. He was on the Council of the Canterbury Society of Arts from 1892 up till his death in 1931. He was one of the most notable landscape painters of New Zealand and his works are hung in most of the public galleries.

- 101 A CANTERBURY PASTORAL (oil)
Lent by the Robert McDougall Art Gallery, Christchurch

EDWARD AUGUSTUS GIFFORD

Gifford was born in London in 1819 and studied art at the Royal Academy schools where he won the gold medal in his final year. He came to New Zealand in 1877 living mainly at Oamaru, where he died in 1894. He painted many New Zealand landscapes especially in Otago, South Canterbury, and Auckland, his output being hung regularly in the exhibitions in New Zealand. Several public collections contain specimens of his work.

- 102 AUCKLAND FROM THE WHARF (oil)
Lent by the Colonists' Museum, Auckland Art Gallery

JOHN ALEXANDER GILFILLAN

Gilfillan was born in Jersey in 1793 and, after running away to sea for several years, settled down in Edinburgh to study art, being helped by Sir Henry Raeburn. For fifteen years he held a position as art master at the Andersonian University. He came to New Zealand in 1841 and while developing land here found time to sketch the surroundings of his farm. In 1847 the Maoris attacked his homestead and massacred his wife and children, and at the end of the year he went to Australia, living there until his death in 1863. He painted several pictures of New Zealand life and his sketch books are in the Hocken Library, Dunedin.

- 103 GILLET'S WHALING STATION, 1844 (*water colour*)
Lent by the Alexander Turnbull Library, Wellington
- 104 INTERIOR OF A NATIVE PAH (*coloured lithograph*)
Lent by Miss Richardson, Wellington, by courtesy of the Alexander Turnbull Library
- 105 THREE SKETCHES FROM SKETCH BOOK
Lent by the Hocken Library, Dunedin

JOHN GILMOUR

John Gilmour was for several years cartoonist for *New Zealand Truth* and also the *Times*. He went to London where he pursued his career and appeared in his own talkie cartoon. He has since returned to New Zealand.

- 106 PROGRESS (*cartoon*)
Lent by P. Lawlor, Esq., Wellington

THOMAS ELLIS GLOVER

Tom Glover, born in 1891, obtained a junior position on the literary staff of *The Dominion* in 1915 and later his cartoons were published in that paper. He obtained another position as cartoonist on *New Zealand Truth*, and in 1922 he was offered and accepted the post of cartoonist on the *Sydney Bulletin*. He remained there for three or four years until he transferred to the *Sydney Sun* where he was employed until his death in 1938.

- 107 CARTOON
Lent by P. Lawlor, Esq., Wellington

CHARLES FREDERICK GOLDIE

Born at Auckland in 1870, Charles Frederick Goldie, O.B.E., studied art in Paris under Bourguereau, Ferrier, Constant, and Doucet. He is a medallist of L'Académie Julian, Paris, and is represented by works of art in the Auckland, Wellington, Nelson, Christchurch and Timaru galleries. He specialises in Maori portraits in oils and has exhibited at the Royal Academy and the Paris Salon.

- 108 MEMORIES (ENA TE PAPATAHI) (*oil*)
Lent by Mrs N. Alfred Nathan by courtesy of the Auckland Art Gallery
- 109 PATARA TE TUHI (*oil*)
Lent by the Auckland Art Gallery

ARNOLD F. GOODWIN

This artist was born in Leicestershire, England, receiving his art education at Julian's, Paris, and the Leicester School of Art. In 1912 he travelled and did professional work in the United States. He was one of the original members of the Auckland Quoin Club and is at present on the staff of the School of Art, Auckland. His work is to be seen in the Auckland Art Gallery.

- 110 THE TIMBER YARD (*etching*)
Lent by the Auckland Art Gallery

HENRY MORLAND GORE

H. M. Gore, who died in 1930 at the age of 67, was one of the moving spirits of the New Zealand Academy of Fine Arts from its formation (as the Fine Arts Association) in the early eighties. He was for four years secretary and for eight years president of this body. He painted New Zealand landscapes, mainly in oils.

- 111 CRAYCROFT HILL (*oil*)
Lent by Dr Robert Stout, Wellington

E. GOULDSMITH

E. Gouldsmith, R.B.A., R.W.A., was a prominent artist who spent part of his life in New Zealand and most of it in Australia. His work is to be seen in the Robert McDougall Art Gallery, Christchurch.

- 112 ON THE TEIGN, NORTH DEVON (*oil*)
Lent by the Robert McDougall Art Gallery, Christchurch

A. B. BARNES GRAHAM

A. B. Barnes Graham, whose work is represented in the Auckland Art Gallery, was born at Gisborne in 1906. He studied at the Slade School, London, where he gained the Diploma.

- 113 PORTRAIT STUDY (*pastel*)

WILLIAM GREENE

William Greene was born in Australia in 1872 and came to New Zealand in his infancy. His art education was received in Melbourne. After residing for some years in Timaru, he went to Christchurch in 1920 to take up the position of art instructor at the Training College there. He is represented in the Christchurch Art Gallery. Greene died in Christchurch in 1925.

- 114 THE UNEMPLOYED (*oil*)

Lent by the Canterbury Society of Arts, Christchurch

RICHARD OLIVER GROSS

Richard Oliver Gross, A.R.B.S., C.M.G., was born in 1882 at Barrow-in-Furness, England, receiving his training at the Camberwell School of Art under Albert Toft, F.R.B.S. He arrived in New Zealand in 1914, and is at present President of the Auckland Society of Arts and the Associated Art Societies of New Zealand. Much of his work is displayed in public places, notable examples being the Harry Holland Memorial, the Wellington Citizens' War Memorial, the Carved Lion Head Fountain on the Carillon Tower (all in Wellington), and in Auckland the *Ideal* figure at the Domain gates, the Memorial Panel at the Teacher's Training College, and the Grammar School War Memorial. He is represented in the Auckland Art Gallery.

- 115 'THE WILL TO PEACE' — WELLINGTON CITIZENS' PEACE MEMORIAL

- 116 HARRY HOLLAND MEMORIAL GROUP

- 117 WORKING MODEL FOR FRIEZE, AUCKLAND DOMAIN GATE, 'ATHLETES'

(Photographs of sculpture)

T. V. GULLIVER

T. V. Gulliver was born in Auckland in 1891 and lived in New Zealand until his death in 1933. He had no training but started in 1911 on craft work, being probably the first New Zealander to make wood-cuts. The pencil was his favourite means of expression, several examples of his work in this medium being in the Auckland Art Gallery.

- 118 HENDERSON'S, HIGH STREET

- 119 HIGH STREET

- 120 OLD DOSS HOUSE, FEDERAL STREET
(pencil drawings)

Lent by the Auckland Art Gallery

JOHN GULLY

John Gully was born at Bath, England, in 1819, and started his career in the designing and draughting department of an iron foundry. Except for a few lessons from a painter named Muller, Gully was a self-made artist. In 1852 he emigrated to New Zealand, and began to carve a living out of the bush near New Plymouth where he met J. C. Richmond. After several years' pioneering and war service, Gully went to Nelson where he became drawing master at the College. For the last decade of his life, he devoted the whole working-day to his art, and painted New Zealand scenery extensively. He died in 1888.

- 121 MOUNT ARTHUR, MOTUEKA VALLEY (*water colour*)

Lent by H. H. Tombs, Esq., Wellington

- 122 BREAKERS ON THE KAIKOURA COAST (*water colour*)

Lent by the Suter Gallery, Nelson

- 123 PAEKAKARIKI (*water colour*)

Lent by the National Art Gallery, Wellington

F. G. GURNSEY

F. G. Gurnsey, who is responsible for work on the Massey Memorial at Wellington, the Bridge of Remembrance at Christchurch, and various ecclesiastical works, was born at Newport. He studied at several Schools of Art including the School of Applied Art, Edinburgh. He came to New Zealand in 1907, and was a teacher at the Canterbury College School of Art for 17 years.

- 124 'THE RESURRECTION,' CARVED ALABASTER, DUNEDIN ANGLICAN CATHEDRAL
- 125 WOOD CARVED PANEL TO REREDOS, NURSES' MEMORIAL CHAPEL, CHRISTCHURCH HOSPITAL
- 126 BRIDGE OF REMEMBRANCE, CHRISTCHURCH
- 127 CARVING FOR PUBLIC TRUST OFFICE, CHRISTCHURCH
(*Photographs of carving and sculpture*)

ORIWA T. HADDON

This Maori artist was born at Waitotara River in 1900, a descendant of the famous chief Titokowaru. He was entirely self-taught, and has contributed a considerable amount of work to Australian and New Zealand journals. He was recently commissioned by the Tourist Department to execute a series of oils in connection with the Centennial celebrations.

- 128 HINE KOHU AND UENUKU (*pen and ink*)

RHONA HASZARD

Born at Thames in 1901, Rhona Haszard studied at the Art School at Christchurch and later proceeded to France. Her work has been exhibited at many galleries in England and France. In 1927 her husband, Leslie Greener, obtained the post of art instructor at Victoria College, Alexandria, and it was here, in 1931, when she was painting from a high window, that she fell and was killed.

- 129 THE MARNE VALLEY (*oil*)
Lent by the Auckland Art Gallery
- 130 ISLE OF BRECHOU, SARK (*oil*)
Lent by the Dunedin Art Gallery

ROBERT H. HAWCRIDGE

R. H. Hawcridge, who died in 1920, was born in Yorkshire, England, about 1867 and came to New Zealand in 1889. He practised the profession of commercial artist in Dunedin, concentrating mainly on book illustration. He took over the Dunedin School of Art on the death of D. C. Hutton.

- 131 FISHERMAN'S HUT, PURAKANUI (*oil*)
- 132 'THE MOUNTAINS HURT POOR RANGI'
- 133 MAORI FISHERMAN
(*Book illustrations in pen and ink*)
Lent by Mrs D. C. Hawcridge, Dunedin

CHARLES HEAPHY

Charles Heaphy was born about 1820 in England, and came to New Zealand on the *Tory* in 1839. He joined a surveying party which went up to Taranaki and thence to the Bay of Islands where he sketched constantly. After several exploratory trips, he settled in Auckland, and in 1842 returned to England where he published his *Narrative of a Residence in Various Parts of New Zealand*. Later returning to New Zealand he did a considerable amount of exploration, and in 1864 was awarded the Victoria Cross for service in the Maori Wars. His paintings and sketches of various parts of New Zealand form an extremely valuable record of early life here.

- 134 EARLY WELLINGTON
- 135 KAKARIKI
- 136 KAURI FOREST
- 137 PORT WAKEFIELD, CHATHAM ISLANDS
(*water colours*)
Lent by the Alexander Turnbull Library, Wellington

R. S. HELLABY

Hellaby was born in Auckland in 1887. He first took up art seriously when he joined the Lambeth School of Art, London. Later he studied at the Julian Academy and the Ecole des Beaux Arts, Paris. After serving in the war he exhibited at the Royal Academy. In 1923-24 he visited New Zealand and the South Sea Islands, exhibiting and studying, and on his return to England he held a one-man exhibition of the work he had done on his tour. He has exhibited extensively in England and France.

- 138 ARATIATIA RAPIDS (*oil*)
Lent by the Auckland Art Gallery

KENNAWAY HENDERSON

Kennaway Henderson was born in Scotland and arrived in New Zealand in his infancy. He has resided most of his life in Christchurch and has contributed caricatures and other black and white work to numerous journals. He is the editor of the fortnightly *Tomorrow*, and is particularly interested in political cartoons.

- 139 MR FLESHER LABOURING UNDER A DELUSION
(*caricature*)
Lent by Charles S. Thomas, Esq., Christchurch
- 140 FOUR CARICATURES

JOHN CECIL HILL

J. C. Hill, who is entirely self-taught, was educated for the Army at Dulwich College, England, and served in the war. After the war he returned to New Zealand and for some years worked in various military positions. In 1927 he was appointed cartoonist to the *Auckland Star*, and his work has been a daily feature of that newspaper ever since. Much of his black and white work has appeared in overseas journals, including the *Tatler*, *Bulletin*, and *Time*.

141 CARTOON

142 CARICATURE

Lent by P. Lawlor, Esq., Wellington

MABEL HILL

Mabel Hill (Mrs John McIndoe) was born in Auckland in 1872, being trained at the Wellington Technical School from 1886 to 1897. She has won the Art Class Teachers' Certificate, South Kensington, and prizes for a portrait hung by the Royal Portrait Society in 1933. She was awarded the Coronation Medal in 1937 for her services to art in New Zealand. Represented in the public galleries in Dunedin and Wellington, she also exhibited at the Royal Water-colour Society Art Club in London.

143 PORTRAIT OF JAMES NAIRN (*water colour*)

Lent by the National Art Gallery, Wellington

ROLAND HIPKINS

Born at Bilston, England, in 1894, this artist was trained at the Bilston School of Art, and arrived in New Zealand in 1922. His works consist mainly of landscapes in oils and water colour. He is an Associate of the Royal College of Art, and is represented in Wanganui and Hawkes Bay Art Galleries. At present he is an art instructor at the Wellington Technical College.

144 RENAISSANCE (*oil*)

ARTHUR C. HIPWELL

This artist was born in 1894, studying art at the Elam School of Art, Auckland, and later at Canterbury University College School of Art. Although specialising in black-and-white work, he is also a regular exhibitor in oils and water colours at New Zealand exhibitions. He is at present Art master at King's College, Otahuhu, and King's School, Remuera, and is represented in the Auckland City Art Gallery.

145 OPUA INLET, BAY OF ISLANDS (*water colour*)

ECELDOUNE FREDERICK HISCOCKS

The *New Zealand Times* was the first New Zealand paper ever to employ a cartoonist, and E. F. Hiscocks was selected for the position. Besides his work for this and other papers, he published several books of collected caricatures including *Joe Ward Abroad* (1911), *Saints and Sinners* (1905), *The Square Deal* (1914), *The Dook's Visit to the Land of the Moa, the Maori, and the Miner* (1901), and *King Dick Abroad*.

146 TWO PEN AND INK DRAWINGS

(*From 'King Dick Abroad'*)

Lent by the Alexander Turnbull Library, Wellington

WILLIAM HODGES

William Hodges was the artist on Cook's second voyage to New Zealand. Cook's book, *A Voyage towards the South Pole and Round the World*, published in 1777, is illustrated with sixty-three plates and charts, including a great number of pictures of New Zealand by Hodges.

147 POE-BIRD, NEW ZEALAND (TUI)

148 A MAN OF NEW ZEALAND

(*Illustrations from 'A Voyage towards the South Pole,' 1777*)

149 THE 'ENDEAVOUR' IN A STORM

(*Engraving from a painting by Hodges*)

Lent by the Alexander Turnbull Library, Wellington

FRANCES HODGKINS

Frances Hodgkins was born in Dunedin, and received art tuition from her father, W. M. Hodgkins, and from G. P. Nerli. Miss Hodgkins went to England in 1901, and with the exception of one visit to New Zealand, has spent her time painting in England and on the Continent. She studied under Norman Garstin at the New Lynn School of Art, and was later a teacher at the Colarossi Art School in the Latin quarter in Paris. She has exhibited extensively at the Royal Academy and the Paris Salon. At present she has a studio in London, and from time to time has held "one-man" shows at Lefèvre's galleries and others.

150 MAORI WOMAN AND CHILD (*water colour*)

Lent by the National Art Gallery, Wellington

151 MY LANDLADY (*water colour*)

152 BY THE BROOK (*water colour*)

Lent by the Auckland Art Gallery

WALTER MATTHEW HODGKINS

W. M. Hodgkins was born in Liverpool in 1839. He spent two years in the Latin quarter of Paris. In 1858 he sailed for Melbourne on the *White Star*, and in 1860 settled in Otago. Hodgkins was eminent amongst water colour painters in New Zealand, ranking with Gully and J. C. Richmond. He travelled widely and painted many New Zealand landscapes. He was a founder (1876) and a president (1880-98) of the Otago Art Society, and died in 1898.

153 THE SOUTHERN ALPS, NEW ZEALAND (*water colour*)

154 GORSE IN BLOOM (*water colour*)

Lent by the Dunedin Art Gallery

W. BASIL HONOUR

This artist, who is particularly interested in New Zealand landscape painting, was born in Wellington in 1897, being a pupil of T. A. McCormack. He works almost exclusively in oils.

155 LANDSCAPE, SOUTH-WEST CANTERBURY (*oil*)

ESTHER STUDHOLME HOPE

Born at Woodbury, New Zealand, Esther Studholme Hope received her art instruction from several sources, including a course at the Slade School under Tonks, Russell, and McEvoy. She has exhibited pictures at the Royal Academy, the Paris Salon, the Royal Institute of Water-colour Painters, the Royal Scottish Water-Colour Society, and at numerous other exhibitions.

156 AUTUMN AFTERNOON (*water colour*)

HERBERT HORRIDGE

This artist was born in Lancashire in 1892. He received his art training at Schools of Art in Liverpool, Manchester, and Christchurch (New Zealand), winning the Diploma in Fine Arts at the latter School. He is now an art instructor on the staff of the School of Art, Christchurch and concentrates mainly on landscape work.

157 EARLY MORNING, JACKSONS (*oil*)

Lent by the Robert McDougall Art Gallery, Christchurch

C. H. HOWORTH

C. H. Howorth was known for many years throughout New Zealand as a painter in oils and water colours of New Zealand landscapes. He specialised in mountain scenery.

158 MOUNTAIN AND STREAM (*water colour*)

Lent by Sir Percy Sargood, Dunedin

J. C. HOYTE

J. C. Hoyte, who painted at the same time as Gully and Hodgkins, was born about 1833, and was long resident in Auckland, and afterwards in Dunedin. He was one of the fathers of art in New Zealand. He died at Sydney in 1912.

159 MILFORD SOUND (*water colour*)

Lent by F. W. Mitchell, Esq., Dunedin

160 THE LOWER HARBOUR, OTAGO, 1876 (*water colour*)

Lent by the Dunedin Art Gallery

161 OTIRA GORGE, NEW ZEALAND (*water colour*)

Lent by Sir Percy Sargood, Dunedin

ELEANOR HUGHES

Eleanor Hughes was born at Christchurch in 1882, and went to England in 1904, studying under Stanhope Forbes, R.A., and F. Spenlove-Spenlove, R.I., R.O.I. In 1910 she married and settled down at St. Buryan, and first exhibited at the Royal Academy in 1911. She was elected a member of the Royal Institute of Painters in Water-colours in 1933. Water colour has been her main medium, but she has also done a little etching.

162 STUDY OF TREE (*water colour*)

Lent by Daniel Reese, Esq., Christchurch

163 CHEPSTOWE BRIDGE (*water colour*)

Lent by F. O. Waymouth, Esq., Christchurch

FRANCES I. HUNT

This artist was born in Cambridge, New Zealand, and received her first lessons in water colours from the late Mr Frank Wright. From 1932 to 1935 she studied at the Elam School of Art, Auckland, under A. J. C. Fisher and John Weeks. Her work consists mainly of landscapes in oils.

164 A BEND IN MANGAOTAKI RIVER, KING COUNTRY
(*oil*)

VIVIAN HUNT

Vivian Hunt was a caricaturist working in New Zealand in the early years of this century. Examples of his work are to be seen in the Alexander Turnbull Library, Wellington.

165 THREE CARICATURES

Lent by the Alexander Turnbull Library, Wellington

DAVID CON HUTTON

D. C. Hutton was born in Dundee, Scotland, in 1843, and studied at the School of Art there, winning a free studentship, and in 1859 being appointed an art pupil teacher. He continued his studies in modelling and later published his freehand drawing series. In 1870 he arrived in Otago as drawing master appointed by the Otago provincial government, and he forthwith established the School of Art in Dunedin, of which he was principal till his death in 1910.

166 WOODHAUGH, DUNEDIN (oil)

167 STUDY OF A GIRL (chalk drawing)

168 HUT ON THE MILFORD TRACK (sepia)

Lent by the Misses Hutton, Dunedin

NELSON ISAAC

Nelson Isaac, elected an Associate of the Royal College of Art in 1921, was born in Victoria, Australia, and came to New Zealand in 1896. He was trained at the Wellington Technical College Art School and the Royal College of Art, London. In 1918 he was awarded an Expeditionary Force Scholarship, and in 1921 exhibited at the Royal Academy. He is at present on the art staff at the Wellington Technical College, specialising in craft work.

169 LANDSCAPE (pencil drawing)

CECIL JAMESON

Cecil Jameson was born in Christchurch in 1884, and studied in Wellington under J. M. Nairn and Frances Hodgkins. In 1904 he went to England, becoming a student at the Royal Academy Schools, Lambeth and Kensington. He is a member of the Royal Society of Portrait Painters, and has exhibited portraits at the Royal Academy, Paris Salon, and the Glasgow Institute, and water-colours at the New English Art Club.

170 PORTRAIT OF AN ITALIAN GIRL (oil)

Lent by the Auckland Art Gallery

THOMAS HUGH JENKIN

Thomas Hugh Jenkin was born in Surrey, England, in 1899, coming to New Zealand in 1922. He was trained at several London Schools, and spent four years at the Royal College of Art, where he gained the Full Diploma. Besides painting in oils, he has done craft work of various kinds. At present he is teaching art at the Southland Technical College and at primary schools in the Invercargill district.

171 PORTRAIT OF A YOUNG MUSICIAN (oil)

W. ROBERT JOHNSON

W. R. Johnson was a member of the New Zealand Expeditionary Force, and served in France. Before the war he had painted landscapes and figure compositions; on his return from the war he settled in Sydney, and concentrated on depicting Australian scenery. He is at present working in Australia.

172 THE SPIT, MIDDLE HARBOUR, SYDNEY (oil)

Lent by the National Art Gallery, Wellington

JAMES ALEXANDER JOHNSTONE

J. A. Johnstone was born in Edinburgh in 1893 and won the Diploma in Design and Applied Art at the Edinburgh College of Art, obtaining distinction in modelling and a prize in stained glass work. He has exhibited paintings in all the main centres of New Zealand, and has executed many works in the other media in which he is interested. He is at present on the staff of the School of Art, Christchurch.

173 EVENING, LAKE WANAKA (oil)

A. ELIZABETH KELLY

Mrs A. Elizabeth Kelly, C.B.E., is primarily a portrait artist. She was born in Christchurch, and studied at the Canterbury University College School of Art and abroad. Her work has been exhibited at the Paris Salon, the Royal Academy, the Royal Scottish Academy, the Royal Cambrian Academy, the London Portrait Society, and at many other exhibitions. She was awarded the silver medal of the Paris Salon in 1934, and has won distinctions in New Zealand. She is represented in the National Gallery, Wellington, and in the Scottish National Portrait Gallery, Edinburgh.

174 WAVENEY (oil)

175 NORTH-WEST COUNTRY PASTORAL, TORLESSE RANGE (oil)

CECIL FLETCHER KELLY

Specialising in landscapes in oils, Cecil Fletcher Kelly was trained at the Canterbury University College School of Art, and abroad. His work has been exhibited extensively through the United Kingdom and New Zealand, notably at the Royal Academy, the Royal Scottish Academy, the Royal Society of British Artists, and the Atkinson Art Gallery. In New Zealand his work is to be seen in the National Art Gallery at Wellington, and in galleries in Christchurch and Wanganui. He is a member of the Council of the Canterbury Society of Arts, and is at present on the staff of the Christchurch School of Art.

- 176 ST. PAUL'S CATHEDRAL (oil)
Lent by the Robert McDougall Art Gallery, Christchurch
- 177 THE HEATHCOTE VALLEY (oil)

CHARLES HENRY KETTLE

Charles Henry Kettle (1820-1862) was born at Sandwich, Kent, and emigrated to New Zealand in 1840 on the *Oriental*. He joined Mein Smith's survey staff and for several years was engaged in explorations and surveys in Porirua, Port Nicholson, and Upper Hutt. After returning to England for three years, Kettle was at the head of a staff surveying Otago for the New Edinburgh scheme, and laid out the future city of Dunedin. He settled in the Kaihiku ranges, and after a year in the House of Representatives, he died, still a young man.

- 178 LOWER HARBOUR, OTAGO (lithograph)
Lent by the Hocken Library, Dunedin

J. G. KEULEMANS

J. G. Keulemans was the illustrator of the famous book by Sir Walter L. Buller, *The History of the Birds of New Zealand*, the first edition of which appeared in 1873.

- 179 NEW ZEALAND PIGEON (coloured lithograph)
- 180 SHINING CUCKOO (coloured lithograph)
Lent by the Alexander Turnbull Library, Wellington

REVEREND JOHN KINDER

John Kinder was born in London in 1819 and was educated at Cheam, Surrey, and Trinity College, Cambridge. While at Cambridge he took much interest in ecclesiastical architecture. In 1855

he was chosen by Bishop Selwyn as headmaster of the proposed Auckland Grammar School, a position which he held for seventeen years. He painted a number of pictures of the Auckland district.

- 181 KERI-KERI FALLS, 1859 (water colour)
- 182 QUEEN CHARLOTTE SOUND, ANAKIWA, 1871
(water colour)
Lent by the Auckland Art Gallery

LAUVERGNE AND PARIS

Lauvergne and Paris were two French artists on the 1830-32 expedition in the corvette *La Favorite* under the command of Laplace. They illustrated Laplace's *Voyage Autour du Monde* on their return to France.

- 183 LA FAVORITE
- 184 PLAGE DE KORORA-REKA
(Illustrations from '*Voyage Autour du Monde*')
Lent by the Alexander Turnbull Library, Wellington

LEJEUNE AND CHAZAL

Lejeune and Chazal were French artists who visited New Zealand (1824) in the corvette *La Coquille* under the command of L. J. Duperrey. They illustrated Duperrey's book *Voyage Autour du Monde*. Duperrey visited and remained at the Bay of Islands for a fortnight in April, 1824. Eight plates in the book are devoted to New Zealand.

- 185 CASCADE DE FANAFOUA PRES DU VILLAGE DE KIDIKIDI
- 186 ETABLISSEMENT DES MISSIONAIRES ANGLAIS A KIDIKIDI
(Illustrations from '*Voyage Autour du Monde*,' 1822-1825)
Lent by the Alexander Turnbull Library, Wellington

GOTTFRIED LINDAUER

Born at Pilsen, Bohemia, in 1839, Lindauer arrived in New Zealand in 1873, and devoted himself to depicting Maori life. He studied art under Fuehrich and Kuppelwieser in Vienna, and received many commissions for painting in Roman Catholic churches in Austria. Lindauer made many portraits of Maoris and other

eminent New Zealanders including Sir Walter Buller. He showed a collection of Maori pictures at the Indian and Colonial Exhibition, one of which was selected by Edward VII, then Prince of Wales. Lindauer died in 1926.

- 187 CHIEF TARAIA NGATUKI (oil)
Lent by the Auckland Art Gallery
- 188 MOTHER AND CHILD, MANAIA PAH (oil)
Lent by the Hocken Library, Dunedin

ARTHUR JOHN LLOYD

Arthur John Lloyd was born in London, 1884, and studied at the Lambeth School of Art. He arrived in New Zealand in 1906 and has resided here since, with the exception of three and a half years which he spent overseas with the New Zealand Expeditionary Force.

- 189 MAIN BODY CONVOY IN THE TASMAN SEA (oil)
Lent by the Auckland Art Gallery

CONSTANCE LLOYD

Constance Lloyd was born at Wainui, and received her art training from Kennett Watkins at the Elam School of Art, and from her father, the late Trevor Lloyd. Her work, consisting mainly of etchings, is represented in the Auckland Art Gallery.

- 190 TWISTED TREE (aquatint)

TREVOR LLOYD

Trevor Lloyd, who died in 1937, was well known as cartoonist for the *Weekly News* and the *New Zealand Herald* and as an etcher of typically New Zealand subjects. He was self-taught and in his youth made many drawings of New Zealand fauna and flora and Maori faces. He was keenly interested in native tools and carvings.

- 191 FERN TREES (etching)
- 192 LIZARD SKIN (etching)

COLIN S. LOVELL-SMITH

Born in 1894 at Christchurch, this artist studied at the Canterbury University College School of Art, and for a short period in England. He has been awarded the Diploma of Fine Arts (New Zealand) and some of his work is to be seen in the collection of the Canterbury Society of Arts. He is mainly interested in landscapes in oils, and is at present on the staff of the Christchurch School of Art.

- 193 THE CAMP (oil)

RATA LOVELL-SMITH

This artist, who won the Bledisloe Medal in 1939, was born in Christchurch and received her art training at the Canterbury University College School of Art. Her work consists mainly of landscapes in oils and she is represented in the collection of the Canterbury Society of Arts. She has been awarded the Diploma of Fine Arts (New Zealand).

- 194 THE TOP OF THE PASS (oil)

DAVID LOW

David Low, the world-famous cartoonist, was born in Dunedin in 1891. He was political cartoonist for *The Spectator*, Christchurch, in 1902, *The Bulletin*, Sydney, in 1911, the *Star*, London, in 1919, and *The Evening Standard*, in 1927. His principal work is done for *The Evening Standard*. He has published many books of cartoons and caricatures and his character *Colonel Blimp* is a household word in England.

- 195 EARLY DRAWING FOR 'CHRISTCHURCH SPECTATOR'
- 196 SKETCH FOR 'BULLETIN,' 1912
(cartoons)
Lent by P. Lawlor, Esq., Wellington
- 197 FIVE CONTEMPORARY CARTOONS

DORIS LUSK

Doris Lusk was born in Dunedin in 1916 and received her art education at the Dunedin School of Art, where she began studying in 1933. She is an art teacher at St. Hilda's College, and the Archerfield Girls' School. She works mainly in oils.

- 198 ALEXANDRA BRIDGE, CENTRAL OTAGO (oil)

THOMAS A. McCORMACK

This artist's work—mainly still-life and landscape in water colour—is to be seen at the National Gallery, Wellington, and the Hawkes Bay Art Gallery. He was born at Napier, and was entirely self-taught.

199 TAPU TE RANGA (*water colour*)

FRANCIS McCracken

Francis McCracken studied at the Elam School of Art in Auckland, and after the war he went to the Royal Scottish Academy School, Edinburgh, where he won several prizes and a travelling scholarship. He has exhibited at the Paris Salon and various Academies and the Glasgow Institute. He is a member of the Society of Scottish Artists.

200 STILL LIFE (*oil*)

Lent by the School of Art, Christchurch

201 SEEN FROM CALTON HILL, EDINBURGH (*oil*)

Lent by H. Fisher, Esq., Christchurch

GORDON McINTYRE

Gordon McIntyre was born in South Canterbury in 1900. He has contributed black and white work widely to numerous journals, including the *Sydney Bulletin*, the *New Zealand Free Lance*, *Truth*, *Otago Witness* and others. He is at present art director of Screens Advertising Limited at Wellington.

202 DUNEDIN'S DOZEN (*caricatures*)

Lent by P. Lawlor, Esq., Wellington

RAYMOND McINTYRE

Raymond McIntyre was born in Christchurch in 1879 and studied art at the Canterbury College School of Art. In 1909 he left for England and later exhibited at the London Group, the New English Art Club, the Goupil Academy, and the Royal Academy. For some years he was art critic for the *Architectural Review*. He died in 1933.

203 PORTRAIT (*oil*)

Lent by the School of Art, Christchurch

204 SELF PORTRAIT

205 PORTRAIT OF A GIRL

206 SAINT CLOUD

(*oils*)

Lent by Miss Hilda McIntyre, Christchurch

JEAN McKAY

Jean McKay (Mrs J. Leggett) was born in Christchurch in 1908 and studied under D. K. Richmond at the Wellington Technical College School of Art. She has been a constant exhibitor at the New Zealand Academy of Fine Arts and the Auckland Society of Arts and some of her work hangs in the National Gallery at Wellington. She works mainly at still-life in water colours.

207 AUTUMN FLOWERS (*water colour*)

RONALD JAMES McKENZIE

Ronald McKenzie was born in Petone, and while filling a position at the National Bank of New Zealand, attended landscape classes on Saturdays under A. F. Nicoll. On leaving the Bank, he joined the Canterbury College School of Art as clerk and student, soon becoming a part-time teacher. He painted landscapes in oils and water colours, and executed decorative panels for the Dunedin Exhibition. About fifteen years ago he left New Zealand and travelled in Europe, finally settling in New York, where he is working at present.

208 STREET SCENE, DINARD, BRITTANY (*water colour*)

Lent by Dr Carbery, Wellington

E. SPENCER MACKY

This artist is a native of Auckland. He studied first under C. F. Goldie, and later under B. Hall of Melbourne. After five years under this master he travelled on the Continent of Europe. He then visited America, and has been resident in California for some years, being now a Professor in the Californian School of Art.

209 BOY WITH KITE (*oil*)

Lent by J. Victor Macky, Esq., by courtesy of the Auckland Art Gallery

JOHN MACKINTOSH MADDEN

J. M. Madden (1856-1923) was born at Wakefield, Yorkshire. He studied at South Kensington, and became a drawing master at Wakefield Grammar School. He arrived in New Zealand in 1880, and settled at Christchurch, where he resumed teaching at Christ's College. He went to Europe in 1905, sketching in Norway and Italy and again returned to New Zealand.

210 LAKE TE ANAU (*water colour*)

Lent by Leicester Matson, Esq., Christchurch

M. MATTHEWS

Born near Oxford, England, M. Matthews lived in Canada as a child and came to New Zealand in 1900. In 1921 he opened a commercial art studio in Auckland. He came to Wellington in 1929, and later took up etching and lithography. He is wholly self-taught.

211 A MAORI TO MARY (*book illustration*)

Lent by P. Lawlor, Esq., Wellington

GILBERT MEADOWS

Gilbert Meadows was born in England in 1902 coming to New Zealand in his childhood. He was trained at the Elam School of Art, Auckland, and is represented in the Auckland Art Gallery. He has done a little painting, but specialises in black and white work.

212 TIGER (*woodcut*)

Lent by the Auckland Art Gallery

OWEN MERTON

Born at Christchurch in 1887, Owen Merton studied at the Canterbury School of Art and later in England and the Continent. In 1906 he returned to New Zealand and exhibited here, but in 1908 went back to England, exhibited at the Royal Society of British Artists, and was made R.B.A. He subsequently exhibited extensively in England and New Zealand.

213 THE OLD CURIOSITY SHOP (*water colour*)

Lent by the National Art Gallery, Wellington

214 CONVENT IN SNOW, MURAT, FRANCE (*water colour*)

215 CARPENTER'S SHOP, RYE (*water colour*)

Lent by Mrs A. J. Merton, Christchurch

CHARLES MERYON

Charles Meryon (1821-1866) was born in Paris. His father wished him to have a career in the French Navy, and, obtaining a commission to *Le Rhin*, he sailed for New Zealand in 1842 under Captain Bérard, who had already visited it with Dumont d'Urville. The corvette was stationed at Akaroa, and Meryon, who had had a few drawing lessons at Toulon, sketched in the surroundings. He meant to take up painting seriously, but finding himself to be colour-blind, decided to take up etching instead. He etched eleven plates of South Sea subjects, including several from his New Zealand sketches.

216 AKAROA (*etching*)

217 BANKS PENINSULA (*etching*)

Lent by the National Art Gallery, Wellington

GORDON MINHINNICK

Born in Cornwall in 1903, Gordon Minhinnick arrived in New Zealand in 1920. He was articled to a firm of architects in Auckland and studied architecture at the Auckland University College School. Since 1925 he has worked almost exclusively as a cartoonist, having been on the staff of the *New Zealand Free Lance*, the *Christchurch Sun*, and the *Auckland Sun*. He is at present cartoonist for the *New Zealand Herald*, which syndicates his work throughout New Zealand.

218 THE DRUMS

219 THE SOCIALIST ROLL SKIP

220 HIS BIT
(*cartoons*)

LEONARD C. MITCHELL

L. C. Mitchell was born in Wellington in 1901 and was early apprenticed to the signwriting and decorating trade in Palmerston North. He has been working as a commercial artist since 1922, working for several years with the Government Publicity Department designing posters and booklet covers. He has designed many New Zealand stamps and coins, and most of the Centennial stamps which are not the work of Mr Berry, of Wellington, were designed by Mitchell.

221 DESIGN FOR NEW ZEALAND STAMP

Lent by the Post and Telegraph Department

HORACE MILLICHAMP MOORE-JONES

Moore-Jones (1868-1922) was born at Malvern Wells, England, and arrived in New Zealand in 1885. He studied art in Sydney and London. He served in the Gallipoli campaign where he made topographical sketches which, by command, he showed to the Royal Family. These sketches were secured by the Australian Government. He died of injuries received at Hamilton while assisting inmates of the Hamilton Hotel to escape from the burning building.

222 MURPHY AND HIS DONKEY (*water colour*)

Lent by the Commercial Travellers' Club, Auckland

JAMES McLACHLAN NAIRN

J. M. Nairn was born in Glasgow in 1859, studying at the Glasgow School of Art and the Glasgow Art Club. On account of bad health he emigrated to New Zealand in 1890, spent some time at Maitua, and finally settled in Wellington. In 1891 he was appointed Instructor in Art at the Wellington School of Design, and directed classes in life, antique, and still life painting. He died in 1904. He worked mainly in oils and water colours.

223 WELLINGTON COAST (*water colour*)

224 WELLINGTON HARBOUR (*water colour*)

225 CHRYSANTHEMUM GARDEN (*oil*)

Lent by the National Art Gallery, Wellington

G. PIERI NERLI

Nerli was born in Italy. He started an Art School in Dunedin about 1890 with Perrett and Wilson, and was later on the staff of the Education Department's Art School. Afterwards he returned to Italy, having struck up a lasting friendship with James Nairn.

226 SCENE IN ITALY (*water colour*)

Lent by Mrs F. Duncan, Dunedin

227 CARICATURE (NAIRN AND NERLI) (*water colour*)

Lent by Mrs McIndoe, Dunedin

228 SKETCH (*water colour*)

Lent by Richard Hudson, Esq., Dunedin

ARCHIBALD FRANK NICOLL

Archibald Nicoll works mainly in oils, both portraits and landscape. He was born in Canterbury in 1886 and was trained at the Christchurch School of Art, the Westminster Art School, London, the Edinburgh College of Art, and the Scottish Academy Life School. He has exhibited at the Royal Academy, the Royal Scottish Academy, the Glasgow Institute and elsewhere, and his art honours include the Bledisloe Medal for landscape. He has been elected a member of the Society of Scottish Artists, and his work is to be seen in the Public Galleries at Wanganui and the four principal cities in New Zealand.

229 G. HARPER, ESQ. (*oil*)

Lent by the Robert McDougall Art Gallery, Christchurch

230 PENINSULA, WINTER (*oil*)

Lent by the National Art Gallery, Wellington

GEORGE O'BRIEN

George O'Brien was one of the founders of the Otago Art Society, about 1876. He painted a number of water colour pictures of early Dunedin and its environs.

231 EARLY DUNEDIN, 1868 (*water colour*)

Lent by Frank Throp, Esq., Dunedin

ALFRED HENRY O'KEEFFE

Born in 1858 in Bendigo, Australia, O'Keeffe arrived in Dunedin in 1862. He studied art at the Académie Julian, Paris. He taught in the Dunedin School of Art for about fifteen years and is represented in every public gallery in New Zealand. He has exhibited in the Royal Cambrian Academy and elsewhere.

232 THE GARDEN WALL (*oil*)

233 PORTRAIT (*oil*)

R. A. OLIVER

Commander R. A. Oliver, after a brief visit to New Zealand, published on his return to England in 1852 *A Series of Lithographic Drawings, from Sketches in New Zealand*. He came to New Zealand in the H.M.S. *Fly*, accompanying the Bishop of New Zealand in the *Undine* schooner on a missionary tour.

234 TE RANGIHAEATA

(Illustration from 'Sketches in New Zealand,' 1852)

Lent by the Alexander Turnbull Library, Wellington

DAISY OSBORN

Daisy Osborn was born in 1888 at Christchurch. She studied at the Canterbury College School of Art, and is represented in the Durham Street Art Gallery, Christchurch. She specialises in still life.

235 GODS (oil)

Lent by the Canterbury Society of Arts, Christchurch

SYDNEY PARKINSON

Sydney Parkinson, who was draughtsman to Sir Joseph Banks on Cook's first voyage with Dr Solander round the world, was the author of a work published in 1773, *A Journal of a Voyage to the South Seas, in His Majesty's Ship, the 'Endeavour,'* with numerous *Views and Designs* executed by himself. Twelve of the twenty-seven plates in this book relate to New Zealand. Parkinson himself died at Batavia of dysentery in 1771, on the homeward voyage, and the book was published by his brother Stanfield.

236 NEW ZEALAND WARRIOR

237 HEAD OF A CHIEF

238 A WAR CANOE OF NEW ZEALAND

(Illustrations from 'A Journal of a Voyage to the South Seas,' 1773)

Lent by the Alexander Turnbull Library, Wellington

ALAN STUART PATERSON

This artist, at present cartoonist for *The Dominion*, was born at Hawera in 1902. He spent one year at St. Martin's School of Art, London. Besides his work for *The Dominion*, he has also done a considerable amount of free-lance commercial work.

239 TWO CARTOONS

DAVID JOHN PAYNE

Born in Birmingham in 1880, David John Payne came to New Zealand in 1906, having received art training at the Birmingham Municipal School of Art. He has been following the profession of commercial artist since 1916. Besides painting, he does metal and craft work.

240 EVENING (etching)

Lent by the Auckland Art Gallery

E. W. PAYTON

E. W. Payton studied in the Birmingham School of Art and at the National Art Training School, South Kensington. He was Principal of the Elam School of Art from 1890 until 1924. He first exhibited in Auckland in 1887. In 1888 he made a number of etchings of Auckland and Rotorua, some of which he published in a portfolio, which is possibly the first of its kind in New Zealand.

241 RESIDENCE OF THE MAORI KING (etching)

Lent by the Alexander Turnbull Library, Wellington

JAMES PEELE

James Peele was born in Geelong, Australia, in 1847, and came to New Zealand in 1865. After retiring from a long banking career, he took up painting as a profession and removed to Melbourne, where he followed a course of teaching and painting. Some of his works have been secured by the Canterbury Society of Arts and are hung in the permanent gallery. He died in Christchurch in 1905.

242 PACK TRAIN, OCEAN BEACH (oil)

Lent by the Canterbury Society of Arts, Christchurch

CHRISTOPHER PERKINS

Peterborough, England, was the birthplace of Christopher Perkins, who studied at the Slade School under Professor Tonks, and came to New Zealand in 1927. He had worked at a studio in London, and at St. Tropez; his work is extremely versatile, including oils, water colours, and notable black and white drawings.

243 PNEUMATIC SPADES (pen and wash drawing)

244 PROFESSOR VON ZEDLITZ (sanguine drawing)

Lent by Mr and Mrs D. O. W. Hall, Wellington

STUART PETERSON

Stuart Peterson was born in Melbourne. For some years he was cartoonist for the *New Zealand Free Lance* and later took up his present position as cartoonist for the *Sydney Sun* after the death of Tom Glover.

- 245 WHEN WE MET THE SPRINGBOKS IN 1928 (cartoon)
Lent by P. Lawlor, Esq., Wellington

M. PIRON

Piron was a member of the French expedition which sailed to discover the fate of La Pérouse, and the first French artist to visit New Zealand. An account of the voyage illustrated by Piron was published by the naturalist Labillardière, the only pictorial record of the visit to New Zealand being a painting, *Man and Woman of New Zealand*.

- 246 SAUVAGE DE LA NOUVELLE ZEELANDE
247 JEUNE SAUVAGE DE LA NOUVELLE ZEELANDE
(Illustrations from the 'Atlas' of the La Pérouse expedition)
Lent by the Alexander Turnbull Library, Wellington

EVELYN POLSON

Evelyn Polson (Mrs Page) was born at Christchurch and studied at the School of Art there. She paints both portraits and landscapes in oils.

- 248 CHARLES BRASCH (oil)
249 OUTSKIRTS OF EXETER (oil)

FREDERICK K. PORTER

This artist was born in Auckland in 1883. He received art tuition from C. F. Goldie in New Zealand, and later studied in Australia and in Paris at the Julian Academy. During the war he did Government work, and afterwards became a member of the London Group of which he has been vice-president for several years, and he was one of the original members of the London Artists' Association. His pictures have been shown in exhibitions all over the world.

- 250 FRENCH LANDSCAPE (oil)
Lent by the artist's mother

GEORGE PRAIN

George Prain has had a considerable quantity of black and white work published in the *Sydney Bulletin*, and contributed widely to the *New Zealand Artists' Annual* during its seven years of existence. He is now living in Napier.

- 251 REPORTS AND REPEATS (pen and ink)
Lent by P. Lawlor, Esq., Wellington

ROBERT PROCTER

Procter, who was a native of Scotland, arrived in Christchurch when seven years of age. He studied there and later travelled abroad. He was for some time an instructor at the Elam School of Art.

- 252 IN SUNNY ITALY (oil)
Lent by the Robert McDougall Art Gallery, Christchurch

GWYNETH RICHARDSON

Born in New Zealand, Gwyneth Richardson received her education in England. She attended the Central and Heatherly Schools of Art, and later, on revisiting England, she took a short course at the Harvey-Proctor School at Newlyn. She has worked at book illustration and water colour in England and New Zealand.

- 253 ONE TREE HILL (water colour)

HARRY LINLEY RICHARDSON

H. Linley Richardson, R.B.A., was born in London in 1878. He received his art education at the Westminster School of Art and other London institutions, and at Julian's Academy, Paris. He is a Fellow of the Royal Society of Arts, London, and has exhibited at the Royal Society of British Artists, the Royal Academy, the Royal Cambrian Academy, and extensively elsewhere. His work is on view at Art Galleries in Christchurch, Wellington, Wanganui and Auckland. He specialises in portrait work in oils, his Maori studies being notable among his work. He is at present art master at the Palmerston North Technical College.

- 254 THE OLD-TIME MAORI PAH (oil)
255 THE WAHINE (oil)

DOROTHY KATE RICHMOND

Miss D. K. Richmond was born in Auckland in 1861. Her father took her to England in 1874 and she studied art and music in London and Dresden. At the age of seventeen she gained a Slade Scholarship, and for two years worked under Legros at the Slade School. After a further visit to England and France she returned to New Zealand in 1903, devoting herself wholly to her art, and for many years she taught at her studio in Hill Street, Wellington. Although very versatile, Miss Richmond's main work was executed in water colours.

256. ZINNIAS (oil)

Lent by the Sarjeant Gallery, Wanganui

257 MOUNT RUAPEHU (water colour)

258 GUM TREES AND PIGS (body colour)

Lent by Esmond Atkinson, Esq., Wellington

JAMES CROWE RICHMOND

J. C. Richmond was born in London in 1822. Before leaving for New Zealand in 1851, he had shown great ability as a landscape painter although he had had very little teaching. The Richmond family bought farm sections near New Plymouth where they felled the bush and built their houses. After the Maori War in 1859 Richmond lived in Nelson and Auckland, and became editor of the *Nelson Examiner*. Later he joined the Stafford Government as Commissioner of Customs and Stamp Duties and (informally) as Minister for Native Affairs from 1866-69, the last Maori War occurring during his term of office. After nine years in Europe he again returned to New Zealand, and died at Otaki in 1898.

259 DETRIBALISED NATIVES, TARANAKI (pencil)

260 JUNCTION OF THOMAS AND PORTER (water colour)

261 RIVER CLARENCE, BRIDLE TRACK, NELSON, 1864
(water colour)

Lent by the National Art Gallery, Wellington

GENERAL HORATIO GORDON ROBLEY

Horatio Gordon Robley was born at Madeira in 1840. In 1862 he was appointed lieutenant instructor in musketry, and came to New Zealand in 1864 on the transport *Australian*. Robley served throughout the Maori wars and made many sketches of New Zealand and Maori life for English illustrated papers. After extensive military

experience in New Zealand and elsewhere he retired with the rank of major-general in 1887 and lived in London until his death in 1930. In 1905 the New Zealand Government purchased for the Dominion Museum seventy of Robley's water colour sketches, mainly scenes in the Tauranga campaign.

262 MOKO AND WHAKAIRO (water colour)

263 MATATA, 1865 (water colour)

Lent by the Alexander Turnbull Library, Wellington

HARRY ROUNTREE

Harry Rountree, an ex-President of the London Sketch Club, was born in Auckland in 1878. He came to London in 1901, and has contributed extensively to *Punch*, *Sketch* and other periodicals. He has given much time to illustration of books of travel in colour, children's books, and posters.

264 SPARROWS (water colour)

Lent by the Auckland Art Gallery

265 A DAY ON MY FARM (pen drawing)

Lent by P. Lawlor, Esq., Wellington

M. de SAINSON

M. de Sainson was draughtsman on the *Astrolabe*, which sailed for the South Seas under d'Urville in 1826. He found ample scope for his pencil in the numerous representations of New Zealand scenery and life, illustrating the account of the voyage with thirty-two drawings, and superintending various other illustrations made in other French publications relating to New Zealand.

266 VILLAGE A L'ANSE DE L'ASTROLABE

267 NATAI, L'UN DES CHEFS DE LA CAIE BREAM

268 LA CORVETTE L'ASTROLABE

(Illustrations from 'The Voyage of the Corvette L'Astrolabe,' 1826-1829)

Lent by the Alexander Turnbull Library, Wellington

KATHLEEN SALMOND

This artist was born at Dunedin in 1895 and studied at the Dunedin Art School. She then went abroad, and spent a year at the Harvey-Proctor Art School, Cornwall, and a year at the Slade, Westminster, and St Martin Art Schools. She has exhibited pictures at the British Empire Art Exhibition and the Coronation Exhibition, at London.

- 269 EARLY MORNING, WARRINGTON, OTAGO
(water colour)

CEDRIC SAVAGE

Cedric Savage was born in New Zealand in 1901 and studied art at the Canterbury College School of Art and later in Sydney, where he exhibited at Sydney Art Society shows. After two years teaching in a native school in Fiji, he returned to New Zealand in 1933. Two years later, he went back to Sydney, where he is working to-day.

- 270 CAMPING (oil)
Lent by the Robert McDougall Art Gallery, Christchurch

JAMES F. SCOTT

Scott was born in Dunedin in 1877, and at an early age became a pupil of the Dunedin School of Art. In 1898 he decided to go abroad, and he continued his studies at L'Académie Julian under Benjamin Constant, at Munich, Antwerp, and Italy, spending in all ten years on the Continent. Upon his return to New Zealand, he became an art master at the Wellington Technical College. He served in the war and died in 1932. His work has been hung in the Paris Salon and the Royal Academy and he exhibited in many galleries in England. He was an Associate of the Royal Society of British Artists.

- 271 THE SCULPTOR'S STUDIO (water colour)
272 AUSTRALIAN TROOPS RESTING (water colour)
273 CAPRI (lino-cut in colour)
Lent by D. Scott, Esq., Dunedin

JOHN HALLIDAY SCOTT

Dr J. H. Scott was born in Edinburgh in 1851, and in 1877, after qualifying as a doctor, was appointed dean of the medical faculty and professor of anatomy and physiology at Otago University. He was a water colour artist, and was for many years secretary of the Otago Art Society.

- 274 MOERAKI BOULDERS (water colour)
Lent by the Dunedin Art Gallery

FREDERICK SEDGWICK

Frederick Sedgwick was the father of the *Silverstream School* of painters—a group of artists whose headquarters were at Silverstream, about fifteen miles north of Wellington. He received his early tuition from Nairn, and thenceforth worked chiefly in oils. He was born in New Zealand in 1893, and died at the age of 29.

- 275 TOP OF THE HILL (oil)
Lent by the National Art Gallery, Wellington

ALFRED SHARPE

Alfred Sharpe was one of the pioneer artists of New Zealand who worked in the Auckland Province in the early days. His work may be seen in the Colonists' Museum, Auckland Art Gallery.

- 276 A JAM IN THE LAVA CLEFT (water colour)
Lent by the Colonists' Museum, Auckland Art Gallery

FRANK SHERMAN

Frank Sherman, who follows the profession of commercial artist, was born at Auckland in 1908. He was trained at the Elam School of Art, Auckland, and his work may be seen in the Auckland Art Gallery.

- 277 ALL QUIET ON THE WESTERN FRONT (lino-cut)
Lent by the Auckland Art Gallery

MAUD W. SHERWOOD

Maud Sherwood, who has exhibited at the Royal Academy and the Paris Salon, was born in Wellington. After studying art in Wellington she went abroad and continued her studies in Paris. On a second trip abroad she visited Italy, France, Spain, and North Africa, being away eight years. She works mainly in water colours but has also tried her hand at lino-cuts. She is at present working in Australia.

- 278 DEE WHY BEACH (water colour)
Lent by the National Art Gallery, Wellington
279 HORSE AND CART (water colour)
Lent by the Robert McDougall Art Gallery, Christchurch

FRANCIS A. SHURROCK

Francis A. Shurrock, A.R.C.A., was born in Lancashire, England, in 1887, and came to New Zealand in 1923. He received his art training at the Chester School of Art and the Royal College of Art. He concentrates on sculpture, in all materials, but has also executed oils and water colours, pencil drawings and lino-cuts. He has exhibited at the Royal Academy in 1934, 1935 and 1939, and in the main centres in New Zealand. His sculpture is to be seen in galleries and public places in Dunedin, Christchurch, and Auckland, and he has had extensive teaching experience. He has been the instructor of modelling, casting, and carving at the Christchurch School of Art for the past sixteen years.

- 280 CHRISTOPHER PERKINS (*bronze*)
281 COMMEMORATIVE PANEL, ROBERT McDUGALL GALLERY, CHRISTCHURCH (*bronze*)
282 PETER (*study for bronze*)
283 CHESHIRE CAT (*stone*)
(*Photographs of sculpture*)
284 SALE DAY (*lino-cut*)

WILLIAM KINLOCK SPROTT

W. K. Sprott, a promising young painter who died in 1893 at the age of 29, specialised in seascapes. He was born in Dunedin and studied at the Canterbury College School of Art. He exercised a great influence over Alfred Walsh, both as an artist and as a man, and Walsh used to say that he had never found another friend to take the place of Sprott. They spent their vacations camping and sketching together at Kaikoura and other places. For some time Sprott was on the staff of the Christchurch School of Art.

- 285 PACIFIC SURF (*oil*)
Lent by Mrs Menzies, Christchurch

LOUIS JOHN STEELE

L. J. Steele was born at Reigate, Surrey, in 1843 and studied at L'Ecole des Beaux Arts, Paris. He settled in Auckland about 1886, and died there in 1919. He was an accomplished etcher as well as a painter, and for thirty years was associated with the art life of Auckland. He died in 1918.

- 286 SPOILS TO THE VICTOR (*oil*)
287 PRINCE HENRY, POINS AND FALSTAFF (*etching*)
Lent by the Auckland Art Gallery

MARGARET OLROG STODDART

Miss M. O. Stoddart, born in Canterbury in 1865, who for half a century gave a guiding hand to the art life of the community, studied at the Canterbury College School of Art, and then travelled and studied at some of the important art centres of Europe—in England, Italy, Capri, Norway and France. She has exhibited at the Royal Academy, the Paris Salon, and the Royal Institute of Water Colours. From 1885 to her death in 1934 she was on the Council of the Canterbury Society of Arts.

- 288 AKAROA HARBOUR (*water colour*)
289 CLEMATIS (*water colour*)
Lent by the Robert McDougall Art Gallery, Christchurch
290 HOOKER GLACIER (*water colour*)
Lent by Dr Robert Stout, Wellington

WILLIAM STRUTT

William Strutt became in 1839 a student in the atelier of Drolling in Paris, and then proceeded to the Ecole des Beaux Arts, where he studied under various French artists. He visited Australia in 1850, and later went to New Zealand, finally settling in Victoria.

- 291 THE BEACH, NEW PLYMOUTH, 1856 (*oil*)
Lent by the Alexander Turnbull Library, Wellington

WILLIAM SWAINSON

William Swainson (1789-1855) was born at London, and came to New Zealand in 1841. He had done extensive scientific exploration, being interested in botany, zoology and ichthyology. Taking a farm at Lower Hutt, he grew wheat and cultivated exotic plants, living in constant dread of interference by the Maoris. He was particularly interested in the use of lithography in the illustration of botanical works, and as an artist in water colours made many sketches of the Hutt and Wellington districts during the years 1841-49.

- 292 HUTT ROAD, 1847 (*pencil*)
293 SCENE ON HUTT RIVER (*pencil*)
Lent by the National Art Gallery, Wellington

ABEL TASMAN'S JOURNAL

The first attempt by any artist to depict the Maori was made by an unknown artist who accompanied Tasman on his voyage in 1642. The drawing is taken from the 1898 edition of *Tasman's Journal*.

- 294 MOORDENAARSBAAI (MURDERERS' BAY)
(*photo-lithographic facsimile*)

Lent by the Alexander Turnbull Library, Wellington

E. MERVYN TAYLOR

This artist was born in 1906, and studied art in Auckland and Wellington. After working as a jewellery engraver, he changed to commercial art. At present he is free-lancing as a commercial artist and engraver. He is interested in the graphic arts, and in designing and collecting book plates.

- 295 ST MARY'S, KARORI (*aquatint*)

ERNEST HEBER THOMPSON

Ernest Heber Thompson studied at the Dunedin School of Art under A. H. O'Keeffe. The war interrupted his studies, but afterwards he was awarded an army scholarship, which enabled him to study at the Slade School and the Royal College of Art. On leaving the schools, he took to etching, being elected an Associate of the Royal Society of Painter-etchers in 1924. He has exhibited extensively in England, America, and on the Continent. At present he is etching master at Harrow and at the Willesden Art School.

- 296 DANCER FATIGUED (*chalk drawing*)

- 297 CIRCUS UNDER THE TREES (*pastel and wash drawing*)

SYDNEY LOUGH THOMPSON

Born at Oxford, Canterbury, in 1877, Sydney L. Thompson, O.B.E., received his art instruction from the late Van der Velden and at the School of Art, Christchurch. He went to Paris in 1901, working under Bouguereau, and in 1904 returned to New Zealand, where he was associated with the Christchurch School of Art till 1911. Then he went to Brittany, devoting himself to painting. He has exhibited at the Royal Academy and at the Paris Salon. He returned again to New Zealand in 1933.

- 298 PATIENT HORSES (*oil*)

Lent by the Auckland Art Gallery

- 299 STUDY OF HEAD IN SUNLIGHT (*oil*)

HARRY HUGO TOMBS

This artist was born in Christchurch in 1874, studying etching and aquatint work under Robins and Heber Thompson, water colour under Hartrick, and drawing at Heatherley's Art School. His work has been mainly in these media. He is a President of the New Zealand Society of Artists (Inc.), and Director of *Art in New Zealand*.

- 300 THE HILL TOP (*aquatint*)

GORDON TOVEY

Gordon Tovey was born in Wellington in 1901, studying art at the Wellington Technical College Art School. In 1927 he went to England for further study, returning in 1930. He is at present head of the Art School in Dunedin. He is interested mainly in landscapes in oils.

- 301 WINTER SUN, LAKE HAYES (*oil*)

G. K. TOWNSHEND

G. K. Townshend, the Sydney *Bulletin* artist, was born in New Zealand and studied under Norman Carter and Datillo Rubbo at the Sydney Royal Art Society, after preliminary training under Louis Steele in his native city, Auckland. He is a Fellow of the Sydney Royal Art Society, and gives some time to teaching art at the Sydney Technical College.

- 302 SHE LOVES ME—SHE LOVES ME NOT (*wash drawing*)

Lent by P. Lawlor, Esq., Wellington

WILLIAM THOMAS TRETHEWEY

William Thomas Trethewey, recently appointed sculptor to the Centennial Exhibition, was born in Christchurch in 1892, and trained at the Canterbury University College School of Art. He has carried out numerous commissions in New Zealand, including the Soldiers' Memorial at Kaiapoi, and the *Captain Cook* Statue at Christchurch. He has executed three groups at the Centennial Exhibition, as well as the lions at the entrance to the British Court, the seahorses on the Fountain, and other work.

- 303 PIONEER MEN OF NEW ZEALAND
(Sculpture for N.Z. Centennial Exhibition)

- 304 SACRIFICE

- 305 VICTORY
(Detail Figures from Christchurch War Memorial)
(*Photographs of sculpture*)

MARY ELIZABETH R. TRIPE

Mrs Tripe was born in 1867, studying painting under James Nairn, Van der Velden and Nerli. While in England in 1913-14 she studied under Frederick Whiting, R.P. She painted in both oils and water colours, and was one of the first New Zealanders to paint the nude. She exhibited with success at the New Zealand Academy of Arts over a long period of years, and abroad at the Royal Academy, the Paris Salon, the Royal Society of Women Artists and the Royal Society of Portrait Painters. Many of her pictures have been acquired by public galleries in New Zealand. She died in 1939.

306 SIR TRUBY KING (oil)

Lent by the National Art Gallery, Wellington

JAMES TURKINGTON

This artist was born in Ireland in 1895, and came to New Zealand in 1897. He received his art training at the Elam School of Art, Auckland and under Robert Procter, and he has exhibited at the British Empire Society of Artists' exhibitions.

307 LATE AFTERNOON, LAINGHOLM (oil)

E. J. D. TURNER

Born in 1885 at Palmerston North, this artist was trained at the London School of Art and other institutions, and studied etching and wood engraving under Stanley Anderson, R.E., A.R.A. She received Honourable Mention for an etching in the Paris Salon, 1936, and has exhibited etchings at the chief New Zealand art exhibitions.

308 Y. H. MILLS, F.R.C.S. (drypoint etching)

PETRUS VAN DER VELDEN

The year 1890 is memorable in the history of New Zealand art—in that year James Nairn and Petrus Van der Velden arrived here. Van der Velden was born in Rotterdam in 1836, and was employed by a firm of lithographers. With several friends, including Israels and the brothers Maris, he formed a studio in Holland in an endeavour to revive the old Dutch style of painting. He broke with these associates, and came to New Zealand, living here until his death in 1913. He was seldom far removed from poverty, but was a most prolific worker. Many well-known New Zealand artists have been taught and influenced by him.

309 INTERIOR (oil)

Lent by the Robert McDougall Art Gallery, Christchurch

310 OLD JACK (oil)

Lent by the Dunedin Art Gallery

311 DUTCH LADY (wash drawing)

312 FIGURE SKETCHES (pencil and wash drawings)

313 WOMAN SCRUBBING (pencil)

Lent by the National Art Gallery, Wellington

SIR JOHN FRANCIS JULIUS VON HAAST

Sir Julius Von Haast, K.C.M.G. (1822-87) was born near Bonn, in Germany, and came to New Zealand in 1858. For some years he explored and surveyed large districts in New Zealand, and in 1868 was appointed director of the Canterbury Museum. He was the first professor of geology and palaeontology in New Zealand, and received several high honours in the field of science.

314 SAMUEL BUTLER'S COTTAGE (water colour)

Lent by the Alexander Turnbull Library, Wellington

MAJOR GUSTAVUS FERDINAND VON TEMPSKY

Major G. F. Von Tempsky was born in the Silesian town of Liegnitz in 1828 and after extensive military experience, came to New Zealand in 1859. When the Waikato war broke out, Von Tempsky was appointed ensign of a special corps for bush fighting, and for gallantry on the field received the rank of major. From then on he was continually engaged in fighting, until his death from a Hauhau bullet in 1868. He was an accomplished water colour painter.

315 AN INCIDENT DURING A HAUHAU RAID ON A SETTLER'S FARM (water colour)

Lent by the Hocken Library, Dunedin

316 BRITISH MILITARY ENCAMPMENT, 1866 (water colour)

Lent by the Alexander Turnbull Library, Wellington

E. WADHAM

This artist was born in Auckland in 1888, and studied drawing under Edward Fristrom at the Elam School of Art. He has exhibited constantly at New Zealand exhibitions, and in London in 1935.

317 SELF PORTRAIT (pastel)

R. J. WAGHORN

Born at Banks Peninsula in 1898, R. J. Waghorn was entirely self-taught. He has been exhibiting in New Zealand since 1924, and one of his paintings appeared in the Coronation Exhibition in London. He is represented in the Napier Art Gallery.

318 AFTERNOON LIGHT, MOUNT SEFTON (*water colour*)

M. WALKER

Miss M. Walker was born in 1856 in England, arriving in New Zealand in 1860. She was taught privately, receiving tuition from John Weeks.

319 STILL LIFE (*oil*)

HARRY WALLACE

Wallace was born in Nottingham in 1860, and studied at the local School of Art and at the Royal College of Art, Kensington. He has exhibited at the Royal Academy. In addition to painting he has done considerable work in etching and design. He came to New Zealand in 1904 to take up an appointment as Art Master at the Auckland Technical College, and died here thirty years later.

320 STANBOROUGH PARK (*etching*)

Lent by the Auckland Art Gallery

ELIZABETH WALLWORK

Mrs Elizabeth Wallwork, the wife of Richard Wallwork, was born in Manchester and came to New Zealand in 1911, having studied at the City Art School, Manchester, and the Slade School of Art, London. She won a first class certificate at the Slade School, and has exhibited at the Manchester and Liverpool Art Galleries, and the Paris Salon. Some of her pastel portraits are on view in the Christchurch City Art Gallery.

321 LAURA FOX (*pastel*)

RICHARD WALLWORK

Richard Wallwork, A.R.C.A., was born in Cheshire, England, in 1882, studied etching under Sir Frank Short, and painting under Professor G. Moira, and was King's Prizeman in anatomy and

modelling. He has exhibited at the Royal Academy, the Paris Salon, and English provincial galleries. He was life instructor at the Canterbury College School of Art from 1911 to 1927, and is now Director of that institution.

322 THE DROVER (*oil*)

Lent by the Robert McDougall Art Gallery, Christchurch

323 FLIGHT INTO EGYPT (*mezzotint*)

ALFRED WILSON WALSH

Alfred Wilson Walsh was born at Kyneton, Victoria, in 1859, but came to New Zealand with his people when they settled in Otago. His early years were spent as a draughtsman in the Public Works Department. Meanwhile he received instruction in drawing and painting from David Hutton and in 1886 he was appointed to the teaching staff of the Christchurch School of Art. He died at Tauranga in 1916. His most excellent works are his water colour paintings of New Zealand mountain and bush scenery.

324 A VALLEY IN THE SEAWARD KAIKOURAS
(*water colour*)

Lent by Mrs M. J. Ballantyne, Christchurch

325 HAVELOCK, MARLBOROUGH SOUNDS

326 BEACH, NEW BRIGHTON
(*water colours*)

Lent by Dr G. W. Harty, Wellington

ERIC WARNER

Eric Warner was commercial artist with the Brett Publishing Company and was one of the original members of the Quoin Club, Auckland. He went to Sydney about fifteen years ago, and has been resident there since. In addition to following commercial art in New South Wales, he has done a great deal of private work.

327 THE GOOSE SAW (*etching*)

Lent by the Auckland Art Gallery

KENNETT WATKINS

Born in India in 1847, Kennett Watkins arrived in New Zealand in 1874, and became master of the Auckland Free School of Arts, which position he held for nine years. He was then appointed drawing master under the Board of Education at the Auckland Grammar School. He died in 1933, having devoted his energies chiefly to the representation of New Zealand forest scenery and Maori life.

328 HOME OF THE CORMORANTS (*water colour*)

WILLIAM SIMON WAUCHOP

William Simon Wauchop, who works on landscape and still life in oils and water colour, was born in Christchurch in 1889, and trained at the Canterbury University College School of Art, studying landscape under A. W. Walsh. He is represented in the National Art Gallery, Wellington.

329 THE HURUNUI RIVER BED (*water colour*)

G. K. WEBBER

G. K. Webber was born in New Zealand, studying art at the Elam School of Art, Auckland, the Canterbury College School of Art, Christchurch, and in London. He was killed in the Great War.

330 THE LIFE CLASS (*oil*)

Lent by the School of Art, Christchurch

JAMES WEBBER

James Webber, R.A. (1750-1793) accompanied Cook on his third and last voyage to New Zealand. He made a drawing of the death of Cook, which he witnessed, and his sketch was later engraved by Byrne and Bartolozzi. He illustrated Cook's *Voyage to the Pacific Ocean* and after his death a book of Webber's entitled *Views in the South Seas* was published.

331 VIEW IN QUEEN CHARLOTTE'S SOUND, NEW ZEALAND

(*Illustration from 'Views in the South Seas,' 1808*)

Lent by the Alexander Turnbull Library, Wellington

332 COOK'S COVE, QUEEN CHARLOTTE'S SOUND (*oil*)

Lent by the Suter Gallery, Nelson

JOHN WEEKS

In his early childhood John Weeks came to New Zealand from Devonshire, and later studied at the Elam School of Art, Auckland, and the Christchurch School of Art. Later he went abroad, and continued his studies at the Edinburgh College of Art, the Royal Scottish Academy School, and in Italy. He won the Painting Prize of the Royal Scottish Academy in 1925, and in 1935 the Bledisloe Medal. His work is to be seen in all the main galleries in New Zealand.

333 STILL LIFE (*oil*)

334 A NEW ZEALAND LANDSCAPE (*oil*)

NUGENT WELCH

Nugent Welch was born at Akaroa in 1881, and took up art professionally in 1908. He was official artist with the New Zealand Division in 1918-1919. His work consists mainly of landscapes in both oils and water colour, and he received his art training at the Wellington Technical College Art School, where he attended the life classes.

335 THE COMING STORM (*oil*)

Lent by the Sarjeant Gallery, Wanganui

336 SHANDON LANDSCAPE (*water colour*)

Lent by the National Art Gallery, Wellington

A. LOIS WHITE

Born in Auckland in 1903, this artist received her art training at the Elam School of Art, Auckland. In some of her interesting figure compositions she has endeavoured to portray certain aspects of modern life. Some of her work is to be seen in the Auckland Art Gallery.

337 WAR MAKERS (*oil*)

MINNIE WHITE

Born in Auckland, Minnie White (Mrs Gash) received her art training at the School of Art there, later studying in Sydney. On her return she occupied herself with pottery, design, and craft work.

338 LAWYER'S HEAD, DUNEDIN (*water colour*)

UNK WHITE

This artist was born in Auckland. He left New Zealand and joined the staff of *Smith's Weekly* in Australia. He has contributed widely to the *Sydney Bulletin*, *Aussie*, and many other journals.

339 CHEER UP GINGER, THE PUB'S IN SIGHT (*pen drawing*)

Lent by P. Lawlor, Esq., Wellington

ALICE F. WHYTE

Mrs A. F. Whyte was born in 1885 at Auckland, and studied art at the Elam School of Art. She is represented in the Auckland Art Gallery.

340 CACTUS (*oil*)

L. W. WILSON

L. W. Wilson, who painted in water colours and oils, was teaching art in Dunedin about 1880. In 1899 he was vice-president of the Otago Art Society. He died out of New Zealand.

- 341 PRESERVATION INLET (*oil*)
Lent by the Dunedin Art Gallery
- 342 FIRST CHURCH, DUNEDIN (*water colour*)
Lent by Richard Hudson, Esq., Dunedin
- 343 LAKE MANAPOURI (*water colour*)
Lent by Mrs F. Duncan, Dunedin

FRANCIS MARY WIMPERIS

Fanny Wimperis was born at Chester, England, in 1840. She was trained at the Slade School under Sir Edward Poynter and Professor Legros. She came to New Zealand and settled here, teaching art at the Otago Girls' High School, a position she occupied for fifteen years. She painted mostly flower studies and landscapes, and exhibited regularly at the Otago Art Society of which she was a member.

- 344 A STUDY (*oil*)
Lent by Miss Joachim, Dunedin

JENNY WIMPERIS

Miss Jenny Wimperis was born in England, and studied art at Munich and Antwerp. She painted mainly in water colours, and is represented in the Dunedin Art Gallery.

- 345 DUNEDIN FROM THE HILL (*water colour*)
Lent by the Dunedin Art Gallery
- 346 MOUNTAIN AND LAKE (*water colour*)
Lent by Sir Percy Sargood, Dunedin

HILDA WISEMAN

Hilda Wiseman received her art training in Auckland, studying life under the late Robert Procter at the Elam School of Art, and later lettering and design under John W. Ash. She has made a specialty of book-plate designing, and two of her lino-cuts have been purchased by the Auckland Art Gallery.

- 347 MAGNOLIA (*hand-coloured lino-cut*)

GEORGE WOODS

George Woods, who was born in Westland in 1898, studied at the Wellington Technical College under H. Linley Richardson, R.B.A., and F. V. Ellis, A.R.C.A. His work consists mainly of pencil drawings. Some of his drawings were selected for the Exhibition of New Zealand Art in London, held during the Coronation.

- 348 GIRL SUNBATHING (*drawing in pen and sanguine*)

M. TOSSWILL WOOLLASTON

This artist was born in Taranaki in 1910, and was self-taught, except for a brief period at the Christchurch School of Art. He works mainly in oils, but has also done much black and white work.

- 349 HARMONIUM PLAYER (*oil*)

CHARLES NATHANIEL WORSLEY

Charles N. Worsley, R.B.A., was a Devonshire man and came to New Zealand some years prior to 1900, devoting himself to painting pictures of the natural beauties of both the North and South Islands. He re-visited England and the Continent on two or three occasions. He died suddenly at Brescia, North Italy, on April 27th, 1923. He exhibited at the Royal Academy, and is represented in all the important New Zealand and Australian Art Galleries.

- 350 BERN (*water colour*)
Lent by the Robert McDougall Art Gallery, Christchurch

FRANK WRIGHT

Frank Wright (1860-1923) was born at Nottingham in 1860 and studied at the South Kensington School of Art. Accompanying his brother Walter, he arrived in New Zealand in 1877. From 1888 until his death he taught painting in the studio shared with his brother.

- 351 AFTER A SUMMER STORM (*water colour*)
Lent by the Canterbury Society of Arts, Christchurch
- 352 PEN DRAWING
Lent by the Auckland Art Gallery

WALTER WRIGHT

Walter Wright, the brother of Frank Wright, was born at Nottingham in 1866 and arrived in New Zealand in 1877. He returned to England, 1894-1897, studying at the Heatherley School, and again in 1901, when he spent some time at Newlyn with Stanhope Forbes. He has specialised in pictures illustrating Maori life and marine subjects. He died in 1933.

353 A NATIVE GATHERING (oil)

Lent by the Auckland Art Gallery

WILLIAM H. WRIGHT

William H. Wright, A.R.C.A., was born in Nottingham in 1886 and came to New Zealand in 1926. He was trained at the Nottingham School of Art and the Royal College of Art, South Kensington. He has exhibited at the Royal Academy, and has gained numerous art distinctions and scholarships, including the Royal College of Art Travelling Scholarship in Sculpture. He is represented in the Glasgow and Auckland public galleries.

354 BISHOP POMPALLIER

355 MY WIFE

(Photographs of portrait busts)

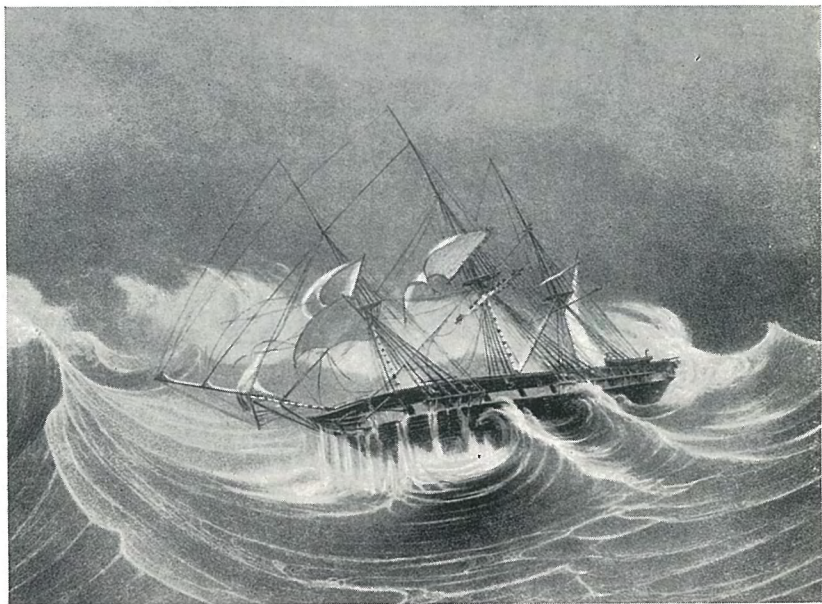
PLATES



ALFRED ERNEST BAXTER
23 *Mount Elliott and Jervois Glacier*



KENNETH MORRIN BALLANTYNE
17 *Woodcut*



M. DE SAINSON
268 *La Corvette L'Astrolabe*



RICHARD WALLWORK
323 *Flight into Egypt*



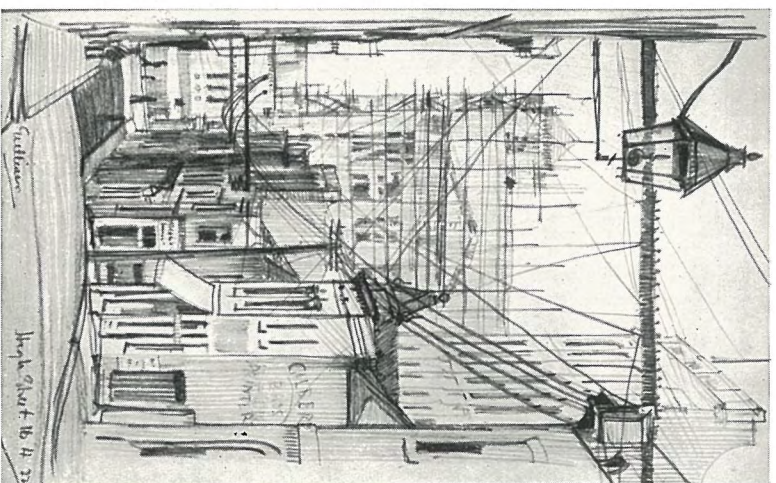
ARCHIBALD FRANK NICOLL
230 *Peninsula, Winter*



PETRUS VAN DER VELDEN
309 *Interior*



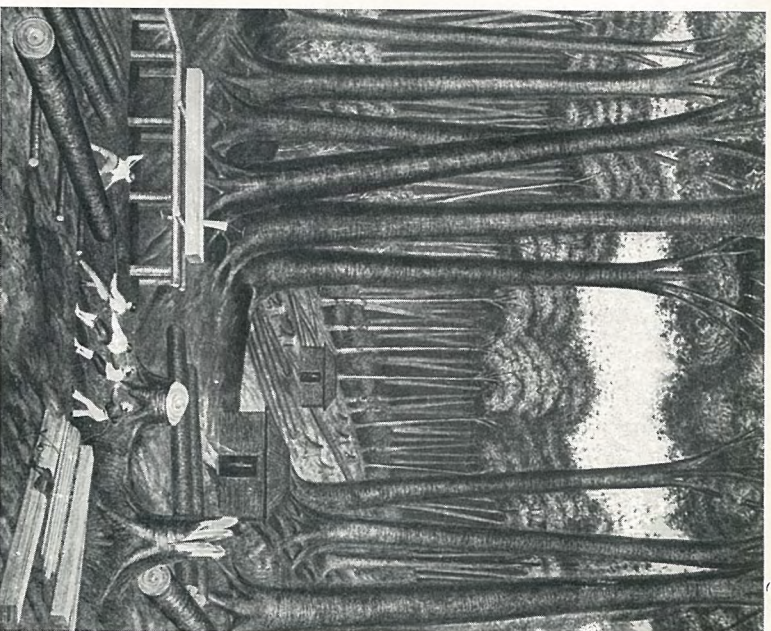
FREDERICK HALFORD COVENTRY
70 *The Late Mrs Elizabeth Rochel*



T. V. GULLIVER
119 *High Street*



REVEREND JOHN KINDER
181 *Keri-Keri Falls, 1859*



CHARLES HEAPHY
136 *Kauni Forest*



JOHN GULLY
123 *Paekakariki*



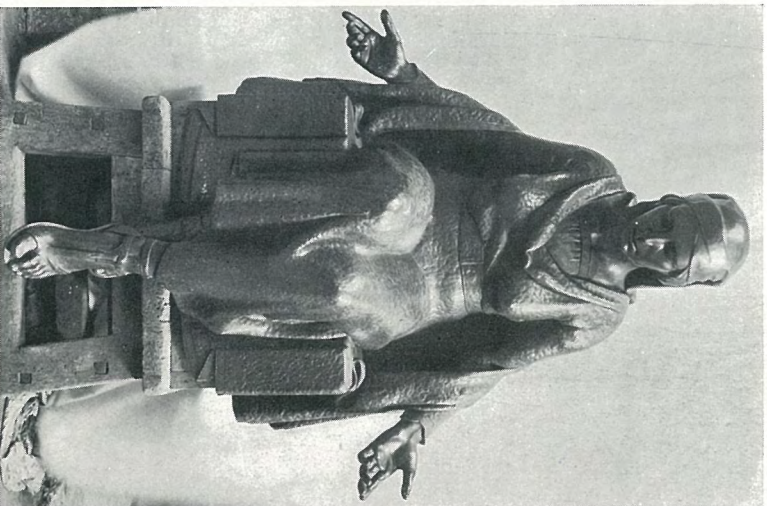
RITA COOK
63 *Cass*



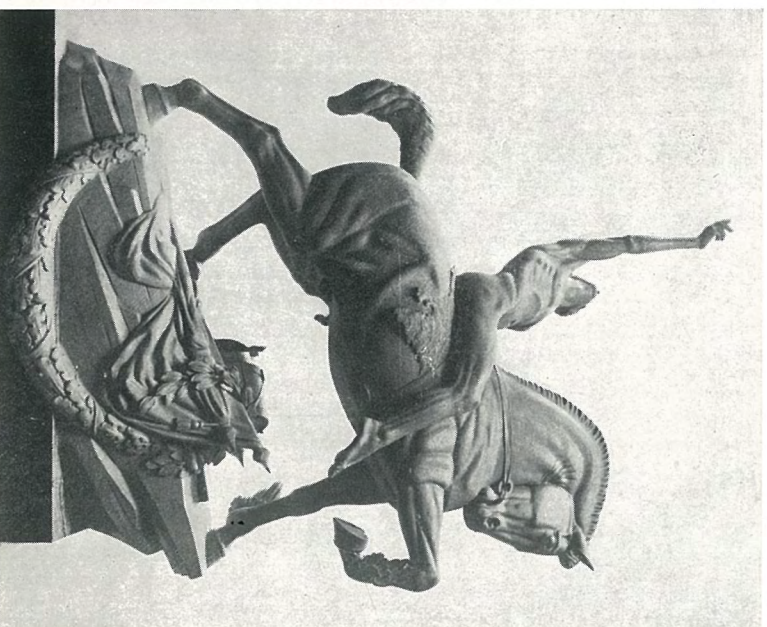
AUGUSTUS EARLE
79 *The Wounded Chief Hongi, 1827*



JOHN WEEKS
333 *Still Life*



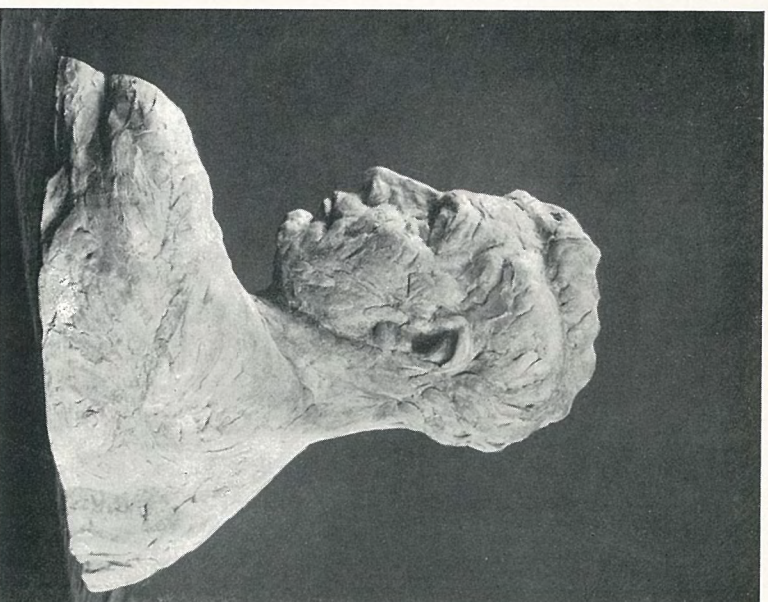
WILLIAM THOMAS TRETHEWEY
304 *Sacrifice*



RICHARD OLIVER GROSS
115 *The Will to Peace*



WILLIAM H. WRIGHT
354 *Bishop Pompallier*



FRANCIS A. SHURROCK
280 *Christopher Perkins*



MARGARET OLROG STODDART
289 *Clematis*



A. LOIS WHITE
337 *War Makers*



JAMES WEBBER
331 *View in Queen Charlotte's Sound, New Zealand*



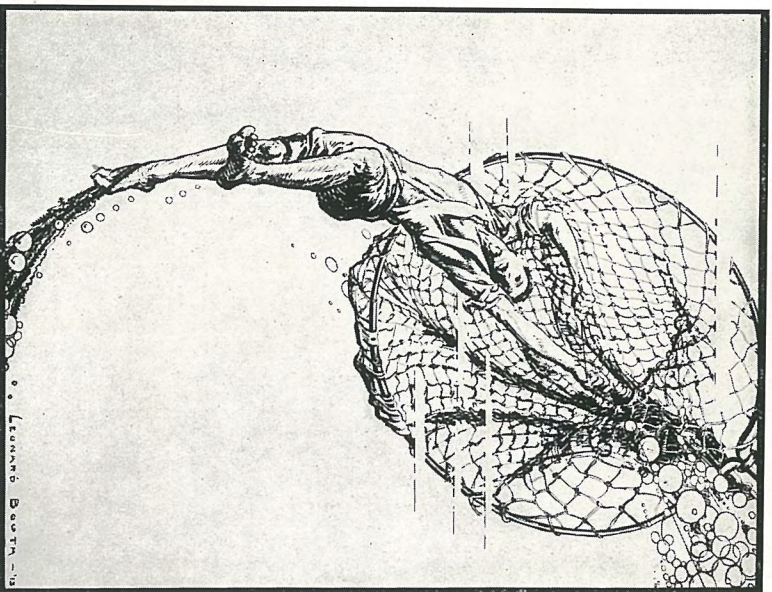
OWEN MERTON
213 *The Old Curiosity Shop*



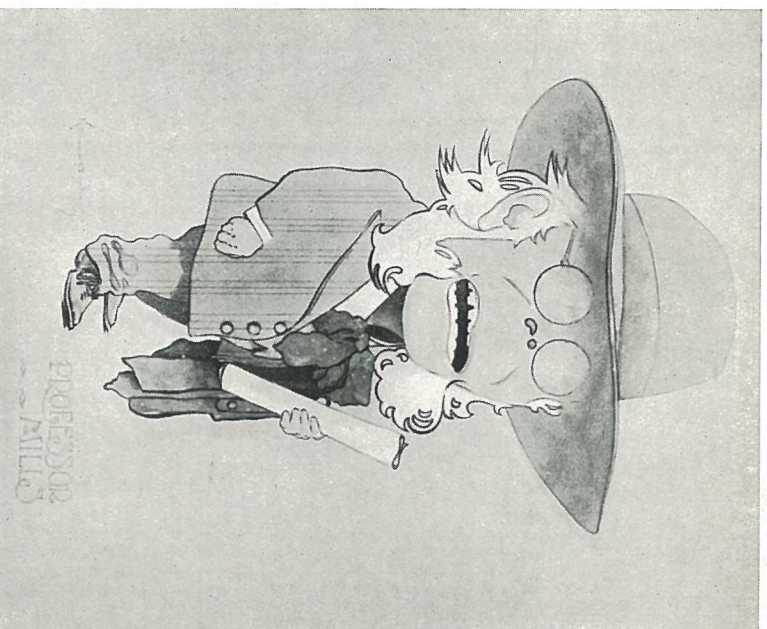
A. ELIZABETH KELLY
174 *Wauwney*



JAMES CROWE RICHMOND
259 *Detribalised Natives*



LEONARD H. BOOTH
29 *'My Mate Was Hooked and Played'*



KENNAWAY HENDERSON
140 *Caricature*



WALTER WRIGHT
353 *A Native Gathering*



SYDNEY LOUGH THOMPSON
298 *Patient Horses*



WALTER MATTHEW HODGKINS
153 *The Southern Alps, New Zealand*



JAMES MCLACHLAN NAIRN
224 *Wellington Harbour*



WHAT, NO CHAIR FOR ME ?

DAVID LOW

197 *Cartoon*



WILLIAM BLOMFIELD

26 *The New Zealand Gulliver*

