

C a n t e r b u r y

V i g n e t t e

leonard

# BOOTH

1879 - 1974

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S e r i e s

**Leonard Booth** (1879 -1974) is published on the occasion of the Leonard Booth exhibition, the fourth in the Canterbury Vignette 2000 Series held 13 May until 18 June 2000 at the Robert McDougall Art Gallery, Christchurch, New Zealand.

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leonard BOOTH

Neil Roberts



Robert McDougall Art Gallery

for Christchurch City Council, Christchurch, New Zealand.

'Now that Lambert is gone and Maclean does little, L.H.Booth is about the best pen -line single figure - draughtsman left in Australasia.' This was the view of the writer of a feature article on Leonard Booth that appeared in the Australasian literary monthly, *The Bookfellow*, in February 1913.



By that year Booth, with more than a decade illustrating, was widely regarded as an exceptionally skillful draughtsman. Drawing was clearly his strong point, even though he achieved a high standard in paint; its success was dependent on his drawing skill. The years 1900 to 1920 were the most significant in Booth's career as an artist. It was during this time that he did some of his finest work as a satirical illustrator. He was a regular contributor to the Sydney illustrated weekly *The Bulletin* from 1900 and also drew for *The Mirror Magazine* and New Zealand publications such as *The Sketcher*, *The Pioneer* and *The Canterbury Times*. But it was through his work for *The Bulletin* that his profile was raised.

In 1903 *The Bulletin* invited him to illustrate a chapter in 'On Our Selection', the tragi-comical portrayal of the daily lives of pioneers of the Australian bush, written by Steele Rudd Arthur Hoey Davis. Booth prepared his illustrations according to his training at Canterbury College School of Art in the 1890s, but it is clear that stylistically the most important influence on him in his early career was Phil May, an artist he never met except through his published drawings. Phil May was a popular illustrator for *Punch*, *The Graphic* and *The Bulletin*, who followed a certain procedure to preparing his drawing that Booth also adopted. He would first get a rough idea, sometimes suggested by a story he had heard or something he had seen or read, then prepare a rough idea drawing. Then he would make several studies from the model in poses that the idea required and redraw his figures from these studies. It was this approach that gave Booth's drawings such a powerful sense of reality and characterisation that was so admired. He would next work up the illustration drawing putting in every line in the greatest of detail and lastly select the particular lines that were essential to achieve the effect he wanted.

Another black and white artist who greatly impressed Booth more for the quality of penmanship than for the life he attained in his drawings, was the American, C Dana Gibson. But it was May that he most admired and defended when that artist was criticised. Often models for Booth's drawings were people he knew or regularly associated with and more than once the features of artists such as Robert Herdman Smith, Edwin Bartley, Raymond McIntyre and others appeared as characters in satirical drawings. But more frequently he used himself as a model for characters, almost as if his drawings were a means to playing a part, as an actor would. In fact Booth had a serious interest in the theatre. He performed in amateur productions and was an enthusiastic amateur writer of plays and short stories. In 1918 his one act play, *Little Miss Kitty Nobody*, that he co-wrote with John Patrick was performed in Melbourne where it played for 18 weeks - the longest running one act play up to that time.<sup>1</sup> But this was to prove to be Booth's only real success in the theatre. Although many plays followed, few were ever performed and remained merely as manuscript.

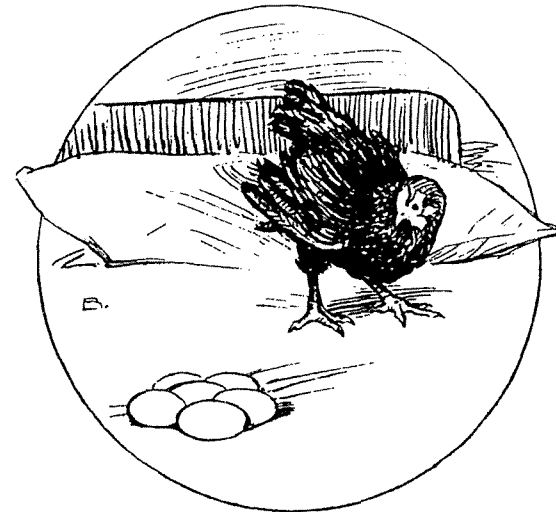
As the years went by, Booth's activity as an artist became erratic and diminished. He did less and less especially after 1934 when he had more time to devote to painting and drawing. He seemingly became disillusioned with where he found himself as an artist - trained in the nineteenth century, trying to compete with younger generations that were very much of the twentieth century.

As a teacher of antique and life drawing at the Canterbury College School of Art for thirty years, Booth was a success and early in his teaching career his tall demeanour and handsome appearance endeared him to many an adolescent female student. In 1985 Evelyn Page (nee Polson), who took antique drawing for five years, recalled Booth as being a 'Byronic' figure that 'he was not only the most poetic in appearance of the staff, but also the most poetic in his own work. He was an excellent draughtsman and a sound instructor - perhaps the most imaginative and versatile member of the staff at the time'.<sup>2</sup> She freely admitted that during the five years that she took antique drawing she was attracted more by the instructor than the class. Booth was aware that he was attractive to young women, which led to many romantic liaisons occurring, but such diversions were peripheral to his life as an artist. He was serious in the work that he did.

Although Booth is represented in several New Zealand public collections, he has received no attention. During his lifetime, apart from the occasional showing that he made of his work at either the Canterbury Society of Arts or New Zealand Academy of Fine Arts annual exhibitions, no special individual showing of his work occurred. This is the first occasion that an exhibition of his work has been formed and will hopefully ensure that one of New Zealand's important graphic artists is not committed to a state of oblivion.

*Neil Roberts*

*Curator*



Early Years 1879 - 1902

Leonard Hampden Booth was born on 14 November 1879, the eldest son of John Booth and Jessie Mason.<sup>3</sup> John Booth, who was born in Sunderland, England in 1847, came to New Zealand in the 1860s with a background in engineering. The Booth family lived in Lincoln Road, Addington, in a large house opposite the gates to the old Addington Show Grounds.

On 30 September 1878 John Booth married Jessie Mason at the Free Methodist Church in Selwyn Street, Addington.<sup>4</sup> Jessie had been born in London in 1858 and had come to New Zealand with her mother Phoebe Mason. At the time of their marriage John Booth was in business as an importer and agent for the Dunedin firm of Guthrie and Larnach, a timber and hardware company. He also had an agency for the Oxford Sawmill. However, in 1882, with the economic recession, Guthrie and Larnach went into receivership and was wound up by the Bank of New Zealand. This, not long after the birth of his second son Cuthbert Sydney, came as a ruinous blow to John Booth. The strain became too much for him and on 2 February 1883 he died at his residence aged just 35 years.<sup>5</sup> Jessie Booth was left widowed with two children under five years but remained at the Lincoln Road address for some time.

It was at a local school that Leonard Booth began his formal education in 1886. His ability at drawing became apparent at an early age and was something that he had likely inherited from his mother's family. Jessie Booth's sister Maud, who was married to Thomas Abbott, had daughters who had similar abilities, but it was Annie Elizabeth (Kelly) who was the most proficient and, like Leonard, was a very promising student at Canterbury College School of Art and later a successful artist.

*Leonard Booth 1910  
(Arthur McIntyre Photo)*



By the early 1890s Jessie and her two sons were living on the East Belt and both Leonard and Cuthbert began attending the East Belt School in Gloucester Street. Later the small family moved to live at 197 Worcester Street, Linwood. Jessie Booth was keen that Leonard should become an engineer but his inclination was towards art.

In 1894 while still a pupil at Christchurch East School he began attending evening classes at Canterbury College School of Art and took examinations in Freehand Drawing and Modelling. That year he was successful in being awarded a State School Scholarship that enabled him to enrol in morning classes as a free place student in 1895. Some of the work that he had done while still a pupil at Christchurch East School was exhibited at the 1895 Christchurch Industrial Exhibition where he received First certificates for his work in the category of Free-hand Drawing.

On Saturday mornings he took classes with other students of the Art School at Petrus van der Velden's studio in Durham Street. These classes had a mixture of both young and mature students, but among Booth's contemporaries were Sydney Thompson, Raymond McIntyre, Roland Westropp, Robert Procter, Italy Garcia and Charles Bickerton. All were in awe of Van der Velden. Every lesson was two and a half-hours with 13 lessons each term for a cost of 5 guineas and gave students the opportunity to draw from life.

Booth took just one term of morning classes at the Art School in 1896 during term two and three evening classes in terms one and two. He also began preparing at evening class for the South Kensington examinations in geometry perspective and blackboard drawing.<sup>6</sup> The following year he took morning classes throughout the year and evening classes in term three for one night per week and received an evening free studentship tenable in 1898.

By 1898 Booth was doing a full programme of classes at the art school and was able to have his evening class studentship transferred to the morning classes even though he was attending evening classes for one night each week.<sup>7</sup> That year he also received a prize for Drawing from Life.<sup>8</sup> It was clearly his ability in drawing that was most evident. At that time his teachers were: George Herbert Elliott, Alfred Walsh and Charles Kidson.



*Standing male nude, 1898, charcoal/chalk. Collection: Sheila and Alan Climpson.*



6507—ALEX. FERGUSON, LITHO.

L. H. BOOTH,

for artists were *Smith's Weekly* and *The Bulletin* (Sydney). The plethora of artists they engaged was considerable. It was competitive; the standards were high and remuneration small. It was therefore an acknowledgement of Booth's ability that he should be engaged by *The Bulletin* as casual New Zealand contributor in 1900.

In April of that year he was awarded the CSA Student Competition prize for Figure in Black and White and in September he received the New Zealand Academy of Fine Arts Prize, Head from Life in Black and White. He was also represented by several drawings in the Canterbury Jubilee Industrial Exhibition.

In 1899 Booth did morning classes during all three terms and evening classes during terms one and three, three evenings each week. That year he received another evening free studentship in Drawing from the Antique tenable in 1900.<sup>9</sup> He was also awarded, in the Canterbury Society of Art's (CSA) annual competition, the R. D. Thomas catalogue design prize of £2.2s for the 1899 CSA exhibition catalogue. Later in the year, at the New Zealand Academy of Fine Arts, he was awarded the catalogue design prize for the cover of the 1899 11th Annual Exhibition catalogue. Both designs exhibited a very strong Aubrey Beardsley influence.

At the turn of the nineteenth century the rise of the number of illustrated publications, magazines and books throughout Australasia gave rise to a correspondingly high demand for free-lance graphic artists to do black and white line work. In Christchurch weeklies such as *The Canterbury Times* published by The Lyttelton Times Co, *The Spectator* published by G W Russell, *The Weekly Press* and *New Zealand Illustrated Annual* published by the Christchurch Press Company offered opportunities for young artists.

Among the prominent illustrators and black and white line specialists at that time were Walter Bowring who worked for *The Canterbury Times* and Phil Preasants at *The Weekly Press*. Later Edwin Bartley, Andrew Kennaway Henderson and David Low joined the ranks. In Australia the premier weeklies



At the School of Art he was attending morning classes as well as three nights a week as a Free Evening student.<sup>10</sup> Booth spent his last year as a student at Canterbury College School of Art in 1901 attending both morning and evening classes. In July of that year he was awarded first prize by the New Zealand Academy of Fine Arts in their annual competition for Head in Black and White from Life and at the Wanganui Society of Arts, second prize for a Head in Black and White.

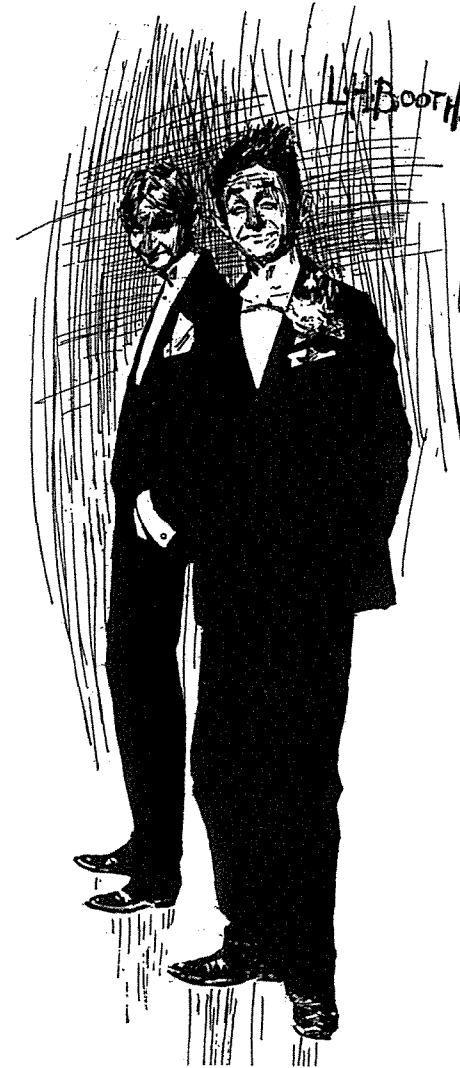
1903 - 1933

Booth's regular drawings for *The Bulletin* aroused interest in him as an illustrator, so that by 1903 he was rated among the best in Australasia. When, in that year, Arthur Hoey Davis (Steele Rudd) was asked to do a sequel to his immensely popular book 'On Our Selection' titled 'Our New Selection', *The Bulletin* invited several artists, including Booth, to provide the black and white illustration.<sup>11</sup> He was in good company. Among the other illustrators for 'On Our New Selection' were Australian artists Norman Lindsay, Lionel Lindsay, Percy Lindsay, Norman Carter and Alf Vincent. Davis's second book was just as successful as his first. The stories mirrored Davis's own early life experiences in back country Queensland on two different selections that his father had taken up. The central focus to the stories was the small bush community and the hard daily events of its inhabitants. In the first half of last century these spawned many more popular books, films and the Dad and Dave radio series.

Booth got on well with his artist contemporaries, but few gained his admiration as much as Alfred Walsh, with whom, in the company of other students at Canterbury College School of Art, he often painted out of doors. In the summer of 1903/04 he spent time with Walsh and other artists camping and sketching at Kaikoura.<sup>12</sup> It may have been at that time that Booth made a caricature portrait study of the older painter (cat no 37).

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*What Wonder She Smiled - (The Bulletin (published 1902)*



Leonard Booth



His fame as one of the illustrators of the latest most popular book in Australasia had spread and the *Kaikoura Star* noted his presence with Walsh and others as almost that of a celebrity.<sup>13</sup> Kaikoura did not hold quite the same magic that it did for Walsh, but it was a special place for Booth and often, years after, it appeared as the setting for some of his short stories, the most notable being 'Ngaire Parata', a love story between a young Maori woman and a visiting young artist from Christchurch.<sup>14</sup>

Toward the end of 1903 Booth was appointed to the staff of Canterbury College School of Art and commenced his first full year teaching at the beginning of 1904. He taught in the drawing and painting department on Monday, Wednesday, Friday, and Saturday morning and evening classes that included elementary and advanced courses with life, antique and geometric drawing his principal subjects. The staff was still very small. Among his colleagues, in addition to Walsh, were George Herbert Elliott, James Lawson Balfour, George W. Bradley, Helen F. Gibson, Charles Kidson, and three other part-time assistants. The salary was small - just £45 for an annual tenure<sup>15</sup>. Clearly payments for Booth's contributions to *The Bulletin* helped to supplement his meagre income. During the first 12 years or so of last century Booth's drawings appeared almost weekly. As his profile as a black and white artist increased so also did offers to illustrate other publications on both sides of the Tasman.

Booth's approach to his illustration drawing was to first make thorough studies from life, often as single figures that he then brought together, but rarely as a crowd. His two figure illustrations became almost standard. His treatment was sometimes criticised for being 'too close to the model', but conversely praised for 'getting his figures round and real, placing them in light and air'.<sup>16</sup> His characters were real people and often in his drawings he depicted the features of people he knew, friends and associates, even himself, all depicted carrying out the role of a fictional character. Real people set him apart from the often rather flat drawings of a number of his contemporaries.

In 1904 Booth became a working member of the Canterbury Society of Arts and began exhibiting his pen and ink drawings at annual exhibitions from the following year, although initially, only one work per exhibition. His first exhibited work, in 1905, was Darby and Joan, made initially as an illustration to a story in *The Bulletin*. This same drawing was included in the Fine Art Section of the New Zealand International Exhibition in 1906/07 but failed to draw any comment or impress reviewers.

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Alfred Walsh 1903, pen/ink and watercolour (Cat no 37). Collection: Mrs J Tennant.

In 1905 Sydney L Thompson, an Art School contemporary of Booth, returned after nearly five years study overseas and established his studio at 97 Cambridge Terrace. The following year Thompson and several other artists including Alfred Walsh, William Menzies Gibb, Andrew Kennaway Henderson, Cecil Kelly, James Lawson Balfour, Charles Bickerton, Walter Bowring, Raymond McIntyre, Edwin Bartley, Robert Procter and Booth got together and formed an informal artists sketch club that met one or two evenings a week in the studio of either Thompson or Gibb.

Booth by this time had established a studio in Cathedral Square which he had initially shared with Raymond McIntyre and Robert Procter. About this time he developed a good friendship with Andrew Kennaway Henderson, then an artist for *The Press*. They shared similar left wing socialist political views regarding labour relations and pacifism and Booth often made political cartoons for various socialist broadsheets and strike papers that appeared from time to time locally.

As early as 1903 Booth had contributed drawings to the Dunedin satirical monthly *The Sketcher*, edited and published by Fred Rayner since the early 1890s. In 1906 Rayner moved to Christchurch temporarily to publish his magazine for the duration of the Christchurch International Exhibition. Thus *The Exhibition Sketcher* was born. The first issue was published on October 1906 and initially included drawings mostly by Rayner but other artists including David Low, Walter Bowring and Booth were contributors for which Rayner paid £1 per page.

When the Exhibition opened in November 1906, Rayner published weekly out of the exhibition building and Booth became a regular contributor specialising in caricature drawings of local personalities associated with the Exhibition. This continued until the second week of April 1907 when publication ceased with the closure of the Exhibition. The opportunity that *The Exhibition Sketcher* provided greatly assisted Booth's profile as a graphic artist in Christchurch.

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*Illustration from Chapter XIII 'Our new Selection', 1903.*





AS IT WAS SINCE THE TIME OF CHRYSOS.  
 RETIRED DRAPER (now a "hart patron"): "Your  
 nymph ain't nice. Why, she's only got cheap  
 butter-cloth on."

By 1907 Booth had moved with his mother and brother, Cuthbert, from their Gloucester Street address to live at 244 Oxford Terrace next to the Baptist church. He worked at the studio in the New Zealand Insurance Building in Cathedral Square most afternoons preparing his illustration commitments to *The Bulletin*. That year Davis (Steele Rudd) started *Steele Rudd's Magazine*, which was a monthly containing short stories, political satire, poems and drawings to which a number of *The Bulletin* artists, including Booth, contributed. He was also now recognised as a permanent contributor to *The Bulletin* and was drawing regularly for other periodicals such as *The Pioneer Magazine*, *The Mirror* and *The Sketcher*.

At the School of Art the new Director, Robert Herdman Smith, had not supported attempts Booth had made to get a salary increase. Like other colleagues, including Cecil Kelly, he was more than slightly disillusioned at this salary. Problems had led to the resignation of Charles Kidson in 1906 and Alfred Walsh in 1910 and continued to be a problem with staff for many years. As all were on an annual tenure, every year positions were renewed and the renegotiation of remuneration occurred.

In 1911 the appointment of Richard Wallwork to the staff as life master resulted in a change to Booth's teaching routine, adding two morning classes and a shift of emphasis more towards antique drawing and painting and fewer life classes.

The need to increase his income may have contributed to Booth's feeling that he should exercise other abilities, particularly writing short stories and plays. His interest in literature and the theatre was strong, but he also had decided views on art and the course that New Zealand art was taking. Booth was among the first, in a twentieth century sense, to critique this. An early article in *Triad*, "The Artist and the Art Patron", 10 May 1910, which lampooned the New Zealand art patron, was not received well.

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*As it was Since the time of Chrysos, The Bulletin (published 26 May 1900).*



top: Study for 'Pathetic' 1911 (Cat no 16) Charcoal. Collection: Alan and Sheila Climpson  
right: Pathetic, 'The Bulletin' (published 4 December 1911)



*PATHETIC.*

TIM: "Saver Smith—you know 'er; Bill's missus. She throwed 'erseif horf the end us the wharf larst night."

TOM: "Poor Saver!"

TIM: "An' a cop fished 'er hout agin"

TOM: "Poor Bill!!"

The exhibition of Booth's work was intermittent during the first decade of last century and for several years between 1908 and 1910 he did not exhibit anything. The reason was that much of his spare time away from teaching was taken up meeting his illustration commitments. However, during these years he did explore other avenues including printmaking. In 1909 he made a lithograph based on *The Bulletin* illustration of 1906, but this was to be his only foray.

In 1911 he did show 4 drawings at the CSA Annual Exhibition and later that year the same number at the Arts Crafts and Sketch Exhibition. In 1912, when he again showed his work, there was disappointment in the press notices that drew remarks such as: 'Mr Booth quite apart from his local reputation is recognised by Australian critics as a young black and white artist of exceptional promise who should go far - one would like to have seen him exhibit something offering wider scope to his powers'.<sup>17</sup>

During 1912 Booth discussed with Arnold Wall (1869 - 1966), Professor of English Language and Literature at Canterbury College, the illustration for a booklet of verse that Wall was planning to publish in 1913. Among the books Wall had already had published were; *Blank Verse Lyrics* 1900, *King Marchaunt and his Ragamuffin* 1908, *New Poems* 1908, and in 1912 *A Century of New Zealand's Praise (in 100 sonnets)*.

The new work was to be titled *Dream Fishing an Extravaganza* which was a compilation of verses that had been printed in *The Bookfellow* during 1912.<sup>18</sup>

Booth set to the task in earnest and prepared the illustrations during 1912 and 1913 (cat nos.40, 41) that included several large ink line drawings and several smaller head and tail pieces. For him it was an important commission, as it had a New Zealand identity and he was the sole illustrator, not just one of many as was usually the situation when drawing for *The Bulletin* or doing illustrations for short stories in popular magazines with which Booth was more familiar. *Dream Fishing* was something special.



This was at a time when Booth's profile as a black and white artist was growing. In a major article on Booth that appeared in the February 1913 issue of *The Bookfellow*, it closed with praise for the drawings that he was making for *Dream Fishing*. In the same article it was suggested that Booth should leave Christchurch for opportunities elsewhere. 'Christchurch is one of the pleasantest cities in the world to play bowls in; but it is no place for a young man getting on for thirty to try his mettle in the world of art - it is time that Christchurch gave him a purse of sovereigns and sent him forth to win credit for his birthplace in distant fields'<sup>19</sup>

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Tailpiece to 'Dream Fishing', 1913 (Cat no 40), pen/ink. Collection: Alan and Sheila Climpson.

Had Booth left New Zealand and become an expatriate like his artist friends Raymond McIntyre, Robert Procter, and Sydney Thompson, it is uncertain if he would have achieved any more success 'in distant fields' than he gained from staying in New Zealand. There was no question that doors were open in Australia, but there was much more competition there for artists - something that Booth would have been aware of.

For a number of years Booth had been interested in the theatre and was involved in a few local theatrical performances, but had a particular interest in one-act plays. By 1914 Christchurch had a lively community of amateur actors among them music teacher Millicent Jennings, solicitor Roy Twynham, teacher William Wauchop, Russian immigrant Sacha Tokareff, auctioneer William Tonks, bank clerk Henry Marsh, his wife, and Leonard Booth.

Booth's real interest lay in writing and production. In December Booth stage-managed a production at St Michael's Hall in aid of the Huntly mine disaster relief fund. On the programme were three plays: *The Red Box* by Bertha Graham, *Pros and Cons* by Gertrude Jennings, and *The Little Stone House* by George Calderon. The cast included all the well known local amateur actors including one of his art students, Ngaio Marsh, who played Brenda in *Pros and Cons*.<sup>20</sup> The whole production was a success and a credit to Booth's knowledge of the theatre.

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Frontispiece to 'Dream Fishing', 1913 (Cat no 41), penlink.  
Collection: Alan and Sheila Climpson.





Often the opportunity for plays by local writers to be tested was provided by performers and this may have been the case with Leonard Booth's one act play, *Little Miss Kitty Nobody* which had, like most of Booth's writing, the art world as its setting. In 1918 it was written and produced in collaboration with John Patrick for the stage in Melbourne and was an immense success - so much so that it was the longest running one act play to be performed up to that time. The script was submitted to a Broadway New York theatrical agent, Alice Kauser, and even though it was rewritten with American audiences in mind, it was not performed. However, the Curtis Brown Ltd Dramatic Department, Covent Garden, London, did accept the play and performed it. In Australia its popularity had led to many performances being undertaken without Booth's knowledge. As a result he registered copyright with the Commonwealth Government in 1919.

The success of *Little Miss Kitty Nobody* resulted in Booth and John Patrick collaborating on other plays that included *Eve*, set in a university hostel, *The Gang*, a mock morality play set in 1774 London, *The Black Butterfly*, *Happy Hypocrites* and *King Kandy*, an operetta in two acts. Though scripts of these have survived it is not certain if they were all ever performed.



The outbreak of war in 1914 brought Booth's socialist and pacifist views to the fore and he met regularly with his close friends, the photographer Arthur McIntyre and artist Andrew Kennaway Henderson. McIntyre's brother, Raymond who shared their way of thinking, regularly sent letters and English newspapers out from London in which he marked articles concerned with the persecution and internment of conscientious objectors.

After conscription was introduced in 1916, it was inevitable that all would eventually be called up. Booth and McIntyre were balloted in early 1917, which they acknowledged, but appealed against. McIntyre was sent to a forestry camp while Booth, who was the only support for his widowed mother, was exempt. Of the three, Henderson was most defiant and in

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*Trouble Brewing*, 1913 (Cat No 38), pen/ink. Collection: Alan and Sheila Climpson. *'The Bulletin'* (published 7 October 1915)



1918 when he refused to acknowledge the call up and have a medical examination he was arrested and court martialled.<sup>21</sup> The charge was 'disobedience to a lawful command given by a superior'. At his trial at King Edward Barracks, Booth spoke as one of the character witnesses in his defence but to no avail. Henderson was found guilty and received two and a half years hard labour in Paparua Prison. The fact that Booth and McIntyre had obeyed the call up was a great disappointment to Henderson and strained their friendship for some time.

Whilst many pacifists had limited opportunity to express their views on the War, Booth had the advantage of doing so through his drawings whenever he could, as in *The Reaper* (cat no 42). This borders on the stereotypical image of the grim reaper as portrayed by artists like L Raven Hill and Bernard Partridge in the popular British satirical publication, *Punch*.

In September 1917 Booth tried again to have his salary at the School of Art reviewed and wrote to the Canterbury College Board of Governors claiming that it had not changed in 14 years but his position had.<sup>22</sup> He was teaching 16½ hours per week. The classes included Antique on Monday, Wednesday and Friday afternoons 2 - 4.30pm and Costume Life Monday, Wednesday, Friday and Saturday 7 - 9.30 pm. The resignation of Herdman Smith may have prompted this appeal but the response from the College Board did not support an increase.

In 1920 Book Illustration and Drawing for the Press, was added to Booth's schedule of classes. With the appointment of a former pupil, Archibald Nicoll, as the new director, a greater emphasis was placed on the painting and drawing department than had been the case under Herdman Smith. Whether or not this benefited Booth is uncertain, but in the early years of the 1920s he was a popular teacher, particularly as most of the students were female. This was a time when the school had some outstanding students - among them Ronald McKenzie, Margaret Anderson, James Cook, Cerwidan Thornton, Stephanie Vincent and Evelyn Polson. In 1985 Evelyn Page (Polson) described Booth as 'the most imaginative and versatile member of the staff at that time'.<sup>23</sup>

## IN THE REFRESHMENT TENT

**VORACIOUS PERSON** (having had, for the price of afternoon tea, some cakes, some tea, some buns, some scones, some sandwiches, some biscuits, some more cakes, some more tea, etc., etc.): "Ah well! it's all to help the starving little Belgians."





Booth was still very much diverted by his interest in the theatre with the result that he did fewer illustrations and made fewer contributions to *The Bulletin*. The reason for this may not have been entirely Booth's choice as there had been a considerable shift from line drawing illustrations to a greater use of photography. Booth began exhibiting again for the first time in more than six years receiving favourable comments. The reviewer of *The Lyttelton Times* writing of the 1921 CSA Annual Exhibition, referred to Booth's drawing as 'masterly and his teaching must be a most healthy discipline at the School of Art'.<sup>24</sup>

Whilst Booth was still making drawings, he had also started painting again and the major work that resulted from this was *Trelawney of the Wells* later retitled *Penelope* (cat no 45). The painting of a full-length figure of a young woman dressed in 1860s Victorian costume depicts the principal character in Arthur Pinero's popular play of 1898, *Rose Trelawney*, a former Sadlers Wells' actress. It received high praise when it was shown at the 1922 CSA exhibition. *The Sun* reviewer wrote that 'it has been justly acclaimed the picture of the year' and went on to state 'no longer does the artist have to wait like jelly, to be recognised when cold. Mr Booth has every incentive to continue in colour. We congratulate him heartily'.<sup>25</sup>

This painting by Booth, although compositionally different, does recall in more than a passing way a resemblance to Sir William Orpen's 1900 painting *The Mirror*, a work that Booth would have been familiar with from reproductions that were published of it. *Trelawney of the Wells* was, without doubt, Booth's master work in paint and the plaudits he received were justified, but his departure into the oil medium was short lived as it was to be another seven years before he exhibited anything as ambitious.

Throughout the early 1920s Booth maintained his studio at 13 Cathedral Square while living with his mother at their home in Oxford Terrace. On 5 February 1925 his mother died and he no longer had the responsibility for her that he had shouldered for most of his adult life. In the years that followed, during vacation time between terms, he often made trips by car to Kaikoura, Westland and other parts of the South Island.

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*Study for 'Forgotten' (published The Bulletin 1915). Charcoal. Collection: Alan and Sheila Climpson.*

Accompanied by his most recent female friend, he would often set up his easel as he had done more than twenty years earlier and just paint the landscape as an escape from the practice of the studio.

In early 1929 Booth finished a large studio painting which he titled *Vanity*, later retitled *The Awakening* (cat no 46), which depicted a reclining nude holding a small mirror. This painting, whilst having the potential of a major work, did not reach the level of achievement evident in *Trelawney of the Wells*. When exhibited, *Vanity* was criticised for its lack of spontaneity whilst praising the painting of accessories as 'masterly'.<sup>26</sup> This work was very much carried out in the tradition of the Victorian Academicians who had taken Velasquez Rokeby Venus as an idea but had become laboured as a subject. Booth may have had more success with this work had the model not died during its painting, which resulted in a second model being used to finish it. Such a work confirmed Booth as being very much a late nineteenth rather than a twentieth century artist and this realisation may have contributed to him doing progressively less work. By 1930 he was doing fewer illustrations and around this time stopped contributing to *The Bulletin*, but continued to paint. Booth's re-election to the Council of the CSA may have helped stimulate a revival of his painting.

Of the paintings that Booth made in the early 1930s, the most notable were his portraits of academics Professor James Shelley in 1932, and Dr James Hight in 1933. The Shelley portrait was by far the most dynamic and when exhibited at the 1932 CSA Annual Exhibition, *The Press* reviewer commented on it as having restless energy - Mr Booth's 'remarkable portrait seems to laugh, to scorn the advance of time'.<sup>27</sup> Booth had captured something of Shelley's personality as well as achieving a good likeness.



*Penelope (Trelawney of the Wells) 1922 (Cat no 45). Oil on Canvas. Collection: Museum of New Zealand, Te Papa Tongarewa. Photograph: Museum of New Zealand, Te Papa, Tongarewa, B.41778.*



The following year when he exhibited his portrait of Dr Hight, *The Press* responded less favourably, remarking on the excellent likeness of the portrait but also that it was somewhat detached being 'cold at heart. It is cold in colour, too and the background is remarkably depressing.'<sup>28</sup> The mood generated by this work may have been a warning of the troubled year Booth was to have ahead despite his recent marriage.

1933 - 1974

For many years Booth had kept company with various women and with one he had got to the point of marriage but was unable to go through with it. Another died in unfortunate circumstances and over the years other romances came and went, but in 1933 he decided to marry Edith

Wishart who had been a former student a decade earlier. Despite the age difference of some twenty years, they became a steadfast couple. Their marriage on 4 April 1933 in the Christchurch Registrar's Office was without much ceremony and included Booth's close friend, Andrew Kennaway Henderson, as one of the witnesses. Soon after their marriage Edith began to notice that Booth was often in a state of depression and was behaving uncharacteristically. One incident in particular brought matters to a head. On a particular evening in June of 1933, Booth and Edith were sitting by their fireside. When Edith left the room to get more coal, Booth pulled from his pocket the money that he had withdrawn from the bank that day in five pound notes and proceeded to feed the fire with these to stop it going out. When she returned all she saw was Booth burning his life savings. Booth realised that he needed treatment as he was in the grip of a mental collapse and on 16 June 1933 he was admitted to the Queen Mary Hospital at Hanmer where he was diagnosed as having neurasthenia. He remained there for the next three months. Initially his position at Canterbury College School of Art was held open and he was given leave of absence, but when weeks turned into months, the Canterbury College Board decided to terminate his employment at the School. When he was eventually discharged from hospital in late September 1933 he had overcome his illness but was, like many thousands of others, unemployed. Edith had returned to live with her mother, Violet Wishart and sisters at 97 Innes Rd and Booth joined her there. As a result of his experience as a patient Booth developed an interest in psychotherapy and explored the potential of combining this with his experience of teaching art. It was some years before he was to put this into practice, but meantime he was diverted by the political anti - Fascist views that he shared with Andrew Kennaway Henderson and others that could be broadly described as Communist. Booth became a member of the Christchurch Branch of Closer Relations with the USSR later becoming its president. Like many others of a similar political persuasion in the 1930s, he saw the USSR as the model for the future.

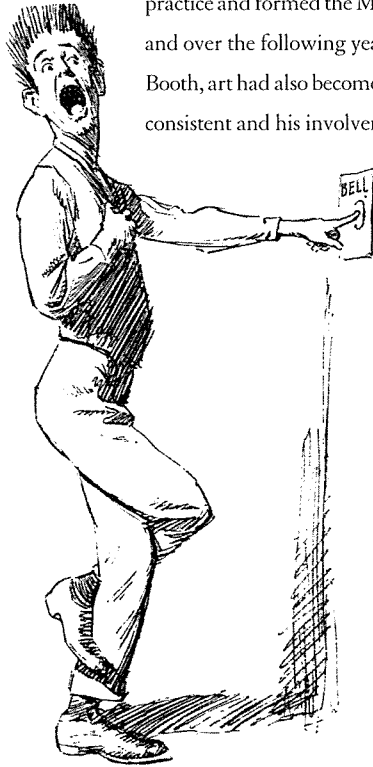
Booth's activity as an artist diminished greatly during the 1930s, and even though he retained membership of the Canterbury Society of Arts he rarely exhibited. He was more focused in writing about art and was an early contributor to *Art in New Zealand*. He was also a strong advocate of a national identity for New Zealand art and firmly believed that 'Art should have to do with the life of a people and should be typical of their country'.<sup>29</sup> In early April 1939 he was one of the guests in a series of radio talks given on 3ZB in which he gave his views on New Zealand art. As a result of the Centennial Exhibition of New Zealand Art which toured New Zealand during 1940, and was shown at the CSA Durham Street Gallery in April, there was much discussion in the art community about the direction that New Zealand art was heading. But few were as decided in their views as Booth.

In May of the following year he wrote an article for *The Press* titled 'A National School of Art'<sup>30</sup> which aroused some public interest and a number of letters to the editor. Later in 1940 Booth participated in the Winter Series of radio talks conducted by Winston Rhodes and on several other occasions where he was asked to give talks, he took the opportunity to wave the 'National Art' banner. His membership of The Forensic Club gave him opportunity to voice some of his political views. Through the 1940s he also served its committee for three terms in 1943, 1945 and 1949.



During World War I Booth and his close friend, Andrew Kennaway Henderson, had avoided conscription and really wanted no part in the war. It is therefore somewhat surprising that they both agreed to become military censors, censoring soldiers' mail. But it is likely that Booth viewed such support in WWI as being support for imperialism and capitalism where his anti-fascist convictions may have forced him to play some part.

The interest that Booth had developed in psychotherapy was greatly encouraged by the return to Christchurch, in 1940, of Dr Charles M Bevan-Brown. He had left New Zealand for Britain in the early 1920s developing an interest in psychological medicine. After his return he set up private practice and formed the Mental Health Club in 1942, which later became the Christchurch Psychological Society. Booth became an active member of this and over the following years worked with patients of Dr Bevan-Brown. An essential part of Booth's treatment was to engage them in making art. For Booth, art had also become somewhat of a therapeutic exercise and on camping holidays with Edith he often painted landscapes, but this activity was not consistent and his involvement was steadily diminishing.



Booth's profile as an artist was not totally lost and in 1945 he was one of four Canterbury painters to receive a portrait commission from the University of New Zealand Senate. His task was a posthumous portrait of Dr James Hector, the geologist, explorer and museum administrator who died in 1907. Hector had been a member of the first University of New Zealand Senate in 1871 and was Chancellor from 1885 - 1903. Booth painted a credible likeness of the subject, but was unable to invest the portrait with the same sense of life that he had achieved with that of Professor James Shelley and others. The portrait was shown publicly at the 1945 New Zealand Academy of Fine Arts exhibition and was well received but it was the last work of this kind that he undertook.

During the three decades that followed, his work was seldom shown, and when this did occur, it was rarely recent, being mostly painting or drawing made many years earlier.

Booth's involvement with psychotherapy in the 1950s led to him becoming a member of the New Zealand Association of Psychotherapists and a much sought-after speaker. In 1959 he delivered his first paper, titled 'Psychology and the Artist' to the annual conference of that association. Toward the end of the 1960s, when Booth was approaching his late eighties,

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*Illustration for 'The Rain Man' (The Mirror Magazine 1910)*

he was still being sought to present papers, but his health did not permit this. When he reached his nineties his health continued to be erratic, although he was still driving his 1938 Buick - frequently beyond Christchurch. His memory, writing and thinking were still very sharp. In 1974 his health deteriorated further and on 6 September 1974 he died.

Throughout a remarkably long life he had maintained a constant involvement in art. Even though his practice of it waned, he stands as one of the premier draughtsmen of the twentieth century in Canterbury.

#### THE ARTIST

You are sitting alone in you studio plain,  
 Watching the smoke of a charmed cigarette;  
 Dreaming of work that will bring you fame  
 And free you for aye from the Demon of Debt.  
 You will start it to-tomorrow, in a better light;  
 To-day you are moody, and things won't come right;  
 You will do what you can do - yet.

To-morrow brings sadness, your brain seems old,  
 The great thought of yesterday, sordid and cold.  
 So you fill up your pipe for a good long smoke,  
 And laugh once again at a Phil May joke.  
 And the light grows dim and the time flits away,  
 And you think what you might have done - yesterday.

L. H. B.

Poem by Leonard Booth, *The Pioneer* 16 April 1906

## Notes

- 1 Inscription in the manuscript for *Little Miss Nobody*
- 2 *Evelyn Page - Seven Decades*, Neil Roberts p59
- 3 Leonard Booth's birth certificate.
- 4 Certificate of marriage between John Booth and Jessie Mason.
- 5 Notice of death, *The Lyttelton Times* 6 February 1883 p1.
- 6 Science and Art Department, South Kensington Examination Results, 1897-1902. (RMAGL)
- 7 Canterbury College School of Art Register of Attendance, 1898 (UCSFAA)
- 8 Canterbury College School of Art Register of Scholarships and Prizes 1899 (UCSFAA)
- 9 ibid
- 10 Manuscript of *Ngairi Parata* (RMAGL)
- 11 *The Bookfellow* 1 February 1913 p40.
- 12 *Kaikoura Star* 22 January 1904 p4.
- 13 ibid
- 14 Manuscript of *Ngairi Parata* (RMAGL)
- 15 *The Lyttelton Times* 15 May 1906.  
Report of the Museum and Library Committee.
- 16 *The Bookfellow* 1 February 1913 p40.
- 17 *The Press* 29 March 1912 p3.
- 18 *The Bookfellow* 1 February 1913 p40.
- 19 ibid
- 20 Programme for plays performed at St Michael's Church Hall 15,16,17  
December 1914. (RMAGL)
- 21 H. Winston Rhodes in Kennaway Henderson - Artist, Editor and Radical  
p18.
- 22 Letter from Leonard Booth to Canterbury College Board of Governors,  
September, 1917
- 23 *Evelyn Page - Seven Decades* p59.
- 24 *The Lyttelton Times* 17 March 1921 p10.
- 25 *The Sun* 4 April 1922 p5.
- 26 *The Press* 21 March 1929 p17.
- 27 *The Press* 19 March 1932
- 28 *The Press* 25 March 1933
- 29 *Art in New Zealand* No.48, June 1940. P247.
- 30 *The Press* 18 May 1940 p5.



*A DIFFERENT KIND.*

“There are those who say that genius is but a capacity for work—the fools!”

“Yes, of course! No one will ever mistake you for THAT kind of genius.”

*A Different Kind, 1909, The Bulletin (published 20 July, 1911)*



Studies from Life 1897 - 1910

- 1 *Studies of Hands and Foot* 1897  
Conté chalk  
760 x 508 mm  
Collection: Alan & Sheila Climpson
- 2 *Standing Male Nude* 1898  
Charcoal  
611 x 208mm  
Collection: Alan & Sheila Climpson
- 3 *Study of Hand* c 1898  
Charcoal  
333 x 340mm  
Collection: Alan & Sheila Climpson
- 4 *Man Reading* c 1900  
Charcoal/chalk pastel  
623 x 480mm  
Collection: Alan & Sheila Climpson
- 5 *Study of a girl in a White Dress* c 1905  
Chalk/pastel  
650 x 501mm  
Collection: Alan & Sheila Climpson
- 6 *Portrait study of a Girl* c 1905  
Charcoal  
427 x 326mm  
Collection: Robert McDougall Art Gallery

- 7 *Study of head of a Girl* c 1905  
Charcoal  
588 x 403mm  
Collection: Robert McDougall Art Gallery
- 8 *Girl seated wearing a bonnet and traditional costume* c1905  
Charcoal /tempera  
622 x 474mm  
Collection: Alan & Sheila Climpson
- 9 *The Oboe Player* 1907  
Charcoal  
540 x 340mm  
Collection: Aigantighe Art Gallery, Timaru
- 10 *The Swagger* c 1907  
Charcoal  
617 x 476mm  
Collection: Alan & Sheila Climpson
- 11 *Untitled- Man seated in a chair holding a pipe* c 1908  
Charcoal  
763 x 500mm  
Collection: Alan & Sheila Climpson
- 12 *Gerald K. Webber* c 1910  
Charcoal  
622 x 480mm  
Collection: Alan & Sheila Climpson



MR. PHILIP WOOD-SMYTH

- 13 *Untitled - Young Woman leaning against a wall* c 1917  
Charcoal  
625 x 482mm  
Collection: Alan & Sheila Climpson
- 14 *Study -seated Female Nude* c 1910  
(Study for cover of Canterbury College School of Art prospectus 1910)  
Charcoal  
731 x 578mm  
Collection: Alan & Sheila Climpson

- 16 *Study for 'Pathetic'* 1911  
(The Bulletin 4 December 1911)  
Charcoal  
622 x 479mm  
Collection: Alan & Sheila Climpson
- 17 *Study for 'Joe Ward of Maoriland'* 1911  
(The Bulletin 10 August 1911)  
Charcoal  
630 x 479mm  
Collection: Alan & Sheila Climpson



Studies from Life for Illustration 1910 - 1928

- 15 *Study for 'A Great Risk'* 1910  
(The Bulletin 20 January 1910)  
Charcoal  
622 x 476mm  
Collection: Alan & Sheila Climpson

- 18 *Study for 'Foregotten'* 1915  
(The Bulletin 1915)  
Charcoal  
772 x 561mm  
Collection: Alan & Sheila Climpson
- 19 *Study for 'A Real Gentleman'* 1915  
(The Bulletin 22 February 1915)  
Charcoal  
622 x 478mm  
Collection: Alan & Sheila Climpson

- 20 *Study for 'Artless'* 1915  
(The Bulletin 11 December 1915)  
Charcoal  
622 x 478mm  
Collection: Alan & Sheila Climpson

*A COMPREHENSIVE HEART.*

HE: "His daughter enjoys a unique place in his thoughts."

SHE: "Ah! How is that?"

HE: "She's the only woman he hasn't wanted to marry."

*A Comprehensive Heart, The Bulletin (published June 1900).*

- 21 *Study for 'The Refreshment Tent' 1915*  
 (The Recorder 1917)  
 Pen/ink  
 222 x 196mm  
 Collection: Robert McDougall Art Gallery
- 22 *Study for 'Spilling for a Row'*  
 (The Bulletin 8 December 1928)  
 Charcoal  
 622 x 478mm  
 Collection: Alan & Sheila Climpson
- 23 *Your Humble Servant*  
 Charcoal  
 616 x 417mm  
 Collection: Alan & Sheila Climpson
- 24 *Untitled- Man seated on a box holding a pipe*  
 Charcoal  
 620 x 471mm  
 Collection: Alan & Sheila Climpson
- 25 *Untitled - Study of a man gesturing*  
 Charcoal  
 777 x 560mm  
 Collection: Alan & Sheila Climpson
- 26 *Untitled -Man with a bandaged face*  
 Charcoal  
 621 x 479mm  
 Collection: Alan & Sheila Climpson

- 27 *Untitled-Man wielding a disk above his head*  
 Charcoal  
 621 x 480mm  
 Collection: Alan & Sheila Climpson
- 28 *Untitled -Woman chasing with a switch*  
 Charcoal  
 623 x 480mm  
 Collection: Alan & Sheila Climpson
- 29 *A Devil*  
 Charcoal  
 776 x 555mm  
 Collection: Alan & Sheila Climpson
- 30 *Untitled - Back view of a man in a coat*  
 Charcoal  
 622 x 473mm  
 Collection: Alan & Sheila Climpson
- 31 *Untitled - Study of a man Tracing with his fingers*  
 Charcoal  
 624 x 475mm  
 Collection: Alan & Sheila Climpson
- 32 *Untitled - Study of a man with his hands in his pockets*  
 Charcoal  
 485 x 360mm  
 Collection: Alan & Sheila Climpson



Mr. Alfred Hill, R.C.M.L.

- 33 *The Beadle*  
Charcoal  
615 x 468mm  
Collection: Alan & Sheila Climpson

- 34 *Figure in Armour*  
Charcoal  
623 x 478mm  
Collection: Alan & Sheila Climpson



*A GREAT RISK.*

SHE: "Do you believe that kissing is really dangerous?"

HE: "Yes, it often brings on marriage."

*A Great Risk, The Bulletin (published 20 January, 1910)*

- 35 *Cover Design for 'The Recorder'* 1917  
(Christchurch Teacher's College Magazine 1917, 1918, 1919)  
Ink  
571 x 411mm  
Collection: Robert McDougall Art Gallery

- 36 *Study for 'Mrs Grimshaw Ponsonby'*  
(Bridge Magazine 15 February 1928)  
Charcoal  
614 x 474mm  
Collection: Alan & Sheila Climpson

Drawings and Print 1903 - 1918

- 37 *Alfred Walsh* 1903  
Pen/ink and watercolour  
403 x 117mm (sight)  
Collection: Mrs J. Tennent

- 38 *Business Brewing* 1913  
(Bulletin 2 October 1913)  
Ink  
403 x 524mm (sight)  
Collection: Alan & Sheila Climpson

- 39 *My Mate Was Hooked and Played* 1913  
Ink  
689 x 531mm  
Collection: Robert McDougall Art Gallery

40 *Tailpiece Drawing For 'Dream Fishing'* 1913

Ink

218 x 167mm (sight)

Collection: Alan & Sheila Climpson

41 *Frontispiece Drawing for 'Dream Fishing'* 1913

Ink

623 x 475mm (sight)

Collection: Alan & Sheila Climpson

42 *The Reaper* c 1915

Ink

550 x 412mm

Collection: Alan & Sheila Climpson

43 *Illustration for Silent Six* 1918

Charcoal

619 x 482mm

Collection: Alan & Sheila Climpson

44 *The Loafer*

Lithograph

289 x 230mm

Collection: Robert McDougall Art Gallery

Paintings 1922 - 1932

45 *Penelope* 1922

Oil on canvas

1070 x 864 mm

Collection: Museum of New Zealand Te Papa  
Tongarewa, Wellington, New Zealand

46 *The Awakening* c 1928

Oil on canvas

696 x 1338mm

Collection: Robert McDougall Art Gallery

47 *Portrait of Dr Hight* 1932

Oil on canvas

963 x 768mm

Collection: Robert McDougall Art Gallery



JOE WARD, OF MAORILAND.

# Chronology

- 1879 Born 14 November Addington, Christchurch
- 1882 Birth of Cuthbert (brother)
- 1883 Death of John Booth (father)
- 1885 Begins attending school.
- 1887 Living Lincoln Road.
- 1892 Living at East Belt (Fitzgerald Avenue).  
Attends East Belt School.
- 1894 Begins attending Canterbury College School of Arts as Evening Free student.  
Takes examinations -Freehand Drawing and Modelling.  
Awarded a State School scholarship (Christchurch East School) tenable 1895.
- 1895 Attends morning classes as a free student.  
Takes examinations -Evening Geometry.  
Has work included in the Christchurch Industrial Exhibition and is awarded first certificates for Freehand Drawing.  
Receives second place for Model Drawing. Attends Saturday morning classes at Petrus van der Velden's studio.
- 1896 Attends morning class Term II, evening class Terms I and II.  
Takes examinations - Evening Geometry Perspective (passed), Blackboard (passed).  
Begins taking South Kensington examinations.
- 1897 Morning class Term I II and III , evening Term III (one evening per week).  
Examinations - second grade morning (passed).  
Full second grade morning Freehand, Geometry, Perspective, Blackboard.  
Awarded an evening free studentship (1898).  
Exhibits a design for the cover of a catalogue at NZ Academy of Fine Art.
- 1898 Morning free studentship, though received for the evening, allowed to transfer.  
Evening classes Terms I, II and III (one night per week). Received a prize for Drawing from Life

- 1899 Attends morning class Terms I, II and III, evening class Terms I and III (3 nights per week).  
Evening free studentship, Drawing from the Antique (1900).  
Awarded the R D Thomas catalogue cover design prize for the CSA catalogue.  
New Zealand Academy of Fine Arts catalogue cover design prize.
- 1900 Attends morning classes Terms I, II and III, evening free student (3 nights per week).  
CSA student prize for Figure in Black and White.  
September, New Zealand Academy of Fine Arts prize for Head from Life in Black & White  
and Study of a Head from Life.  
Has work included in the Canterbury Jubilee Exhibition.  
Begins illustrating for *The Bulletin* Sydney, as a casual contributor.
- 1901 Attends morning classes Terms I, II and III, evening class Term I and II (3 nights per week).  
Attends classes Term III (2 nights per week).  
July, New Zealand Academy of Fine Arts prize for Figure from the Antique.  
Wanganui Society of Art Head in Black and White from Life second prize
- 1902 Living at 197 Worcester Street.
- 1903 Illustrates, with other artists, Steele Rudd's 'Our New Selection'.  
Shares studio with Raymond McIntyre and Robert Procter, Cathedral Square.  
Spends Summer with Walsh and other artists camping at Kaikoura.
- 1904 Appointed to the staff of Canterbury College School of Art.  
Becomes a working member of the Canterbury Society of Arts (CSA).
- 1905 Exhibits 1 work at the CSA Annual Exhibition.  
Exhibits 1 work at the NZ Academy of Fine Arts.
- 1906 Exhibits 1 work at the New Zealand International Exhibition  
Provides drawings for the Exhibition Sketcher



L H BOOTH —

*THE REAL GENTLEMAN.*

HE: "Didn't you tell Bill I was ungentlemanly enough to call him a liar?"

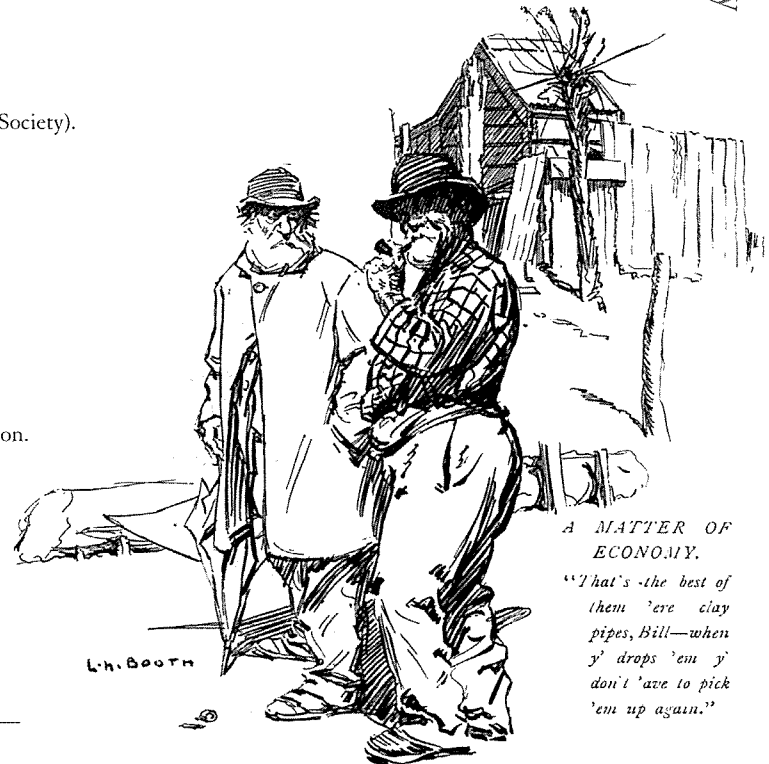
SHE: "No, I didn't."

HE: "Certain?"

- 1907 Exhibits 1 work at the CSA Annual Exhibition  
 1 work exhibited at the New Zealand Academy of Fine Arts  
 Becomes a permanent contributor to *The Bulletin* (Sydney).
- 1908 Living 244 Oxford Terrace.
- 1909 Makes a lithograph, *The Loafer*.
- 1911 Exhibits 4 works at the CSA Annual Exhibition.  
 Exhibits 1 work at the New Zealand Academy of Fine Arts.  
 Exhibits 4 works in the Arts and Craft Exhibition.
- 1912 Elected to the Council of CSA.  
 August takes libel action against *Triad* magazine on behalf of the CSA Council for defamatory statements published in an exhibition review.
- 1913 Prepares illustrations for Arnold Wall's booklet of verse *Dream Fishing-an Extravaganza*.  
 Marriage of Cuthbert Booth, (brother) to Mabel March.  
 Retires from the Council of CSA.
- 1914 December stage manages plays for the Huntly Disaster Relief Fund.
- 1917 Contributes illustrations to *Steele Rudd's Annual*  
 Conscripted for the army but is exempted from military duty.
- 1918 Writes and produces *Little Miss Kitty Nobody* which is performed in Melbourne.  
 Living 244 Oxford Terrace.
- 1921 Exhibits 2 works at the CSA Annual Exhibition.
- 1922 Exhibits 1 work at the CSA - *Trelawney of the Wells* considered the picture of the year.
- 1924 Exhibits 1 work at the CSA.
- 1925 Death of Jessie Mason Booth (mother).
- 1929 Exhibits 1 work *Vanity* at the CSA.
- 1930 Awarded a Diploma in Fine Arts.  
 Re-elected to the Council of the CSA.



- 1932 Exhibits 1 work at the New Zealand Academy of Fine Arts.
- 1933 Marries Edith Wishart. Becomes ill - sent to Queen Mary Hospital, Hanmer for treatment. Obligated to resign teaching position at Canterbury College School of Art. Resigns from the Council of CSA. 1934 Living with the Wishart family at 97 Innes Road.
- 1934 Living with Wishart family at 97 Innes Road.
- 1939 Elected president of the Christchurch branch of the Society For Closer Relations with the USSR. Participates in talks on art for a Winter Series of broadcasts on 3ZB conducted by Winston Rhodes.
- 1940 Has 2 works included in National Centennial Exhibition of New Zealand Art.
- 1941 Employed as a censor of soldiers' correspondence.
- 1942 Becomes a member of the Mental Health Club (later Christchurch Psychological Society).
- 1943 Elected a committee member of the Forensic Club. Begins working with Dr Bevan -Brown.
- 1945 Exhibits one work at the New Zealand Academy of Fine Arts. Receives a portrait commission from the University of NZ Senate.
- 1949 Becomes a member of the Association of Psychotherapists. Exhibits 1 work at the CSA Portrait of Dr Hight. Re-elected to the committee of the Forensic Club. Has 4 works included in the Canterbury Centennial Living Artists Loan Exhibition.
- 1956 Exhibits 1 work at the New Zealand Academy of Fine Arts, Wellington.
- 1957 Exhibits 1 work at the New Zealand Academy of Fine Arts, Wellington.
- 1959 Delivers a paper at the conference of the NZ Association of Psychotherapists.
- 1974 Dies 6 September and is cremated.



A MATTER OF ECONOMY.  
 "That's the best of them 'ere clay pipes, Bill—when y' drops 'em y' don't 'ave to pick 'em up again."

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New Zealand International Exhibition 1906-07, Fine Arts Section Official Catalogue, The Christchurch Press Co, 1906.

Newspapers and Periodicals

<i>The Canterbury Times</i>	1883-1917	(CPL)
<i>The Lyttelton Times</i>	1883-1928	(CPL)
<i>The Press</i>	1883-1974	(CPL)
<i>The Weekly Press</i>	1900-1920	(CPL)
<i>Kaikoura Star</i>	1904	(RMAGL)
<i>Art in New Zealand</i>	1928-1945	(RMAGL)
<i>The Bulletin</i>	1900-1928	(RMAGL)
<i>The Exhibition Sketcher</i>	1906-07	(RMAGL)
<i>The Sketcher</i>	1902-1910	(RMAGL)
<i>Triad</i>	1910-1913	(RMAGL)



## Other Sources

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Patient Admission and Discharge Records, Queen Mary Hospital, 1933	(QMH)
Rhodes. H. Winston, A Valedictory: Leonard Hampden Booth 1879-1974, 'Landfall' 111, September 1974	(RMAGL)
Stones Canterbury, Nelson, Marlborough, Westland Directories 1879-1900, Stone Son & Co, Dunedin	(CPL)
Wises New Zealand Post Office Directories, Wise & Co Ltd, Dunedin	

## Abbreviations

CPL	Canterbury Public Library
QMH	Queen Mary Hospital
RMAGL	Robert McDougall Art Gallery Library
UCSFAL	University of Canterbury School of Fine Art Library





**CHRISTCHURCH**  
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