



**South Canterbury Artists**  
*A Retrospective View*

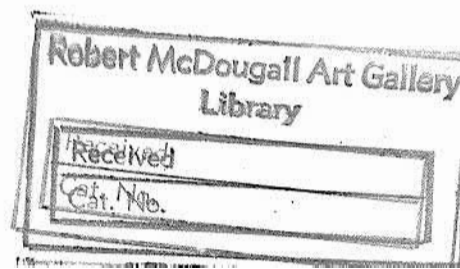
3 February – 11 March, 1990

Aigantighe Art Gallery  
In association with South Canterbury Arts Society

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S.C. Arts Society Exhibition 1910 - Photographer W. Ferrier

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1946 S.C. Arts & Crafts Exhibition

#### ACKNOWLEDGEMENTS

The idea for this exhibition came from the South Canterbury Arts Society and it has been planned with their assistance. It has been timed to coincide with the 1990 Aoraki Festival at Holme Station.

This exhibition covers our European heritage only. That we have been able to cover this in the short time available, is due to the previous research done by Roger Collins and John Lester.

It was decided that any artist who had lived in the South Canterbury region for a period of two or more years was eligible for consideration. The emphasis has been placed on our earliest and least known artists. In this respect, I would like to thank Joan Woodward of the Canterbury Museum, for assistance and information, and the Canterbury Museum and the Hocken Library for the loan of paintings.

I would like to thank Patricia Richards, June Wenlock and Jean Marshall from the South Canterbury Arts Society, Bruce Don, James Wallace, Elizabeth Caldwell and all those individuals who have offered either the paintings or information which have made this exhibition possible. Thank you also, to all our contemporary artists who have willingly lent works at very short notice.

Meg Parkin  
Director  
Aigantighe Art Gallery

# INTRODUCTION

The South Canterbury region has, in the past, covered the area from the Rangitata River in the north to the Waitaki River in the south, continuing inland to Lake Tekapo, including part of the Southern Alps and Mount Cook. In view of the landscape painting tradition in New Zealand, it is one of the most dramatic and picturesque areas in the country and has been painted by many artists from throughout New Zealand and overseas.

Emphasis on the landscape is certainly apparent in the majority of paintings by local artists. The pull of the land has remained a strong attraction from our beginnings to the present day for all but few, professional artists.

Cultural development was an early consideration with the settlers in South Canterbury. Activity in the arts grew along with the population. As early as 1882, special trains were run to take people to Christchurch to the New Zealand International Exhibition.

The performing arts, however, would appear to have had an even earlier beginning with the first amateur theatrical and dramatic societies being formed in 1865, and the Timaru Choral Society in 1867. From 1877, visits from professional theatrical companies were frequent. Ibsen's "Dolls' House" was performed here in 1889, to an enthusiastic audience. This interest in the theatre has continued and the present local drama society is probably the strongest arts group in the region.

Before the Arts Society formed, there is little record of the artists in this area. Few sketches or paintings appear to have been left by early surveyors. In some instances, artists have been mentioned in the local paper, but no paintings have been found.

The first Art Loan Exhibition was held in the Mechanics Institute, in 1887. It was opened by the Mayor, Moss Jonas and open daily from 10a.m., to 10p.m. Music was provided each evening. Indeed music was a feature of all these early exhibitions which covered a very wide range of exhibits, from paintings to curios.

A second Art Loan Exhibition was held in the Volunteer Hall in Temuka in 1888. This was recorded as being extremely successful with a good crowd of people every evening.

The South Canterbury Arts Society was formed in 1895, and as stated in its "Prospectus", it was "... to promote the study, practice and enjoyment of the fine arts; to assist artists to dispose of their works; and, as funds permit, to establish an art library and an art gallery in Timaru." The three artists who dominate these early years are William Ferrier, William Greene, and C.H.T. Sterndale.

The history of this first South Canterbury Arts Society is recorded in "Through Fifty Years" by Dr Roger Collins. During the First World War, activity diminished to a social level and by 1920, it ceased altogether.

In 1946, an Arts and Crafts Exhibition was held in the Bay Hall on Caroline Bay. The opening speaker was Ngaio Marsh.

An extract from her speech recorded in the Timaru Herald on 16th October, 1946 says,

... Any effort to review the aesthetic impulse as a whole of a widespread section of the community must, apart from the pleasure and interest it affords, be valuable as a means of putting into perspective their progress towards civilization...

... May I suggest with all diffidence, that you look for integrity, that you ask yourselves if the basic structure is good and suited to the purpose for which the thing has been designed? Does the ornament serve to illuminate and fortify the design, or is it merely a tortuous piling up of aimless industry. Is the thing suited to its purpose; is the material used the best to hand.

This exhibition was sponsored by the District Adult Education Council and the Canterbury University College Advisory Committee on Adult Education. As well as the local arts and crafts, there was a display of work from the art students at the Canterbury School of Art and Chinese porcelain from the Canterbury Museum.

Ainslie Manson called a meeting in 1951, to form a South Canterbury Arts Club. He was assisted by Mrs J.C. Wigley and Mrs Kay Billings. It was formed to cater for those with an active interest in the arts of drawing and painting but who did not consider themselves professional artists. Membership was limited to amateur artists and professionals were to be invited to assist as honorary members. In the end, it was decided that all willing to join should be allowed, whether they were amateur or professional.

The South Canterbury Arts Club developed from the enthusiasm generated by adult art classes conducted by Timaru Technical College from 1947. The informal 'sketch club' atmosphere of the monthly meetings attracted younger members and they benefited from the visiting speakers and the exhibitions of their work. Meetings were held in rooms at the Technical College and all members brought along their work for criticism. Jacqueline Fahey was one who was invited to criticize their work. Speakers often stayed over the weekend and gave one or two day painting classes.

Members of the club used to organise regular field trips for sketching and painting. They would pool their cars and depart for Tekapo, Geraldine, Ohau, Peel Forest, or even as far as Arthur's Pass. These days are remembered by those who are still here as being full of fun and comradeship.

The first Annual Exhibition of the South Canterbury Arts Club was held in the Scottish Hall over a period of four days. Two thousand people were recorded as attending.

In September of 1953, the South Canterbury Arts Club became the South Canterbury Arts Society Incorporated, and inherited the title and privileges of the first Arts Society. The funds and paintings collected by the first society for an art gallery were placed in the care of the new society. They held their first Annual Exhibition in 1954 and have continued to do so to the present day.

In the sixties, the influx of new ideas began to affect the art society. Artists who had been through an art school training were challenging accepted ideas and the work they produced was often incomprehensible to many within the society. On coming to the area, new artists would perhaps exhibit once or twice with the society and then, daunted by the prevailing conservatism, go their own way. The rise of the dealer gallery assisted this move away as a greater choice of places for selling work became available.

A group of artists, Vivian Lynn, Molly Steven, Gypsy Poulston, Ruth Millar, Pat Rowell, Cliff Brunsdan and Morgan Jones, formed themselves into an independent group to study in one another's homes. In 1966, their work entitled, "Seven South Canterbury Artists" was exhibited in the Dunedin Public Art Gallery. The Timaru Herald (4th June 1966) quoted "T.E." of Dunedin describing the exhibition "... as the strongest and most interesting collection of work to come out of Timaru in my memory."

Few professional artists of national recognition have chosen to live permanently in South Canterbury, and those who have, generally seem to live in the country. Philip Trusttum, for example, has chosen to live near Waimate. The area around Geraldine has been a popular spot for artists, beginning with Captain Temple, who was followed by Esther Hope. Vivian Lynn lived at Te Moana when she was in South Canterbury. Today, Austen Deans lives at Peel Forest, Rosemary Campbell at Woodbury, and John Badcock and Anne-Marie Verbeek, in Geraldine. At Maungati, we have Paul Van den Bergh and his wife, Margriet Windhausen.

South Canterbury has quite a strong history of printmakers. A.J. Rae has the probable distinction of being the first artist to make a mezzotint. He was followed by A.H. McLintock and later, Rosemary Campbell, Denise Copland, Barry Cleavin, Gayle Forster, Paul Van den Bergh, and Jason Greig.

Unfortunately, not many of our younger artists return to South Canterbury, when they complete their training. They usually stay in a larger centre where there are more galleries and a larger segment of the population interested in the visual arts. However, with a determined policy from the art gallery to support our artists, we are seeing more of their work. The South Canterbury Arts Society is also endeavouring to encourage younger artists still in the community to join their group. Now that we have a variety of art courses at the Aoraki Polytechnic, we hope for more artists and a vigorous future in the visual arts.

Meg Parkin

## BIOGRAPHIES

### Early South Canterbury Artists

EDMUND NORMAN 1820-1875

Born Devonport, England

Education and Employment

1841	Survey cadet under S.C. Brees, on Barque, "Brougham" sailing to New Zealand
1842	Central Survey Office, Wellington (approximately 4 months)
1842	August - September, Survey Cadet, Manawatu
1843	Copying maps, Wellington
1852	Surveying, Colonial Government, Kaikoura
1855-1859	Artist, draughtsman, Lyttelton
1862-1864	Boundary-keeper at Haldon Station owned by Teschemaker brothers
1866	Gold prospecting, Mackenzie Country
ca 1866	Boundary rider at Sawden Station (no written confirmation)

Exhibitions.

1855	Lyttelton Town Hall - "A View of Akaroa Town and Harbour." Also shown in Christchurch, 1856.
ca 1856	Drawings of Lyttelton - "Port of Victoria," "Town of Lyttelton," and "Canterbury Plains," were made into lithographs and published by Maclure, McDonald and Macgregor of London for their publisher, Marlin G. Heywood of Lyttelton.
1898, 1913	South Canterbury Arts Society
1985	"Drawings of South Canterbury" Aigantighe Art Gallery, Timaru. Curated by R.D.J. Collins. Travelled to Hocken Library, Dunedin and Forrester Art Gallery, Oamaru.

Norman travelled extensively around the Mackenzie country and visited many of the sheep stations. A number of his sketches have survived, leaving us with an interesting record of the South Canterbury area from the 1850s to the 1870s. He was noted for the accuracy of his work which according to the Lyttelton Times of 12 July, 1856, "rivalled the perfection of a photograph."

Norman died in Burkes Pass in 1875.

Source

"Edmund Norman 1820-1875. Drawings of Early South Canterbury." R.D.J. Collins Aigantighe Art Gallery, 1985

SAMUEL BUTLER 1835-1902

Born Langar Nottinghamshire, England

#### Education

Classics at Cambridge University  
Heatherley's Art School, London

#### Exhibitions

1869-1876 Royal Academy, London

Samuel Butler was supposed to follow his father, the Reverend Thomas Butler, into the church. Samuel Butler, however, wanted to be an artist. In September 1859, he emigrated to New Zealand on the ship "Roman Emperor" and stayed until 1864.

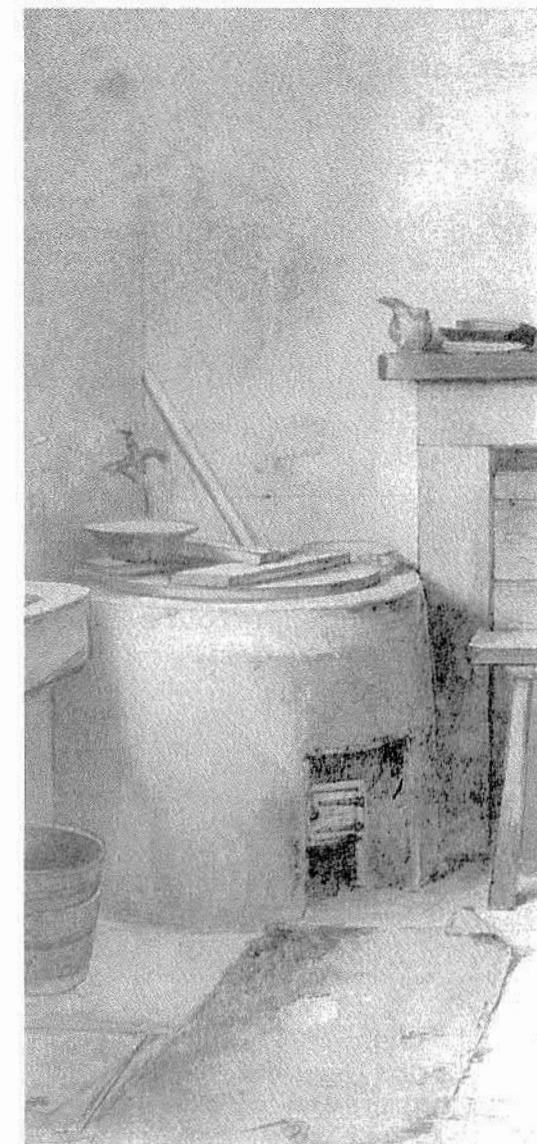
In 1860, Butler came to South Canterbury and established a sheep station among the head waters of the Rangitata river, which he called "Mesopotamia." He had no experience in sheep farming, but with financial help from his father and hard work on his part, he created a very successful enterprise. The money he made from "Mesopotamia" enabled him to return to England with the intention of devoting himself to painting.

On his return to London, he studied art at Heatherley's School. He was influenced by the Pre-Raphaelite movement and painted both landscapes and portraits in oils.

Butler also wrote many books and is now better known as an author than as a painter. His best known book is "Erewhon," a satirical work of the adventures of a traveller in an imaginary Utopia, with "Mesopotamia" as the setting. His success and interest in writing gradually took precedence over painting.

#### Sources

Chambers Encyclopaedia, New Edition, Volume II 1924 London  
"Nineteenth Century New Zealand Artists" Una Platts Avon  
Fine Prints 1979  
"Samuel Butler at Mesopotamia" Peter Bromley Malin  
Government Printer



T.S. Cousins - Interior - cat. no. 7

THOMAS SELBY COUSINS 1840-1897

Born England

#### Education

Royal Academy Scholarship  
(Second to Landseer)

#### Exhibitions

1862-1873 Royal Society of British Artists, Suffolk Street  
1865 New Zealand Exhibition, Dunedin  
1881-1889 Canterbury Society of Arts  
1883-1895 Otago Arts Society

1940 Centennial Exhibition, Wellington

Cousins was the son of engraver, Henry Cousins and nephew of engraver Samuel Cousins. He came to New Zealand about 1863, for health reasons. His first known occupation was in the Aclands' shearing shed at Mount Peel. The Aclands were friends of Cousins, the engraver. Thomas Cousins was in the South Canterbury area from 1867 to 1873 and in 1870, painted a view of "Mesopotamia."

From South Canterbury, Cousins went to Dunedin and in 1876 to Christchurch, where he painted portraits. From 1881-1884, he was on the Council of the Canterbury Society of Arts. He returned to Dunedin and was listed as an artist in the Stone's Directory (1889) and Wise's (1894-97).

#### Sources

"Arts in New Zealand" March 1940 p.159  
"The Dictionary of Victorian Painters" Christopher Wood  
Baron Publishing, Suffolk, England Second Edition 1978

WILLIAM PACKE ? - 1882

British, date and whereabouts unknown.

#### Education

Accomplished watercolourist, training unknown.

#### Exhibitions

1870 First art exhibition held at the opening of the Canterbury Museum.

1950 London (whereabouts unknown)

William Packe belonged to a famous English army family. He came to New Zealand to join his brother George. Together they took over "Raincliff" Station in 1868. Packe painted watercolours of Mt Peel and the surrounding countryside.

Packe returned to England and married in 1875.

#### Sources

"Paintings of Canterbury 1840-1890" John Oakley. Reed Wellington 1969  
South Canterbury Museum  
Canterbury Museum

REVEREND JAMES HENRY PRESTON 1834-1898

Born in Westmoreland, England.

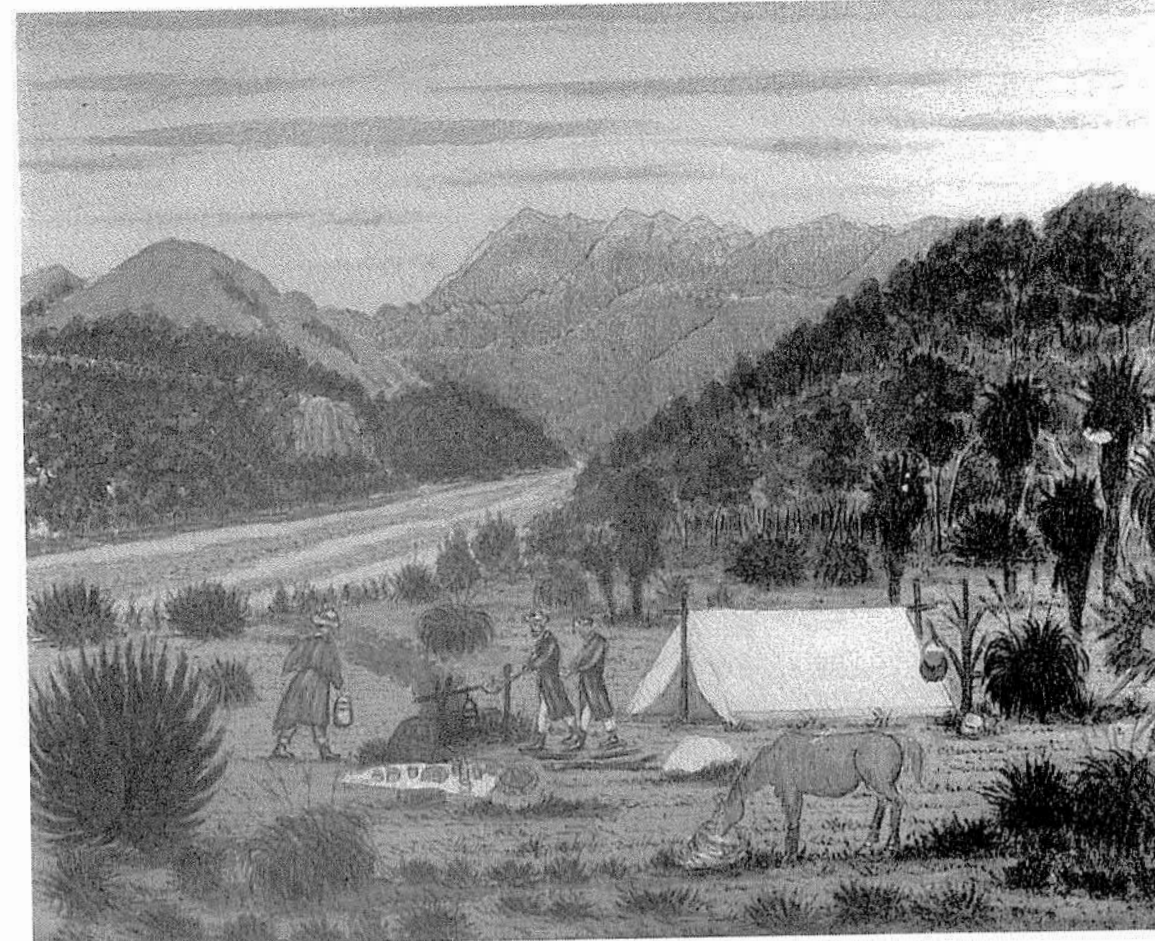
#### Education and employment

Farming in New Zealand  
1870 Ordained as deacon

Preston emigrated to New Zealand in 1855. He built a home in Kaiapoi which he then leased while he went off to the goldfields in Nelson.

In 1859, Preston returned and bought land in partnership with R.R. Bradley at Charteris Bay in Lyttleton. The following year he returned to England and came to New Zealand with a wife. They settled down to a farming life at "Warcop" on the banks of the Waimakariri. In 1869, they shifted to Geraldine and a year later, Preston was ordained as a deacon in Christchurch, and as a priest in 1872, by Bishop Harper in Timaru. Preston became the first vicar of Geraldine and spent the next 27 years travelling between Geraldine, Temuka and Fairlie.

Preston was a keen amateur artist, and painted many watercolours of places and events in this area. Fishing was a favourite pastime for him and many of his paintings are of the area around the mouth of the Rangitata river which is still a popular fishing spot. Preston died while fishing in Geraldine.



Rev. J.H. Preston - Entrance to Orari Gorge - cat. no. 14

W.F. Feeney wrote in a recent article on Preston

"His training as an amateur artist and his knowledge of various conventions demonstrates how he aspired to similar concerns and values as those of his contemporaries. In Preston's perceptions of the land and its settlement there is a strong sense of the divine and of the role the colonizing Englishman has been assigned by God." 1

#### Sources

1 The Reverend James Preston. W.F. Feeney  
Art New Zealand 52 Spring 1989  
Canterbury Museum

CAPTAIN EDWYN FREDERICK TEMPLE 1835-1920

Born Hants. England

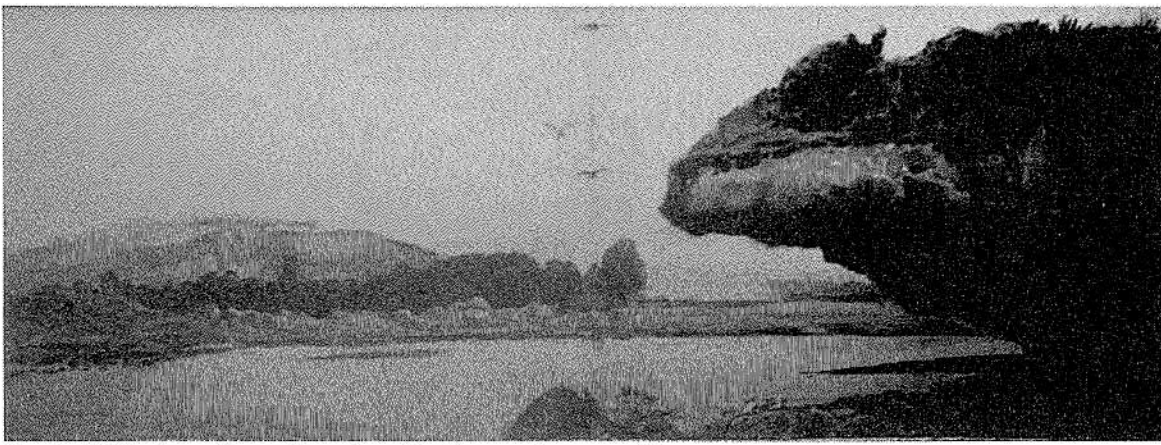
#### Education

Italy, studying painting (dates unknown)  
Army

#### Exhibitions

1867 Guernsey  
1881-1893 Canterbury Society of Arts  
1885 New Zealand Industrial Exhibition, Wellington  
1889-1890 New Zealand and South Seas Exhibition, Dunedin  
1887 Colonial and Indian Exhibition, London





Capt. E.F. Temple - Hanging Rock - cat. no. 25

1893 Otago Arts Society  
1951 Included in Canterbury Retrospective Exhibition

Captain Temple joined the 55th Regiment and served first in India and later in the Crimean War. In 1870, he resigned from the army and nine years later came to New Zealand on the "Rangitikei." He landed in Lyttelton and spent his first two years in Christchurch. During this time he was involved in the setting up of the Canterbury Arts Society and became the first secretary when the Society was founded in 1880.

After buying "Castlewood" in Pleasant Valley near Geraldine, Temple began farming, and his descendants are still in the area. He was an enthusiastic artist and travelled around the South Island keeping a record by sketching and painting the places he visited. He was visited by other artists in the South Canterbury region and gave some tuition. Esther Hope had her first lessons from him.

#### Sources

"Pictures of Southern New Zealand" R.D.J. Collins  
John McIndoe Ltd, Dunedin 1979  
"Cyclopaedia of New Zealand" page 884 1902  
"The Dictionary of Victorian Painters" Christopher Wood  
Second Edition 1981

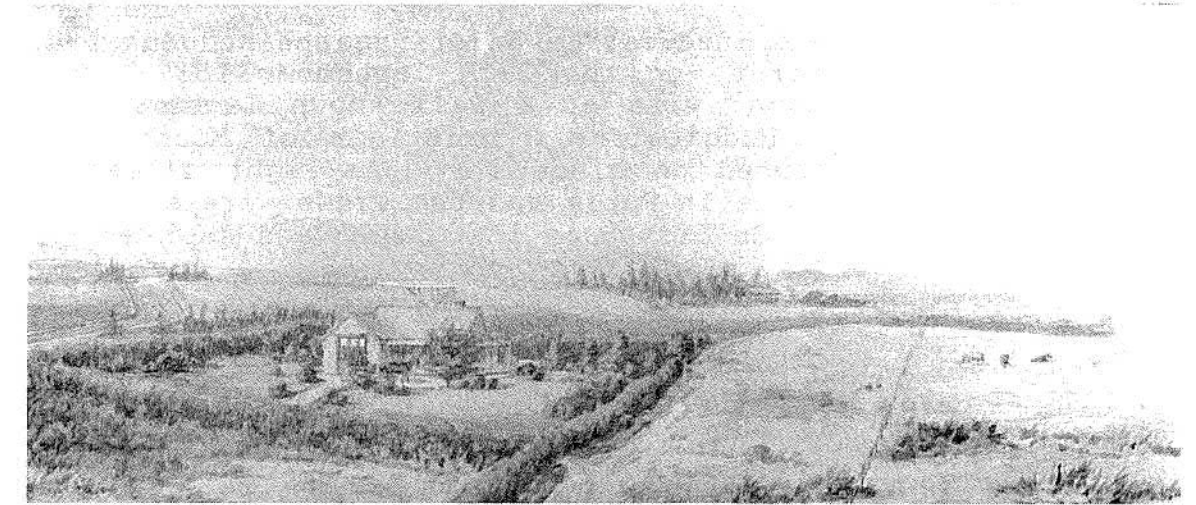
ROBERT MACDONALD WAITT 1847-1879

Born Christchurch

Education

Christ's College, Christchurch

Waitt married and moved to Timaru, where he worked for many years as a bank manager.



R.M. Waitt - Te Weka Street - cat. no. 28

HENRY PERCY SEALY

Very little is known about this artist. Records show that a Henry John Sealy was a surveyor and came to New Zealand in 1859. He went into partnership with his brother, Edward Percy Sealy, a noted geologist, naturalist, mountaineer and photographer. The Sealy Range, Mount Cook is named after him.

#### Source

"Jubilee History of South Canterbury" Anderson Whitcombe  
and Tombs Limited 1916

FORTESCUE FRANCIS CROFT HUDDLESTONE ca1850-1922

Born Brittany

Education

Saint Servan, Brittany  
1863-64 Nelson College, New Zealand (art teacher, John  
Gully)

Exhibitions

1876, 1878-86 Otago Arts Society  
1882-88, 1905 Auckland Arts Society  
1905 Canterbury Society of Arts

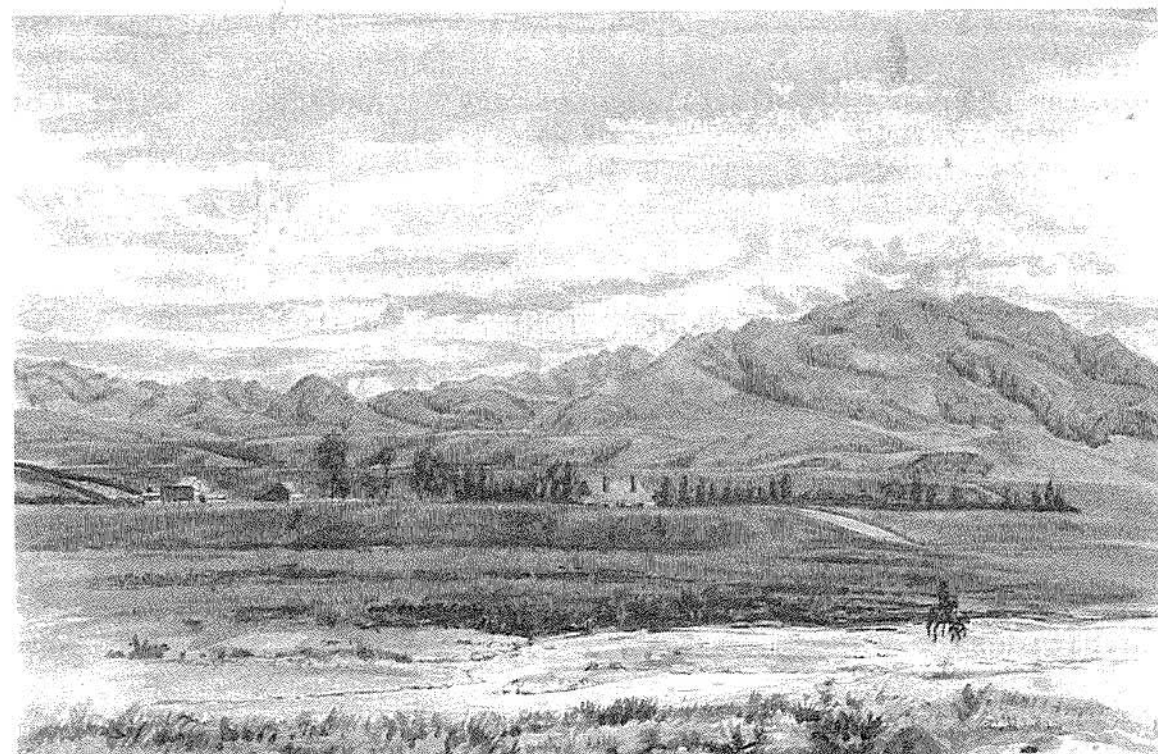
The Huddlestone family came to New Zealand in the early 1860s. They settled first in Nelson but later shifted to Makarora Station in Otago, followed by Wanaka Station in the early eighties. Huddlestone was a keen watercolourist and drew many sketches of the lakes and mountains.

It was in 1886 that Huddlestone came to the South Canterbury area when he was employed by a private company to establish the first Hermitage at Mount Cook. It became a popular resort due largely to Huddlestone, who was a most hospitable and entertaining host.

Proof of his continued interest in painting appeared in the Timaru Herald first, on the 27th September 1889. The visit of Mrs Dickinson, wife of a well known lecturer had resulted in two of Huddlestone's paintings of Mount Cook scenery being reproduced on glass for lime-light illustration. The work was done in Paris and the views were shown at the lectures given by Mr Dickinson in Europe, and Australia.

On Saturday 7th November 1891, the Timaru Herald reported

"There are on view at Mr Radcliff's three excellent pictures in oils, by F.F.C. Huddlestone, of views of Mount Cook and its neighbourhood. In the largest Mount Sefton is the principal object, with the old Mueller moraine, bush-clad, in the middle distance, Mount Cook just showing its peak on the right. Mount Sefton, with its ice falls and avalanche source, is very truthfully drawn, and the whole is a well-finished and highly instructive picture. Another is a view from near old Glentanner station, down the Tasman river on its south side, and the third a view taken from the opposite bank, with one of the Braemar shepherd's huts in the foreground, both showing the peak of Mount Cook as the centre piece of the background. In all the foregrounds are good. The artist has found the details of the tussock grass too much for his patience, but the general



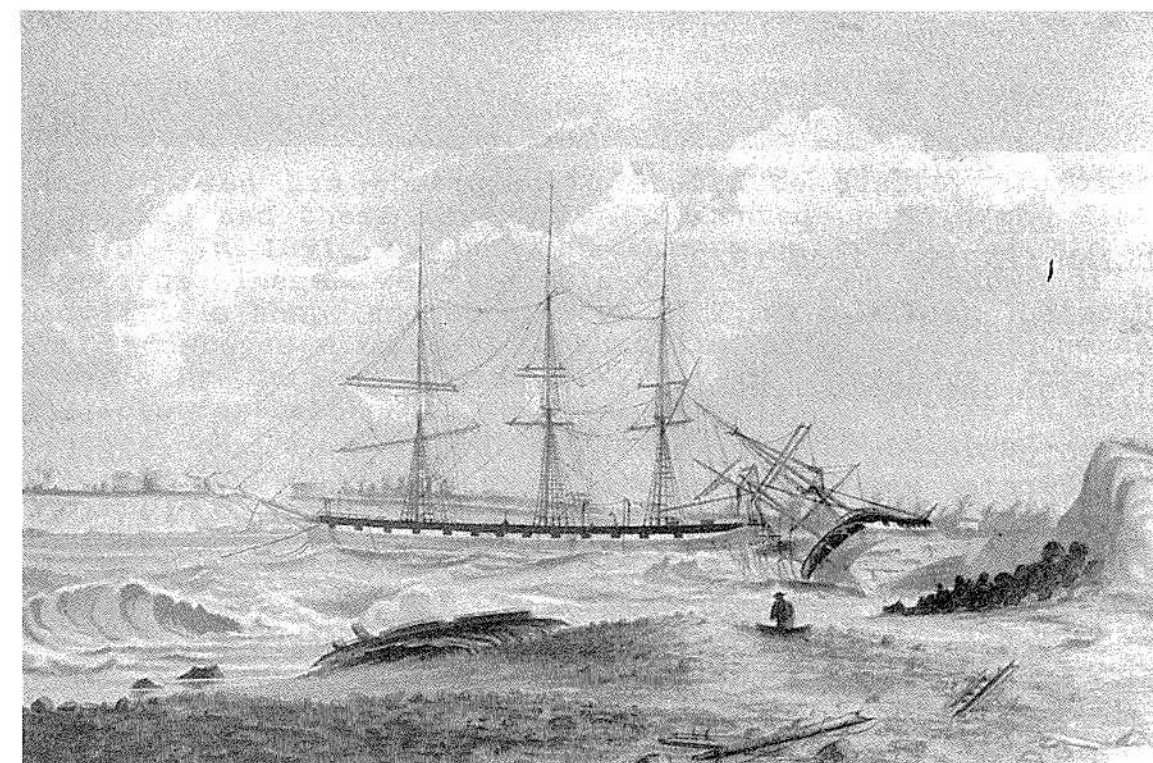
F.F. Huddlestone - Opawa near Albury - cat. no. 33

impression of them is good, and the colouring more truthful than we usually see in the pictures of that region."

Huddlestone's position at the Hermitage finished in 1894 and he returned to Nelson where he was the art teacher at Nelson College until 1918. He joined the Bishopdale Sketching Club and later the Nelson Suter Art Society. On his retirement he lived with his sister in their old pioneer home by the Matai river.

#### Sources

Christchurch Press 21.11.64 "Francis Huddlestone, Man of Many Parts" H.P. Kidson  
Timaru Herald



A.L. Haylock - Wreck of Benvenue & City of Perth - cat. no. 35

ARTHUR LAGDEN HAYLOCK 1860-1948

Born Akaroa

Education and employment

Government draughtsman  
Land Office, Timaru from 1877

The sea and ships were Haylock's great interest and he made a hobby of recording wrecks. In the late nineteenth century, many ships were wrecked in and around the Timaru Harbour. Haylock joined the Rocket Brigade, a volunteer group who attempted to save lives by firing a line to ships in distress. He was the last survivor of the Rocket Brigade. Haylock died in Khandalla, Wellington.

Source

Timaru Herald 16 May, 1957, Miss Greta Haylock

# South Canterbury Arts Society 1895-1928



W. Ferrier - Caroline Bay - cat. no. 36

WILLIAM FERRIER 1855-1922

Born Scotland.

Education and employment

Studied photography in Christchurch, under John Gaul ca 1870 ?  
1877 Ferrier and Rock, Photographers, Oamaru.

Exhibitions

1888-89 Melbourne Exhibition?  
1888- 1919 Canterbury Society of Arts (intermittently)  
1888- 1896 Otago Arts Society  
1889 New Zealand and South Seas Exhibition, Dunedin  
1896- 1920 South Canterbury Art Society

Ferrier moved to Timaru in 1881, and established a photographic studio. For the next forty years he became South Canterbury's leading photographer and left the district with a photographic history showing the many changes which took place during this period.

Ferrier was a keen amateur painter and would possibly have preferred recognition in this field to photography. His involvement with painting is first recorded when he was appointed to the organizing committee for the Art Loan Exhibition held in the Mechanics Institute in 1887.

In 1895, the preliminary meeting to establish an Art Society in Timaru was held in Ferrier's studio. At a later meeting held in the Town Hall to further this project, a speech by Ferrier was reported in the local paper

"It should promote a taste for art and stimulate art students by holding annual exhibitions of all works pertaining to fine arts by members of the society, together with loan articles of like kinds, with the object of affording mutual help by comparison of work and

friendly criticism; assisting artists to dispose of their works by sale or art union; and encouraging young artists by offering prizes for certain subjects. At the exhibitions, loan collections of the best works procurable should be obtained, as a means of education. Further, the society should encourage original work by organising sketching clubs, and meetings should be held say once a quarter, when papers might be read by members on subjects connected with art. Any surplus funds should be devoted to the purchase of works of art to form the nucleus of a permanent collection, and of works to form an art library. Mr Ferrier did not approve of the proposals to burden the society with the cost of a permanent room. He did not see what practical use it would be.

(Timaru Herald 30th August, 1895).

As a result of this meeting an Art Society was formed with Ferrier appointed to the sub-committee responsible for drafting rules. He was also involved in the preparations for the first exhibition of the Arts Society in 1896. Ferrier continued to be an active member for the rest of his life, both as committee member and exhibitor.

Ferrier used his photographic studio to display his latest paintings and these were often commented upon in the Timaru Herald. In 1891, he held an art union of ten of his oil paintings. These were displayed in the window of Mr Radcliffe's shop, and were views of Timaru Harbour, shipping, and landscapes with Mount Cook as the focal point. The sea, especially during storms was one of Ferrier's favourite subjects for both painting and photography. Ferrier's modest success in the painting field is largely eclipsed by his skill in photography.

Sources

William Ferrier, Photographer, John Lester. Aigantighe Art Gallery 1987.

WILLIAM GREENE 1872-1925

Born in Australia.

Education

1900 Melbourne - Studied under Richardson, sculptor, R.A. Gold medalist for drawing and modelling.  
Scheltema, a Dutch painter noted for animal painting.  
1905 England - Caldron's School of Art under Briton Riviere, (animal painting) and Sir Alfred East (landscape).

Exhibitions

1896 Canterbury Society of Arts - Silver medal winner.  
1897-1923 Otago Arts Society  
1899-1925 Canterbury Arts Society (irregularly)  
1920s (early half) Auckland Arts Society  
1897-1907 Academy of Fine Arts, Wellington  
1896 South Canterbury Arts Society  
1898 South Canterbury Arts Society  
1910 South Canterbury Arts Society  
1920 South Canterbury Arts Society

Greene came to New Zealand with his family at the age of two. It was here that he received his first art training. In 1894, Greene came to Timaru and established his first studio in Bank Street near the Woollen Factory. The following year he joined forces with C.H.T. Sterndale and opened an art school and studio in the Royal Arcade. The studio was open four days a week for students of drawing and painting.

Greene was a founder member of the South Canterbury Arts Society and remained active and enthusiastic throughout his stay in Timaru. Committee meetings were often held in his studio and in 1920, he was made a life member.

In 1899, Greene decided there was not enough scope for a professional painter to make a living in South Canterbury and planned to visit Australia. He displayed his work in both Radcliffe's Picture Framing shop and William Ferrier the photographer's window, and disposed of 25 paintings through an art union. He was farewelled by his students in 1900.

In Australia, Greene spent most of the eight months he stayed there, in Melbourne furthering his knowledge in painting. He returned to Timaru in 1901 but four years later went to Britain for further study. While in Europe Greene met and married Katrine, a Hungarian artist. They travelled around Europe together and returned to Timaru.



W. Greene - The Roadmakers - cat. no. 39

After his return, Greene exhibited many paintings of English landscapes and continued to do so until 1914. The Mayor of Timaru, James Craigie, purchased "The Edge of the Field, Essex, England", in 1910 and presented it to the South Canterbury Arts Society for the future art gallery.

Greene became a part time teacher of drawing and painting at Timaru High School in 1912. He gave practical classes at Fairlie Technical School and Timaru Technical College, along

with some lectures on British art. He continued to exhibit regularly and in 1919 presented the South Canterbury Arts Society with his painting, "The Roadmakers" to add to their growing collection of works. Two years later he left Timaru to take up a position at the Christchurch Teachers Training College. He died in Christchurch in 1925.

Greene is perhaps one of our better known South Canterbury painters and still remembered with affection by some of our older residents. He painted portraits, flower studies, and landscapes but it is his animal studies which dominate his artistic output.

#### Sources

Timaru Herald  
"Through Fifty Years, The South Canterbury Arts Society"  
R.D.J. Collins Hocken Library Dunedin 1983

C.H.T. STERNDALE 1853 - ?

Born India

Education and employment

Southampton and Cirencester School of Art, England  
5 years surveying, America  
12 years tea-planting, India

Exhibitions

1891-1902 Otago Arts Society  
1906-1907 New Zealand International Exhibition, Christchurch  
1896-1923 South Canterbury Arts Society

Sterndale came to New Zealand in 1888, and after several years in Balclutha, settled in Timaru, in 1895. Soon after his arrival in Timaru, he went into partnership with William Greene to establish a studio in the Royal Arcade.

Sterndale and Greene were both involved with the foundation of the South Canterbury Arts Society. Sterndale was vice-president in 1896. One of the aims of the Art Society was to establish an art gallery. The prospect of its success was the subject of an article in the Timaru Herald, 12th June 1912. The views of local artists, Greene and Sterndale were sought.

"Mr Sterndale said he considered that the idea was an excellent one. Whether or not it succeeded would depend entirely upon the support given it by the public. To make a success of the project a decent sum of money should be got together and a few really good pictures obtained. Home pictures should be bought. Two or three good works of art from the Old Country would make an excellent foundation on which to build..."

Sterndale continued to exhibit in the South Canterbury Art Society Annual Exhibition until 1923 when he and his wife left Timaru to return to England.

# South Canterbury Arts Society (formed 1953)

ESTHER STUDHOLME HOPE 1885-1975

Born South Canterbury

## Education

Painting lessons from Captain Temple (Geraldine), and Margaret Stoddart.

Studied under Spenlove, in London

Slade School of Art, London, under Tonks, Russell & McEvoy.

## Exhibitions

1910 South Canterbury Arts Society (1st prize)

1920 South Canterbury Arts Society

1953-1964 South Canterbury Arts Society

1930-1950 Canterbury Society of Arts

1933-1965 Academy of Fine Arts, Wellington

Works accepted at the Royal Academy, London, The Royal Institute of Watercolours, the Scottish Watercolour Society and the Paris Salon.

Hope (nee Barker) grew up in Woodbury. In 1911, the Barker family travelled to England and Esther stayed on after the rest of the family had returned to New Zealand, to continue her art training.

At the end of her training she went on a painting trip around various European countries. War broke out while she was in Brittany and it was some months before she could return to England. On her return, she began driving heavy trucks between the London docks and the city, but then decided to go to Malta as a V.A.D.

In 1919 she returned to New Zealand and in 1920 exhibited in the May exhibition of the South Canterbury Art Society. Once back in new Zealand, she painted many paintings of the mountains and lakes of the Mackenzie Country, mostly in watercolour and gouache.

Barker married Henry Norman Hope and they went to live at Grampians Station in the Mackenzie Country. They stayed there until their retirement in 1956, when they shifted to Wai-iti Road in Timaru.

## Sources

Art in New Zealand Dec.1933,

Timaru Herald 19th July 1975 Obituary



C.H.T. Sterndale - Beech Trees Autumn - cat. no. 41

## Sources

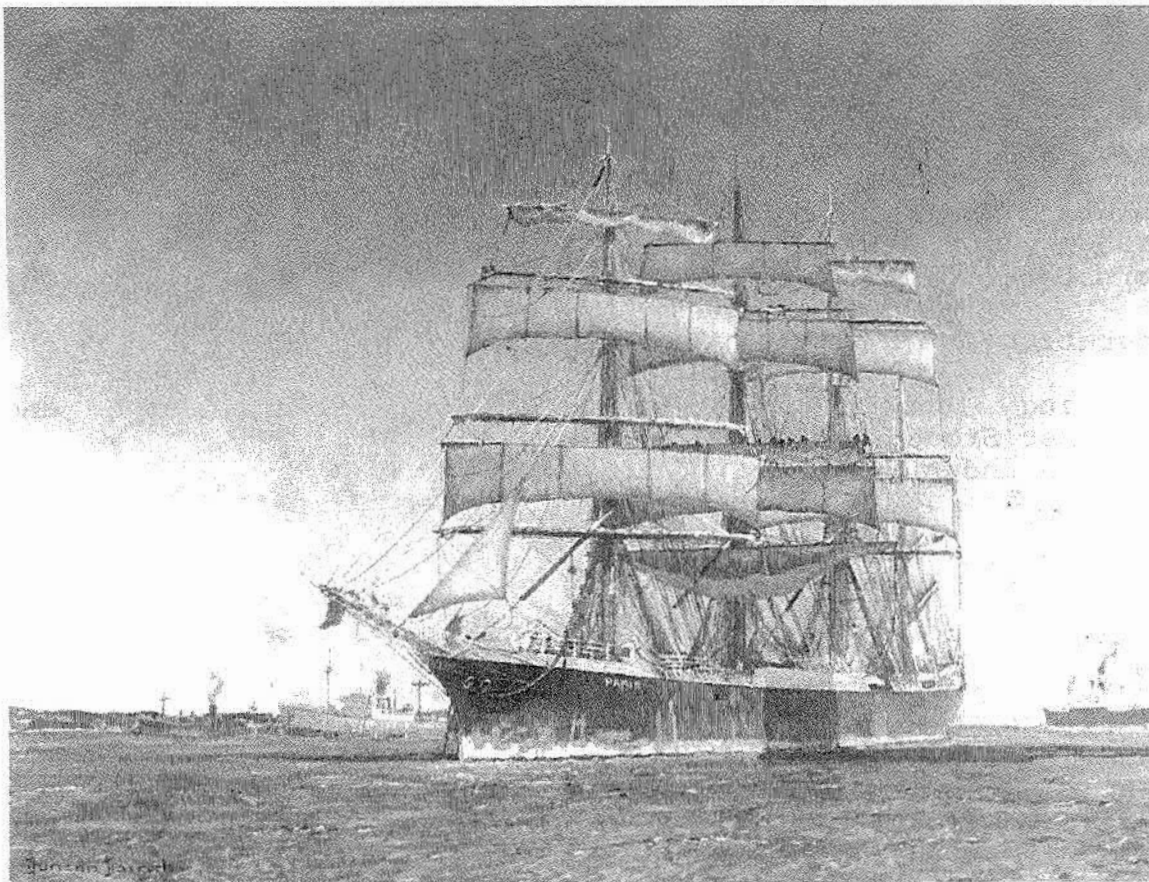
Timaru Herald

Through Fifty Years, The South Canterbury Art Society

R.D.J. Collins Hocken Library Dunedin 1983

Nineteenth Century New Zealand Artists Una Platts

Avon Christchurch 1980



D. Darroch - Pamir - cat. no. 45

DUNCAN DARROCH 1888-1967

Born Milton, Otago

Education

1920s Canterbury School of Art, under Archibald Nicholl.

Exhibitions

1927-1963 Academy of Fine Arts, Wellington  
1955 South Canterbury Art Society  
1959 South Canterbury Art Society  
1964 South Canterbury Art Society

1969 Canterbury Society of Arts, Memorial Exhibition

Darroch was the descendent of the sea-faring Islanders of Jura, in the Inner Hebrides of Scotland. He began his working life as a blacksmith and joined the staff of the Mount Cook Company around 1915, assisting with the horses used to make tourist trips to the Ball Hut. This developed into taking parties of tourists onto the mountains.

Darroch left the mountains for a time and worked for the Union Steam Ship Company aboard its coasters. About 1925, he travelled to Canada and the British Isles while working as a sailor.

In 1928, he returned to New Zealand and settled at the Hermitage, working as a ranger and landscape painter. He lived out his later years in the chalet "Tignabruaich" on Glencoe farm. His studio there was set up as a replica of a ship's cabin. Darroch was made an honorary ranger of the

Mount Cook National Park Board in 1954. He died in Oamaru hospital in 1967.

Darroch looked to nature for subject matter and painted seascapes, mountains and bush scenes. He was fascinated by the ship, "Pamir" and followed it around New Zealand several times to capture it on canvas. In 1963, he presented twenty paintings to the Aigantighe Art Gallery.

Source

Aigantighe Artist Files

JOHN EDWARD (JOCK) FRASER 1899-1974

Born Oamaru

Education

Invercargill  
Dunedin Teachers College  
Otago University, M.A.  
Heatherley's Art School, London, under Vivian Pitchforth R.A.

Exhibitions

1953-1964 South Canterbury Art Society  
1959 Canterbury Society of Art

1975 Aigantighe Art Gallery, Memorial Exhibition

Fraser taught at several schools in Canterbury and in Timaru. He taught at Timaru Main School in the 1920s and again in the 1930s.

With the outbreak of World War II, Fraser went overseas with the second N.Z.E.F. in the 26th Battalion, where he was a sergeant in the intelligence section, and the sixth New Zealand Infantry Brigade in both Greece and the Western Desert. He was captured at Sidi Rezegh in 1941 and was a prisoner of war in Italy and Germany for four years. During this period he passed the hours of boredom by painting and sketching on any bits of paper he could get hold of.

In 1943, Fraser, along with the other prisoners were transferred to Stalan VIII A, near Dresden, where they worked in mines, quarries, factories and railroad construction. With the advance of the Russians from the East in 1945, 3000 prisoners of war were evacuated on foot, marching 643 kilometres across Europe. They were liberated by American forces but many died on the way from starvation, thirst and exhaustion.

On his return to New Zealand, Fraser resumed his teaching career, teaching in Havelock North, and eventually retiring from Hampstead School in Ashburton in 1954, and settling in Timaru. In his retirement he was an Adult Education tutor in short story writing and painting in South Canterbury.

Sources

Aigantighe Art Gallery Files

PHYLLIS DRUMMOND BETHUNE (nee SHARPE) d.1972

Born Woodbury, South Canterbury

#### Education

Canterbury College of Art under Cecil Kelly, Richard Wallwork, and A.F. Nicholl.

#### Exhibitions

1936,1938,1940,1943,1947 The Group, Christchurch  
1949-1956 Academy of Fine Arts, Wellington  
1959 Canterbury Society of Art  
1953-1964 South Canterbury Art Society  
1972 Aigantighe Art Gallery

Bethune studied at the Canterbury College of Art with fellow students, Dame Ngaio Marsh, James Cook, Evelyn Page and Olivia Spencer Bower. From 1936 to 1947, she was a member of the Christchurch "Group".

Bethune spent most of her life painting in the South Canterbury region and was actively involved in the arts wherever she went. In 1953 she gave a talk on landscape painting to the newly formed South Canterbury Arts Club and when this became the South Canterbury Art Society, she was a member of the new committee. She also helped to form an Art Society in Waimate. When an Art Gallery Committee was formed to assist the setting up of Aigantighe Art Gallery, Bethune was one of five South Canterbury Art Society members represented on the committee.

In her later years, she shifted to Wanaka, where she founded the Wanaka Art Group.

CLIFFORD BRUNSDEN 1909-1969

Born Timaru

#### Education

Timaru Boys' High School, Art teacher, A.J. Rae  
Canterbury College of Art  
Wellington School of Art  
Elam Art School, Auckland

#### Exhibitions

ca1952 Royal Australian Watercolour Society  
1955-1958 Academy of Fine Arts, Wellington  
1953,1955,1958,1961,1963, South Canterbury Art Society

In 1936, Brunsden travelled to England where he visited many galleries. On his return to New Zealand he won a private bursary from Lady Beauchamp which enabled him to study art in Australia. From 1951 to 1954, he painted on the southern coast of New South Wales and as far north as Northern Queensland.

Brunsden returned to New Zealand in 1955 and became a member of the interim committee set up to establish the Aigantighe

Art Gallery, Timaru. When the gallery was opened in 1956, he became its first director, a position he held until his death in 1969.

Brunsden supported the South Canterbury Art Society and served on its committee for many years. He painted extensively in New Zealand from Milford Sound to the Bay of Islands and exhibited in all the main centres. He was also an executive member of the South Canterbury Council for Adult Education.

#### Source

Timaru Herald 23 September 1969, Obituary.

JOHN ARTHUR (JOCK) CLIFTON 1920-1981

Born Timaru

#### Education

Timaru Boys' High School  
Lincoln College

#### Exhibitions

1968 Ashburton Art Society  
1969 Oamaru Art Society, Guest Artist  
1978 Decor Gallery, Timaru  
1977-1981 South Canterbury Art Society

During the Second World War, Clifton spent four years in Egypt and Italy as a driver and mechanic in the Petrol Company. When he returned to New Zealand, he joined the Department of Agriculture at Gisborne, as a stock inspector.

Clifton caught poliomyelitis and was hospitalized just prior to his marriage. After recuperation, he and his wife Margaret, moved to Fielding for four and a half years and then returned to Timaru.

In 1962, Clifton began wood carving and later experimented with steel. He preferred animals as subject matter for sculpture but when painting, extended this into seascapes, landscapes and portraits. He was an active member of the South Canterbury Art Society.

GEORGE AINSLIE MANSON 1917-1983

Born Canterbury

#### Education

Southbridge District High School  
Canterbury School of Fine Arts

#### Exhibitions

1937,1940,1941 Canterbury School of Art Sketch Club  
1949,1952 Canterbury Society of Art  
1948-1965 Academy of Fine Arts, Wellington  
1953-1964 South Canterbury Society of Art  
1963,1969 Kelliher Art Prize, Merit Award

During his time at the Canterbury School of Fine Arts, Manson undertook a number of commercial assignments, including work as a cartoonist for the Social Credit League. His studies, however, were interrupted by the Second World war when he joined the New Zealand army and served in the Pacific and Italy. While overseas, Manson took the opportunity to study the French, Italian and Spanish Schools of painting. He continued to paint and an article in Art in New Zealand comments on an exhibition in the Canterbury Society of Art,

"A number of pictures have been sent in from military camps either within New Zealand or overseas. Particularly good in this group are the works of Ainslie Manson, William Sutton, Robin Kay and R.J. Hutchison." (Art in N.Z. April/May 45 Vol.17 No.3 Serial no.67)

After being demobilised, Manson completed his Diploma in 1946. He taught at Christchurch Boys' High School on a part time basis until he was appointed as Head of the Art Department at Timaru's Technical College. He stayed there for twenty-seven years.

During his many years in Timaru, Manson was a leader in the artistic life of the community. In 1951, he called a meeting to form the South Canterbury Arts Club to cater for those with an active interest in drawing and painting but who did not consider themselves professionals. This Club developed from the enthusiasm generated by Adult Art Classes at Timaru Technical College. It was an informal group and attracted a number of young members. They invited guest speakers to talk to them and exhibited and criticized their work among themselves. It later became the second South Canterbury Art Society, the first having declined in the 1920s. Manson served as the first president in 1954.

In 1956, Manson assisted in the establishment of the Aigantighe Art Gallery and until 1970, served on the Art Gallery Committee and as a member of the Selection Committee. After the death of the Director, Mr Clifford Brunsdon, Ainslie Manson was appointed the Director in 1971, a position he held until his retirement in 1982.

Manson continued to paint throughout his life but his time was limited by his job, in his later years. Landscape and portraiture were his favourite subjects. In 1957, Manson was commissioned to carve a trophy for the South Canterbury Farm Forestry Association. The relief sculpture in kauri shows a farmer planting a deciduous tree with evergreen in the background. It symbolized the restoration of an asset cut or wasted in the past.

## South Canterbury Arts Society (Present)

RUTH MILLAR b.1914

Born Timaru

Education

Canterbury College of Art, under Louise Henderson, Leonard Booth, Richard Wallwork, Elizabeth and Cecil Kelly.

Exhibitions

1956-57 Academy of Fine Arts, Wellington

1957 Auckland Society of Arts

1960-1961 Otago Art Society

1960 Professional Women's Travel Exhibition to Brussels

1960-1967 Canterbury Society of Art

1961-1963 Hay's Art Award Exhibition

1965 100 New Zealand Painters Exhibition, Pan Pacific Festival

1967 Group of Seven, Dunedin Public Art Gallery

1976, 1981, 1988, 1989 Decor Art Gallery, Timaru

1981 Seven Painters' Exhibition, White's Gallery, Ashburton

1983 Plunket Exhibition, Aigantighe Art Gallery

1953-1976 South Canterbury Art Society

Ruth Millar was a member of the Sketch Club formed in 1951 in Timaru, for working artists and students. This later became the South Canterbury Art Society to which she also belonged. Her happy memories of these times have helped to give a more rounded picture to the knowledge gained from newspaper cuttings and minutes.

Recently, she, along with several other women artist in Timaru, have formed themselves into a group for monthly discussions and criticism.

GYPSY POULSTON b.1923

Born Amberley

Education

Commercial Art

Night classes under Ainslie Manson

Seminars under Paul Olds and Louise Henderson

Exhibitions and commissions

1953-1989 South Canterbury Arts Society

1955-1962 Academy of Fine Arts, Wellington

1967 Group of Seven, Dunedin Public Art Gallery

Canterbury Society of Arts (with husband, Eddie)

National Bank Mural Award, Wellington and Dunedin

(Murals built by husband.)

Craighead Chapel, Timaru Stained glass window

St Johns Church, Timaru Stained glass window

Woodland Street, Methodist Church Stained glass window

Housing Corporation building, Christchurch Mural



Oxford Hotel, Christchurch Mural  
Aranui Hotel, Christchurch Mural  
Picton Motor Lodge, Picton Mural  
Accident Corporation Building, Timaru Mural  
Satterthwaite Stockbrokers Mural  
Shamrock Lounge, Timaru Mural

Gypsy Poulston taught art at Craighead Diocesan School from 1963 to 1974. She has also taken many weekend art classes in Oamaru, Waimate and Timaru, and tutored at adult classes under the University Extension Studies Scheme.

Poulston has worked as both a sculptor and painter and exhibited in many mediums. Along with husband Eddie, also a sculptor, they have completed many mural projects.

For many years, she ran Decor Art Gallery in Timaru, which provided a much needed place for local artists to exhibit and sell their work.

EDDIE POULSTON b.ca 1920

Education

Signwriting

Exhibitions

1969-1989 South Canterbury Arts Society  
1985 Trailways Motor Inn, Sculptural commission

Poulston has worked closely with his wife, Gypsy, on many mural commissions. He was also involved in the running of Decor Art Gallery, Timaru. In the last year he has turned to painting rather than sculpture.

RUBY SCOTT b.1903

Born Dunedin

Education

Adult Education Art Classes, Timaru Technical School  
Painting club, Calgary, Canada

Exhibitions

1953-1989 South Canterbury Arts Society  
1969 North Otago Arts Society, Oamaru  
Dates unknown: Canterbury Society of Arts  
Otago Society of Arts  
Waimate Society of Arts  
Ashburton Society of Arts

Scott has taken art classes in Timaru for many years and has a group of devoted followers who come back every year to attend these classes.

J.A.D. THOMPSON b.1910

Born Dannevirke

Education

Self taught, wood carving

Exhibitions

1963-1973 South Canterbury Arts Society

KEITH WILSON b.1921

Born Auckland

Education

Kings' College, Auckland  
University of Auckland

Exhibitions

1972 Osborne Gallery, Auckland  
1974,1978,1979 Molesworth Gallery, Wellington  
1974,1976,1980,1982 Decor Gallery, Timaru  
1974,1976 Antipodes Gallery, Wellington  
1975,1976,1977 Hobson Gallery, Auckland  
1978,1979,1980,1982 Downtown Hilton, Auckland  
1977 Taupo, Hastings, Rotorua, Hamilton  
1983,1988 Fishers Gallery, Christchurch  
1968-1989 South Canterbury Art Society

Wilson joined the army during the Second World War and served in the Middle East and Italy, in the Fifth Field Artillery Regiment.

After the war, Wilson joined the New Zealand Insurance Company in Auckland. He was sent overseas and spent ten years in the Far East, including Singapore, Calcutta, Karachi, and Mombasa.

In 1955 he returned to New Zealand and spent five years in Auckland before being appointed the manager of the Timaru Branch. He and his family settled on a small farm at Hadlow.

On his retirement, Wilson was able to devote his time to developing his lifetime interest in painting. He and his wife have travelled extensively overseas and Wilson used these trips as painting expeditions.

Wilson also enjoys writing and has written a number of short stories, a novel and a book on moral guidelines for young people.

Wilson has been a supporter of the South Canterbury Art Society and served as president.

JOHN KELMAN b.1936

Born Timaru

Education

Timaru boys High School  
Waitaki Boys High School  
Correspondence course in Caricature and cartoons  
Evening classes, Oamaru under Colin Wheeler

Exhibitions

1957-1989 South Canterbury Arts Society  
1972 Decor Art Gallery, Timaru  
1987 Attic Art Gallery, Timaru (with Ann-Marie Verbeek)  
Dates unknown Oamaru Arts Society Otago Arts society

ZITA WALDRON b.1934

Born Dannevirke

Education

Trained as dental nurse.  
Art classes at Aoraki Polytechnic, Timaru under Rosemary Campbell and Paul van den Bergh.

Exhibitions

1980-89 South Canterbury Arts Society (1989 Award)  
1980 Plunket Exhibition, Aigantighe Art Gallery, Timaru  
1986 Canterbury Society of Arts  
1987 Ashburton Society of Arts (Guest Artist)  
Waimate Society of Arts  
1988-98 Group One, Dunedin

HEATHER PERSON HILL b.1935

Born Timaru

Education

Timaru Girls' High School  
1958 Canterbury School of Fine Arts, Dip. F.A.

Exhibitions

1977, 1979, 1984 1988, Decor Art Gallery, Timaru (solo)  
1978 Canterbury Society of Art  
1979 Waimate Society of Art, Guest artist  
1980 Plunket Exhibition, Aigantighe Art Gallery  
1980 Contemporary Art, Academy of Fine Art, Wellington  
1980 Seven Painters, Bryan Smith's Gallery, Ashburton  
1982 Akaroa Gallery  
1983 Canterbury Society of Art  
1984 Ashburton Society of Art, Guest exhibitor  
1987 Carnegie Centre, Dunedin  
1989 Plunket Exhibition, Aigantighe Art Gallery  
1968-1984 South Canterbury Art Society

Heather Person Hill spent five years living in the United States of America, living in Oregon. Here she joined the Southern Oregon Society of Artists.

On her return to New Zealand she taught briefly at Waihi College in Winchester and then settled in Temuka. She joined the South Canterbury Art Society and over the years has exhibited sculpture, paintings, and photographs. She has kept an active interest in the visual arts in the area and for a number of years served on the Friends of Aigantighe Committee.

Person Hill is currently a member of a small group of women artists in Timaru who meet monthly to discuss their recent work. A different theme each month is designed to extend each artist. The emphasis is on personal interpretation and a photographic record of each month's work is kept.

DAVID WADDINGTON b.1948

Born Timaru

Education

Otago Polytechnic  
School of Fine Arts, University of Canterbury

Exhibitions

1978 Decor Art Gallery, Timaru  
1979 Decor Art Gallery, Timaru  
1980 Canterbury Society of Arts  
1980-1987 South Canterbury Arts Society

Waddington is now an art teacher at Temuka High School. Before this, he taught at Timaru College.

JOHN BADCOCK b.1952

Born Queenstown

Education

Waitaki Boys' High School  
Cabinet Apprenticeship, Invercargill

Exhibitions

1981 Canterbury Crafts, Christchurch  
1982 Town and Country, Canterbury Society of Art  
1982 Anderson Park, Invercargill  
1982 Mixed Media, Aigantighe Art Gallery  
1984 Waimate Art Society  
1986 Plunket Exhibition, Aigantighe Art Gallery  
1987 North Otago Society of Art, Forrester Gallery, Oamaru  
1988 Riversdale Arts  
1988 Mansfield Gallery, Christchurch  
1989 McGregor Wright Gallery, Wellington (April & Sept.)  
1989 Downtown Hilton, Auckland

1987-1989 Academy of Fine Arts, Wellington  
1987-1989 Ashburton Society of Art (1st prize 1987)  
1980-1989 South Canterbury Art Society  
1st prize 1984, 2nd prize 1985, Merit 1989

Solo exhibitions

1985,1986,1987 Fisher and Sons, Christchurch  
1986,1987 Verty Gallery, Napier  
1987 Mansfield Gallery, Christchurch

John Badcock is the son of artist, Douglas Badcock. John began his career making furniture, specialising in Art Nouveau. In 1978, he moved to Geraldine where he continued to handcraft furniture and paint. Painting gradually took precedence over furniture making and now provides full time work. Badcock has his own gallery in Geraldine where he has a constant exhibition of his work. His subject matter includes both landscape and townscape usually of the South Canterbury and Canterbury regions.

RICHARD ODDIE b.1951

Born Timaru

Education

Timaru boys' High School- Art teacher Barry Cleavin

Exhibitions

1975 South Canterbury Art Society  
1978 Decor Art Gallery, Timaru  
Waimate Arts Society

Oddie is now working in Brisbane, doing artwork for films.

ANNE-MARIE VERBEEK b.1955

Born Blenheim

Education

1974 School of Fine Arts, University of Canterbury (one  
year)  
Lincoln College, Dip. Horticulture

Exhibitions

1987 Attic Arts, Timaru (with John Kelman)  
1987 Arthouse, Christchurch  
1988 Canterbury Society of Arts  
1988 Carnegie Gallery, Dunedin  
1986-1989 South Canterbury Arts Society

PENELOPE RICHARDS b.1962

Born Timaru

Education

Craighead Diocesan School

Exhibitions

1985-1989 South Canterbury Arts Society

Richards was one of the award winners in the 1989 South Canterbury Arts Society Exhibition. Previously she has illustrated a zoological book for Canterbury University.

# Printmakers



A.J. Rae - Mt Sefton from Mueller Hut - cat. no. 70

ALBERT JAMES RAE 1884-1971

Born Dunedin

Education

School of Art and Design, Dunedin, under David con Hutton  
1915-1917 Glasgow School of Art  
Slade School of Art, London  
London Polytechnic, Goldsmith's College, St Martin's School  
of Art, London

Exhibitions

1908-1914 Otago Society of Arts  
Canterbury Society of Arts  
1928-1931, 1953 Academy of Fine Arts, Wellington  
1930 New Zealand Printmaking, Auckland City Art Gallery  
1972 Aigantighe Art Gallery, Timaru  
McGregor Wright Gallery, Wellington  
1987 Aigantighe Art Gallery

On his return from England in 1922, Rae came to Timaru and began a part-time teaching job at Timaru Boys' High School. After three years this developed into a full time job. He also taught at Timaru Girls' High School, Timaru Technical School and Craighead Diocesan School.

Rae developed an early interest in printmaking and produced his first plates in Otago in 1910. His most productive period in this medium appears to be during his early years in Timaru, when he showed a skill in etching, drypoint and mezzotint. Evidence would suggest that, if not the first, then he was certainly one of the earliest exponents of

mezzotint in New Zealand. Like his painting, his printmaking covers a wide range of subject matter and includes figure studies, portraits and landscapes.

In 1945, Rae retired to the Marlborough Sounds, and with no access to printing equipment, concentrated on painting. His paintings sold readily but show less originality than his prints. His concern was to paint nature as he saw it and he showed little interest in contemporary movements.

Source

A.J. Rae R.D.J. Collins Aigantighe Art Gallery 1987

DR A.H. MCLINTOCK 1903-1968

Born Dunedin

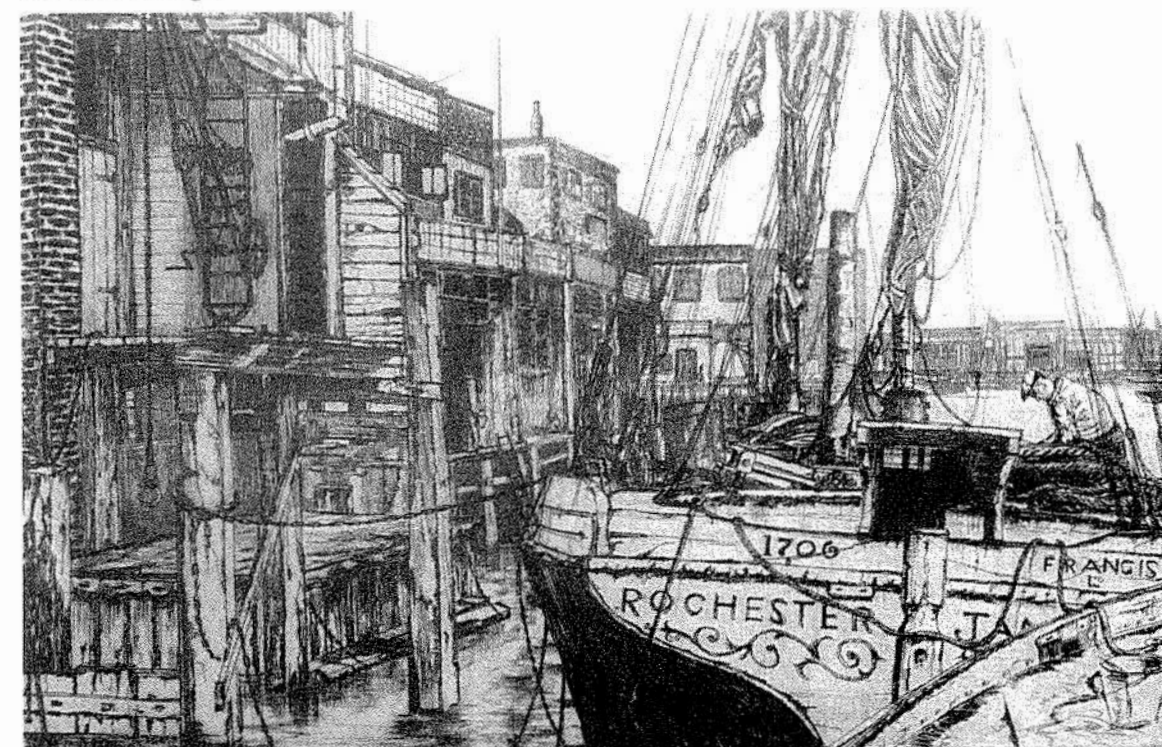
Education

Otago Boys' High School  
Dunedin School of Art  
Teachers Training College  
Otago University (M.A. 1st class honours)  
1937-1939 London University, Doctorate in Philosophy

Exhibitions

From 1936 New England Art Club  
Royal Academy, England  
Paris Salons  
Royal Scottish Academy  
1932-1943 Academy of Fine Arts, Wellington  
1945 The Group, Christchurch

During his time at university, McLintock was encouraged to continue painting and drawing by Robert Donn. He returned as a pupil teacher to the School of Art in Dunedin, while it was under the control of W.H. Allen. Allen introduced McLintock to etching.



A.H. McLintock - Low Tide Limehouse - cat. no. 71

After gaining his degree, McIntock began teaching at Forbury School in Dunedin. He was put in charge of the art works and succeeded in building up a significant collection for the school.

Forbury School was followed by an appointment to Timaru Technical School in the 1930s. Here lack of equipment caused problems for McIntock's interest in printing. He solved this by building a printing press. This proved most successful and he was able to continue his experiments in printing techniques. He produced dry points, soft ground etchings and etchings on both zinc and copper plates with a wide range of subject matter.

In 1937, McIntock was admitted to London University to study for his doctorate. He completed this in two years and returned to Dunedin to lecture at Otago University.

#### Sources

Art in New Zealand September 1937

Art in New Zealand March 1940

BARRY CLEAVIN b.1939

Born Dunedin

#### Education

1963-1966 School of Fine Arts, Canterbury University

1972 Academy of Arts, Honolulu

#### Exhibitions (Selected)

#### Group

1984 New Prints from New Zealand, Soker Kaseman Gallery, San Francisco

1984 Anxious Images, Auckland City Art Gallery

1987 Intergrafia, Berlin

1987 Losing one's marbles, Portfolio Gallery, Auckland  
Mini Print International, Cadaques, Barcelona

Cleavin has been invited to exhibit prints in Biella, Barcelona, Bradford, Buenos Aires, Berlin, Cracow, Frechen, Fredrikstad, Grenchen, Ljubljana, Listowel, Melbourne, New Delhi, Paris, and Tokyo.

Participated in drawing exhibitions: Premi International Dibux Joan Miro, Barcelona since 1968, and the Exposition Internationale de Dessins Originaux, Rijeka.

#### Solo

1982 Ewe and Eye, Auckland City Art Gallery (travelling)

1983 Hindsight, Gingko Gallery, Christchurch

1985 The Bitter suites, Denis Cohn Gallery, Auckland  
Robert McDougall Art Gallery, Christchurch

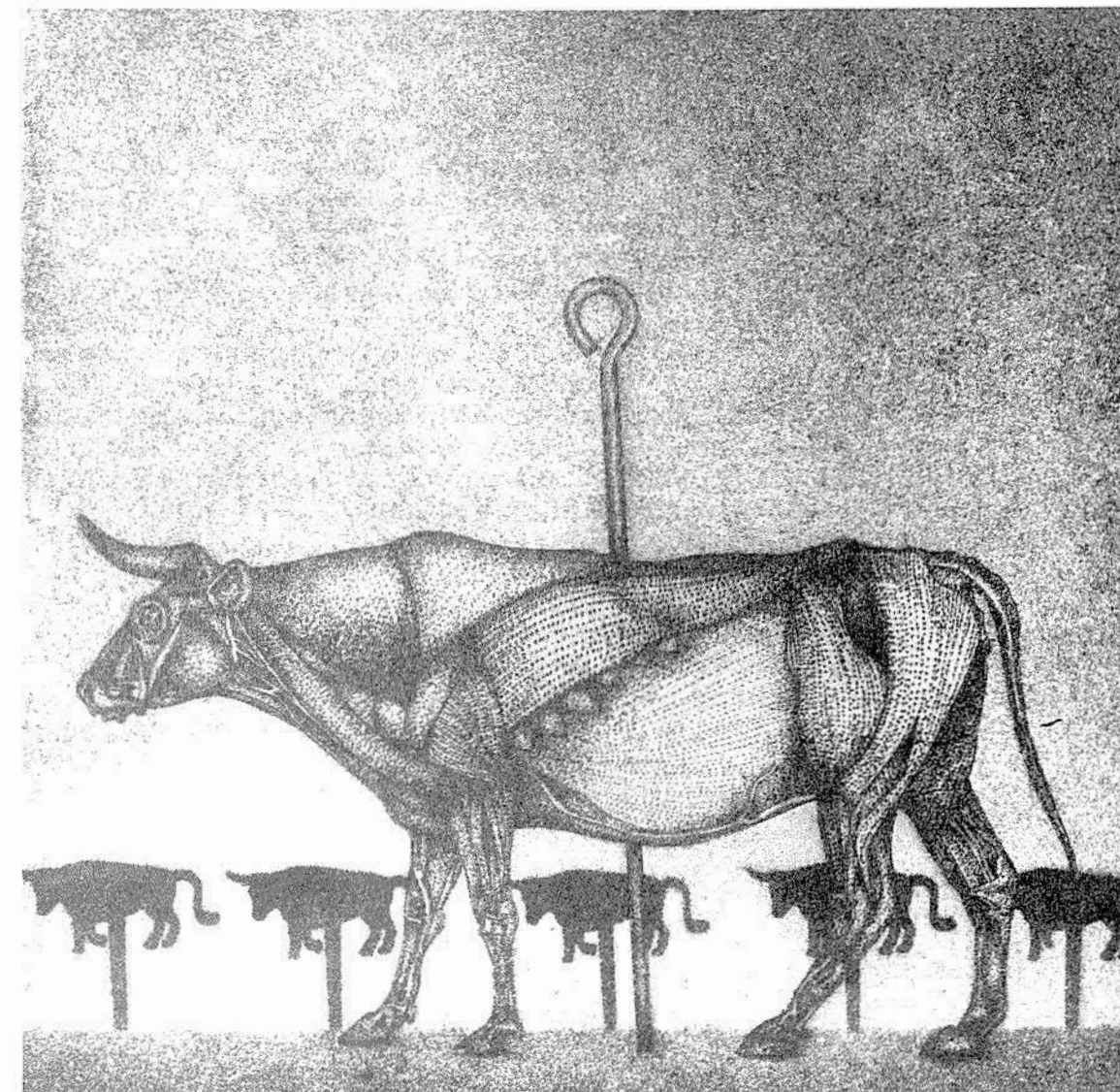
1987 Centre for the Arts Gallery, University of Tasmania

1987 Looking Up From Under, University of Maine, U.S.A.

Cleavin came to Timaru and taught art at Timaru Boys High School from 1968 to 1970.

In 1987, Cleavin was Artist in Residence at the University of Tasmania and in 1989, Artist in Residence at the Canberra

School of Art. He is now the Senior Lecturer in Printmaking at the School of Fine Arts, University of Canterbury.



B. Cleavin - Prime Specimens - From Obscurities 1989 - cat. no. 73

DENISE COPLAND b.1952

Born Timaru

#### Education

Craighead Diocesan School, Timaru

1971 Christchurch Polytechnic -Diploma of Graphic design

1977 School of Fine Arts, Canterbury University  
Dip.Fine Arts, Honours in Engraving

#### Exhibitions (Selected)

1977 Canterbury Society of Arts, Honours submission

1978 Air New Zealand Civic Art Award, Rotorua  
Group exhibition, Aigantighe Art Gallery

1979 Print Workshop, McDougall Art Gallery, Christchurch  
Outreach programme

1980 Bosshard Gallery, Dunedin (group)  
Canterbury Society of Arts (2)

1981 Decor Gallery, Timaru  
Gingko Gallery, Christchurch (2)  
Elva Bett Gallery, Wellington

- 1982 School of Fine Arts Centennial Exhibition, Canterbury Society of Arts  
 "South Island Printmakers" New Vision Gallery, Auckland  
 "Women and Arts Festival" Print Circle, Lennox Gallery, Australia  
 Gallery Workshop, Cadaques, Spain
- 1983 Second Anniversary Exhibition, Gingko Gallery,  
 "Three South Island Printmakers" Portfolio, Auckland  
 "Etchings and Woodcuts" Gingko Gallery, Christchurch  
 "Intergrafik" Internationale Triennale, Berlin  
 Soker-Kaseman Gallery, San Fransisco, USA
- 1984 "XXIII Premi Internacional de dibuix Joan Miro" Barcelona  
 "Fourth Mini Print International" Cadaques, Spain  
 Louise Beale Gallery, Wellington  
 "Prints '84" Pakuranga and New Plymouth  
 "Apertures" Canterbury Society of Arts
- 1985 "Dreams and Illusions" Canterbury Society of Arts  
 "Small Forms of Graphic Arts" Poland  
 Press Gallery, Dunedin  
 Ashburton Society of Arts, Guest exhibitor  
 "Pins and Protection Prints" Louise Beale Gallery  
 "Anzart '85" Auckland City Art Gallery
- 1986 "Peace of Art for Peace" McDougall Art Gallery  
 "The Art of Etching" McDougall Art Gallery

- "Sixth Mini Print International '86" Taller Galleria Barcelona  
 "Small Changes" Portfolio Gallery, Auckland  
 "From Plate to Paper" Small Gallery, Christchurch
- 1987 "Intergrafic '87" International Triennale, Berlin  
 "Small Graphic Forms" Poland  
 "Internationaal Exlibriscentrum van de Stud Sint-Niklaas" Stedelijk Museum, Belgium  
 "Thirty-two etchings" Ashburton Arts Society  
 "Print Workshops" Wellington City Art Gallery  
 "Denise Copland & Bing Dawe" Louise Beale Gallery  
 "What is a Tree" Portfolio Gallery, Auckland
- 1988 "New Prints in Stock" Gingko Gallery, Christchurch  
 "Arboreal" Carnegie Gallery, Dunedin  
 "Drawings" Canterbury Gallery, Christchurch
- 1989 "Small Graphic Forms" Lodz, Poland  
 "Nicaragua must survive" Canterbury Society of Arts  
 "18th International Biennial of Graphic Arts" Ljubljana, Jugoslavia  
 "Surviving the Acid Test" Portfolio Gallery, Auckland  
 "Surviving the Acid Test" Gingko Gallery Christchurch

Since 1979, Copland has taught at a number of summer art schools, weekend workshops and tutored at the Christchurch and Otago Polytechnics. From 1982 to 1984, she was the visiting lecturer in Drawing and Printmaking at the School of Fine Arts, Canterbury University. She is currently the Life Drawing and Printmaking tutor at the Christchurch Polytechnic.

Copland's work is featured in a number of publications and feature articles have been written in the Christchurch Press, the Christchurch Star, the Otago Daily times, the Timaru Herald, the Ashburton Guardian and the University of Canterbury Chronicle.

GAYLE FORSTER b.1949

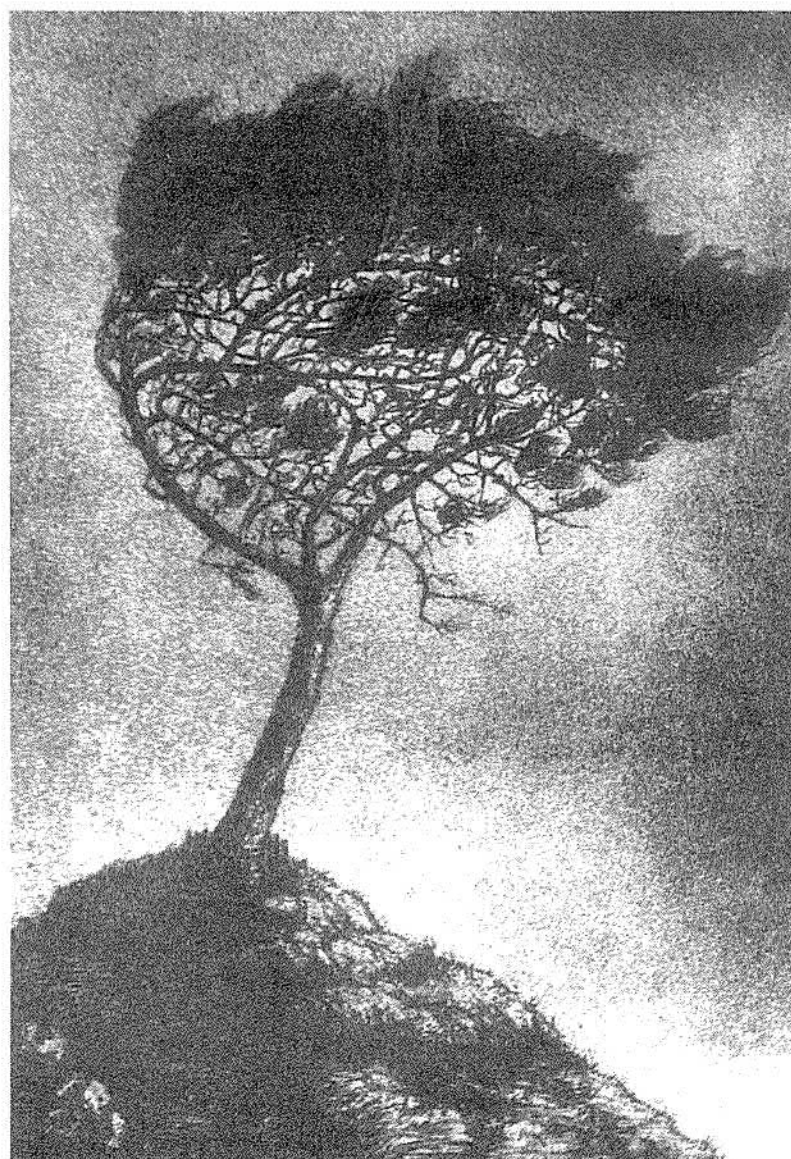
Born Cambridge, New Zealand

Education

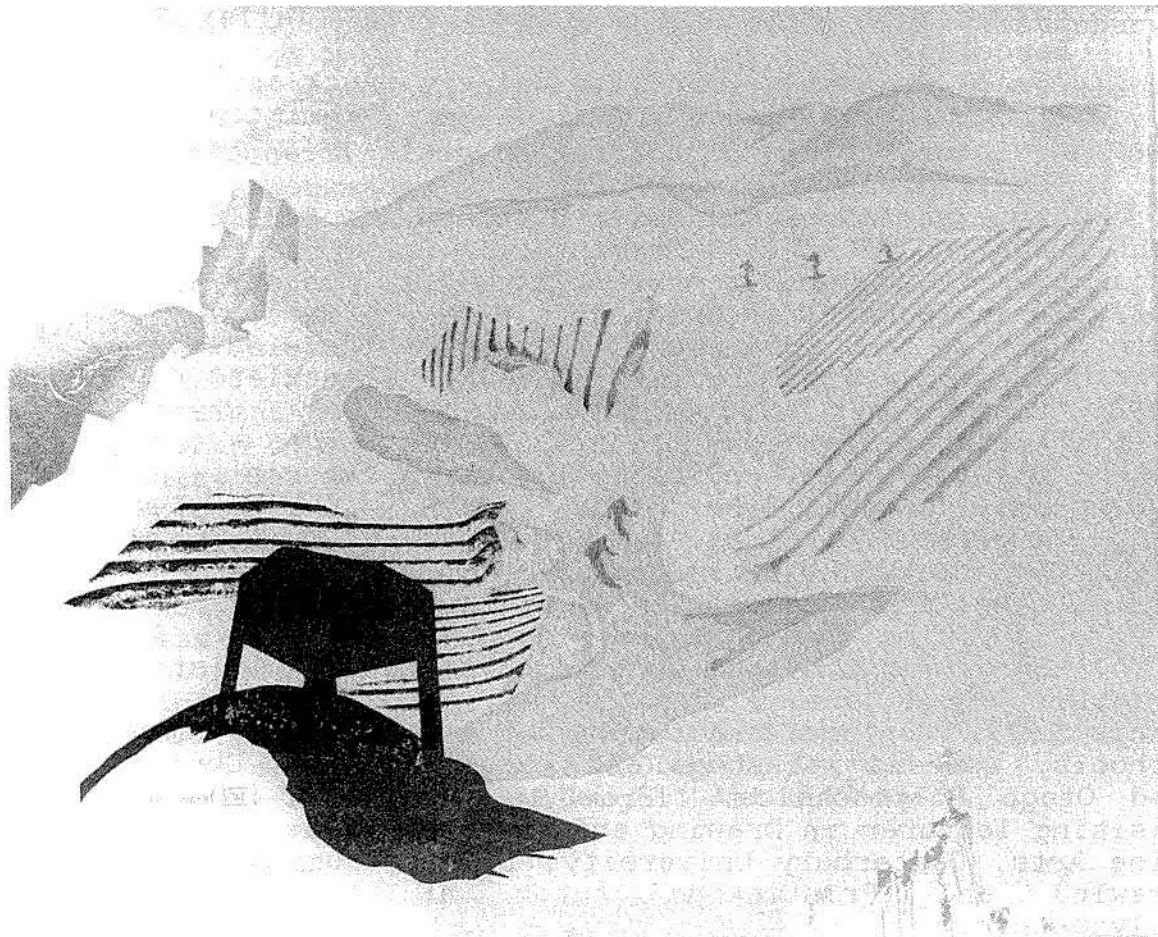
- 1973-1975 School of Fine Arts, University of Canterbury  
 (Majored in printmaking)  
 1977-1978 Central School of Fine Art, London  
 (Woodblock and lithography studies)  
 1983 Yoshida Hanga Academy, Tokyo under Toshi Yoshida and Tsukasa Yoshida  
 1987 Japanese Printmaking with printmakers. Iwani Reika, Takahashi Rikio

Exhibitions (selected)

- Solo  
 1980 Angrove's Vineyards and Cellars, Adelaide Art Festival Fringe, Adelaide, Australia  
 1981 Greenhill Galleries, Adelaide, Australia  
 Studio Gallery, Hamilton  
 1982 Molesworth Gallery, Wellington  
 Gingko Gallery, Christchurch  
 New Vision Gallery, Auckland



D. Copland - Tree of the Mind - cat. no. 74



G. Forster - Our Land VII - cat. no. 75

- 1985 Gingko Gallery, Christchurch  
Studio Gallery, Hamilton
- 1987 Manawa Art, Christchurch

Group

- 1980 Centennial Exhibition, Canterbury Society of Arts  
The Royal Overseas League Art Exhibition, London
- 1982 Mixed Media, Aigantighe Art Gallery, Timaru
- 1983 Cabo Frio International Print Biennial, Brazil  
Otago Museum, Dunedin (with Paul Fisher)
- 1984 Xylon 9 Gewerbemuseum Winterthur, Switzerland (touring)  
Yoshida Academy Annual Exhibition, Tokyo, Japan
- 1984, 1986, 1987 Mini Print International, Cadaques, Spain
- 1985 4th International Exhibition, Small Graphic Forms,  
Lodz '85, Poland  
Waimate Arts Society (guest exhibitor)
- 1986 Art works in wood, Press Gallery, Dunedin
- 1986, 1987 International Exhibition, Miniature Art, Del Bello  
Gallery, Toronto, Canada
- 1988 Aoraki Arts Festival (guest exhibitor)

Forster has received a number of awards and fellowships including an "Alternative Fellowship for the Japanese Association of University Women" in 1983, and a "Certificate of Excellence" from the International Art Competition, New York in 1988.

During her ten years in Timaru, Forster has continued her work in Japanese woodcut methods of printmaking. She has taught at Timaru Girls' High School and South Canterbury Community College (later Aoraki Polytechnic) and taken workshops in printmaking throughout the country.

JASON GREIG b.1963

Born Timaru

Education

Timaru Boys' High School  
School of Fine Arts, University of Christchurch  
1985 Dip F.A. Honours in engraving

Exhibitions

- 1985 Gingko Gallery, Christchurch  
Seattle/Christchurch Sister City Print Exchange  
University of Washington, U.S.A.
- 1986 "The Live Dead Flat" Canterbury Society of Arts
- 1987 "Quid Nunc?" Gingko Gallery, Christchurch (solo)  
Marshall Seifert Gallery, Dunedin (solo)
- 1988 "Discovering Head," Marshall Seifert Gallery, Dunedin  
"Here and Now" McDougall Art Gallery, Christchurch  
Aigantighe Art Gallery, Timaru

Greig lives in Christchurch but returns to Timaru to take classes in printmaking at Aoraki Polytechnic.



J. Greig - Untitled - cat. no. 76

# Contemporary



A. Deans - Back Country Road 1986 - cat. no. 77

AUSTEN DEANS b.1915

Born Christchurch

Education

Medbury School and Christ's College, Christchurch  
1939 Dip. F.A. Canterbury College School of Art  
1948-1950 War bursary, Sir John Cass College, University  
of London

Exhibitions

1941 National Gallery, Wellington, War paintings  
1942 Tour of British and New Zealand war paintings  
1947-1955 The Group, Christchurch  
1938-1980 Academy of Fine Arts, Wellington  
1941, 1959 Canterbury Society of Art  
1953-1989 South Canterbury Art Society  
  
1981 Canterbury Museum, Antarctic Paintings  
Parliament Buildings, Kirkcaldie and Staines,  
Alpine Gallery, London  
Family Affair, Canterbury Society of Art (with sons,  
Nicholas, Paul, William, Peter and sister-in-law, Eva)  
Fisher Gallery, Christchurch  
Decor Art Gallery, Timaru  
Triangle Gallery, Ashburton

Kelliher Art Exhibition

1962, 1963 First Prize  
1969, 1970 Second Prize  
1959, 1965, 1967, 1971 Merit Award

In 1939, Deans joined the Second New Zealand Expeditionary Force in the Middle East, and served in Egypt and Greece. He was appointed the Official Assistant War Artist but was wounded and captured two days later. From 1941 to 1945, he remained a prisoner of war in Crete. He drew and painted whenever possible.

Deans returned to New Zealand in 1945 and worked as a professional artist. Two years later he married Elizabeth Maire Hutton. After receiving a war bursary to complete his

education in London, the couple returned to New Zealand and settled at Peel Forest near Geraldine, and raised a family of seven boys.

In 1981, Deans went on a trip to the Antarctic, sponsored by the D.S.I.R. He spent twenty days painting there and completed twenty watercolours and a further twenty upon his return.

Throughout his time in South Canterbury, Deans has been an active member of the South Canterbury Art Society, serving on the Committee and exhibiting every year. He is now an Honorary member.

Sources

Artist

South Canterbury Art Society Records

WILLIAM JAMES REED 1908-

Born Christchurch

Education

1920s Canterbury College School of Art, under Nicoll, Wallwork and Shurrock.

Exhibitions

1929 Academy of Fine Arts, Wellington  
1947-1963 The Group, Christchurch  
1951 Independent Group,  
Canterbury Society of Art  
Auckland Society of Art

After completing his studies at the Canterbury College of Art, Reed worked as a commercial artist, mostly in book illustration.

When World War II broke out, Reed served in the third division in the Pacific in places such as New Caledonia and Guadalcanal. These years provided the subject matter for many paintings of both war scenes and landscapes.

After the war, Reed began teaching at the Otago Art School. He moved on to become Course Supervisor and then Head of the School. After the School became a Polytechnic, he retired and moved to Invercargill. He spent seven years and painted many pictures of the Otago landscape, enjoying its ruggedness and grandeur. In 1980, he moved to Timaru but after his wife's death in 1987, moved back to Invercargill.

In 1951, Reed, F.G. Shewell, Frank Gross, Alan Howie, Edward Murphy, and Rudolph Gopas, formed themselves into the Independent Group. They issued a statement,

"The Group believes that a well based technical knowledge of the fundamentals of visual art is necessary, but not of over-riding importance in the production of works of artistic merit. That is to say, that the creative faculty, its exercise and development, takes precedence over the means of expression. These exist to serve that faculty, not to drown it."



In an interview in the Timaru Herald on the 18th October, 1982, Reed said:-

"We are surrounded by fascinating landscapes of infinite variety. I particularly like to paint them in water-colours because you can get wonderful atmospheric effects, which you can't get in oils. Watercolours are more delicate, transparent - the colour is more slight."

At this time he was also experimenting with acrylics in landscape painting and this took precedence over watercolour in his later work.

While in Timaru, Reed gave painting classes to the South Canterbury Art Society members and at the Technical College.

#### Sources

New Zealand Painting 1940-1960, Conformity and Dissension  
Gordon H. Brown Queen Elizabeth Arts Council Exhibition.  
Organised by the Robert McDougall Art Gallery. 1981  
Timaru Herald 18th October 1982

ASTRID MARY (MOLLY) STEVEN b.1906

Born Lower Hutt

#### Education

Nelson College for Girls  
Christchurch Training College  
Canterbury College of Art (completed 1931)  
1939 Visited art centres in Canada and United States under the guidance of Dr Arthur Lismer, Professor of Fine Arts  
Columbia University  
Studied painting and crafts of North American Indians (6 months)  
Studied crafts of North American Indians in New Mexico (one month)  
Research into Maori design on the East Cape, New Zealand  
Department of Education  
1950 Textile design, Hammersmith School of Art, London  
1955 & 1959 Studied with Peter Lanyon and William Redgrave  
at St Peter's Loft, St Ives, Cornwall  
Travelled in Paris and Madrid

#### Exhibitions

1966 Ascher Award Exhibition  
1975-1982 Academy of Fine Arts, Wellington  
Selected at the Tate Gallery, London  
Exhibited at the Institute of Contemporary Art, London  
The Group, Christchurch  
1961-1962 Hay's Art Collection Exhibition  
Solo exhibitions at  
Bett-Duncan Gallery, Wellington  
Canterbury Society of Art  
1963-1970 South Canterbury Art Society (intermittently)

Molly Steven married and settled in Timaru for some years, leaving in 1972. During this time she is listed as an artist member of the South Canterbury Art Society.

KAY BILLINGS b.1911

Born Christchurch

#### Education

1928-1931 Canterbury College of art

#### Exhibitions

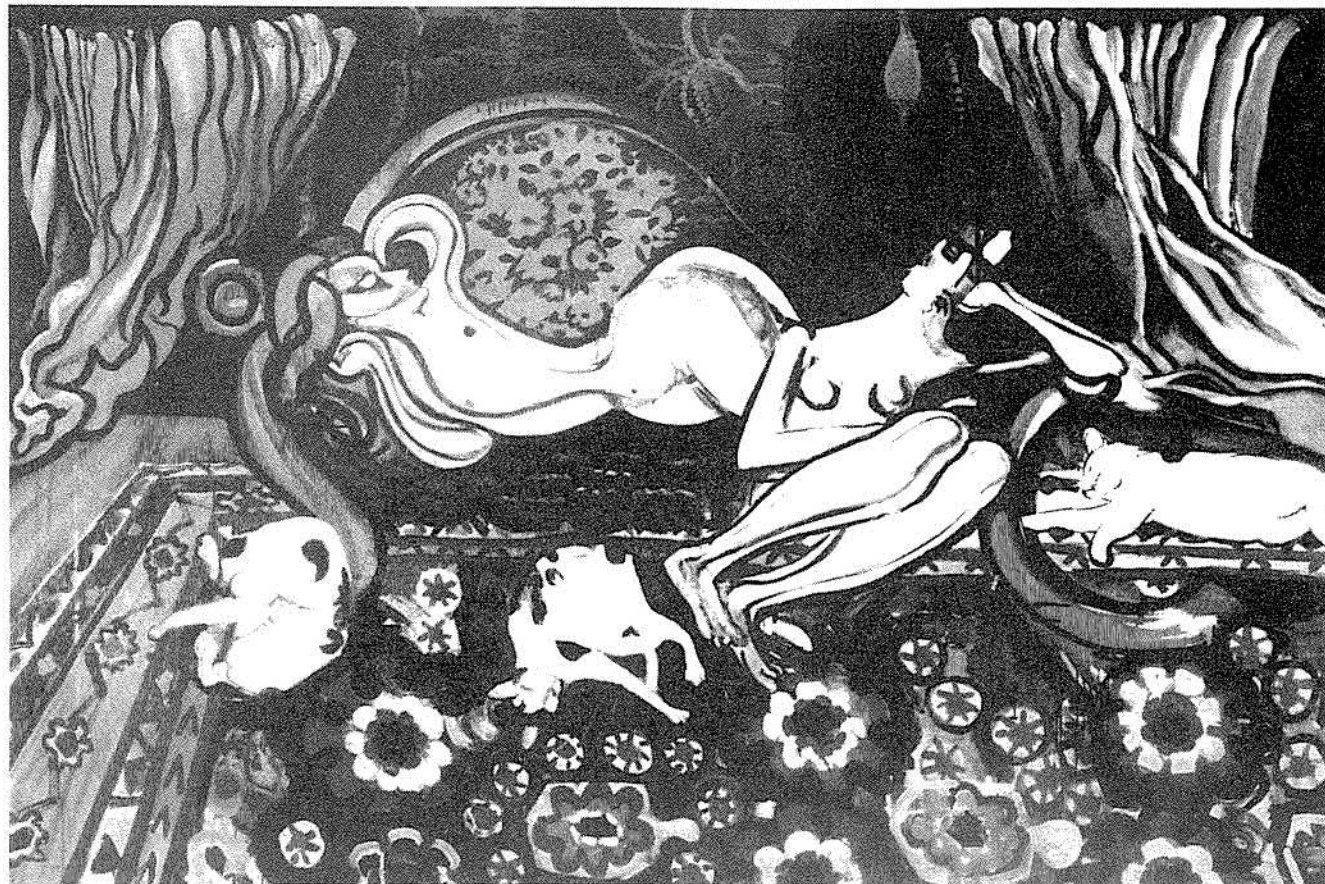
1953-1955 South Canterbury Art Society  
1968-1982 Academy of Fine Arts, Wellington  
1967 New Zealand Crafts' Council, Academy of Fine Arts  
1977 Print Council Exhibition, Dowse Art Gallery  
Royal Institute of Watercolour painters, England  
1980 Crafts '80 Hastings Cultural Centre  
1981 Paper Works, School of Fine Arts, Canterbury  
1981 Compendium Gallery, Devonport  
1981 "Pulp" Travelling Exhibition, Q.E. II Arts Council  
1984 International Galerie d'art, Geneva  
1085 Kaleidoscope Art Exhibition, Pumphouse, Takapuna  
1986 Handmade Paper as a Medium Plus, Canterbury Society  
of Art

Kay Billings came to live in Timaru when her husband was appointed to the staff of Timaru Boys' High School in 1945. When the South Canterbury Art Society began again, Billings joined and served on the committee. At this time she was painting mainly miniatures and later became a member of the Society of Miniaturists of the Royal Institute, London.

In 1962, Billings and her husband began travelling. They spent some time in England and from 1964-1966 in the Cook Islands. Here Billings concentrated on painting the native flowers and accepted an American commission to design the first definitive issue of stamps for the Cook Islands. This was followed by a commission from the New Zealand Government for the first definitive issue of stamps for the Island of Niue.

The Billings moved back to New Zealand and settled for a while in Wellington before shifting back to Christchurch. Kay Billings had begun experimenting with collage and then moved into paper making when her daughter brought her a paper-making mould and deckle from Australia. The experimenting and making of paper, sometimes later used for collage, became an absorbing passion for her. She sees it as both a means to an end and as an end in itself, with the variety of pattern and texture which can be obtained. She also likes the conservation aspect of paper making.

Billings has given many paper making demonstrations and is included in "Craft New Zealand" 1981, "Handmade Paper Today" in 1983. Prints of her flower paintings are reproduced in "La Revue Moderne". In 1980, she was nominated as Academic of Italy with a Gold Medal and in 1981, awarded a Diploma of Merit from the University of Arts, Italy. She is listed in the 1981 International Dictionary of Contemporary Artists.



J. Fahey - Metamorphosis at French Bay 1989 - cat. no. 81

JACQUELINE FAHEY b.1929

Born Timaru

Education

School of Fine Arts, University of Canterbury Dip.F.A.

Exhibitions (selected)

1953,1954,1958 South Canterbury Arts Society  
 1960,1973 The Group, Christchurch  
 1972 Wellington University  
 Canterbury University (with Paul Olds)  
 1974 John Leech Gallery, Auckland  
 1978 R.K.S. Gallery, Auckland (with Terry Stringer)  
 1983 "Artist in Focus" Auckland City Art Gallery  
 1984 "Anxious Images" Auckland City Art Gallery  
 (travelling exhibition)  
 1985 "Perspecta" National Gallery, Sydney  
 1986 R.K.S. Gallery, Auckland (solo)  
 1987 "What to do?" R.K.S. Gallery, Auckland  
 1988 Festival Artist, Wellington, Fiji  
 1989 Group shows throughout New Zealand

During her time in Timaru, Fahey led a culturally rich life. Her family was deeply involved in music and as Fahey puts it, "Music was, in those days, the social cement between the various religions, which all goes to prove that art breaks thro' all barriers."

Their home in Wai-iti Road, was a popular mecca for a wide spectrum of friends. Sunday mornings became the time for entertaining; drinks at eleven, followed by midday dinner.

Visitors could be members of the old South Canterbury Arts Club, writers, members of different religious groups, musicians, and local business people. Conversation and heavy debate would follow, with topics ranging from films to existentialism.

Fahey taught for a while in the 1950s, at Craighead Diocesan School. She was friendly with Ainslie and Shirley Manson and in 1952, was asked to criticize the art works of the newly formed South Canterbury Arts Club.

Fahey is now a nationally recognized artist and features in a number of publications. In 1980, she was awarded a travel grant and spent three months in New York. She now lives in Auckland.

Source  
 Artist

VIVIAN LYNN b.1931

Born Wellington

Education

1949-1951 School of Fine Arts, University of Canterbury  
 1952 Diploma of Teaching, Auckland Teachers College

Exhibitions and Installations (Selected)

1951 Birdlings Flat, Little River Library  
 1966 Little Woodware Gallery, Christchurch  
 1973,1982 Victoria University, Wellington  
 1980 New Vision Gallery, Auckland  
 1982, 1986 City Art Gallery, Wellington  
 1982,1984 Janne Land Gallery, Wellington  
 1983 "Twist" National Art Gallery, Wellington  
 1986 Govett-Brewster Gallery, New Plymouth  
 1989 Southern Cross Gallery, Wellington

Group

1964-1971 South Canterbury Arts Society  
 1963 Contemporary N.Z. Painting 1963, Auckland City Gallery  
 1965 Suter Art Gallery, Nelson  
 Barry Lett Galleries, Auckland  
 Robert McDougall Art Gallery, Christchurch  
 1966 "N.Z. Painting 1966" Auckland City Art Gallery  
 Manawatu Art Gallery, Palmerston North  
 Dunedin Public Art Gallery  
 The Group, Durham Street Art Gallery, Christchurch  
 1967 Canterbury Society of Arts, Ashburton Society of Arts  
 Durham Street, Gallery, Christchurch  
 1968 Print Council of N.Z. Wairarapa Arts Centre  
 1970 Tokyo Expo '70  
 Graphic Gallery, Christchurch  
 1970,1971,1973,1974,1976, Wairarapa Arts Centre  
 1970 Dawsons Gallery, Dunedin  
 1970,1978 Print Exhibition to Far East, Ministry of Foreign  
 Affairs  
 1971,1973,1975,1978,1980 New Vision Art Gallery, Auckland  
 1971 "Nine Printmakers" Robert McDougall Art Gallery  
 Bett Duncan Gallery, Wellington  
 "30 plus" Robert McDougall Art Gallery  
 Manawatu Art Gallery, Palmerston North

1972 Honolulu Printmaker, Hawaii  
 1973 "Canterbury Confrontations" Canterbury Society of Arts  
 1975 Wellington Printmakers. Antipodes Gallery, Wellington  
 1976 "N.Z. Drawing" Auckland City Art Gallery  
 "Land '76" Canterbury Society of Arts  
 1977 N.Z. Prints, Auckland City Art Gallery  
 1978, 1979 Galerie Legard, Wellington  
 1979 Show the Flag National Art Gallery, Wellington  
 1980 "Opening" City Art Gallery, Wellington  
 "Women in Communication" National Art Gallery  
 1980, 1981 Gingko Gallery, Christchurch  
 1981 Women's Gallery, Wellington  
 Janne Land Gallery, Wellington  
 "Me by myself: self portrait" National Art Gallery  
 1982 Waikato Art Museum, Hamilton  
 F1 N.Z. Sculpture Project, Wellington  
 1983 Anzart-in-Hobart, Hobart, Australia  
 Dowse Art Gallery, Lower Hutt  
 1984 "1984 Art in Dunedin", Dunedin  
 Asherim installation, Canterbury Society of Arts  
 "Anxious Images" Auckland City Art Gallery  
 "Nature and form" National Art Gallery  
 Centre Gallery, Hamilton  
 1985 Portfolio Gallery, Auckland  
 1986 City Art Gallery, Wellington  
 Shed 11, National Art Gallery  
 1988 Festival Exhibition, Southern Cross Gallery, Wellington  
 Monsters from the Id City Limits, Wellington  
 1989 Nobodies, Shed 11 National Art Gallery

Vivian Lynn lived on a farm in South Canterbury during the '60s. During this time she exhibited with the South Canterbury Art Society. One of her paintings, "Metamorphosis" was purchased for the Timaru Public Library.

Lynn now lives in Wellington and is one of New Zealand's better known contemporary artists. Articles about her and her work have appeared in many books and magazines. She has also featured in a number of television programmes.

MORGAN JONES b.1934

Born Surrey, England

Education and employment

1950-1953 London Bank  
 1953-1955 Forestry Commission North Wales  
 1955-1958 Bushman, herdtester and copywriter, New Zealand  
 1958-1959 Secondary Teachers' College, Christchurch

Exhibitions

1963-1968 South Canterbury Arts Society  
 1966 "Seven South Canterbury Artists" Dunedin Public Art Gallery  
 1967 New Vision Art Gallery, Auckland  
 1972 "Hansells Sculpture Award" Wairarapa Arts Centre  
 1973, 1974, 1976, 1977, 1979, 1980 Canterbury Society of Arts  
 1977 Aigantighe Art Gallery, Timaru  
 1978 "Package Deal" Canterbury Society of Arts  
 1979 "Hansells Sculpture Award" Wairarapa Arts Centre  
 1980 Three Installations, Arts Centre, Christchurch

1981 Retrospective Exhibition, Aigantighe Art Gallery  
 "Stations" installations, Canterbury Society of Arts  
 "First Australian Sculpture Triennial" ANZART Christchurch  
 "Boxes" Manawatu Art Gallery, Palmerston North  
 "F1 New Zealand Sculpture Project" Wellington  
 1982 ARTENDER '82 International Drawing Exhibition, Bilboa, Spain  
 "300 Steps" Installation, Mount Gray, South Canterbury  
 "Hansells Sculpture Award" Wairarapa Arts Centre  
 "New Zealand Drawing" Dunedin Public Art Gallery  
 1983 "ANZART in Hobart" Tasmania  
 1984 Dunedin Public Art Gallery  
 Aigantighe Art Gallery, Installation  
 Robert McDougall Art Gallery, Christchurch  
 1985 "Totems" Canterbury Society of Arts  
 1986 "Pitfall" Wellington City Art Gallery  
 1988

During his time in South Canterbury, Jones was the art teacher at Pleasant Point. He, along with six others formed an independent group of artists in 1966, and exhibited at the Dunedin Public Art Gallery.

TREVOR MOFFITT b.1936

Born Gore

Education

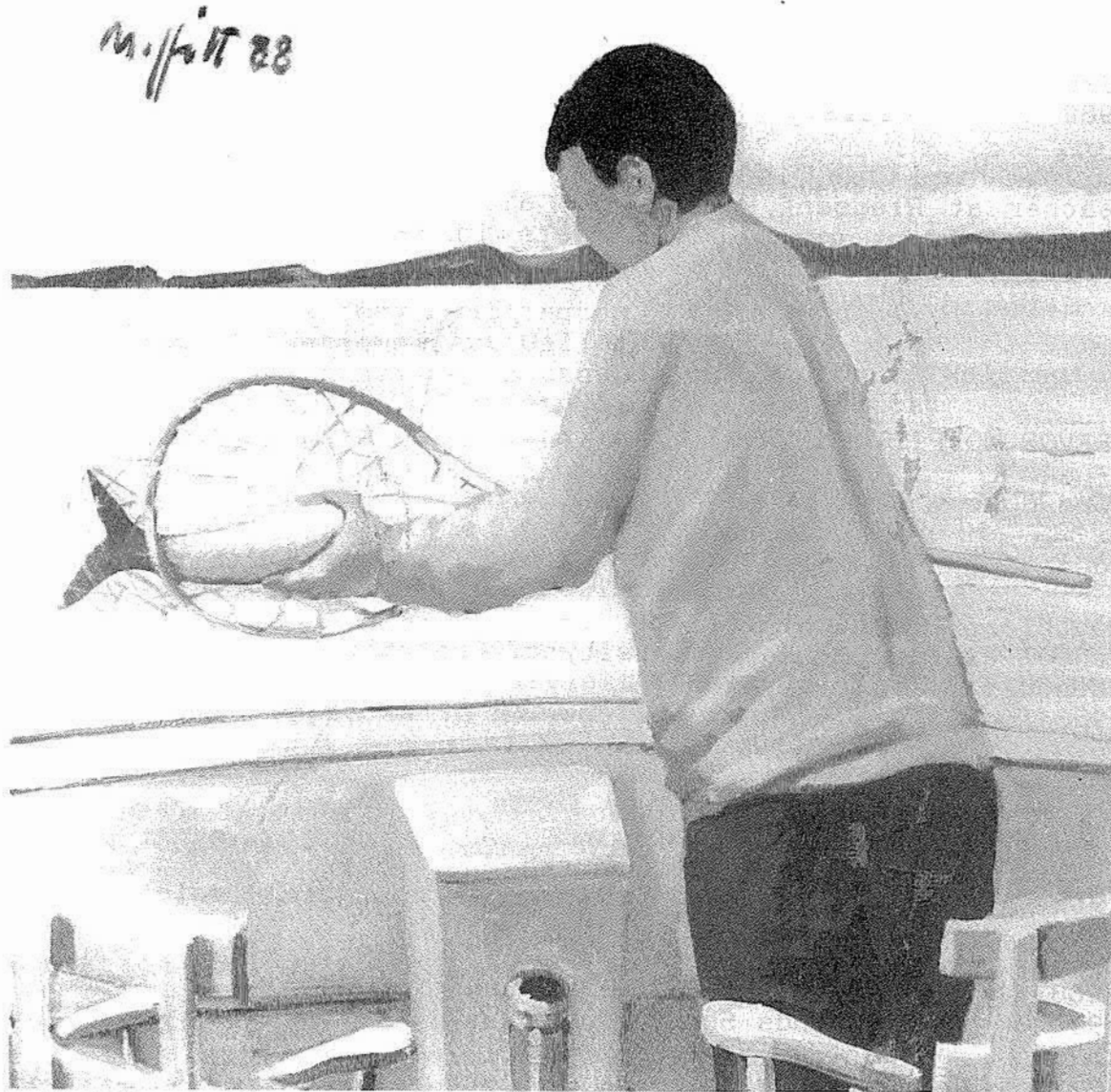
Southland Technical College  
 School of Fine Arts, University of Canterbury  
 (Honours in painting 1959)  
 1958 Auckland Teachers' College

Exhibitions

1960, 1961 Invercargill (solo)  
 1961-1977 The Group, Christchurch  
 1966 Little Woodware Gallery, Christchurch (solo)  
 1967 Melbourne (solo)  
 1968 Auckland (solo)  
 1968, 1970 Several Arts Gallery, Auckland  
 1969 Northlands Shopping Centre, Christchurch  
 1970 Expo '70, Japan  
 1971 Nine Canterbury Printmakers, McDougall Art Gallery, Christchurch  
 1971, 1974 Bett Duncan Gallery, Wellington  
 1974 Canterbury Society of Arts, Christchurch  
 1975, 1976, 1978, 1979, 1983, 1988 Brooke-Gifford Gallery, Christchurch  
 1977 Peter McLeavey Gallery, Wellington  
 1979 Life and Times of My Father, touring exhibition  
 1980 My Father's Life, Brooke-Gifford Gallery, Christchurch  
 1981 Elva Bett Gallery, Wellington  
 1983, 1985, 1987, 1989 Louise Beale Gallery, Wellington  
 1983, 1984 John Leech Gallery, Auckland  
 1983 Bishop Suter Art Gallery, Nelson  
 1984 Red Metro, Dunedin

Moffit has work in private and public collections throughout New Zealand and overseas. Articles have been written about his work in many publications and two of his paintings were used on the covers of James McNeish novels, "Mackenzie the Sheep Stealer." He has worked as an art advisor to the Southern Regional Secondary Inspectorate, as an art critic for the Christchurch Press, and spent many years teaching. When he retired in 1987, he was Senior Dean and Head of the Art Department at Burnside High School in Christchurch.

Moffit taught at Timaru Girls' High School from 1962 to 1965. In 1962, he was asked to give a talk on "Understanding Art" to the South Canterbury Arts Society.



T. Moffitt - Landing a Kahawai - cat. no. 84



P. Trusttum - Crow-Bar - cat. no. 85

PHILIP TRUSTTUM b.1941

Born Raetihi

Education

1961-1963 School of Fine Arts, University of Canterbury  
Diploma Fine Arts

Exhibitions (selected)

Solo

1965-1984 New Vision Art Gallery, Auckland  
1970, 1972, 1975, 1978, 1979, 1985 Peter McLeavey Gallery,  
Wellington

1971, 1973 Bosshard Gallery, Akaroa

1974, 1979, 1980, 1985, 1988, 1989 Canterbury Society of Arts

1974, 1976, 1979, 1980, 1981, 1984, 1985 Bosshard Gallery, Dunedin

1976 Dowse Art Gallery, Lower Hutt

1978, 1980 Brooke-Gifford Gallery, Christchurch

1980, 1989 Sarjeant Gallery, Wanganui

1982, 1984 Janne Land Gallery, Wellington

1983 Centre Gallery, Hamilton

1984 Manawatu Art Gallery, Palmerston North

Bishop Suter Art Gallery, Nelson

Gingko Gallery, Christchurch

Robert McDougall Art Gallery, Christchurch  
 Kornblee Gallery, New York  
 1987, 1988, 1989 Loft Gallery, Motueka  
 1988 Gow Langford Gallery, Auckland  
 Northland Gallery, Whangarei  
 1989 Akaroa Gallery, Akaroa  
 Aigantighe Art Gallery

Group

1964, 1965, 1970, 1973, 1974 The Group, Christchurch  
 1964, 1965, 1966, 1967, 1970, 1976 Auckland City Art Gallery  
 1965 London Commonwealth Institute  
 1970 Tokyo Expo 1970, New Zealand  
 1970, 1972 Barry Lett Gallery, Auckland  
 1970, 1974, 1981 Govett Brewster Art Gallery, New Plymouth  
 1971, 1981, 1985 Manawatu Art Gallery, Palmerston North  
 1972, 1975 Petar James Gallery, Auckland  
 1974, 1979, 1985 Canterbury Society of Arts  
 1977, 1979 Dowse Art Gallery, Lower Hutt  
 1977 Peter Webb Galleries, Auckland  
 1978 Robert McDougall Art Gallery, Christchurch  
 1980 Outreach Gallery, Auckland  
 1982 Art Gallery of New South Wales, Sydney  
 1982 Dunedin Public Art Gallery  
 National Art Gallery, Wellington  
 1982, 1983 Janne Land Gallery  
 1983 Centre Art Gallery,  
 1984 Edinburgh International Festival, Scotland  
 1984 Sarjeant Art Gallery, Wanganui  
 1985 22 Wooster Street, New York  
 1986 Shed 11, National Art Gallery, Wellington  
 1988 Montana Lindauer Art Award  
 1989 "Karaka" Auckland

Trusttum has received a number of commissions. He has designed stained glass windows for St Thomas' Anglican Church and the Cathedral of the Blessed Sacrament in Christchurch and Unisys House in Wellington. In 1966 and 1972, he received travel grants from the Queen Elizabeth II Arts Council and went to Australia, Europe and America. He features in many art publications.

Since being in the South Canterbury area Trusttum has assisted with the evaluation of the end of year submissions from the art students at the Aoraki Polytechnic.

ROSEMARY CAMPBELL b.1944

Born Timaru

Education

L.T.C.L.  
 School of Fine Arts University of Canterbury, Dip F.A. Hons.  
 (Thesis examined the relationship between visual proportions and musical harmonies.)

Exhibitions

1964, 1967, 1969 South Canterbury Society of Arts  
 1966 Adult Education Rooms, Timaru  
 1967 Museum Foyer, Dunedin  
 1968, 1972, Dawson's Gallery, Dunedin

1968 Several Arts, Christchurch  
 1969, 1970, 1973, 1978, 1983, 1984 New Vision Gallery, Auckland  
 1970, 1979 1981 Decor Gallery, Timaru  
 1971 "Dreams Half Recalled" Canterbury Society of Arts  
 1972, 1981 Elva Bett Gallery, Wellington  
 1972, Bosshard Gallery, Akaroa  
 1973, 1983, 1989 Aigantighe Art Gallery, Timaru  
 1975, 1976, 1981, 1987, 1989 Canterbury Society of Arts  
 1977, 1978, 1980 Brooke-Gifford Gallery, Christchurch  
 1979 Suter Gallery, Nelson  
 1979 BrookeGifford Gallery, Christchurch (With Dorothy Buchanan and C.S.O. Members for "Interpretations")  
 1979 Forrester Gallery, Oamaru  
 1980 New Vision, Auckland (With Dorothy Buchanan and members of the Auckland Symphonia (assisted by Q.E.II Arts Council))  
 1981 Louise Beale Gallery, Wellington  
 1981 Bosshard Gallery, Dunedin  
 1982 Graham Gallery, Woollangong, Australia  
 1982 "Musical Evocations" Gaugh Gallery, Melbourne  
 1983, 1985 Louise Beale Gallery, Wellington

Campbell returned to South Canterbury after completing her Fine Arts degree and taught at Timaru Girl's High School and Craighead Diocesan School. In 1974 she was awarded a Queen Elizabeth II Arts Council Scholarship to study at the Ecole des Beaux Arts in Genoble, France. She spent six months there studying lithography and etching.



Rosemary Campbell - Mackenzie Excitation - cat. no. 86

Landscape and music are the major themes in Campbell's work although she does a considerable number of commissioned portraits. Watercolour is her preferred medium but she does paint in oils, especially in portraiture.

Campbell has become an integral part of the visual arts in South Canterbury. She has taught in Timaru for many years and has been the inspiration for many budding artists both old and young. She now teaches at the Aoraki Polytechnic and lives at Woodbury, near Geraldine.



P. van den Bergh - Red Landscape - cat. no. 87

PAUL VAN DEN BERGH b.1941

Born Amsterdam, Holland

Education

Maastricht Academy of Fine Arts, Holland  
Academie voor Beeldende Kunsten, Holland

Exhibitions

- 1977 Gisborne Art Gallery
- 1980 Waikato Society of Arts
- 1982 Waikato Museum of Art and History
- 1982 New Vision Art Gallery, Auckland
- Aigantighe Art Gallery, Timaru
- 1986 6th Mini Print, International '86, Taller Galeria, Barcelona, Spain

1989 Friends of Aigantighe Exhibition, Aigantighe Art Gallery, Timaru

Before coming to New Zealand in 1976, van den Bergh exhibited in Denmark, Poland, Spain and Holland.

After coming to New Zealand, van den Bergh settled first in Gisborne. When he and his family shifted to Timaru for the first time, van den Bergh taught art at Timaru Boys' High School. When they shifted to Hamilton, he tutored at the Waikato Society of Arts and at the Southland Polytechnic in Invercargill. Since returning to Timaru in 1987, he has been tutoring at the Aoraki Polytechnic.

van den Bergh is married to sculptor, Margriet Windhausen. They are currently living at Maungati, outside Timaru.

MARGRIET WINDHAUSEN b.1942

Born Holland

Education

Academy of Fine Arts, Maastricht, Holland (specialized in sculpture)

Exhibitions and commissions

- 1982 John Grant Gallery, Hamilton
- 1982 Hastings Cultural Centre
- 1984 Canterbury Society of Arts
- 1989 Moray Gallery, Dunedin
- Friends of Aigantighe Exhibition, Aigantighe Art Gallery, Timaru
- Plunket Exhibition, Aigantighe Art Gallery
- 1986 Bust of Kelly Tarlton, Kelly Tarlton's Underwater World, Auckland
- 1987 Bob Fitzsimmons (boxer) Commissioned by Sir Robert Jones for Timaru
- 1989 Quintin McKinnon (explorer) Milford Track, Centennial Society, Te Anau
- 1989 Farming family group, Commissioned by Sir Robert Jones for Hamilton

Windhausen works as both sculptor and painter. Since coming to New Zealand in 1976, she with her husband, Paul van den Bergh, and family, have lived in many places. They first settled in Gisborne and then moved to Timaru for several years followed by Hamilton, Invercargill and back to Timaru in 1987.

During this second stay, Windhausen has undertaken some teaching at Aoraki Polytechnic and in 1990, will share a teaching job at Timaru Boys' High School. She is currently living at Maungati.

VICTORIA HEARNshaw b.1946  
(nee MacKenzie)

Born Ranfurly

Education

1959-1960 Craighead Diocesan School, Timaru  
1961-1963 Timaru Girls' High School  
1964-1966 University of Canterbury Diploma Fine Arts  
1968 Christchurch Teachers' College Diploma Teaching  
1978-1986 University of Canterbury B.A. Art History  
1967 University for Foreigners, Florence - Renaissance art.  
1969 Otago Polytechnic Pottery course  
1971 Canberra Technical College, Australia Screen printing  
1988 Christchurch Polytechnic Printmaking

Exhibitions

1964-1968 South Canterbury Arts Society  
1970 Sekart Galleries, Sydney  
1971 Australian Sculpture Gallery, Canberra  
1973 Salon d'Automne, Paris  
1975 Cambridge, Massachusetts, U.S.A.  
1976 Aigantighe Art Gallery, Timaru

Hearnshaw now lives in Christchurch.

HAMISH CAMERON b.1948

Born Temuka

Education

Timaru Boys' High School  
1967-1970 School of Fine Arts, University of Canterbury  
1970-1971 Secondary Teachers' College, Christchurch  
1973 Whitby School, Yorks, England  
1974-1975 Gerstfeld-Giesbruch Gemeinschaftshauptschule, Kamp-Lintfort, West Germany

Exhibitions

1979 "Indoor-Outdoor" Canterbury Society of Arts  
1980 Centenary Commission, Timaru Boys' High School  
1986 "Inundation" Canterbury Society of Arts  
1986 "Coastal" Press Gallery, Dunedin  
1986 Aigantighe Art Gallery  
1987 "Paintings in Late Summer" Canterbury Society of Arts

Cameron began art teaching at Cashmere High School in 1972. In 1976, he moved back to Temuka and spent two years teaching at Temuka High School. Since 1979, he has been teaching at Timaru Boys' High School. This year he has a year's leave of absence and has gone, with his family, on an exchange scheme to West Germany.

Cameron enjoys the fluidity and simplification possible with watercolour. The floods of 1986 had a profound effect on him and he feels have provided a turning point in his work. He believes that his own painting has contributed to his teaching as it enables him to teach concepts of creativity from the inside.

BING DAWE b.1952

Born Glenavy

Education

Waitaki Boys' High School, Oamaru  
School of Fine Arts, University of Canterbury Dip. F.A. 1976

Exhibitions

Solo

1974 Labyrinth Gallery, Christchurch  
1975, 1978 Brooke-Gifford Gallery, Christchurch  
1982 Robert McDougall Art Gallery, Christchurch  
1983 City Art Gallery, Wellington  
Red Metro Gallery, Dunedin  
1984 Rotorua Art Gallery, Rotorua  
1986 Installation, Robert McDougall Art Gallery, Christchurch

Group

1971 Sculpture Students Exhibition, Canterbury Society of Arts, Christchurch  
1976 New Artists, Canterbury Society of Arts, Christchurch  
1977 Young Contemporaries, Auckland City Art Gallery  
1978 Platforms - Recent forms in N.Z. Sculpture, Canterbury Society of Arts, Christchurch  
Mildura Sculpture Triennial, Victoria, Australia  
1979 New Contemporaries, Robert McDougall Art Gallery  
Drawing '79, Canterbury Society of Arts, Christchurch  
Students' Arts Festival, Christchurch  
1980 Canterbury Contemporaries, Robert McDougall Art Gallery, Christchurch  
The Street Installation, Robert McDougall Art Gallery  
1981 Large Soaring Bird Ensnared, installation, Robert McDougall Art Gallery, Christchurch  
Three Christchurch Sculptors, Auckland City Art Gallery  
Protest/Flight, installation, Gingko Gallery, Christchurch  
1982 Study: Bird removing an object from its wing, installation, R.K.S. Gallery, Auckland  
Robinson Brooker Gallery, Christchurch  
Sculpture 4, R.K.S. Gallery, Auckland  
1983 Banners, Forrester Art Gallery, Oamaru  
1984 Cock-Fight, installation, Brooke-Gifford Gallery, Christchurch  
On the Spur of the Moment: Recent Sculpture and Prints  
R.K.S. Gallery, Auckland  
Nature and Form, National Art Gallery, Wellington  
Paper Chase, Robert McDougall Art Gallery, Christchurch  
1985 Five Christchurch, Centre for Contemporary Art, Hamilton  
Prints, Gingko Gallery, Christchurch  
1985 Prints, Louise Beale Gallery, Wellington

Dawe has completed sculptural commissions in Auckland, Rotorua, Wellington and Christchurch. He is currently working on a sculpture for the Square in Christchurch.

LINDSAY CROOKS b.1957

Born Timaru

Education

Timaru Boys High School  
1978 Otago Polytechnic Diploma Fine Arts

Exhibitions

1980 Museum Foyer, Dunedin  
1983 Otago Arts Society  
1984 Group Exhibition, Dunedin Public Art Gallery  
Moray Gallery, Dunedin  
1985, 1986, 1987, Carnegie Centre, Dunedin  
1985 International Youth Exhibition, Moscow  
1986 Timaru, Attic Arts  
1987, 1988 Molesworth Gallery, Wellington  
1987, 1988 Canterbury Society of Arts  
1988 Eastern Southland Art Gallery, Gore  
1989 Motueka, Nelson

After finishing his Diploma, Crooks travelled overseas and painted in Australia, England, Portugal and the Pacific Islands. He went overseas again in 1985 when he was selected to attend and exhibit his work at the World Festival of Youth in Moscow.

Mural painting is a major interest to Crooks and his work is to be seen in Dunedin in Cumberland Street, the St Clair Surf Club, the Rotary Park Kindergarten and the Conference Centre.

Crooks is currently a part-time drawing tutor at the Otago School of Art, Dunedin, but also comes to Timaru on occasion to give classes to Timaru Girls' High School.

WAYNE SEYB b.1961

Born Temuka, South Canterbury

Education

1976-1978 Temuka High School, Art teacher, Hamish Cameron  
1980 Otago Polytechnic  
1981 Formed artists' collective "Art Attack" with Arvo Kapp, Shona Davies, Angela Dwyer, Anna Caselberg, John Robinson, Lynne Stoddart and Itaru Sameshina.

Exhibitions

1983, 1984, 1987, 1989 Marshall Seifert Gallery (solo)  
1984 Otago Museum Foyer, Dunedin (solo)  
1985 Denis Cohn Gallery, Auckland (solo)  
Gallery Legard, Wellington (solo)  
Marshall Seifert Gallery, (with Angela Dwyer)  
1986 Marshall Seifert Gallery, (with Angela Dwyer)  
1987, 1988 Bowen Gallery, Wellington (solo)  
Aigantighe Art Gallery (group)  
1988 Marshall Seifert Gallery (group)  
Aigantighe Art Gallery (solo)

Seyb now lives in Dunedin.



J. Braithwaite - Garuda Bird 2 1988 - cat. no. 94

JOANNA BRAITHWAITE b.1962

Born Halifax, Yorkshire, England

Education

1974-1977 Pleasant Point High School  
1978-1979 Timaru Girls' High School  
1980-1984 University of Canterbury, B.F.A. 1985

Exhibitions

1984 Canterbury Society of Arts (solo)  
1985 Christmas Show, Canterbury Society of Arts  
Christmas Show, Brooke-Gifford Gallery, Christchurch  
1986, 1988 Brooke-Gifford Gallery, Christchurch (solo)  
1986 Women's Exhibition, Canterbury Society of Arts  
1987 Friends of Aigantighe Exhibition, Aigantighe Art  
Gallery, Timaru  
Architecture Exhibition, Brooke-Gifford Gallery  
1988 Thirty Canterbury Artists, McDougall Art Gallery  
Brooker Gallery, Wellington (solo)  
Here and Now, McDougall Art Gallery Annex, Christchurch  
1989 Brooke-Gifford Gallery (group)  
Group exhibition, Auckland

Braithwaite received the Ethel Rose Overton Scholarship from the University of Canterbury in 1983 and also, in the same year, the Sawtell Turner Painting Prize. In 1985, she was awarded a Queen Elizabeth II New Artists' Promotion Grant and in 1986/87, a Queen Elizabeth II Major Project Grant. She now lives in Christchurch.



# CATALOGUE OF WORKS

- |    |  |   |
|----|--|---|
| 1  | Edmund Norman<br>Caroline Bay<br>Pen and ink wash<br>Aigantighe Art Gallery  | 1820-1875<br>239 x 528mm                  |
| 2  | Edmund Norman<br>Teschemakers (Mackenzie Plains showing Haldon Station)<br>Pencil<br>Aigantighe Art Gallery                      | 1820-1875<br>251 x 354mm                  |
| 3  | Edmund Norman<br>Otaio Station (after purchase by Teschemaker and Le Cren ca 1868)<br>Pen and ink wash<br>Aigantighe Art Gallery | 1820-1875<br>332 x 502mm                  |
| 4  | Samuel Butler<br>Hendon ca1885-1895<br>watercolour<br>Hocken Library   | 1835-1902<br>191 x 254mm                  |
| 5  | Samuel Butler<br>Mesopotamia<br>Ink sketch<br>Canterbury Museum  | 1835-1902<br>124 x 200mm                  |
| 6  | Samuel Butler<br>Mesopotamia<br>Ink sketch<br>Canterbury Museum  | 1835-1902<br>138 x 225mm                  |
| 7  | Thomas Selby Cousins<br>Interior Scene - Washhouse<br>Watercolour<br>Aigantighe Art Gallery                                      | 1840-1897<br>308 x 140mm                  |
| 8  | Thomas Selby Cousins<br>Original Houses Mt Peel Station 1856<br>Watercolour<br>Acland Family Mt Peel                             | 1840-1897<br>280 x 200mm(sight)           |
| 9  | Thomas Selby Cousins<br>Old House Mt Peel ca1864<br>Watercolour<br>Acland Family Mt Peel   | 1840-1897<br>350 x 250mm(sight)           |
| 10 | Thomas Selby Cousins<br>Holnicote<br>Watercolour<br>Acland Family Mt Peel  | 1840-1897<br>350 x 200mm(sight)           |
| 11 | William Packe<br>Rain Cliffe Station ca1868<br>Watercolour<br>Canterbury Museum  | ? -1882<br>125 x 175mm                    |
| 12 | Reverend James Henry Preston<br>A. Hawdon, Underwood<br>Watercolour<br>Canterbury Museum   | 1834-1898<br>225 x 283mm                  |
| 13 | Reverend James Henry Preston<br>Fishing huts, Mouth of the Rangitata<br>Watercolour<br>Canterbury Museum                         | 1834-1898<br>ca1890<br>220 x 350mm        |
| 14 | Reverend James Henry Preston<br>Entrance to Orari Gorge<br>Watercolour<br>Canterbury Museum                                      | 1834-1898<br>238 x 294mm                  |
| 15 | Reverend James Henry Preston<br>Looking Down Burkes Pass<br>Watercolour<br>Canterbury Museum                                     | 1834-1898<br>235 x 230mm                  |
| 16 | Reverend James Henry Preston<br>Sherwood Downs<br>Watercolour<br>Canterbury Museum   | 1834-1890<br>265 x 340mm                  |
| 17 | Reverend James Henry Preston<br>Underwood, Peel Forest<br>Watercolour<br>Canterbury Museum                                       | 1834-1898<br>225 x 337mm                  |
| 18 | Reverend James Henry Preston<br>Clayton Station G.I. Hamilton<br>Watercolour<br>Canterbury Museum                                | 1834-1898<br>227 x 300mm                  |
| 19 | Captain Edwyn Frederick Temple<br>Lake Wanaka ca1890<br>Watercolour<br>Hocken Library  | 1835-1920<br>230 x 530mm                  |
| 20 | Captain Edwyn Frederick Temple<br>Landscape (possibly near Ashburton)<br>Watercolour<br>R. & M. Temple                           | 1835-1920<br>205 x 445mm(sight)           |
| 21 | Captain Edwyn Frederick Temple<br>Queenstown<br>Watercolour<br>R. & M. Temple  | 1835-1920<br>235 x 300mm(sight)           |
| 22 | Captain Edwyn Frederick Temple<br>Picton 1883<br>Watercolour<br>R. & M. Temple   | 1835-1920<br>380 x 670mm(sight)           |
| 23 | Captain Edwyn Frederick Temple<br>Lake Pukaki (diptych)<br>Watercolour<br>R. & M. Temple   | 1835-1920<br>115 x 145 115 x 153mm(sight) |
| 24 | Captain Edwyn Frederick Temple<br>After the Fire<br>Watercolour<br>R. & M. Temple  | 1835-1920<br>135 x 220mm(sight)           |
| 25 | Captain Edwyn Frederick Temple<br>Hanging Rock<br>Watercolour<br>R. & M. Temple  | 1835-1920<br>110 x 300mm(sight)           |

- 26 Captain Edwyn Frederick Temple 1835-1920  
The Devil Tempting Grandma in the Garden  
Watercolour 345 x 230mm(sight)  
R. & M. Temple
- 27 Captain Edwyn Frederick Temple 1835-1920  
Landscape (South Canterbury)  
Watercolour 210 x 440mm(sight)  
R. & M. Temple
- 28 Robert MacDonald Waitt 1847-1879  
Te Weka Street, Timaru 1872 (Then Maori Reserve)  
Watercolour 158 x 351mm  
Aigantighe Art Gallery
- 29 Henry Percy Sealy ?  
Rangitata 1896  
Watercolour 144 x 230mm  
Canterbury Museum
- 30 Fortescue Francis Huddleston ca1850-1922  
Mt Sefton & Mueller Glacier from Tasman Glacier.  
8 miles from Hermitage 28 June 1891  
Watercolour 236 x 335mm  
B.N. Alexander
- 31 Fortescue Francis Huddleston ca1850-1922  
Ice Cave in the Mueller Glacier  
Watercolour 340 x 240mm  
B.N. Alexander
- 32 Fortescue Francis Huddleston ca1850-1922  
Mt Cook and Lake Tekapo 1903  
Watercolour 373 x 545mm  
B.N. Alexander
- 33 Fortescue Francis Huddleston ca1850-1922  
Opawa Near Albury, South Canterbury 1880  
Watercolour 200 x 288mm  
Aigantighe Art Gallery
- 34 Arthur Lagden Haylock 1860-1948  
Remains of the Benvenue 1883  
Watercolour 172 x 250mm  
South Canterbury Museum
- 35 Arthur Lagden Haylock 1860-1948  
Wreck of the Benvenue and City of Perth 1882  
Watercolour 236 x 350mm  
South Canterbury Museum

SOUTH CANTERBURY ARTS SOCIETY 1895 - 1928

- 36 William Ferrier 1855-1922  
Caroline Bay  
Watercolour 177 x 380mm  
Aigantighe Art Gallery
- 37 William Ferrier 1855-1922  
Timaru Harbour 1913  
Watercolour 305 x 495mm  
South Canterbury Museum

- 38 William Greene 1872-1925  
Pompey 1919  
Oil 406 x 510mm  
Aigantighe Art Gallery
- 39 William Greene 1872-1922  
The Roadmakers 1916  
Oil 765 x 1122mm  
Aigantighe Art Gallery
- 40 William Greene 1872-1922  
Scene in Surrey, England 1909  
Oil 305 x 405mm  
Aigantighe Art Gallery
- 41 C.H.T. Sterndale 1853- ?  
Beech Trees Autumn  
Watercolour 250 x 194mm  
Aigantighe Art Gallery
- 42 C.H.T. Sterndale 1853- ?  
Figure (Swagman)  
Watercolour 290 x 175mm(sight)  
Mrs Donalda Richards

SOUTH CANTERBURY ARTS SOCIETY Formed 1953

- 43 Esther Studholme Hope 1885-1975  
Tekapo River from Gray's Hill  
Watercolour 543 x 750mm  
Aigantighe Art Gallery
- 44 Esther Studholme Hope 1885-1975  
Tekapo River and Simon's Pass  
Watercolour 543 x 750mm  
Aigantighe Art Gallery
- 45 Duncan Darroch 1888-1967  
Pamir (end of voyage Auckland)  
Oil 745 x 1000mm  
Aigantighe Art Gallery
- 46 Duncan Darroch 1888-1967  
Approaching Storm  
Oil 562 x 918mm  
Aigantighe Art Gallery
- 47 John Edward (Jock) Fraser 1899-1974  
Italian landscapes (2)  
Watercolour 200 x 150 150 x 200mm  
Aigantighe Art Gallery
- 48 Phyllis Drummond Bethune ? -1972  
Black Cap 1966  
Oil 410 x 575mm  
Aigantighe Art Gallery
- 49 Phyllis Drummond Bethune ? -1972  
Untitled Landscape  
Oil 360 x 455mm  
Aigantighe Art Gallery

50 Clifford Brunsten 1909-1969  
Geraldine Landscape  
Watercolour 270 x 372mm  
Aigantighe Art Gallery

51 Clifford Brunsten 1909-1969  
Gannet Timaru  
Watercolour 419 x 532  
Aigantighe Art Gallery

52 John Arthur (Jock) Clifton 1920-1981  
Water Buffalo  
Steel cal1966 250h x 410mm  
Mrs M. Clifton

53 George Ainslie Manson 1917-1983  
Debut  
Oil 780 x 605mm  
Aigantighe Art Gallery

54 George Ainslie Manson 1917-1983  
Portrait of B. Don  
Oil 320 x 265mm  
B. Don

SOUTH CANTERBURY ARTS SOCIETY - Present

55 Ruth Millar b.1914  
Reflection 1986  
Oil 970 x 720mm  
R. Millar

56 Gypsy Poulston b.1923  
Interior  
Watercolour 365 x 485mm  
G. Poulston

57 Eddie Poulston b.1920  
Trio  
Cast aluminium 585mm h.  
M. Morgan

58 Ruby Scott b.1903  
Roses 1975  
Oil 420 x 360mm  
A. Beech

59 J.A.D. Thompson b.1910  
Torso  
Wood 400mm h.  
Aigantighe Art Gallery

60 Keith Wilson b.1921  
Rosebrook Summer  
Oil 445 x 610mm  
K. Wilson

61 John Kelman b.1936  
Subjective  
Aquarelle/pencil 225 x 210mm  
A. Parkin

62 Zita Waldron b.1934  
Michael Peak, Central Otago 1987  
Watercolour 700 x 503mm(sight)  
A. Parkin

63 Heather Person Hill b.1935  
Portrait of a Dinner Guest with the Second  
Best Milk Jug 1979  
Oil 700 x 550mm  
H. Person Hill

64 David Waddington b.1948  
Early Spring Hilton 1983  
Watercolour 535 x 730  
Aigantighe Art Gallery

65 John Badcock b.1952  
Marie's Garden '89 Season  
Watercolour 550 x 740mm(sight)  
J. Badcock

66 Richard Oddie b.1951  
Song of Songs 1975  
Relief Print 646 x 455mm  
J.C. Oddie

67 Anne-Marie Verbeek b.1955  
Portrait  
Crayon 420 x 300mm  
A. Parkin

68 Penelope Richards b.1962  
Windsor Greens 1989  
Pastel 310 x 610mm(sight)  
P. Richards

PRINTMAKERS

69 Albert James Rae 1884-1971  
Mount Cook (After Glow)  
Mezzotint 87 x 126mm  
Aigantighe Art Gallery

70 Albert James Rae 1884-1971  
Mount Sefton from Mueller Hut  
Mezzotint 127 x 176  
Aigantighe Art Gallery

71 A.H. McLintock 1903-1968  
Low Tide Limehouse  
Etching 107 x 165  
Aigantighe Art Gallery

72 A.H. McLintock 1903-1968  
The Old Smithy Dundee  
Etching 150 x 213mm  
Aigantighe Art Gallery

73 Barry Cleavin b.1939  
Prime Specimens - From obscurities 1989  
Etching/aquatint 250 x 255mm  
B. Cleavin

- 74 Denise Copland b.1952  
Tree of the Mind A/P 1987  
Etching/aquatint 530 x 375mm(paper)  
D. Copland
- 75 Gayle Forster b.1949  
Our Land VII A/P 1989  
Woodcut with gold leaf 750 x 880mm  
Aigantighe Art Gallery
- 76 Jason Greig b.1963  
Untitled  
Etching 500 x 350mm  
Aigantighe Art Gallery

CONTEMPORARY

- 77 Austen Deans b.1915  
Back Country Road 1986  
Watercolour 396 x 992mm  
A. Deans
- 78 William James Reed b.1908  
Broad Bay Dunedin  
Acrylic 460 x 605mm  
Aigantighe Art Gallery
- 79 Astrid Molly Stevens b.1906  
The Toy Shop  
Watercolour 445 x 665mm(sight)  
B. Don
- 80 Kay Billings b.1911  
The Shroud  
Handmade paper 565 x 390mm(frame)  
K. Billings
- 81 Jacqueline Fahey b.1929  
Metamorphosis at French Bay 1989  
Oil 1010 x 1450mm  
J. Fahey
- 82 Vivian Lynn b.1931  
Biogenesis  
Polyeurathene 1230 x 1220mm  
Timaru Public Library
- 83 Morgan Jones b.1934  
Rural Machine  
Wood 207 x 500mm  
Aigantighe Art Gallery
- 84 Trevor Moffitt b.1936  
Landing a Kahawai  
Oil 580 x 580mm  
T. Moffitt
- 85 Philip Trusttum b.1941  
Crow-Bar  
Acrylic 2320 x 2330mm  
P. Trusttum

- 86 Rosemary Campbell b.1944  
Mackenzie Excitation  
Watercolour 551 x 571  
Aigantighe Art Gallery
- 87 Paul van den Bergh b.1941  
Red Landscape  
Oil 1525 x 1675mm  
P. van den Bergh
- 88 Margriet Windhausen b.1942  
Heaven and Earth  
Bronze 365 x 380mm  
Aigantighe Art Gallery
- 89 Victoria Hearnshaw b.1946  
Mellow Fruitfulness 1988  
Mixed Media 395 x 560mm  
V. Hearnshaw
- 90 Hamish Cameron b.1948  
Temuka River  
Watercolour 350 x 530mm  
H. Cameron
- 91 Bing Dawe b.1952  
Study for Sculpture 5 - Ascending Light 1982  
Pencil/watercolour 860 x 710mm(sight)  
G. & R. Forster
- 92 Lindsay Crooks b.1957  
Brighton Lovers  
Acrylic 1200 x 900mm  
L. Crooks
- 93 Wayne Seyb b.1961  
Black Hill of Ravensbourne 1986  
Oil 1285 x 1055mm  
Aigantighe Art Gallery
- 94 Joanna Braithwaite b.1962  
Garuda Bird 2 1988  
Oil 2260 x 1805mm  
Aigantighe Art Gallery

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