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ROBERT McDOUGALL ART GALLERY

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# Foreword

It is only very rarely that an entire collection becomes available to a museum of art such as the McDougall Art Gallery, and the placing of the Memorial Hall Picture Collection of the Christchurch Technical College is one of those occasions.

Since the opening of the College's Memorial Hall in 1935, this unique collection has hung on its walls, and lately in a well-designed and very attractive little gallery which was built into the old stage area of the building. More recently the college council has found itself in the position of being unable to maintain the collection in the condition and security that it would wish, and so decided to transfer it to the City's McDougall Art Gallery on permanent loan.

This very wise move will not only ensure that all of the works will be maintained in the best possible physical condition, but will also mean that it is constantly available for study by serious art and art history students and specialists as well as to the general public.

As has already been noted this is a unique collection. It represents a very thorough assembly of pictures by artists who were either living and working in Canterbury, or who had been associated with Canterbury prior to 1935. Although the quality of the works varies considerably, and there are some painters whose names are no longer prominent in the history of art in this part of the world there are, nevertheless, some fine small pictures as well as some important ones. These are discussed under the section headed survey of the collection.

There are also two major items, namely the fine village scene by the Dutch Seventeenth Century painter, Joost Cornelisz Droogsloot (or Droochsloot) (1586-1666), and the large Otira Gorge by Petrus Van Der Velden (1837-1913). Both of these would be major additions to any collection.

The council of the Christchurch Technical Institute has shown great concern for the safety of the collection, and its usefulness to the people of New Zealand, and its members are to be wholeheartedly thanked and congratulated for the far-sighted action which it has taken in making the collection available to the gallery.

It is a condition of the loan that the collection be known as the Memorial Hall Collection of Pictures of the Christchurch Technical College, that the College always be able to borrow the collection or part thereof, and that it be kept inviolate and preserved in its entirety. In this way it will continue to fulfil its function as an enduring memorial and at the same time be available for study and general enjoyment now, and in the future.

BRIAN D. MUIR

*Director*

# McGregor Wright and the Formation of the Collection

The Memorial Hall of the Christchurch Technical College was completed and opened in 1935, as a memorial to all the students of the college who had served in, or died in the Great War, 1914-1918. As the building neared completion, a suggestion was made by the former Chairman of the Board of Governors, Mr McGregor Wright, that it should house a collection of paintings.

The Technical College Review of December 1935 carried 'An Appreciation of the Memorial Hall Collection of Pictures' which recorded Mr Wright's proposal '... to adorn its walls with pictures', and added '... as we now see the result we realise that the suggestion was a very happy one. The fulfilment of the scheme required unique qualifications on the part of the originator, and just those qualifications Mr Wright fortunately possessed'.

Born in Scotland, he attended the Aberdeen School of Art where he was successful in passing a number of examinations of the South Kensington Art Authorities. He was also a keen and successful photographer, being awarded a gold medal for the best amateur work shown in Wellington in 1903. He achieved similar recognition in Christchurch the following year.

In New Zealand he became a well-known member of the Canterbury Society of Arts, and President of its Council. It was as a result of this close liaison with painters in the city that he was able to persuade them to donate examples of their work for permanent use in the Memorial Hall. With tact and perseverance he went about forming the collection, even going so far as to gather in works by Canterbury-born artists who were living in other parts of the country. It is said that the generosity of the donors surprised even Mr Wright, for in a matter of weeks, the promises to present one picture each had reached a total of twenty, and by the time the hall was almost finished the number had climbed to sixty-one, and was to go much higher.

The art works show a diversity of subject and style, including traditional figure studies, portraits, landscapes, and seascapes in oils, watercolours, pastels, lino cuts, pencil, pen and ink, drawings and etchings.

'It can be truly said', according to the 'College Review' article, that '... there are pictures to appeal to all tastes, from the average appreciator to the modern abstractionist'.

The article concluded '... we heartily thank the artists who have so generously contributed, and Mr McGregor Wright by whose magnificent effort the school has secured such a fine collection of pictures.'

After giving its readers a list of the artists and the titles of their paintings, the Technical College Review then went on with 'Notes and Observations', to give hints on how to look at pictures, as well as something of the philosophy of art.

This section is still quite entertaining to read, and in many respects although a little precious, still accurate in many ways.



A few general remarks on the pictures in our new Memorial Hall will, we hope, help in an appreciation and an understanding of the aims of the artists.

The pictures are well hung as regards lighting, height and spacing, so that every picture can be seen to its best advantage. This being so, the responsibility of appreciation lies with the observer. A general rule in viewing a picture is to stand about four feet either slightly to the right or to the left of the centre of the picture, diminishing or increasing this distance according to the size of the work. Sometimes a little difficulty is experienced by the glass reflecting lights. If you do not like a picture at first sight, do not condemn it; our hasty opinions are mostly habit, and an original painter needs appreciation, not condemnation.

To enjoy a work of art, a tranquil mind free from prejudice and not wedded to fetishes and schools of thought will be necessary. Experience has taught us that we have placed too much confidence in custom and tradition; that is, we have already made up our minds about what a good picture should look like. Another point to remember is that it matters not whether a picture is painted in one day or one year, as its value is determined by its aesthetic qualities. Our one article of faith is nature, which is infinite and variable.

Some artists using plenty of paint, produce work which appears to be careless in its intention. Others take delight in depicting the minutiae of nature and of necessity their modelling is very reserved. Both are right, according to the successful issue of their work, for one cannot be measured by the standard of the other.

In oil and water colour painting there is a wide diversity in choice of materials. Some prefer coarse canvas; others again a smooth surface. One uses a certain colour which another has not any use for: and again a choice of brushes and colour is a matter of individual preference. Smooth painting is not necessarily good painting.

You will notice in our collection a great variety of subject matter and treatment. No one artist chooses his motives in the manner of another. This makes for the existence of art, the mind being extraordinary in scope and originality. Stagnation in human progress begins when repetitive work is standard. You may find that your opinion does not agree with another's. But,

even artists do not agree in their choice of good pictures.

A picture gallery is a form of intellectual enjoyment. Every picture will tell its story if you lend your mind to it. Appreciation is harder today than formerly, for art in the last forty years has widened its boundaries to such limits as to require a very open mind to enjoy its various phases.

In place of a criticism of each picture, let us compare different styles and give a brief analysis of each.

Compare No. 13 (oil colour, mountain scene) with No. 16 (same medium, also mountain scenery). The latter shows a greater force of modelling, and in a sense, this solidity is due to the paint being more generously applied. Take No. 33 (a native market, oil colour) as against No. 16 — this seems more solid than either 13 or 16, its result being obtained with very thin paint. Now examine No. 52, (landscape with fountain in foreground, oil) at close quarters, then retire five paces — its apparent haphazard execution at a close view is distracting but at a distance the picture sparkles with colour and light.

No. 4 (watercolour with figure at the well in the foreground), attains its object, light and colour, with restrained brushwork, and being a water colour, thin paint. No. 11 (landscape with trees in foreground, oil) observe the dry, crumbling nature of its painted surface and compare it with the comparatively smooth surface of No. 26 (sunset and boats).

No. 39 (girls bathing, shaded by trees, oil colour). The background and trees are broadly suggested with direct brushwork and pigment, in juxtaposition to the more careful treatment of the figures — the background and figures are synchronised. Compare No. 15 (Japanica, oil colour) with No. 38 (harvest flowers — the first is a direct painting with its beauty depending on fresh paint and crisp brushwork unsullied by super-imposed work; the latter, a succession of repeated workings to record the details of nature, the details of the first being merely suggested.

Observe the poster-like treatment of No. 31 (oil colour, Tasman Valley) and the care shown for detail in No. 54 (oil, landscape with animals), both quiet in the handling of paint yet diverse in treatment of nature. These remarks can equally apply to No. 56 (water colour, boat sheds) and No. 57 (boats, St. Ives, watercolour).

Look at No. 1 (oil colour, still life) rather modern in its outlook. See its simplicity when compared with No. 38 (harvest flowers). Com-

pare the light airy treatment of No. 20 (They had words, watercolour) with most of the pictures painted in the same medium. In No. 56 (Boat-sheds, watercolour) the atmospheric result and fusion of colour is the result of repeated washing down of colours.

The appreciation of pictures should deepen your love of nature, for pictorial representation is but nature modified by the artist's personality. Nature is as kind to us as it has been to all the great artists, poets and literary men, and if nature makes no appeal to us, then all the pictures in the world are inanimate objects. Our greatest men have not travelled the world in search of beauty; rather have they found it at their back door. Goldsmith's 'Lisoy' (The Deserted Village) and Grey's 'Stoke Poges' (Elegy) were insignificant hamlets, and our greatest national landscape artist, John Constable, painted his finest pictures in his native village.'

## Survey of the Collection

The Memorial Hall Collection is something of a mixture of styles, media, and standards, yet overall it has a unity and nostalgia that evokes the traditional and the contemporary approaches to art that were characteristic to painting in New Zealand during the 1920's and 30's.

Some of the works such as Van Der Velden's large oil of Otira, and William Menzies Gibb's little oil of a Maori Village in North Canterbury are firmly rooted in the late nineteenth century romantic realist approach, while Owen Merton, Rita Cook, and James Cook are quite definitely exploring the potential of surrealist vision and the geometric forms so typical of cubism.

Both regional and international trends are observable among the hundred or so works that now make up this fascinating collection. No other period of painting in Canterbury is so well represented by major and minor figures and in that sense alone this collection is invaluable as a documentation of the period in which it was assembled.

One suspects at times that painters did not give their best works, while others, such as Margaret Stoddart were generous in the extreme. Colin

Cameron, who was for many years tutor in painting at the College is represented by three good examples of his work in oils. Russell Clark, who was to become an official war artist in the Pacific during World War II as well as a very significant illustrator of the *Listener* and School publications, is represented by a small, early, but choice, watercolour which draws attention to the colour patterns that overlay the essential forms of our landscape. In this work we can see already the technical skill which was to be a feature of his style.

The brothers Alfred and James Cook were the nearest that Canterbury had to avant-garde artists during the 1930's, and their interest in geometric structure related to man-made as well as natural forms is evident in Alfred's etching of the ruined Y.M.C.A building at Napier (a result of the disastrous 1931 earthquake in that city) and James's Rooftops, Gerona, Spain. The latter work contrasts heavily with the same painter's oil of a River in France, which is much more in the vein of romantic realist landscape portrayal.

Rita Cook, who was at that time married to Leonard the brother of Alfred and James, and who as Rita Angus was to become one of the outstanding New Zealand painters of her generation is represented by a small watercolour also of a ruined building in Napier. She, too, was concerned with simple, geometric structures that almost broke away entirely from the subject matter which provided the opportunity to explore the essential qualities and relationship of geometric man-made forms.

Pictorial descriptive beauty is seen at its best in a lovely oil still life by Ivy M. Copland whose work was technically excellent but whose reputation to longer stands as high as it perhaps should. This comment is true of quite a number of the painters of this period who are represented in this particular collection. Dorothy Fisher is another of these. Her oils are very much akin to the post impressionism of Sydney Thompson, and often as good.

More conventional is Austen Dean's watercolour titled 'Downland', which emphasises the bold sculptural forms of the foothills of the Southern Alps, and contrasts with his oil landscape of 'Mount Peel' which is highly colourful, pictorial landscape in the popular idiom.

This concentration on the idyllic, picturesque, unpopulated landscape was the dominant feature of painting in New Zealand during the 1920s

and 30s, and a hangover from Nineteenth century models. Academic landscape painting was also the hallmark of much of the Canterbury School of painters of the period. The technical skill involved was by that time heavily tempered by the bolder brushwork and high keyed palette of the post impressionist movement of which Sydney L. Thompson was the chief exponent. Indeed, he was the main link between painting in Canterbury and New Zealand, and painting in Europe. Much of his life was spent as a resident in France. There are two good examples (though small) of his work in the Collection, both of them are European subjects.

Showing much of the period's prevailing concern with the effects of light is James Fitzgerald's oil called 'The Builders'. Here the potentially massive and heavy forms of the interior of a building in the process of construction is relieved by a very subtle observation of light. It is one of the tours de force of New Zealand painting of the period by a painter whose claim to fame has been largely eclipsed by the more outstanding (and internationally oriented) painters like Sydney Thompson, Margaret Stoddart and Owen Merton.

Simple, placid, descriptive watercolour can be seen in E. Baird Friberg's plein air painting of Lake Tekapo. It is a modest delight to the eye, while an early oil by William Menzies Gibb showing a Maori village in North Canterbury could easily be mistaken for the old Scottish school type of sombre realism that was typical of his father's work.

With much more sparkle is Sidney Higg's superbly atmospheric watercolour, 'The Sunlit Strait'. One thinks of the watercolours of the then contemporary British painters, Wilson Steer and Russell Flint. Good watery watercolour technique can be seen again in Mabel Hill's 'The bend in the river'. This was 'modern' painting in its day, and so was Herbert Horridge's superb oil, 'The Stone Mason's yard'. It is classical and formal in composition, but not contrived. It has a lovely atmosphere about it of dappled subtle sunlight, painted with masterly technique and surely one of the gems of the period. Here is another expatriate of the period whose works need reappraisal. Most connoisseurs will be familiar with the work of Charles H. Howorth whose 'Mt. Sefton' shows deft handling of the watercolour medium.

Eleanor Hughes was also an expatriate. Her contribution to the collection shows her careful observation of the patterns and forms which bare

trees hold up to the sky. David Edward Hutton has a Turner-like composition of 'Sunset and Boats' in oils, very nineteenth century and romantic in treatment, while Elizabeth Kelly is represented by a study of the structure of the Port Hills. Her husband, Cecil, procided a very well composed and interesting arrangement of Malt Houses in the Heathcote Valley. Colin Lovell-Smith caught the majesty of the backcountry in 'Godley Peaks', and the lonely role played by man in this vast landscape. His wife's oil of the 'Roadman's Hut' is just as good, and in the same vein.

Ngaio Marsh is famous as a writer, yet she started out as a painter, and is here represented by a small, very competent oil called 'The Market' which shows a favourite interest of the period in the romantic qualities of North Africa's market places.

Perhaps the most revolutionary work of all in the Memorial Hall Collection is Owen Merton's 'Steamers in Port'. Its imagery is minimal and cubist, and clearly points the way to abstraction.

Conventional portraiture, but nevertheless of good quality, is Daisy Osborne's 'Portrait of a girl', and a most charming boldly painted study of a girl by Mrs Tripe, (born Marion Ethel Richardson in Christchurch).

Evelyn Polson (later Mrs Page) was, about this time, painting life studies and 'Sunlight and Shadow' which shows two nude women on a riverbank is a companion piece to 'Summer Morn' which has been in the McDougall Gallery's collection for many years. Both works are amongst the masterpieces of the period.

Many of the landscapes such as those by Ruby Rankin, W. J. Reed, Andrew Reid, and Gwyneth Richardson, are typical, unexcelled but competent works of the time. Dorothy Kate Richmond, a major figure of the period has only a small, slight, watercolour to represent her but Francis A. Shurrock, another eminent figure and better known as a sculptor, exhibits a crisp, well-designed lino cut of stylised poppies.

'The Verandah', a watercolour by Olivia Spencer Bower who was to become a major exponent of the medium in this country, is full of interesting observation of forms, textures, and light effects. She, too, would have been classified even in those days as 'modern'.

Sumptuous and splendid are the post impressionist watercolours of Margaret Stoddart of which there are five excellent pieces, including

her ever-popular flower studies as well as landscapes.

Richard Wallwork's oil 'The Farmyard' is more informal in composition and subject matter than most of his highly academic and contrived pieces, and as a result, much more interesting. In a similar category is Violet E. Whiteman's well controlled painting of contented cows grazing. This, too, is one of the important paintings to come out of the period represented by the collection.

A. E. Wildey's watercolour of 'Mt. Campbell, Upper Waimak' is a boldly painted, romantic, and powerful study of the familiar southern alps.

Here is another painter whose best works deserve closer attention. By comparison, James McIntosh Madden's watercolours of idealised mountain and lake scenery are well known and have long been appreciated, but his oils are much rarer. This collection holds a somewhat dark romanticised view of trees and mountain which has no date and no title, a suitable companion perhaps to the composition of a 'Drum, Flag and bugle', for which we have no record of the painter. Its a fitting tribute to the purpose of the collection, and a reminder of the sacrifice for which these pictures stand as a perpetual memorial.

BRIAN MUIR

*The following pictures were part of the original collection but can no longer be located.*

Not seen since February, 1969:

Charles Watson, Gothic Doorway, Etching

Cedric Savage, near the Entrance to Botany Bay, Oil

McGregor Wright, Study of a Head, Charcoal

H. McLintock, The Old Boatshed, Etching

Elizabeth Wallwork, Portrait of McGregor Wright, Pencil

Elizabeth Wallwork, Margery, Pastel

Missing since 1975/6:

Esther S. Hope, Mackenzie Country, Watercolour

Unknown artist, Set of Lithographs of Maori Moko





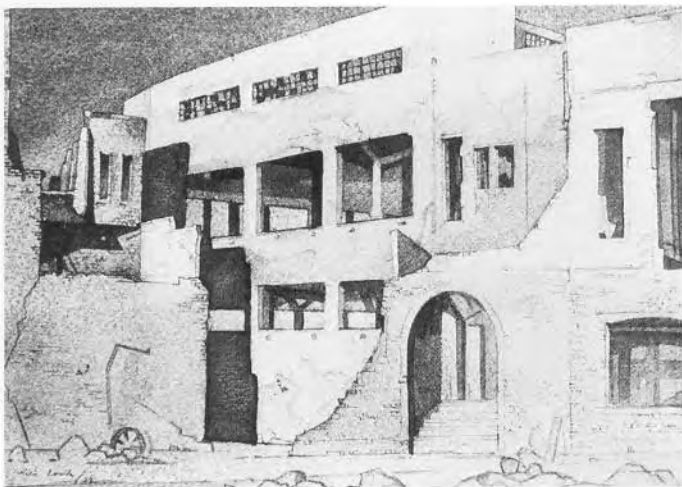
6 A. E. BAXTER  
*Edinburgh Castle*

17 RUSSELL CLARK  
*Winter Landscape*



19 JAMES COOK  
*Rooftops, Gerona, Spain*

20 JAMES COOK  
*River in France*



21 RITA COOK  
*Napier Building, 1932*

23 I. M. COPLAND  
*Japonica*





26 A. A. DEANS  
*Downland*



31 DOROTHY FISHER  
*Spring Morning*



36 W. MENZIES GIBB  
*Canterbury Landscape*

39 SYDNEY H. HIGGS  
*The Sunlit Strait*



40 MABEL HILL  
*The Bend in the River*

42 HERBERT HORRIDGE  
*The Stonemasons Yard*





43 C. H. HOWORTH, *Mount Sefton*



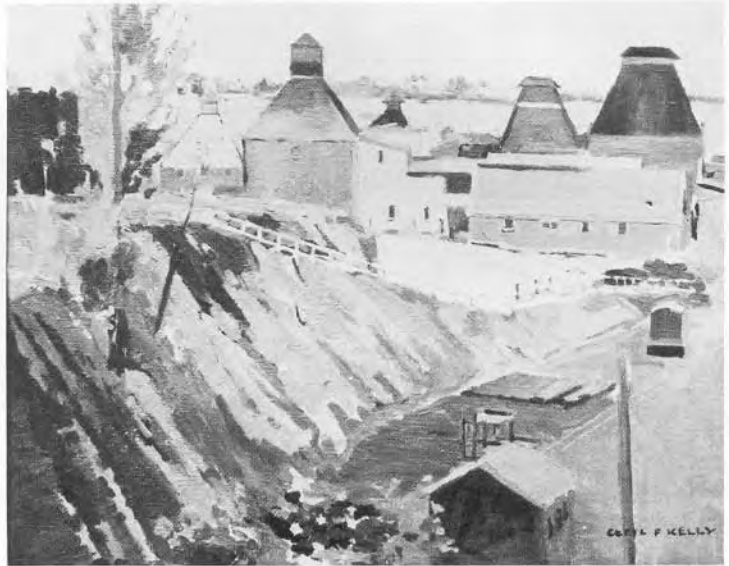
44 ELEANOR HUGHES, *Winter*



46 DAVID E. HUTTON, *Sunset and Boats*



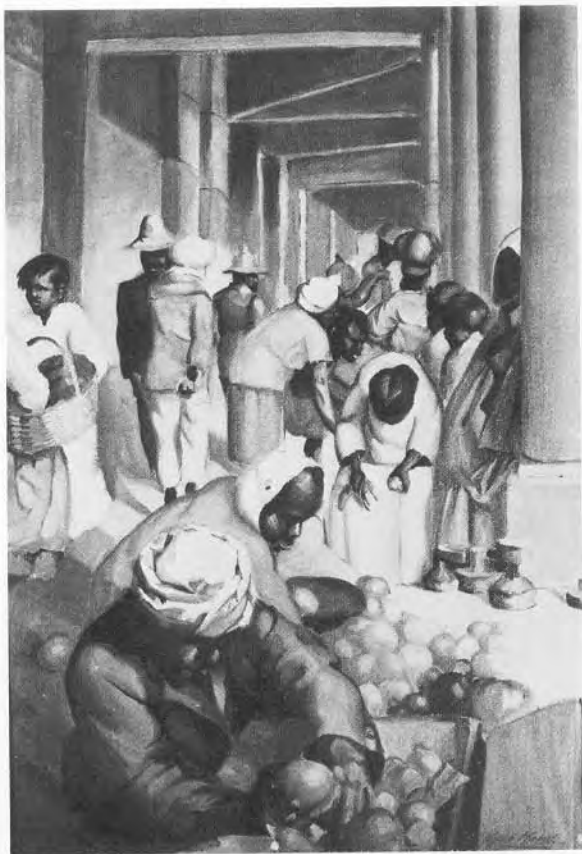
49 ELIZABETH KELLY  
*Lyttelton Harbour*



50 CECIL KELLY  
*Malt Houses, Heathcote*



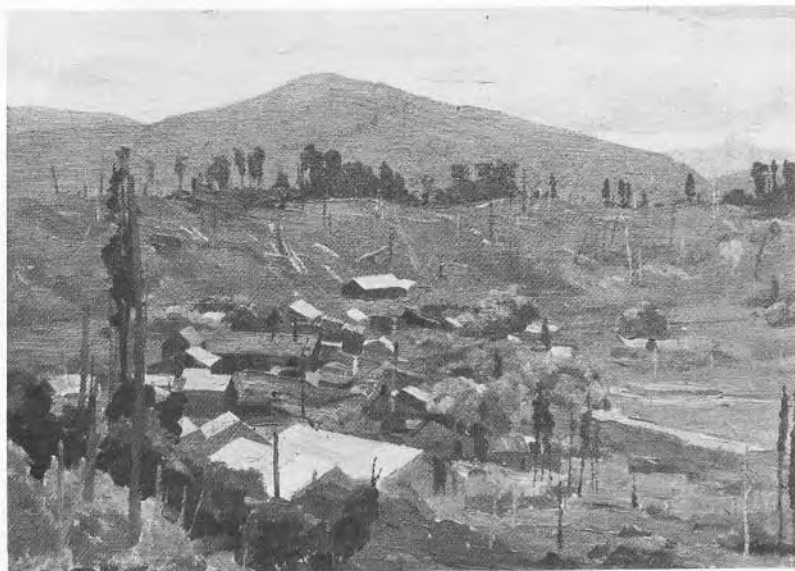
54 C. S. LOVELL-SMITH  
*Godley Peaks*



59 NGAIO MARSH. *The Market*



60 OWEN MERTON. *Steamers in Port*



61 D. McLEOD. *Sawmill (Ruru, West Coast)*



76 RUBY RANKIN  
*Mount Peel*

87 FRANCIS A. SHURROCK  
*Poppies*



82 W. E. RICHARDSON  
*The Blue Duck, Kaikoura*





88 OLIVIA SPENCER-BOWER, *The Verandah*



89 M. O. STODDART, *Apple Blossom*



90 M. O. STODDART, *Flax Gully, Cashmere*



96 S. L. THOMPSON  
*Fountain Place, Aux Aires*



97 S. L. THOMPSON  
*Cell of St Francis at Carceri*



107 VIOLET WHITEMAN  
*Cows*



108 A. E. WILDEY  
*Mount Campbell, Upper Waimak*



112 ROSE M. ZELLAR  
*Rapaki Pines*

# Catalogue of the Collection

ANDERSON, W.

1 W. McGregor Wright  
Pencil  
*Original Catalogue No. 112*

ANDERSON, Margaret

2 Still Life  
Oil on canvas  
*Original Catalogue No. 57*

BARTON, Cranleigh

3 King George V, Lying in State at  
Westminster Hall, Jan. 1935  
Watercolour  
*Original Catalogue No. 7*

BAVERSTOCK, W. S.

4 D. G. Sullivan M.P.  
Black and White cartoon  
*Original Catalogue No. 28*

BAXTER, A. E.

5 Morning Near Grasse  
Watercolour  
*Original Catalogue No. 1*

BAXTER, A. E.

6 Edinburgh Castle  
Watercolour  
*Original Catalogue No. 101*

BENDER, A. A.

7 Sandhills  
Oil on canvas  
*Original Catalogue No. 6*

BEKEN, Olive

8 Clearing in the Bush  
Oil on canvas  
*Original Catalogue No. 46*

BRADLEY, A. E.

9 Delphiniums  
Oil on canvas  
*Original Catalogue No. 97*

BRADLEY, G. W.

10 A Summer Day at Lake Ohau  
Oil on canvas  
*Original Catalogue No. 74*

BROWNE, Alan C.

11 B.M.A. Building, Sydney

Watercolour

*Original Catalogue No. 89*

BUCHANAN, John

12 On the Wharf  
Oil on canvas  
*Original Catalogue No. 44*

CASBOLT, I. B.

13 Shingle Quarry  
Watercolour  
*Original Catalogue No. 45*

CAMERON, Colin F.

14 Kaikoura Peninsula  
Oil on canvas  
*Original Catalogue No. 176*

CAMERON, Colin F.

15 Sunny Hour  
Oil on canvas  
*Original Catalogue No. 92*

CAMERON, Colin F.

16 Topham's Farm, Arowhenua  
Oil on canvas  
*Original Catalogue No. 100*

CLARK, Russell

17 Winter Landscape  
Watercolour  
*Original Catalogue No. 31*

COOK, Alfred

18 Y.M.C.A. Napier  
Etching  
*Original Catalogue No. 24*

COOK, James

19 Rooftops, Gerona, Spain  
Watercolour  
*Original Catalogue No. 41*

COOK, James

20 River in France  
Oil on canvas  
*Original Catalogue No. 115*

COOK, Rita (Angus)

21 Napier Building, 1932  
Watercolour  
*Original Catalogue No. 37*

COOPER, Thornhill

22 Deborah and Sacramento  
Watercolour  
*Original Catalogue No. 52*

COPLAND, Ivy M.

23 Japonica  
Oil on canvas  
*Original Catalogue No. 75*

DARLING, A. M.

24 Old Stone House

Watercolour

*Original Catalogue No. 51*

DARROCH, Duncan

25 Mt Cook  
Oil on canvas  
*Original Catalogue No. 50*

DEANS, A. A.

26 Downland  
Watercolour  
*Original Catalogue No. 21*

DEANS, A. A.

27 Mt Peel  
Oil on Canvas  
*Original Catalogue No. 98*

DROOCHSLOOT

28 Soldiers in a Village  
Oil on canvas  
*Original Catalogue No. 108*

EDGAR, Hilda J.

29 Upper Reach, Auckland Harbour  
Watercolour  
*Original Catalogue No. 42*

FIELD, Thane

30 Hydrangeas  
Watercolour  
*Original Catalogue No. 71*

FISHER, Dorothy

31 Spring Morning  
Oil on canvas  
*Original Catalogue No. 3*

FITZGERALD, James

32 Pontius Pilate's Dilemma  
Oil on Canvas  
*Original Catalogue No. 109*

FITZGERALD, James

33 The Builders  
Oil on canvas  
*Original Catalogue No. 95*

FRIBERG, E. Baird

34 Lake Tekapo  
Watercolour  
*Original Catalogue No. 5*

GERARD, B. D.

35 Calm Waters, Pohara  
Watercolour  
*Original Catalogue No. 93*

HAWKER, H. N.

37 New Brighton  
Watercolour  
*Original Catalogue No. 33*

HEINZ, Valerie

38 On the Underground  
Oil on canvas

- HIGGS, Sidney H.  
39 The Sunlit Strait  
Watercolour  
*Original Catalogue No. 53*
- HILL, Mabel  
40 The Bend in the River  
Watercolour  
*Original Catalogue No. 34*
- HONOUR, W. Basil  
41 The River Track  
Oil on canvas  
*Original Catalogue No. 81*
- HORRIDGE, Herbert  
42 The Stone Mason's Yard  
Oil on canvas  
*Original Catalogue No. 68*
- HOWORTH, C. H.  
43 Mt Sefton  
Oil on canvas  
*Original Catalogue No. 59*
- HUGHES, Eleanor  
44 Winter  
Watercolour  
*Original Catalogue No. 88*
- HUIE, D.  
45 Mt Torlesse from West Oxford  
Pastel  
*Original Catalogue No. 30*
- HUTTON, David E.  
46 Sunset and Boats  
Oil on canvas  
*Original Catalogue No. 63*
- JONES, Ethel  
47 Old Houses, Sydney  
Watercolour  
*Original Catalogue No. 39*
- JOHNSTON, J. A.  
48 Willows  
Oil on canvas  
*Original Catalogue No. 61*
- KELLY, A. Elizabeth  
49 Lyttelton Harbour  
Oil on canvas  
*Original Catalogue No. 77*
- KELLY, Cecil F.  
50 Malt House, Heathcote  
Oil on canvas  
*Original Catalogue No. 79*
- KING, Marcus  
51 Wellington Heads  
Oil on canvas  
*Original Catalogue No. 60*
- HENDERSON, Kennaway  
52 They had words  
Watercolour  
*Original Catalogue No. 10*
- LEE, Owen R.  
53 Seascape  
Oil on canvas  
*Original Catalogue No. 38*
- LOVELL-SMITH, C. S.  
54 Godley Peaks  
Oil on canvas  
*Original Catalogue No. 66*
- LOVELL-SMITH, E. M.  
55 Akaroa, 1910. Loading up for  
Little River  
Watercolour  
*Original Catalogue No. 86*
- LOVELL-SMITH, Rata  
56 Roadman's Hut  
Oil on Canvas  
*Original Catalogue No. 67*
- MADDEN, J. M.  
57 Title Unknown  
Oil on canvas  
*Original Catalogue No. G*
- MANNING, A.  
58 Autumn Afternoon  
Watercolour  
*Original Catalogue No. 2*
- MARSH, Ngaio  
59 The Market  
Oil on canvas  
*Original Catalogue No. 16*
- MERTON, Owen  
60 Steamers in Port  
Watercolour  
*Original Catalogue No. 43*
- McLEOD, D.  
61 Sawmill  
Oil on canvas  
*Original Catalogue No. 12*
- McCULLOUGH, L.  
62 Walnut Corner  
Oil on canvas  
*Original Catalogue No. 19*
- McKAY, Joan  
63 Arrangement of Berries  
Watercolour  
*Original Catalogue No. 70*
- McMILLAN BROWN, V.  
64 The View  
Oil on canvas  
*Original Catalogue No. 26*
- M.E.W.  
65 Dreaming. Portrait of  
Mrs J. H. Howell  
Watercolour  
*Original Catalogue No. 110*
- MOORE, John L.  
66 Lake Kanieri  
Watercolour  
*Original Catalogue No. 91*
- NICOLL, Archibald F.  
67 Dr D. E. Hanson  
(retained by the College and  
hung in the Library)  
Oil on canvas  
*Original Catalogue No. 102*
- NICOLL, Archibald F.  
68 John H. Howell  
(retained by the College and  
hung in the Library)  
Oil on canvas  
*Original Catalogue No. 104*
- NICOLL, Archibald F.  
69 Pigeon Rock  
Oil on canvas  
*Original Catalogue No. 80*
- OSBORNE, Daisy  
70 Portrait of a girl (Joan)  
Oil on canvas  
*Original Catalogue No. 65*
- PARTRIDGE, Beatrice  
71 Flower Study  
Watercolour
- PATERSON, A. S.  
72 Jack Frost  
Watercolour  
*Original Catalogue No. 48*
- PERCS, W. B.  
73 Aberdeen from the harbour  
Watercolour  
*Original Catalogue No. 25*
- POLSON, Eve  
74 Sunlight and Shadow  
Oil on canvas  
*Original Catalogue No. 64*
- PYNE, E. S.  
75 Looking up Rangitata River  
Watercolour  
*Original Catalogue No. 49*
- RANKIN, Ruby  
76 Mount Peel  
Oil on canvas  
*Original Catalogue No. 83*
- REED, W. J.  
77 Gum Trees

- Watercolour  
*Original Catalogue No. 20*
- REID, Andrew  
78 Sunshine and Shadow, Ayrshire  
Oil on canvas  
*Original Catalogue No. 84*
- RICHARDSON, Fanny  
79 N.Z. Saddleback  
Watercolour  
*Original Catalogue No. 72*
- RICHARDSON, Fanny  
80 N.Z. Parakeet  
Watercolour  
*Original Catalogue No. 69*
- RICHARDSON, Gwyneth  
81 Orakei, Auckland  
Watercolour  
*Original Catalogue No. 106*
- RICHARDSON, W. E.  
82 The Blue Duck, Kaikoura  
Oil on canvas  
*Original Catalogue No. 58*
- RICHMOND, D. K.  
83 The Poplars  
Watercolour  
*Original Catalogue No. 11*
- ROBERTS, Dorothy  
84 Blue and Gold  
Oil on canvas  
*Original Catalogue No. 73*
- SAWTELL, E. Rosa  
85 Wallflowers  
Watercolour  
*Original Catalogue No. 18*
- SCOTT, I.  
86 The Flood  
Watercolour  
*Original Catalogue No. 17*
- SHURROCK, Francis A.  
87 Poppies  
Lino Cut  
*Original Catalogue No. 13*
- SPENCER BOWER, Olivia  
88 The Verandah  
Watercolour
- STODDART, Margaret O.  
89 Apple Blossom  
Watercolour  
*Original Catalogue No. 117*
- STODDART, Margaret O.  
90 Narcissi & Pussy Willow  
Watercolour  
*Original Catalogue No. 118*
- STODDART, Margaret O.  
91 Bridge Over the Kowhai  
Watercolour  
*Original Catalogue No. 96*
- STODDART, Margaret O.  
92 Flax Gully, Cashmere  
Watercolour  
*Original Catalogue No. 94*
- STODDART, Margaret O.  
93 Plum Blossom  
Watercolour  
*Original Catalogue No. H*
- THAMES, F. M.  
94 Old House  
Watercolour  
*Original Catalogue No. 47*
- THOMASSON, J. M.  
95 Old Market Place & Cotton  
Exchange, Manchester  
Etching  
*Original Catalogue No. 27*
- THOMPSON, Sydney L.  
96 Fountain, Place Aux Aires,  
Grasse  
Oil on canvas  
*Original Catalogue No. 82*
- THOMPSON, Sydney L.  
97 Cell of St Francis at Carceri  
Oil on canvas  
*Original Catalogue No. 111*
- TILLER, W.  
98 Windswept Trees & Winding road  
Oil on canvas  
*Original Catalogue No. 54*
- TONKIN, M. O.  
99 Manuka  
Watercolour  
*Original Catalogue No. 32*
- TRIPE, M. E. R.  
100 Portrait of a girl  
Oil on canvas  
*Original Catalogue No. 55*
- VAN DER VELDEN, Petrus  
101 Otira Gorge  
Oil on canvas  
*Original Catalogue No. 103*
- WALLWORK, Richard  
102 The Farmyard  
Oil on canvas  
*Original Catalogue No. 78*
- WASHBOURN, Enga  
103 Stormy Afternoon, Nelson  
Watercolour  
*Original Catalogue No. 35*
- WAUCHOP, W. S.  
104 Gleam of Gold  
Watercolour  
*Original Catalogue No. 40*
- WELCH, Nugent  
105 Boat Harbour  
Watercolour  
*Original Catalogue No. 105*
- WHITEMAN, V. E.  
106 Cows Grazing  
(Also known as Lonely Pastures)  
Oil on canvas
- WICKENDEN, A. M.  
107 St Ives, Cornwall  
Watercolour  
*Original Catalogue No. 36*
- WILDEY, A. E.  
108 Mt Campbell, Upper Waimak  
Watercolour  
*Original Catalogue No. 4*
- WILDING, Cora  
109 Mt Egmont, 1936  
Oil on canvas
- YOUNG, D. Vallance  
110 Road by the Quarries  
Watercolour  
*Original Catalogue No. 85*
- ZELLER, Rose M.  
111 St Mary's Merivale  
Watercolour  
*Original Catalogue No. 15*
- ZELLER, Rose M.  
112 Rapaki Pines  
Watercolour  
*Original Catalogue No. 99*
- UNKNOWN  
113 Drum, Flag and Bugle  
Oil on canvas  
*Original Catalogue No. B*
- UNKNOWN (possibly Francis McCracken)  
114 Hills and Port with Sailing Vessels  
Watercolour  
*Original Catalogue No. C*
- UNKNOWN (possibly Francis McCracken)  
115 English Cottage Row  
Watercolour  
*Original Catalogue No. DK.*