

ALFRED WALSH (1859-1916). *In the Oira*, 1905. Watercolour, 15¼ x 11

SURVEY

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CHRISTCHURCH CITY COUNCIL
ROBERT McDOUGALL ART GALLERY

CANTERBURY PAINTING

1860-1940

Foreword

It must be stated at the outset that this does not aim at being a fully comprehensive coverage of all those people who painted in Canterbury within this period. The years 1860 to 1940 have been chosen to work within; somewhat arbitrarily, but aimed at representing the second stage of European settlement, and the period in which there developed a concern for things cultural in the community. By 1940, not only was New Zealand celebrating its first hundred years of settlement and development from a European point of view, but by then the pioneering phase of our country's history was over and the consciousness of cultural heritage and development was starting to emerge.

This is, primarily, a survey of painting. It contains paintings from this Gallery's collections only. Consequently there are omissions and in some cases, some painters may not be as well-represented as might be wished. It is also a survey of painting by Europeans who lived in or were in some way connected with Canterbury during that period.

It is to be hoped that this exhibition will not only indicate what the Gallery's collections contain in this field, but also something of the quality, diversity, and development in painting during this formative period in the history of Canterbury as indeed throughout New Zealand. If it also acts as a stimulus to general awareness and further interest in the painters of that period then it will more than achieve its purpose.

B. D. MUIR,
Director.

The Beginnings of Painting in Canterbury

PAINTING in Canterbury can be traced back hundreds of years to paintings done in rock shelters by the Maori. The story of the discovery and study of these art works has been well documented. Von Haast came across some in South Canterbury in 1862, and later in 1876 in the Weka Pass. Some of the latter were copied by von Haast's friend T. S. Cousins, who was one of the earliest Europeans to paint in the Province. Among the early artists was Julius von Haast himself, and there are others who could be mentioned, not only in painting but, like Charles Meryon, in drawing and etching. Meryon is an example of an artist accompanying many of the early scientific voyages that were sent from Europe to this part of the world. They came, carried out their studies, and departed again taking with them, historically—and very often artistically—important work to show what this new country looked like and how its inhabitants lived. The Eighteenth and early Nineteenth centuries were a period of intense scientific interest and study, which is reflected in the paintings of the period.

Most of the work which now remains in New Zealand belongs to the middle years of the nineteenth century and thereafter, showing the interest

which people—and painters in particular—took of their surroundings. Until well into the century much painting was still produced as a visual record of places and people. Much of it was produced for publicity, to attract and interest people who would be likely to come here to settle and invest in the future of the country. In this group belong people like George Duppa (1819-88), an early settler in Nelson who came with Captain Daniell to Port Cooper in 1841, and from whom some sketches survive, as well as Captain William Mein Smith (1798-1869), Surveyor-General to the New Zealand Company.

W. B. D. Mantell (1820-95), who arrived in 1840 journeyed throughout Canterbury and left sketchbooks which are now in the Turnbull Library in Wellington.

Others were surveyors and draughtsmen. Some whose job it was to chart the coastlines and harbours, but who also sketched and painted the areas in which they were employed. Such was W. J. W. Hamilton, a civilian surveyor working for the New Zealand Company, and travelling by way of the survey ship H.M.S. *Acheron*. His sketchbooks are now in the Canterbury Museum.

It is not until we come to Sir William Fox



W. MENZIES GIBB (1859-1931). *On the Road to Peel Forest*. Oil on canvas, 20 x 35½

(1812-93), however, that the collection of the McDougall Gallery really begins.

Fox was the Principal Agent for the New Zealand Company, whose job was to secure land for the company's projected settlements. As an able artist he was able also to report on the country's prospects visually, and we are indeed fortunate in the quality of work which he has left as a record of his times. He not only recorded the exploration of the Plains, but was also here when the First Four Ships arrived at Lyttelton.

There were others too, who portrayed Canterbury in the early years of settlement, like

Frederick Weld (1823-91), later to be Premier of New Zealand, the first Superintendent of Canterbury, James Edward Fitzgerald (1818-96), and Mary Townsend (1822-69), later Mrs Donald who painted what is now a well-known view of the landing of immigrants at Lyttelton.

All of these early painters were talented amateurs who nevertheless provided a valuable record of the period. Most of them, were not prolific as painters, nor was there any systematic organization of art or cultural activities during the first few years of the settlement.

Painting from the 1860's onwards

It was not until the 1860's that efforts were made to encourage the practice of painting and other art forms in Canterbury. The first signs of the need for such activities in the community are to be seen, however in the early years of that decade.

It was in January 1863 that the "Lyttelton Times" reported that steps were being taken to establish a School of Art. It was further reported, in October that year that a committee had been set up to consider the best means of establishing such a school, which was then "a much wanted and long called for institution". It is interesting and probably quite significant that one of the members of this committee was Samuel Butler (1835-1902), himself a budding artist who had come to the colony in 1860, and who had taken up a run at Forest Creek at the headwaters of the Rangitata. Butler has left two small sketches of his station at Mesopotamia, but seemingly nothing more. He was to return to Britain in 1864, so that his association with the arts in Canterbury was a brief one.

No doubt the committee set up in October 1863, was heedful of what "The Press" of 21 February of that year had to say on the subject of a school of art.

"Unless the inhabitants of this settlement are to grow up in utter indifference to the ennobling influences of art, it is time that some steps were taken by the Government and the people to establish a school in which the practice and principles of art may be taught at a low rate to all who may desire to understand them. At the present time the general ignorance and indifference to the fine arts is most lamentable . . ."

One of the most notable events of the decade

must have been an exhibition of watercolours by Nicholas Chevalier (1828-1902) in the Town Hall in Christchurch in July 1866.

Chevalier was a professional painter who had painted in Australia before visiting New Zealand, where the romantic landscape had lured him. In Christchurch he exhibited views of Otago and Canterbury, showing, according to the "Lyttelton Times" of 14 July, "Wonderful freedom and boldness of pencil, management of chiaroscuro and aerial perspective and the geological character of the country is preserved with the greatest minuteness and fidelity without having the least approach to mannerism".

This factual, truthful reportage was very much a nineteenth century phenomena, and a continuation of the intense, almost scientific approach to the actual reality of the landscape. Coupled with this factual concern was an intense interest in the nature of reality and a concern with the study of parts of the world with which Europeans were as yet, largely unfamiliar. This interest is evident in other comments made by the report in "The Press". These comments related closely to the work of most of the painters of the period who are now classified as 'topographical' painters. There is also an interest in what appeared to the European eye to be 'picturesque', or untouched by man.

"Some very beautiful bits of scenery which have struck the artist as being highly picturesque . . . are in the form of finished drawings. The Southern Alps and the wild scenery of Westland are vividly depicted.

"What will they think of New Zealand scenery in England?" was repeated from mouth to mouth



RAYMOND McINTYRE (1879-1933). *Study—Ruth*. Oil on board, 10½ x 7

in the Hown Hall, coupled with another question, will they think the views real?' The writer ventured to say that he thought they would. 'Mr Chevalier's sketches when exhibited in England will convey a more correct and vivid impression of the country than any description which even the most gifted writer could give,' he said, and it was that very impression that was intended by most of those who painted in Canterbury, and indeed in New Zealand at that time. The watercolour by Impey is an example of this attitude.

Chevalier's exhibition must have done a great deal to arouse enthusiasm for painting in Christchurch at that time, for it was not long after that that preparations began for the first large-scale art exhibition in Christchurch. This was held in 1870, and coincided with the opening of the new museum. Sir Julius von Haast, whose name was to become indelibly linked with the history of the museum, came to Christchurch in 1860 from Auckland, where he had first arrived in 1858. Sir Julius was to become one of the early patrons of the arts, and he was a member of the General

Committee for the Art Exhibition of 1870.

From all over New Zealand were assembled art works and objects d'art, and shown in the museum during January 1870. The Government granted the use of the building for the purpose, the Provincial Government backed the undertaking to the extent of £500, and the Superintendent of the Province, William Rolleston, opened the exhibition in the presence of three to four hundred people. Among the exhibits, which included paintings from Britain and Europe, were paintings by artists then working in New Zealand, such as William Packe, J. C. Richmond, John Gully, C. D. Barraud, Nicholas Chevalier, and George O'Brien from Otago.

The Museum was to remain, for several years, the repository of a number of paintings and art works which were intended to inspire the production of local art. The Cyclopaedia of New Zealand, of 1902 recorded that, "In addition to the ordinary exhibits (at the museum) there is a fine collection of pictures by English and Colonial artists, which, though small in numbers, are invaluable to the art students of the city".

Establishment of School of Art, and Society of Arts

THE idea of establishing a School of Art, on which the development of the fine arts so greatly depended, did not lag for long either, for in 1882 it was established and by 1900 was attended by more than 250 students.

It was affiliated with the Science and Art Department of South Kensington, and occupied the two-storey stone building at the West end of Hereford Street which was originally built for the Girls' High School.

The School was established partly under the guidance of David Con Hutton (1843-1910) of Dunedin. Its first Principal was David Blair (from 1882-86), who was followed by George Herbert Elliott in 1886.

In conjunction with the University of New Zealand, the school began the first diploma courses in fine arts in 1928. It became part of the Canterbury University College in 1950, and since 1957 has been the Department of Fine Arts of the University of Canterbury. Needless to say,

the school has been one of the major influences in Canterbury painting since its establishment.

Of considerable influence and importance, too, has been the Canterbury Society of Arts, for the establishment of which the first efforts were begun on 8th July, 1880, and the first exhibition was held in the Boys' High School during June and July of the following year. By now the ambitions of the first committee set up in 1863 were almost complete. The aims of the Society which was proposed that year had been the establishment of an Annual Exhibition, a School of Design and the laying of the foundation of a permanent Gallery of works of art. Significantly J. H. Tancred, who was in the chair at the 1863 meeting was elected president of the newly established Canterbury Society of Arts in 1880. On the committee of twelve, among others were T. S. Cousins and Julius von Haast along with the architect B. W. Mountfort. The Society was incorporated under the Companies Act in 1889, with the aim



PETRUS VAN DER VELDEN (1837-1913). *The Otira River*. Oil on canvas, 39 x 66

of promoting 'the study and cultivation of the fine arts in New Zealand, to encourage the production of works of art by periodical exhibitions at Christchurch, to provide means of instruction to art students, the holding of periodical art unions, and generally to encourage art and artists in every possible and reasonable way'.

The Society not only provided an opportunity for working artists to congregate and exhibit, but it also set about acquiring a permanent collection of art works. At first this was financed out of profits from exhibitions. The first purchase was a painting in oils by John Gibb at a price of 22½ guineas. Entitled "Shades of Evening (Estuary)", it was presented to the City in 1932 and is now part of the permanent collection of the McDougall Art Gallery.

The encouragement of local painters by purchasing their works was to remain part of the Society's function to the present day, and many examples from its collection were handed over to help form the City's collection in 1932. The exhibitions organised by the Society were to attract artists from all over the country. Some idea of the progress of the Society can be gauged from the increase, from fifty-two working mem-

bers and forty-one ordinary members in 1883, to a total of 435 members including 145 Working members in 1930.

By 1890 the Canterbury Society of Arts Gallery had been built on land granted by the Government under a special Act of Parliament. The Gallery stood at the corner of Armagh and Durham Streets opposite the Provincial Council Building (architect, B. W. Mountfort [1824-98]) and was approximately 120 x 50 feet. It was considerably enlarged in 1894, with the addition of a room with a floor laid on carriage springs to make it more suitable for dancing. The Gallery was hung with paintings either purchased by the Society or on loan, and several of them selected for the Society by Lord Leighton, President of the Royal Academy in Britain. Some of these paintings are now in the City's collection.

Physically and administratively, the visual arts in Christchurch were well-provided for by the end of the century and the foundations well and truly laid for a vigorous development. It was a far cry from Chevalier's showing of 'watercolour sketches' in the Town Hall of 1866 to the Ballroom setting of the Society of Arts of the 1890's.

The Painters

AN important figure on the creative side of painting during the formative years was W. H. Raworth (1824-1904) who came to Canterbury as a surveyor on one of the First Four Ships. He was probably the first professional artist to settle here, and took up teaching. He was as well known in Australia as he was in New Zealand, and in fact finally went there to live, a factor which might in part account for his eclipse on the New Zealand scene by others like Gully and Richmond. Raworth held his first exhibition in 1869, comprising (like Chevalier), views from all over the Province, and he was advertising for students in 'The Press' during 1870. During that year he also exhibited in Melbourne.

Edmund Norman (1820-75) was another whose ability has generally been overlooked but whose

qualities of draughtsmanship are indicated so superbly in a pencil and wash, 'Birds Eye View of the MacKenzie Country' (dated about 1866).

Emily Harper, the daughter of the first Bishop of Christchurch (and later Mrs Acland) was a refreshing and competent watercolourist. The Anglican vicar of Geraldine, James Preston (1834-98) was 'primitive' in the way in which he recorded the activities and scenes of his own times. A collection of his work is now in the Canterbury Museum.

Perhaps the best known of the nineteenth century painters was John Gibb (1831-1909). He arrived in Canterbury in 1876 from Scotland where he had studied under John Mackenzie of Greenock, and later for several years at the West of Scotland Institute and the Glasgow Institute



MARGARET STODDART (1865-1934). *Clematis*. Watercolour, 27½ x 33½

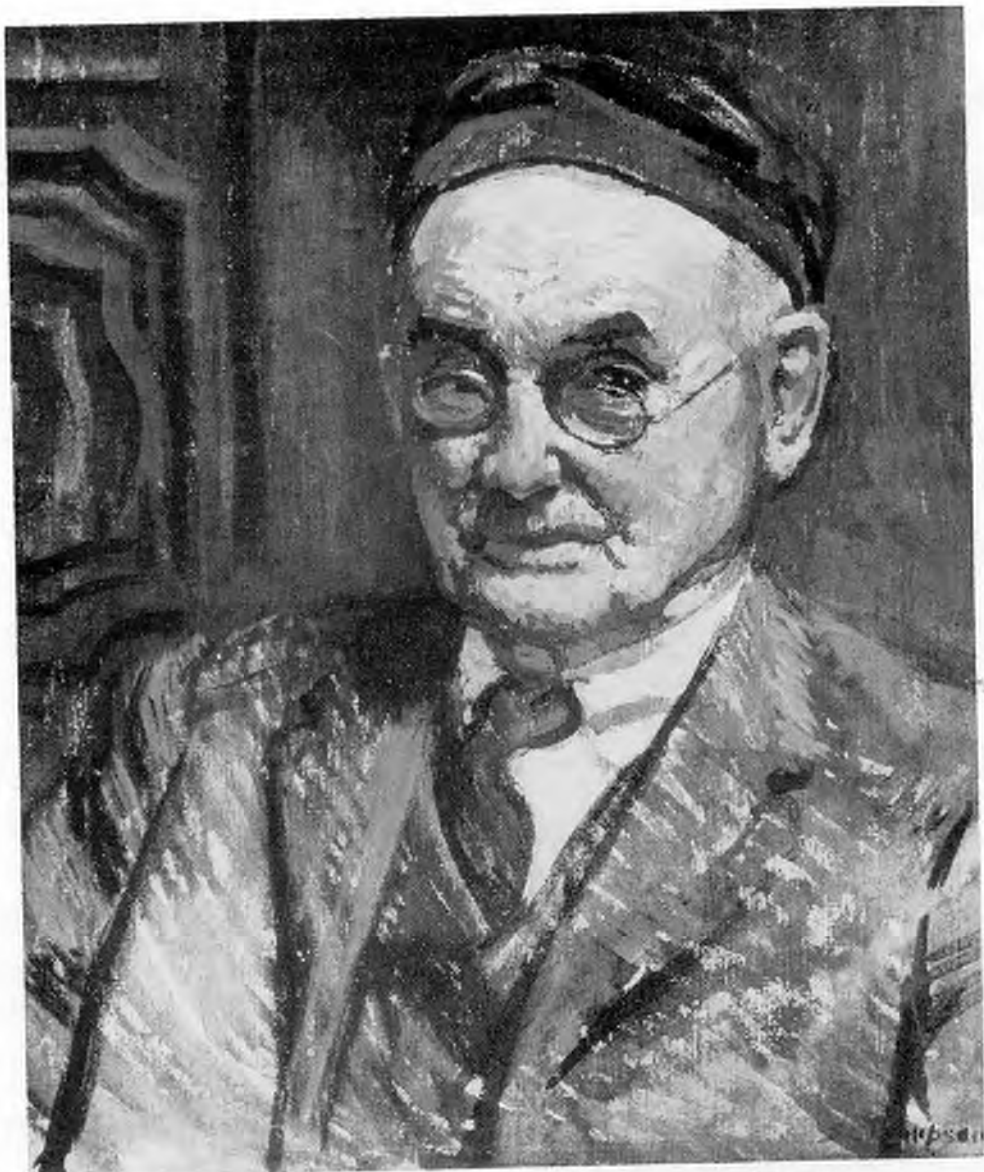
of Fine Arts. He has usually been regarded as 'a painter of the old Scottish School'. Like Raworth and Chevalier, he was certainly a professional artist as distinct from the talented amateurs so prominent in New Zealand at that time and he set himself up professionally in Christchurch. In 1902 he was recorded as being at 56 Worcester Street, and "one of the oldest and most prominent artists in New Zealand", whose "special talent lies in the treatment of marine subjects". He exhibited throughout the country and was one of the founders of the Canterbury Society of Arts. Gibb also trained a large number of students of whom perhaps the most prominent was his own son William Menzies Gibb (1859-1931) who followed in his father's footsteps as a professional artist in Christchurch. Both of the Gibbs were listed as exhibitors at the New Zealand and South Seas Exhibition in Dunedin,

1889-90 along with Miss Rosa Budden (Mrs Sawtell), Thomas Cane, Thornhill Cooper, Edmund Gouldsmith, J. M. Madden, Miss M. O. Stoddart, A. W. Walsh, E. F. Temple, and W. M. N. Watkins, all from Canterbury. The strength of representation along with the fact that all except Watkins received awards was a peak for Canterbury painting. Some of these were to be seen in the New Zealand International Exhibition at Christchurch, 1906-7, when praise was given to W. A. Bowring (1874-1931), Sydney L. Thompson (b. 1877), John Gibb, W. Menzies Gibb and J. M. Madden.

Thomas Cane (1830-1905) an architect, designed the old School of Art building and produced a number of delightful watercolours, in Britain and Europe as well as in New Zealand. He seems to have been one of the few painters of his time who attempted to throw off conventions and



RHONA HAZARD (1901-1931). *The Sea and the Bay*. Oil on canvas, 17½ x 21½



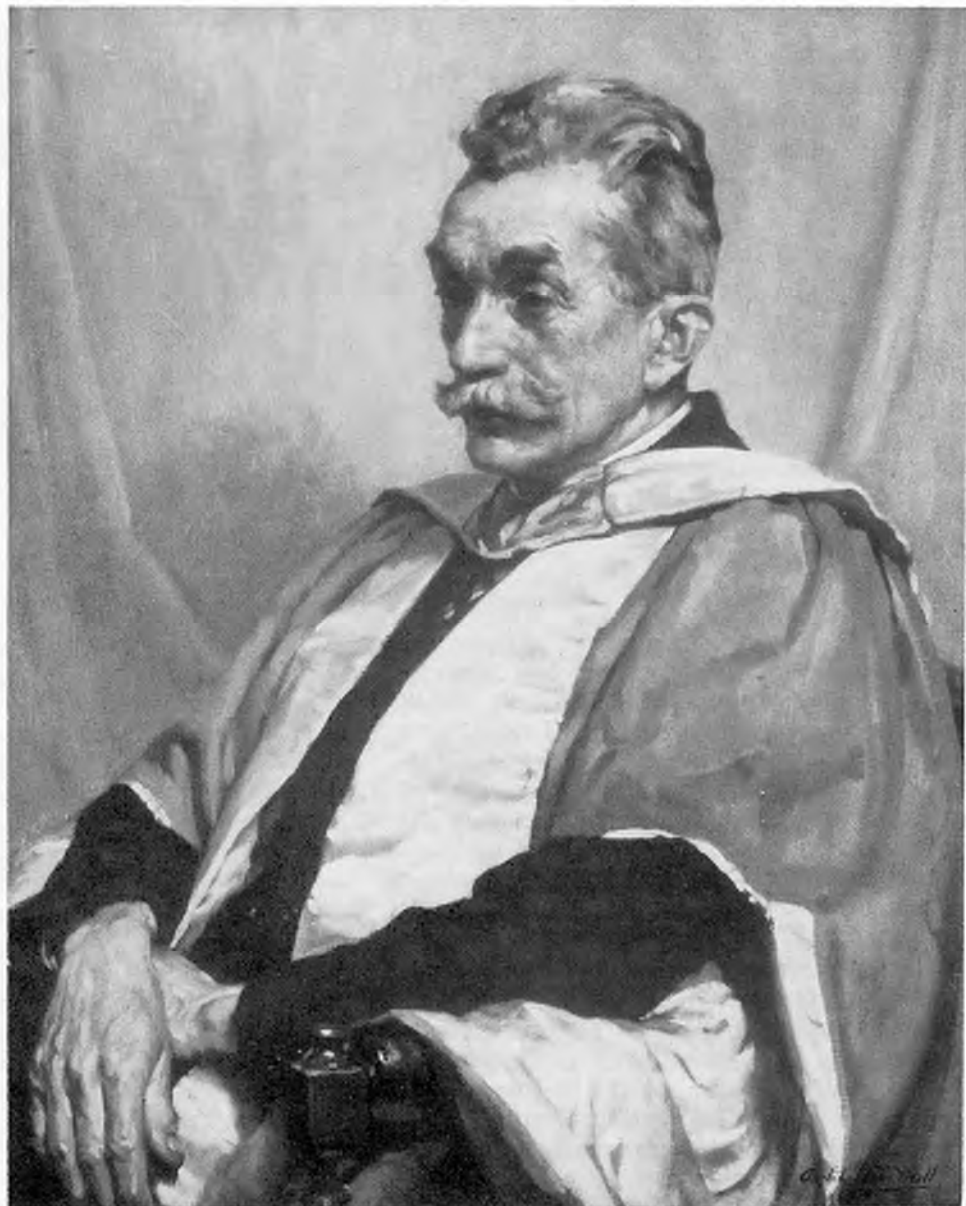
SYDNEY L. THOMPSON (b. 1877). *Mr Fisher Snr 1935*. Oil on canvas, 17½ x 20½

grappled with the problems of portraying the atmosphere of New Zealand. Something of the change in attitude can be seen in the McDougall Gallery's collection between the highly detailed observation of the Old Clock Tower, Rouen, and his 'expressionistic' and atmospheric watercolour done at Little River in 1883.

J. M. Madden (1856-1923), arrived in 1877, and was for twenty-five years, art master at Christ's College, where T. S. Cousins had also been taught art, and Edward Gouldsmith (1852-1932) was also at one time part-time art master. Madden's watercolours are conventional and

tightly academic, but express the then current interest in the picturesque elements of landscape. He exhibited at the Royal Academy as well as in New Zealand.

Captain E. F. Temple (1835-1921), another strong supporter of the Society of Arts (he was the first Secretary) came to Canterbury in 1879 from army service in the Crimea and India. His oil painting 'The Storming of the Martinière, Lucknow', is a monumental piece of history-painting, and as such, another facet of Victorian painting. He became a farmer at Geraldine, and also produced watercolours of considerable merit.



A. F. NICOLL (1886-1953). *Dr J. C. Bradshaw*. Oil on canvas, 31 x 25½

John Gully (1879-1888) and James Crowe Richmond (1822-1898) are two figures who have overshadowed most others of their times, especially during the latter part of last century. Their work has been chronicled amongst the more outstanding on a national level, probably because of the large degree of popularity they each achieved even in their own day. Both men painted during exploration journeys into Canterbury, but neither of them settled here. Gully arrived in Taranaki in 1852, moving to Nelson in 1860. A technically

skilful watercolourist, Gully searched for and portrayed the most romantic elements of the New Zealand landscape, which he gave a sentimental treatment to which his own contemporaries as well as later generations have rapidly responded.

Richmond showed more analysis and narrative in his treatment of the landscape, which he nevertheless made conform to his ideas of beauty and the picturesque. He was a more literal reporter, who somewhat like Thomas Cane, tried to come to terms with the New Zealand environment. So

too did W. M. N. Watkins (1835-1904) of Akaroa. Watkins had a brother Stephen (1830-89?) who had studied art in England and who also taught and painted here.

The work of Alfred W. Walsh (1839-1916) brings painting in Canterbury towards the end of the nineteenth century. Born at Kyneton in Victoria he came to New Zealand with his parents to Otago. He studied as a draughtsman in the Public Works Department, and took lessons in drawing and painting from David Con Hutton. In 1886 he was appointed to the teaching staff of the Christchurch School of Art. He became well-known for his watercolours of mountains, bush, and stream which he portrayed in a semi-impressionistic style, no doubt derived, (but further developed) from Hutton. A similar treatment in the use of watery impressionist-like technique is to be found in the early paintings of Frances Hodgkins (1869-1947), who attended the Dunedin Art School during 1895-6. There is no doubt, in this technique, some influences of G. P. Nerli who taught at the Art School in Dunedin, and it is in the work of G. H. Elliott, Alfred Walsh, the early work of Owen Merton (1887-1931), Miss Mary Elizabeth Richardson (1867-1931) later Mrs Tripe, as well as a number of other painters of that generation including the earlier work of Margaret Stoddart (1865-1934). Dunedin-born W. K. Sprott (1864-93) was also a student, and later a staff member of the school. He was a friend of Walsh and influential in his work.

The nineteenth century in New Zealand, firmly laid the foundations of Canterbury painting and this was to continue for most of the next forty or fifty years.

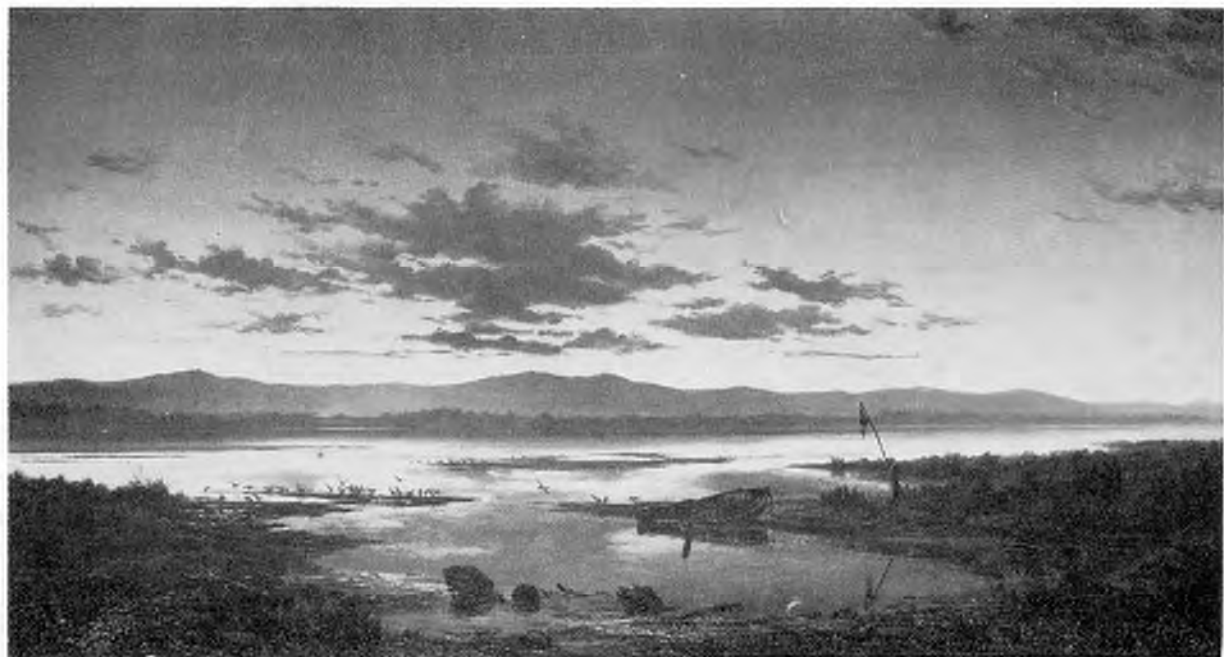
The first forty years of this survey saw a combination of talented amateurs, with varying degrees of skill, though sometimes as in the case of Preston, a totally uninhibited natural ability, and a few professional painters of considerable merit and achievement. From the end of the nineteenth century onwards, due to the presence of a few professional artists and teachers, and obviously the efforts of the School of Art and the Society, there was an increasing degree of professionalism. During this period the first New Zealand born generation of painters emerged, and studied here. They were to find difficulty in fitting into a society which was still so close to the pioneering period, and in a city and country of sparse population and limited wealth, could not easily find either employment, inspiration, or acceptance in their work. Consequently the years from 1900 to 1940 saw the departure of new

talent abroad to sources of higher learning, keener competition, and tolerance. Some, like Margaret Stoddart, who studied and painted in France for a period with D. K. Richmond (1861-1935), daughter of J. C. Richmond, returned to stay. Others like Owen Merton periodically sent work back for exhibition. But generally they increasingly lost touch, and found in many cases that their work had advanced beyond the levels of acceptance at home. The drift was now in reverse, no longer painters and teachers coming here, but young painters going back to Europe.

The professional painter had never found it easy in the colony where artists were eccentrics and art a luxury the country could ill-afford. To all but a few intellectuals and professional people in other fields the artist occupied an obviously parasitical role. The emphasis at first, even as far as the School of Art was concerned, was to train young people to fill artist roles in industry and commerce where they would be of direct benefit to the community. The role of the purely creative artist was a most precarious one, for which there was little sympathy or interest. Thus was a symptom of new countries where the majority of people had little knowledge of the arts before emigrating. Samuel Butler commented that most people had come to the colony with the single objective of bettering themselves financially.

Petrus van der Velden (1837-1913) though, came to New Zealand to escape from Europe. He was encouraged to come by Mr van Asch, a friend from Rotterdam, and who was Director of the School for the Deaf at Sumner. Van der Velden arrived in 1890. Although he sought employment at the School of Art he was not successful, but set about instructing pupils on a private basis and did a great deal of painting himself. He was to spend a great deal of time in the Otira area observing and absorbing the moods of nature and the grandeur of the mountains which he elucidated in his atmospheric studies of sharply contrasting shadows and light effects owing much to the Dutch Rembrandtesque traditions, but also with the vigour of paint-handling that Israels was to be noted for in Holland at the end of the century.

Van der Velden stood not for analytical detail or the picturesque, but for expression and mood in painting. He was not an impressionist in colour, but he was probably not far from becoming an impressionist had he remained in Europe. His was still a romantic approach to landscape and his influence was of great importance to a whole generation of Canterbury painters. He and Walsh were bitter antagonists, though both were



JOHN GIBB (1831-1909). *Shades of Evening, The Estuary*. Oil on canvas, 21½ x 39½

important in the impact they had on others.

Among van der Velden's pupils was Sydney L. Thompson, born in 1877 at East Oxford and who was, himself, to become an influential figure in painting in Canterbury. Though he was to spend much of his life overseas, especially in France, he was on the staff of the School of Art from 1904-12, and made periodic return visits.

Margaret Stoddart, was also to become one of the most highly regarded painters of the first half of this century on her own home ground. She too studied at the School as well as in Europe, and exhibited at the Royal Academy. She was popularly known for her flower studies which became increasingly soft and impressionistic, but after her return to New Zealand her work developed only slowly, and never to the extent of her friend, Frances Hodgkins who chose to stay on in Europe and battle it out. Thompson migrated periodically between the two places, but his best work was done overseas, and fortunately much of it is in New Zealand.

Among the other expatriates whose work remains here but showing alien locations were Eleanor Waymouth (Mrs Hughes, 1882-), Cecil Jameson (1884-), Raymond McIntyre (1879-1933), and Owen Merton (1887-1931). All of these were to achieve some standing, and especially Owen Merton who spent some years in America as well as in France and Britain. His exhibitions in Lon-

don in 1925 and 1928 were hailed with success. Born in Christchurch of a musical family, like the others he studied at the School of Art. He was encouraged by a relative to go to England to study at the Ealing Art School. He returned to New Zealand briefly in 1906, and was 'discovered' by D. K. Richmond when some of his paintings were shown in Wellington. He returned to England in 1908, and studied in 1910 in Paris where he attended Colarossi's School. His mother organised a successful showing of his work in Christchurch in 1911, while in France he was being befriended by Frances Hodgkins. This brief summary of Merton's life indicates the sort of career painters of the expatriate generation followed, and also indicates something of the close relationships which New Zealand-born painters obviously felt when abroad. In 1914 he married an American, whose family opposed his involvement in the War to the extent that the family moved to America in 1916. It was not until after the death of his wife in 1922 that he went back to Europe and success in London not long before his untimely death in 1931.

Owen Merton's mature works of 1925 and 1928 bear comparison with that of Frances Hodgkins. There is an almost identical simplification and quest for the essential forms in the landscape, which is expressed with an absolute minimum of line, suggestive of form.



A. F. NICOLL (1886-1953). *Brooklands*. Oil on board, 8½ x 11½

While expatriates struggled for developments and success abroad, there were those who remained at home, much more closely involved with the portrayal of landscape in terms of the nineteenth century, with, in some cases some influence from impressionism gained mostly second-hand. Some of them even managed to free themselves from the landscape, or from the academic conventions they relied upon and which are evident in the work for example of A. F. Nicoll (1886-1953). Though he too had studied abroad in Edinburgh, it was into the academic school that he moved and largely remained to achieve a national reputation in New Zealand for his technically, highly skilful portraiture. Nicoll was head of the School of Art from 1920 to 1928, and was followed by Richard Wallwork, another Canterbury painter trained to paint in oils and whose work shows quite heavy influence, stylistically, of the Royal Academy of the period. Technically his work too is highly

competent, and it has similarities in the work of Elizabeth Kelly (1877-1946) who was also well-known for her stylish portraits, a subject in which W. A. Bowering and Elizabeth Wallwork were to concentrate their interest. The work of all three has provided us with sound and interesting social portraiture of the period, and as such, quite worthy successors to Goldie, Lindauer and Steele, and indeed in the stream of British portrait painting. Cecil F. Kelly (1879-1946), husband of Elizabeth Kelly, was a commendable landscape painter as well as a member of the staff of the School of Art. Both were also strong supporters of the Society of Arts for many years.

Nicoll was perhaps the most influential of all the painters of his period. His early landscapes—(his landscape painting is more important than his portraiture) show affinities with van der Velden, which he gained perhaps through his teacher, Sydney Thompson.

In portraiture, he had as a keen competitor,



RITA ANGUS (1908-1970). *Cass*. Oil on board, 14½ x 18½

Mary Elizabeth Richardson (1867-1939). Later, as Mrs Tripe, she was to be a prominent portrait painter on the national scene. One can discern in her work, elements derived once again from van der Velden, and even the often exotic subject matter bears comparison with some of his, though hers is more mannerist.

A product of the David Con Hutton school, and therefore of nineteenth century realism based on close observation, was his son David Edward Hutton (1866-1946), who after a period as art instructor at the Technical School in Wanganui, and study overseas, settled in Christchurch where he took up a private practice as an architect, being from 1920 to 1931, Assistant Architect to the Canterbury Education Board. Among the buildings he designed is the Christchurch Teachers' Training College. Throughout his life, he painted and frequently exhibited his work, of which Franz

Josef Glacier is a good example of his skilful handling of the watercolour medium.

Like his father, David Edward Hutton has been remembered more as an art instructor than as a painter, though this imbalance is not an unusual feature of painting in New Zealand where the two interests—often of necessity have been combined. Such was true also, of Edith Emma Strutton (1867-?) who was at one time a member of the staff of the School of Art, and whose genre-like interest in landscape is evident in "Fisherman's Hut, Redcliffs, about 1889". As Mrs Munnings she was to later go to India where she died.

A painter with similarities with Miss Strutton was Charles Kidson (1866-1908), who was better-known as a sculptor and teacher at the School of Art, but whose painting of the Christchurch pioneer potter Luke Adams, provides a quite unusual and competent variation to the current

preoccupation with landscape painting of his day. Also in the less typical field is the satirical work of A. K. 'Kennaway' Henderson (1879-1960), a Scottish-born Christchurch watercolourist and cartoonist. It is interesting to find that W. A. Bowring (1874-1931) also began his career in Christchurch, as a cartoonist on the 'Spectator' and 'Weekly Press' before he went to London in 1905 where he was to come under the influence of William Orpen and Augustus John. He was most noted in New Zealand for his political cartoons. Most famous of all Christchurch-born cartoonists was Sir David A. C. Low (1891-1963) who achieved a world wide reputation during his career in Britain.

The formation of 'The Group' in 1927 was the first sign of a more liberal approach to art than had generally been the case and later generations of painters must have been thankful for its enlightened approach and annual exhibitions. It was to see, in fact, a whole new period in painting in Canterbury develop, and it was to encourage that growth to the point where, by the decade of the 1930's, Christchurch was the focus of attention as far as the visual arts were concerned. The painters of this period include Rita Angus (Mrs Leonard Cook), sister-in-law of James Cook (1904-1960), the latter an accomplished artist who left Christchurch to study in Australia in 1933, and thereafter remained abroad. He was regarded as one of the most promising students of his time. The style of Rita Angus was unique in New Zealand at the time with its undertones of surrealism in the portrayal of New Zealand landscape. Among her contemporaries were Louise Henderson, whose early work was influenced by the Cubist movement, Russell Clark (1905-1966), a painter and sculptor who showed elements of romanticism, Rhona Haszard (Mrs Leslie Greener,

1901-1931) who once again made use of the landscape, but with an interest which was also related to cubism in the way in which her painting is geometrically treated.

Cubism is not evident in the atmospheric, traditionalist landscapes of Cedric Savage, which, when most advanced, are quite high key in colour, and more akin to the surrealism of John Nash in Britain, but it was an important stage in the later development of the work of John Weeks (1888-1965).

It was painters such as those, with a background of the New Zealand landscape tradition, but also with a more conscious eye on Europe and the World, brought painting in Canterbury truly into the Twentieth Century. These were the beginnings, once again of an awareness of the main streams and main springs of current thought and development at an international level, with which the most progressive painters have since been largely concerned.

B. D. MUIR

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CATALOGUE

SIR WILLIAM FOX 1812-1893

Born England, came to New Zealand 1843. Agent for New Zealand Company concerned with colonization and early explorer. Sometime Premier. A topographical painter historically important for his freshness of vision towards the landscape.

1. *Mt Cook and Franz Josef Glacier from Freshwater Creek*

Watercolour, 9½ x 13½

Purchased, 1971

JOHN GULLY 1819-1888

Born Bath, England, Came to New Zealand 1852. A settler and explorer, as well as sometime art teacher. Largely self-taught. An exponent of misty, atmospheric landscapes which were very popular in his day.

2. *Lake Te Wharau, Nelson, 1882*

Watercolour, 14 x 24

Presented by Canterbury Society of Arts, 1932

JAMES CROWE RICHMOND, 1822-1898

Born London, came to New Zealand 1851, as a settler, and became friendly with Gully. Lived later in Nelson and Auckland, was active in Provincial Government and also Minister of Native Affairs 1866-1869. A man of wide talents including engineering, farming, and administration. His daughter Dorothy Kate Richmond was a friend and associate of Margaret Stoddart and Frances Hodgkins.

3. *Takaka Valley from Clifton, 1884*

Watercolour, 14 x 20½

Purchased at annual exhibition, 1884 and presented by Canterbury Society of Arts, 1932

NICHOLAS CHEVALIER 1828-1902

Born, St. Petersburg, Russia. Went to Melbourne, 1855, and visited New Zealand in 1865-66. Accompanied the Duke of Edinburgh on a world tour, 1868, and painted for Queen Victoria a series of paintings, featuring aspects of her reign, and designed the setting for the Koh-i-noor diamond. An accomplished musician and writer as well as a painter, lithographer and cartoonist.

4. *Ti Trees and Creepers, Cape Schanck, Victoria, 1865*

Oil on canvas, 11 x 8

Purchased, 1967

H. IMPEY

Unfortunately nothing is known about this 'topographical' painter as yet.

5. *Coastal Scene, New Brighton, c. 1870*

Watercolour, 7½ x 12½

Purchased, 1969

THOMAS CANE 1830-1905

Born in England. Trained architect; was Provincial Architect for Canterbury. Travelled to New Zealand in 1873, and settled in Christchurch.

6. *Little River 1883*

Watercolour, 14½ x 20½

Gift of Mrs Dorothy Williams, 1965

JOHN GIBB 1831-1909

Born in Castlecary, Stirlingshire. Studied with Mackenzie of Greenock and was a regular exhibitor in Glasgow. He arrived in Christchurch in 1876 and immediately began producing and exhibiting work. W. Menzies Gibb is the son of this artist. He was one of the most important painters of the Canterbury landscape.

7. *Shades of Evening, The Estuary*

Oil on canvas, 21½ x 39½

Purchased from First Annual Exhibition, 1881, and presented by Canterbury Society of Arts, 1932

CAPTAIN E. F. TEMPLE 1835-1921

Born England, served with the Army in India before coming to New Zealand in 1879 where he settled at Geraldine. He was secretary of the Society of Arts.

8. *Storming the Martinière, Lucknow*

An incident of the Indian Mutiny, 1857

Oil on board, 24½ x 38½

Presented by Canterbury Society of Arts, 1932

PETRUS VAN DER VELDEN 1837-1913

Van der Velden arrived in Christchurch in 1890. He was born in Rotterdam, and became a leading personality in art circles there. He belonged to the Dutch Romantic Realist school of painters, and to colonial eyes this naturalism, with its brooding, sombre tones was quite startling.

9. *Nor'western Sky*

Oil on canvas, 36 x 22½

Presented by Miss Van Asch

10. *The Otira River, 1893*

Oil on canvas, 39 x 66

Purchased, 1965

E. GOULDSMITH 1852-1932

Born Bristol, England. Emigrated to Australia, 1883. Studied at Royal College of Art, London. Lived in Adelaide, South Australia, 1883-6, after which he moved to New Zealand. When in Christchurch he was part-time art master at Christ's College.

11. *Sea Coast*

Oil on board, 18½ x 25½
Lottie Mathews Bequest

C. N. WORSLEY 18?-1923

Came to New Zealand some time before 1900 from Devonshire, and painted landscape in both the North and South Islands. He made several trips back to Europe and died suddenly at Brescia, North Italy in April, 1923.

12. *Lyttelton Harbour*

Watercolour, 11½ x 19½
Presented by the Imperial Institute

J. M. MADDEN 1856-1923

Born Wakefield, Yorkshire. Studied at South Kensington. Came to New Zealand, 1880. Became Art Master at Christ's College. Visited Europe in 1905, but returned to Christchurch.

13. *A Southern Lakes Scene*

Oil on canvas, 35½ x 56½
On indefinite loan from Mr W. Wallace,
Christchurch

W. MENZIES GIBB 1859-1931

W. Menzies Gibb travelled to New Zealand from Scotland with his parents. He was trained by his father John Gibb, and at The National Gallery School, Melbourne. Menzies Gibb's work followed much the same direction as his father's, and like his father he was on the council of the Canterbury Society of Arts from 1892 until his death.

14. *On the Road to Peel Forest*

Oil on canvas, 20 x 35½
Presented by Canterbury Society of Arts, 1932

15. *Edge Of The Bush*

Watercolour, 19½ x 13½
Presented by Mr E. Britton, 1960

16. *Landscape*

Watercolour
Purchased, 1972

ALFRED WALSH 1859-1916

Born in Victoria but later settled in Otago with his parents during the gold rush era. He was trained by

David Con Hutton and was appointed to the staff of the Canterbury School of Fine Arts in 1886. He died in Tauranga.

17. *Low Tide*

Watercolour, 11 x 13½
Gift of the family of James Jamieson, Esq.

18. *In the Otira, 1905*

Watercolour, 15½ x 11
Presented by Canterbury Society of Arts, 1932

G. H. ELLIOTT 1860-?

Born Yorkshire, England. Director of the Canterbury College School of Art 1886-1905. Studied at the Bradford School of Art and later at the Royal College, London. Came to New Zealand, 1881.

19. *Mt Spencer Range (The Fairy Queen)*

Watercolour, 13½ x 20½
Presented by Canterbury Society of Arts, 1932

W. K. SPROTT 1864-1893

Born in Dunedin. Studied at the Canterbury College School of Art. A great friend of Alfred Walsh; the two men spent much time sketching and painting together. Sprott was also for some time on the staff of the School of Art.

20. *Sunset on Port Hills*

Oil on canvas, 49½ x 33½
Presented by Canterbury Society of Arts, 1932

SYDNEY SMITH 1865-(?)1945

Born in England, where he studied drawing and painting. He is recorded as being in Christchurch in 1888. He painted in seclusion, often inspired by the Arthur's Pass area.

21. *Avalanche Falls, Arthur's Pass*

Watercolour, 9½ x 7½
Presented by Mrs A. D. Chapman, 1969

DAVID EDWARD HUTTON 1866-1946

Son of David Con Hutton. Born Dunedin. Studied Dunedin and Europe. Settled in Christchurch in private practice as an architect. Painted throughout Canterbury.

22. *Franz Josef Glacier, 1931*

Watercolour
Purchased, 1972

EDITH EMMA STRUTTON b. 1867-died India
Sometime staff member, School of Fine Arts.

23. *Self Portrait*

Oil on canvas, 11½ x 8

Presented by Miss C. Munnings and Miss G. E. Munnings, Christchurch, 1970

24. *Fisherman's Hut, Redcliffs about 1889*

Oil on canvas, 15½ x 24

Presented as above

W. ERNEST CHAPMAN ?-1945

Born in New Zealand. Studied at the Canterbury School of Art. Travelled to Paris where he studied and exhibited. He finally settled in New York.

25. *The Sisters*

Oil on canvas, 21½ x 14½

Presented by Canterbury Society of Arts, 1932

26. *Autumn*

Oil on canvas, 18 x 13

Presented by Canterbury Society of Arts, 1932

CHARLES KIDSON 1866-1908

Came to New Zealand from England in 1888 and was appointed to the staff of the School of Art. In 1903 he returned to England to further his studies. From 1904-1906 he again taught at the School of Art but resigned in order to undertake commissions. Although known primarily as a sculptor, Kidson did execute paintings from time to time.

27. *Luke Adams, Potter 1896*

Oil on canvas, 40½ x 29

Gift of H. R. Adams, son of Luke Adams, 1965

MARGARET STODDART 1865-1934

Born in Canterbury. Margaret Stoddart followed what had by now become a common pattern. She studied at the Canterbury College School of Art and then travelled overseas and studied in England, Italy, Norway and France. She was on the council of the Canterbury Society of Arts from 1885-1934.

28. *Old House Diamond Harbour*

Watercolour, 19½ x 15

Purchased, 1959

29. *Clematis*

Watercolour, 27½ x 33½

Presented by Canterbury Society of Arts, 1932

30. *Narcissi (1901)*

Watercolour, 22 x 15

GRACE BUTLER 1870-1962

Studied at Napier and Canterbury School of Art before marrying Guy Butler, a solicitor. Lived in Auckland, later settled at Arthur's Pass, lived finally in Wellington

where she died. She is known for her work done in the Southern Alps.

31. *Summertime, Arthur's Pass*

Oil on canvas

E. Rosa Sawtell Bequest

BEATRICE PARTRIDGE 1866-1963

Born in Canterbury. Studied at School of Art. Painted and exhibited throughout her long lifetime.

32. *Teremakau River, 1893*

Oil on canvas, 38½ x 27

Gift of the family of Albert Moorhouse in his memory, 1971

W. A. BOWRING 1874-1931

Born in Auckland. Member of staff, New Zealand Observer. Studied painting. Went to London, 1905 to study with Orpen and Augustus John. Returned to New Zealand and painted portraits. Died in Sydney.

33. *Sir R. Heaton Rhodes, K.C.V.O., K.B.E.*

Oil on canvas, 47½ x 35½

Presented by Canterbury Society of Arts

SYDNEY L. THOMPSON 1877-

Born in Oxford. Taught by van der Velden and studied at the School of Art, Christchurch. He travelled to Paris in 1901 and studied with Bouguereau at the Académie Julian and in 1904 took up an appointment on the staff of the School of Art until 1911. He then went to Brittany to spend his time painting and apart from short visits back to New Zealand has spent most of his time there.

34. *The Rock, Le Baou de St Jeannet, South of France, 1922*

Oil on canvas, 28 x 23

Purchased, 1967

35. *Mr Fisher Snr, 1935*

Oil on canvas, 17½ x 20½

Gift of the artist, 1967

A. E. BAXTER 1878-1936

Born in Christchurch, Baxter was taught by Samuel Moreton. He travelled extensively in Europe, studying whenever he had the opportunity. He made several trips back to New Zealand.

36. *Mount Elliott and Jervois Glacier*

Watercolour, 17½ x 20½

Presented by Canterbury Society of Arts, 1932

A. ELIZABETH KELLY 1877-1946

Born in Christchurch. Studied at the School of Art and abroad. Primarily a portraitist, she was awarded the Silver Medal of the Paris Salon in 1934.

37. Hon. D. G. Sullivan, M.P.

Oil on canvas, 39½ x 29½

Presented by Cecil F. Kelly

RAYMOND McINTYRE 1879-1933

Born Christchurch, studied at Canterbury College School of Art. Went to England in 1909 where he studied and exhibited, with the London Group, New English Art Club, and Royal Academy.

38. Study—Ruth

Oil on board, 10½ x 7

Presented by the artist's family

A. K. 'KENNWAY' HENDERSON 1879-1960

Born in Scotland, came to New Zealand as a child. Spent most of his life in Christchurch where he was noted for his political cartoons.

39. His Fine Pair of Bays

Watercolour, 21½ x 27½

Gift of H. G. and A. H. Anthony, 1964

CECIL F. KELLY 1879-1954

A pupil of van der Velden. Completed his training at the School of Art and overseas. He was a member of the Council of the Canterbury Society Arts and on the staff of the Art School.

40. Towards Governors Bay

Oil on board, 23½ x 29½

Purchased, 1967

41. St Paul's Cathedral

Oil on canvas, 26½ x 19½

Presented by Canterbury Society of Arts, 1932

ROBERT PROCTER 1879-1935

Arrived in Christchurch with his family as a child. Studied at the School of Art and later travelled overseas. He was on the staff of the Elam School of Art, Auckland for some time.

42. In Sunny Italy

Oil on canvas, 19½ x 15½

Presented by Canterbury Society of Arts, 1932

ELEANOR HUGHES 1882-?

Born in Christchurch. Travelled to England in 1904. She studied with Stanhope Forbes, R.A. and F. Spenlove-

Spenlove, R.I., R.O.I. She married and settled at St. Buryan in 1910 and was elected a member of the Royal Institute of Painters in watercolours in 1933.

43. Cliff near Land's End, Cornwall, England

Watercolour, 13½ x 9½

Presented by C.S.A., 1932

RICHARD WALLWORK 1882-1955

Born in England. Studied etching with Sir Frank Short and painting with Professor G. Moira. From 1911-1927 he was life instructor at the School of Art, Christchurch and in 1928 was appointed Director of the School.

44. Cairo Gateway

Oil on canvas, 35½ x 27½

Purchased, 1968

45. The Marble Shrine

Oil on canvas, 23½ x 22½

Presented by Canterbury Society of Arts, 1932

ELIZABETH WALLWORK ?-1969

Elizabeth Wallwork came to New Zealand in 1911 with her husband Richard Wallwork. She was born in Manchester and studied at the City Art School, Manchester and at the Slade School of Art, London.

46. Fortune

Oil on canvas, 23½ x 19½

Presented by Canterbury Society of Arts, 1932

A. F. NICOLL 1886-1953

Born in Canterbury. Studied at the School of Art, the Westminster Art School, London, the Edinburgh College of Art, and the Scottish Academy Life School. He was director of the School of Art, Christchurch from 1920-1928.

47. A Flemish Waterway

Oil on canvas, 24½ x 29½

Presented by Canterbury Society of Arts, 1932

48. Landscape—Brooklands

Oil on board, 8½ x 11½

Purchased, 1970

49. Dr J. C. Bradshaw

Oil on canvas, 31 x 25½

Presented by the Citizens of Christchurch

OWEN MERTON 1887-1931

Born in Christchurch. Studied at the School of Art and later in England and on the Continent. He returned to New Zealand in 1907 but left permanently in 1909. He lived in the U.S.A. from 1916-1924 and then returned to London.

50. *Tolago*

Watercolour, 7½ x 7

Presented by Miss Dora Wilcox Moore

51. *Marseilles*

Watercolour, 18 x 21

Presented by Miss M. L. Grigg

JOHN WEEKS 1888-1965

Born Devonshire, England. Came to New Zealand in 1892. He studied in Auckland and Christchurch before travelling overseas to the Edinburgh College of Art, the Royal Scottish Academy School, and Italy. He returned to New Zealand in 1929 and from 1930 taught at the Elam School of Art, Auckland.

52. *The Sun-bathed Clay Pit*

Oil on canvas, 36½ x 51½

Purchased by Canterbury Society of Arts subscriptions

Presented by Canterbury Society of Arts, 1932

HERBERT HORRIDGE 1892-1947

Born in Lancashire, England. Studied in Liverpool, Manchester and Christchurch. He was for some time on the staff of the School of Art, Christchurch.

53. *Early Morning, Jacksons*

Oil on canvas, 18½ x 22

Presented by Canterbury Society of Arts, 1932

COLIN LOVELL-SMITH 1894-1960

Born in Christchurch. Studied at the School of Art and for a short time in England. He was on the staff of the School of Art and was Director from 1947-1960.

54. *Craigieburn, 1932*

Oil on canvas, 27½ x 35½

Purchased, 1961

RATA LOVELL SMITH 1900-1969

Studied in Canterbury. She was for a time on the staff of the School of Fine Arts, Christchurch. She was the wife of Colin Lovell-Smith.

55. *Back Country, Lake Selfe Area, 1929*

Oil on canvas, 13½ x 17½

Presented by F. A. Shurrock, 1964

CEDRIC SAVAGE 1901-

Studied in Christchurch and Sydney. He taught for two years in Fiji, returned to New Zealand in 1933 and in 1935 settled in Sydney.

56. *Summer, Kowai*

Oil on board, 13½ x 17½

Purchased, 1964

RHONA HASZARD 1901-1931

Born in Thames. Studied at the Canterbury College School of Art. Left for Europe in 1926, travelled widely and exhibited in Paris and London. She settled in Alexandria where she was tragically killed in a fall from a high window.

57. *The Sea and the Bay*

Oil on canvas, 17½ x 21½

Presented by Canterbury Society of Arts, 1932

JAMES COOK 1904-1961

Born in the Heathcote Valley, Christchurch. Completed seven years training at the Canterbury School of Art. In 1926, a travelling scholarship took him to the Edinburgh College of Art and the Scottish Academy. He exhibited regularly with The Group, and later made Australia his home.

58. *Avignon from the Palace Gardens*

Watercolour, 10 x 14½

Presented by Canterbury Society of Arts, 1932

OLIVIA SPENCER-BOWER

Born in Huntingdonshire, Auckland. She travelled to New Zealand in 1920. Studied at the School of Art, Christchurch and the Slade School, London. Returned and settled in Christchurch. Exhibited with The Group.

59. *La Piccola Marina, Capri*

Watercolour, 18½ x 14½

Presented by the Canterbury Society of Arts

RITA ANGUS 1908-1970

Born in Hastings. Studied at the Canterbury College School of Art, 1927-31, Elam School of Art, Auckland, 1930. Resident in Christchurch 1927-54. In 1955 she moved to Wellington, and during 1958 worked in Europe on an Arts Society Scholarship.

60. *Cass*

Oil on board, 14½ x 18½

Purchased by Christchurch City Council

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Public Holidays

10.00 a.m. - 4.30 p.m.

Sunday

2.00 - 4.30 p.m.

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