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Works

donated

to the City's

Collection

1932—

1994





Published on the occasion of the exhibition
goodworks

30 November 1994—29 January 1995

Published by **The Robert McDougall Art Gallery** with the
support of **Trust Bank Canterbury**.

ISBN 09-08874-22-7

The Robert McDougall Art Gallery, P O Box 2626,
Christchurch, New Zealand

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The Robert McDougall Art Gallery



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foreward

Each work in the Robert McDougall Art Gallery's collection has two stories to tell. The first is that it addresses the viewer through its own substance, the narrative of form, content, method, material, idea and motivation; the second is less obvious, often hiding in a small group of works on a label, "*Donated by...*"

It is a pity that the unspoken tales that lie behind a gift, bequest, sponsorship, or donation are not better known. Often of considerable interest, they may reveal extraordinary generosity, dramatic events, colourful lives, unusual circumstances, passionate dedication to the visual arts or gratitude to the city which nourished and brought to fulfilment a productive life.

The very existence of the Robert McDougall Art Gallery lies in its donor's love of Christchurch and the visual arts.

James Jamieson was no doubt expressing more than his appreciation of fine paintings when he gifted his collection to Christchurch, a city of handsome buildings, many of them erected by the builders James Jamieson Ltd.

Throughout its 62 years, the Robert McDougall Art Gallery has benefitted from the goodwill of many hundreds of donors and sponsors.

Reflecting both public spirited acts of generosity and

the works themselves, **GOOD WORKS** is the title of this exhibition of 300 works of art conceived and selected by Senior Curator, Neil Roberts, from the 1900 or so donated, bequested or sponsored into the collection since the gallery opened in 1932.

GOOD WORKS is also a grateful acknowledgement of the truly remarkable contribution many citizens and organisations have made to the growth of the collection of the City of Christchurch.

We express our deep appreciation to Trust Bank Canterbury, amongst the Gallery's strongest supporters in recent years, without whose willing collaboration this summer exhibition would not have been possible.

There are many donors, families of donors, sponsoring organisations, colleagues, artists and scholars who have assisted in bringing this exhibition about. To them the gallery expresses its warmest gratitude.

John Coley
Director

introduction

When the Robert McDougall Art Gallery was opened on 16 June 1932 as Christchurch city's first purpose built public art gallery, both the building and the collection it housed had been achieved through the generosity of private donors.

A gift in March 1928 of £25,000 by Robert McDougall ensured that a building was realised and, with the combined gifts of paintings and sculpture from the Canterbury Society of Arts and many citizens, a foundation collection of 132 works was established.

Over the seventeen years that followed the collection steadily grew, and almost doubled entirely through gifts and bequests. It was not until 1949 that funds were made available for acquisitions, then it was only in the 1970s that purchasing became more prominent than gifts and bequests. Gifts and bequests still remain an important source for developing the gallery's collections.

However, not all gifts and bequests have been accepted without controversy. One of the first major gifts to the gallery, from the family of James Jamieson was all but rejected. There was some irony in this as it was initially the prospect of receiving the large Jamieson collection that spurred the demand for a city art gallery in 1925. It took a five year wrangle between the Jamieson

family trustees and the Christchurch City Council before a much reduced collection was accepted.

During the 1930s many other public-minded citizens rallied to ensure that the collection developed. The effect of many gifts and bequests in those early years was to set directions for the future. In 1934 the trustees of the George Du Maurier estate distributed drawings by that British graphic artist to the principal New Zealand city galleries including Christchurch. This gift, though small, effectively started the gallery's drawing collection.

Two years later, on the death of Sir Joseph Kinsey, a bequest of 34 etchings laid the foundations for what is now a substantial print collection. Donations to improve the collection during these early years were not just gifts of work. In 1935, on the death of Miss May Schlesinger, the gallery received its first monetary bequest. This gave it the freedom to select and purchase art works. The benefits from this were realised when in 1938 Sydney Thompson was able to purchase five French works as a foundation for a contemporary European collection.

During the same year the gallery received what could be termed its first corporate sponsorship when the Lyttelton Harbour Board presented the commissioned work '**Lyttelton from the Bridle Path**' by S.L. Thompson (Pl 17).

Robert McDougall continued to be a staunch supporter and was keen to see the sculpture collection develop. His gift in 1938 of **Ex Tenebris Lux** (Pl 16) was substantial in many respects. It remains today the largest work in the sculpture collection.

Gifts and bequests in the 1940s were fewer than in the previous decade but included **Summer Morn** and the **Pleasure Garden**, two of the most controversial works in the gallery's history. The painting **Summer Morn** was part of the Rosa Sawtell bequest of 1940. Rosa Sawtell was important in one other respect; she was the first of many artist donors who through the years have been particularly generous in their support.

The gallery has also had supporters who have regularly

given works or assisted in having works acquired for the collection. Maureen Chute Raymond was such a supporter. Her generous gifts of works began in 1941 and continued up until her death in 1978.

A major bequest of the 1940s was received from the estate of Robert Bell, former managing director of *The Lyttelton Times*. This added a number of important British and New Zealand paintings to the collection.

Other donors at this time included Miss E. Menzies, Mrs K. La Thangue, Mrs H. Watson and the artists Daisy Osborn, Cecil Kelly and Dora Wilcox-Moore. By 1948 a total of 248 works had been gifted or bequested.

During that year, the endeavours of a group of supporters to improve the contemporary collection by purchasing **Pleasure Garden** by Frances Hodgkins, led to the second major controversy of the decade which is now part of New Zealand art history legend. Its acceptance finally in 1951, by the Christchurch City Council, was vindication for those who were keen to see the collection progress. In the 1950s others were motivated in a similar way.

There were bequests and gifts from many individuals. Among the bequests were those from the estates of F.J. Oakley, Charlotte Lockhart Richardson, and May Moore. Gifts were received from Mrs Tracey T. Gough, the family of Raymond McIntyre and from Beatrice Partridge. Of major significance was the receipt in 1954 of a monetary bequest from the estate of William Ballantyne. The Ballantyne Bequest, as it became known, enabled the assisted purchase in the late 1960s and early 1970s of a number of important historical European paintings and a collection of 30 works by John Weeks. Support for the gallery continued to advance in the 1960s and apart from the many individual gifts of works there were major bequests from the estates of Sir Leonard Woolley, G.G. Odo Cross, and Heathcote Helmore.

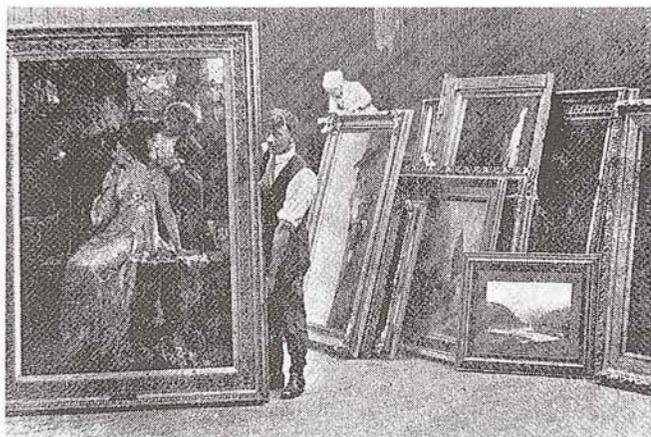
The family of the artist Archibald Nicoll gifted an unprecedented collection of drawings, paintings and sketch books by Petrus van der Velden which boosted that artists representation by more than 150 works.

The 1960s also ushered in a time of grant support for collection growth from sources within New Zealand such as the QE II Arts Council and the Contemporary Art Society and National Collections Fund in London.

Additional support from the New Zealand Government also secured two Rodin bronzes, **Psyche** and **Eternal Idol** for the collection. Walter Sickert's painting **Shoreditch Empire** and the more controversial **Bather** sculpture by Marcello Mascherini came into the collection at this time. The support of the QEII Arts Council and the National Arts Collection Fund continued through the 1970s and 1980s. During these decades there were many important individual bequests but none more significant than that received from the estate of Olive Stirrat in 1982.

Among other gifts during this time the most generous support has often been from individual artists who have included: Gretchen Albrecht, G. Trevor Moffitt, Olivia Spencer Bower, Gordon Brown, Ria Bancroft, Alan Pearson, Don Peebles and especially William A. Sutton who has been a major donor in recent years. As the gallery fast approaches the close of the twentieth century changes have emerged. In the 1990s the number of outside agencies supporting acquisitions has declined. Grants are no longer available from the QE II Arts Council (now the Arts Council of New Zealand Toi Aotearoa), the Contemporary Art Society or the National Arts Collection Fund in London. However, new support has emerged from within through the Friends of the Robert McDougall Art Gallery and more recently from the Christchurch Civic Art Gallery Trust.

Each decade in the gallery's history has presented a unique emphasis concerning gifts and bequests, but throughout it has been the support and generosity of individual citizens of Christchurch that has helped ensure the collections are what they are today.



Moving paintings from the Canterbury Society of Arts Gallery in 1932

The Canterbury Society of Arts (CSA) collection developed over the years following the society's inception in 1880. Most of the works were acquired by gift, bequest or purchase. Often purchases were made from annual society exhibitions but there were other sources, sometimes beyond New Zealand. In 1887 five works of contemporary British painting were purchased from the Royal Academy exhibition in London.

As the CSA collection grew it began to create a problem at the Canterbury Museum where it was housed. By 1893 it totalled 62 works and a decision was made that year to build an addition designed to exhibit the permanent collection at the Armagh Street gallery facing Durham Street.

This opened to the public during November the following year and quickly assumed the role of a de facto Christchurch City Art Gallery; a position it maintained until 1932. By the early 1900s the collection had grown further as annual funds had been put aside for picture purchase.

In 1906 Christchurch became the venue for a major international exhibition at which a collection of British contemporary art was a feature. Such was the interest in these works that the CSA raised £2,000 by subscription to purchase 23 exhibits including **Pool Among the Hills** (Pl 2), **Innocence** (Pl 3) and **We've been**

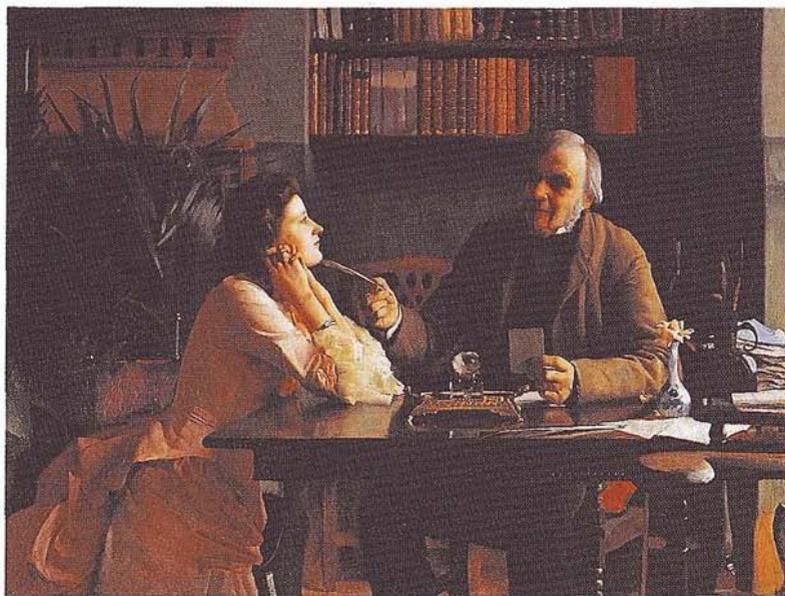


Plate 1

T.C. Gotch, **Consent**, Presented by the Canterbury Society of Arts, 1932

in the Meadows all the day (Pl 6). This major purchase greatly enhanced the quality of the collection but it was one that could not be matched for many years as the society was finding difficulty making funds available for picture purchase. A solution to this problem seemed in sight in 1910 when a decision to build a National Art Gallery in Wellington failed. As an alternative it was decided to grant art societies in the four main centres £500 per annum to purchase pictures for the nation. These would eventually form part of a national collection.

During June 1911 the English artist Niels Lund was approached to select and purchase 12 paintings for the society using the government subsidy. There was one major difficulty which arose out of the society using these funds which put it at odds with the Department of Internal Affairs. The CSA did not agree with the co-operative use of grants to purchase works that would eventually be housed in Wellington. Their view was that a national gallery should not be built and that the government should fund the Canterbury region's art collection.

The outcome was that on 15 October 1912 the government wrote to the CSA refusing to grant any further subsidies, and it was excluded forthwith from the scheme. As a result of this decision the society made an appeal to the Christchurch City Council for support. The council was sympathetic and agreed to subsidise picture purchases up to £50 annually. Over the next sixteen years a total of 21 assisted purchases were made with these grants including **Summer** (Pl 5) purchased in 1916. As the collection grew space to exhibit and store it became more problematic. It seemed that the only satisfactory solution was a new gallery.

At the annual general meeting of the CSA held on 13 December 1921 James Jamieson expressed the view that a new gallery in the Botanic Gardens should be built. He felt sure that "*if an appeal were launched money would be forthcoming*". Of the collection he remarked "*There are pictures in the gallery that would be hard to replace...on a population basis Christchurch possesses a finer collection than any other New Zealand town I have visited*".

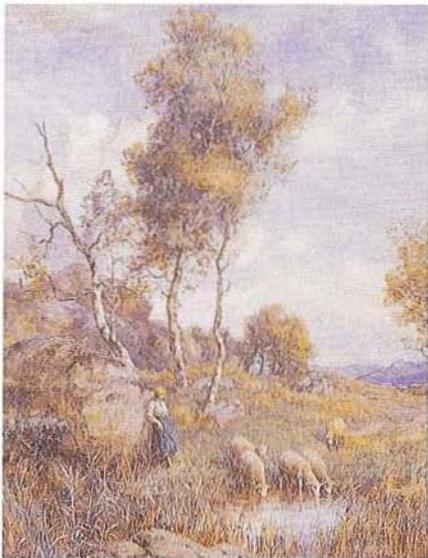


Plate 2
Ernest Waterlow, **Pool Among the Hills**
Presented by the Canterbury Society of Arts 1932



Plate 3
Alfred Drury, **Innocence**
Presented by the Canterbury Society of Arts 1932

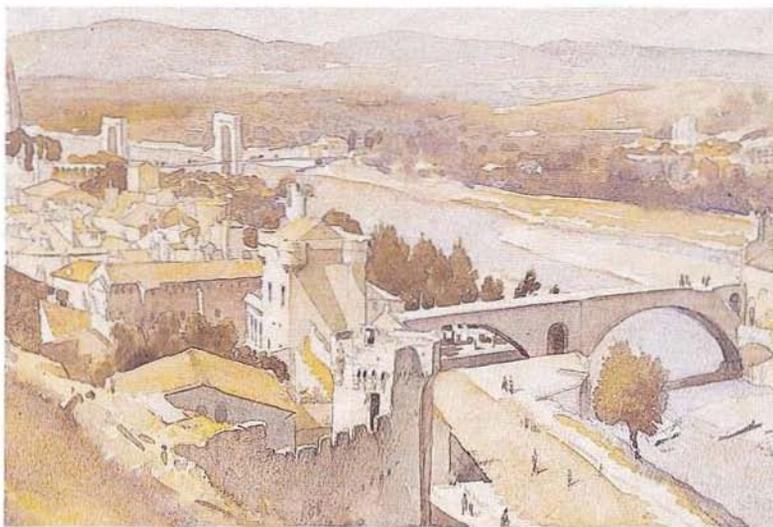


Plate 4
James Cook, **Avignon from the Palace Garden**
Presented by the Canterbury Society of Arts 1932

By 1925 the CSA was sufficiently confident that a gallery would be built and agreed to hand over its collection to the city.

Although the last subsidy from the Christchurch City Council for picture purchase was made in 1928 the CSA, between 1927 and 1932 acquired a number of contemporary works by New Zealand artists specifically for the new

collection. The first of these was **Avignon from the Palace Garden** by James Cook (Pl 4) purchased in 1927.

A total of 125 works were gifted by the CSA in 1932; including 110 paintings, 11 miniatures and 4 sculptures. The enthusiasm for a new gallery collection also drew the support of a number of CSA members who either presented works or subscribed for the purchase of others.

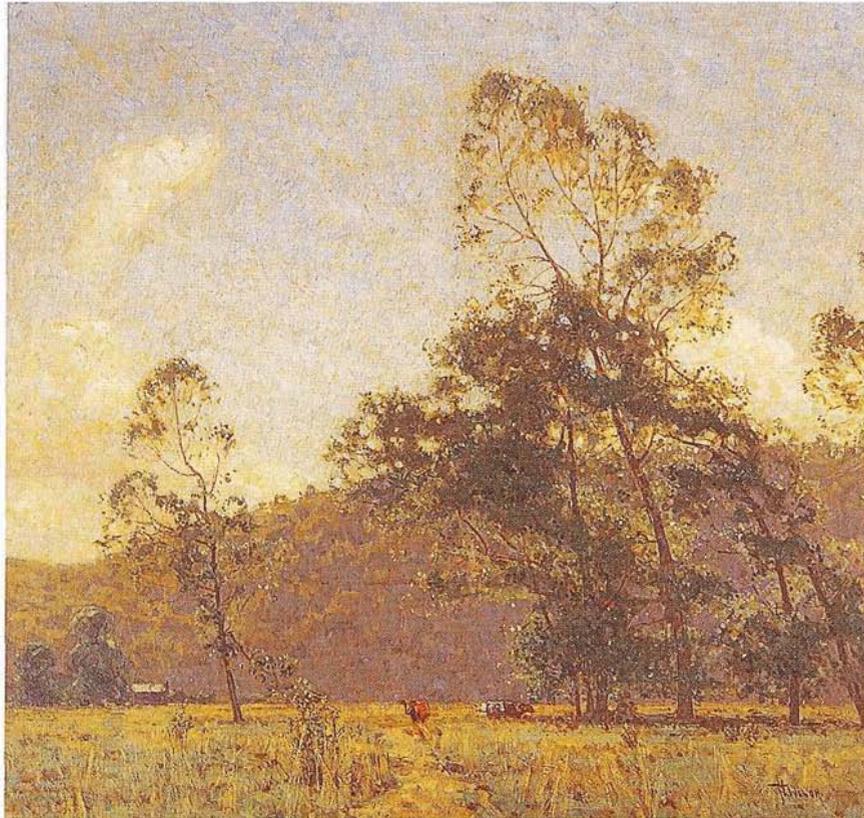


Plate 5

Nugent Welch, **Summer**

Presented by the Canterbury Society of Arts 1932



Plate 6

William Lee Hankey, *We've Been in the Meadows all day...*
Presented by the Canterbury Society of Arts 1932



Plate 7

Petrus van der Velden, **The Dutch Funeral**

Presented by H.C.D. van Asch, 1932

gifts and bequests of the

1930s

R.E. McDougall, Christchurch Cultural Society for Imperial Culture, **H.C.D. Van Asch**, Samuel Hurst Seager, J.J. Thomson, G. Sevicke Jones, **James Jamieson**, **May Schlesinger Bequest**, Miss M.L. Grigg, George Humphreys, George Du Maurier Bequest, **Sir Joseph Kinsey**, Miss McIntyre, A. Berkley-Webber Bequest, Lyttelton Harbour Board.

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Early Donors

On 3 April 1928, shortly after it was announced that Robert E. McDougall had gifted £25,000 to build an art gallery for Christchurch, a meeting was held to consider setting up a trust fund for the purchase of works of art for the future gallery. In attendance at the meeting was Professor James Shelley who supported the idea but stressed the need to consider more contemporary European art, "*We must keep in touch with modern European work ...if citizens are to provide such a fund it would be a fitting reply to the gift of Mr McDougall*". Samuel Hurst Seager, who was also present, agreed and expressed the view that "*a generous response would come from owners of good pictures*". Seager was correct, within eighteen months works were beginning to

be donated. Among the earliest donors were: J.J. Thomson, Lady Rhodes, George Humphreys, Miss M.L.Grigg, G. Sevicke Jones, R.E. McDougall and H.C.D. Van Asch.

Robert E. McDougall



As donor of the gallery R.E. McDougall (1861-1942) had made a magnanimous gesture which he complemented with generous gifts of art works during the 1930s. The first of these was **La Lecture de la Bible** by Henriette Browne (Pl 8) which he presented on 26 March 1930. The local press announced it as the first work to be gifted to the new gallery. However, it is now debatable whether or not this was technically true but there is little doubt that the work was a major acquisition. During the following years, R.E. McDougall also presented **Maori Mother and Child** by Sydney Lough Thompson, **A Portrait of R.E. McDougall** by A.F. Nicoll and **The End of the Chapter** by G.P. Chalmers.

By the mid 1930s the problem of there being little sculpture in the collection was apparent and R.E. McDougall once more took the initiative. In 1937 he wrote to William Constable, then professor of art history at the



Plate 8 Henriette Browne, **La Lecture de la Bible**
Presented by R.E. McDougall, 1930

Courtauld Institute, University of London, inviting him to select and purchase, on his behalf a suitable work of contemporary sculpture. His choice was Ernest Gillicks recent exhibit at the Royal Academy London, **Ex Tenebris Lux**, an allegorical work symbolising enlightenment and knowledge. The sculpture was installed in the gallery's sculpture court during May 1938 and remained a dominant feature in this space until June 1980 when it was relocated to its present position in front of the gallery. As a work **Ex Tenebris Lux** is still the most substantial work in terms of size within the sculpture collection.

When R.E. McDougall presented **La Lecture de la Bible** in May 1930, *The Christchurch Times* reported Mayor Archer as remarking that "*Mr McDougall's generosity is very extraordinary and it is hoped that other well-to-do citizens will emulate his example and purchase pictures for the new gallery*". Several citizens took up the challenge, among them H.C.D. Van Asch who gifted **The Dutch Funeral** by Petrus van der Velden (Pl 7).

H.C.D. Van Asch Gift

Henry Charles Drury Van Asch was a Christchurch barrister and solicitor and the son of Gerrit and Emmeline Van Asch. Gerrit Van Asch had come to New Zealand in 1879 and soon after established the School for the Deaf at Sumner. Among the pictures he brought with him from Holland was **The Dutch Funeral** by Petrus van der Velden which he had purchased from the artist several years earlier.

On 17 May 1932 H.C.D. Van Asch wrote to the Christchurch City Council "*I wish to offer the authorities of the new art gallery my picture well known as the **Dutch Funeral** by Petrus van der Velden on condition that the said picture is hung in such a position in the gallery as I may approve*". The selected location of what has become the gallery's most well-known work remains the same today.

The James Jamieson Collection



Plate 9 Lucy Kemp Welch, *Timber Coming Down the Mountain, Wales*
Presented by Citizens, 1932

Other Gifts

During June 1932 an E. Murray Fuller touring exhibition of contemporary British Art was held at the CSA Gallery and aroused the interest of supporters who raised a subscription to buy several works. Among those selected and purchased were **The Blue Room, Kensington** by James Durden and **Timber Coming Down the Mountain, Wales** (Pl 9) by Lucy Kemp Welch which had been exhibited in 1929 at the Royal Academy London.

In May of 1935 another E. Murray Fuller exhibition was held at the CSA from which the works **Les Sylphides From the Back of the Stage** by Laura Knight and **Meall Buidha Rannock** by Harry Watson were purchased with £100 raised by subscription and presented to the gallery.

Among other supporters was the architect Samuel Hurst Seager who had a close involvement with co-ordinating the architectural competition for the gallery. During July 1932 he presented two watercolours by the nineteenth century British artist Charles Cattermole. His gift was followed soon after by the controversial James Jamieson collection.



Christchurch building contractor, James Jamieson (1842—1927) had a keen interest in art and, during his lifetime, amassed a large collection of pictures and object d'art which he housed in a private gallery at his Hereford Street home.

By early 1925, when thoughts of a new gallery for the Canterbury Society of Arts collection were being promoted, he came to a decision about the future of his own collection which comprised some 300 items and included paintings, miniatures, drawings, prints, rare china and furniture.



The James Jamieson Gallery, Hereford Street

Jamieson made it known that it was his intention to bequeath his entire collection to the city of Christchurch. However there was one important provision placed on the gift and that was that a suitable gallery be under construction in the Botanic Gardens by 1 May 1929. The mayor, J.K. Archer, supported the proposal and asked Professor James Shelley and Dr Charles Chilton, Rector of Canterbury College, to make a selection of suitable works. A total of 120 were chosen and reserved for the future



Plate 10 Charles F. Goldie, *Ena Te Papatahi*
Presented by the family of James Jamieson 1932

gallery. James Jamieson died on 10 March 1927 and the terms of his will came into effect. These included his gift to the city.

As delays arose with financing and siting the new gallery, the terms of the Jamieson bequest were invalidated. This did not prove to be an obstacle as the Jamieson family were keen that the gift should still be regarded as the city's property.

On 4 April 1931 Dr C.M.L. Lester, on behalf of the art gallery sub-committee, reported to Mr William Jamieson, brother and principal trustee of the Jamieson estate, that only three paintings and possibly a fourth were suitable for the new gallery.

This angered William Jamieson and he rejected the proposal totally. By early May the sub-committee reviewed their decision and decided to accept 14 works. This was later raised to 23 but still no agreement was reached. On 28 May the Mayor of Christchurch proposed that 28 of the original 120 paintings selected be accepted by the Christchurch City Council. Once more the proposal was

rejected as it was not considered to be in accordance with James Jamieson's wishes.

As the opening day for the gallery approached the Jamieson family were anxious that the matter be settled amicably giving due respect to their late father. Mr William Jamieson considered the city's action to be unfair to his brother and refused to let only 28 works be accepted. It seemed that by late June 1932 an impasse in the debacle had been reached and on Monday 27 June it was the subject of an editorial in *The Christchurch Times*.

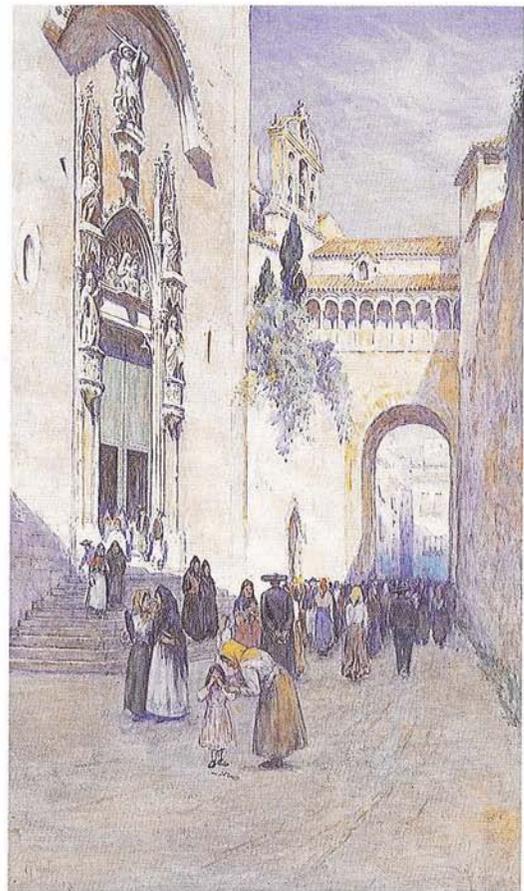


Plate 11 Charles N. Worsley, *Majorca - After Mass*
Presented by the family of James Jamieson, 1932

During July further negotiations proceeded until finally an agreement was reached between the Jamieson family trustees and the Christchurch City Council. On 5 August 1932 more than five years after the death of the donor, 28 works were transferred to the gallery from Canterbury College Hall where they had been held.

The collection included some notable works by C.N. Worsley, Petrus van der Velden, Charles F. Goldie, James Nairn and Alfred Walsh as well as British and European artists of the nineteenth and early twentieth centuries.



Plate 12 Henri Lebasque, *Across the Bay*
Purchased with assistance from the May Schlesinger Bequest, 1938

May Schlesinger Bequest

May Schlesinger died on 23 March 1935 bequeathing in her will £200, her total life savings, for the purchase of an oil painting.

May Schlesinger was the daughter of Manchester Street tobacconist Adolph Schlesinger. Born in 1882 she spent her life in Christchurch and worked with her father in his shop following her mother's death in 1909. When her father returned to Germany in 1913 she continued to run the family business for some years. During the early years

of the gallery she was a regular visitor and was keen to contribute something to the enjoyment of art work that she had experienced.

It was her wish that the painting purchased with her bequest should be “*a scene in Italy, Spain, Southern France or Egypt*”.

In 1936 the art gallery committee gave Sydney L. Thompson the task of finding a suitable work. Initially he chose an oil painting by William J. Leech **The Steps to Cours Grasse** which was sent out from Britain on approval. However, when it became known that Thompson was about to make a visit to England and France, it was agreed that no decision should be made until he had the opportunity to look at more work. Thompson returned to France in September 1937, but it was not until the Spring of 1938, while he was in Paris that he set about trying to find a suitable painting. He visited dealers and the studios of some of the most well-known artists in France at that time. On 8 July 1938 Thompson wrote “*I found it impossible to buy a picture that exactly fitted the terms of the bequest so I bought the Lebasque as it seemed to me the nearest to the sentiment available*”. The painting he was referring to was **Across the Bay** by Henri Lebasque (Pl 12) painted around 1917 and depicting the artist's family relaxing on a terrace. At the time Thompson purchased this painting the French franc had fallen considerably against sterling due largely to the unsettled state of Europe. **Across the Bay** was therefore able to be purchased for a fraction of what it would have cost a year earlier. This left Thompson with most of the bequest still intact, enabling him to acquire the works **Actors of a Side Show** by Lucien Simon, **In Court** by Jean Louis Forain, **In the Woods** by Othon Friesz and **Girl Reading** by Maurice Asselin.

In a radio broadcast about the Schlesinger bequest aired from Station 3ZB in April 1939, Sydney Thompson

summed up the significance of May Schlesinger's gesture by saying "Miss Schlesinger has by her splendid gift unwittingly raised a perpetual monument to her own memory".

Sir Joseph Kinsey Bequest



Sir Joseph Kinsey (1852—1936) was a well educated businessman who had varied interests and abilities. He was a mountaineer, amateur photographer and art connoisseur. Over many years he amassed a large collection of fine art, which, at his death on 5 April 1936, was bequeathed to the city of Christchurch to be housed in the Canterbury Museum and the Robert McDougall Art Gallery.

The gallery initially received a collection of 30 graphic works that included etchings, lithographs and drypoints, by artists such as Anders Zorn, Frank Brangwyn, Norman Lindsay, C.H. Shannon, Henri Fantin-Latour, and C.N.W. Nevinson. This bequest was especially important as it formed the foundation of the British and European works on paper collection. In 1954 following the death of Joseph Kinsey's daughter May Moore, an additional collection of several hundred engravings was transferred from the Canterbury Museum to the Gallery which completed the Kinsey Bequest making it numerically the largest the gallery has received.

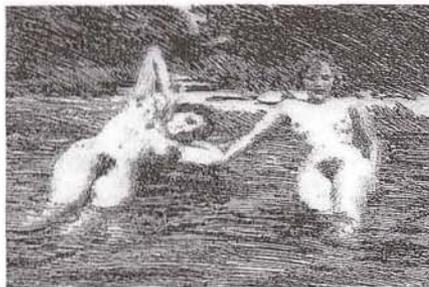


Plate 13 Anders Zorn, *Sea Nymphs*
Sir Joseph Kinsey Bequest, 1936

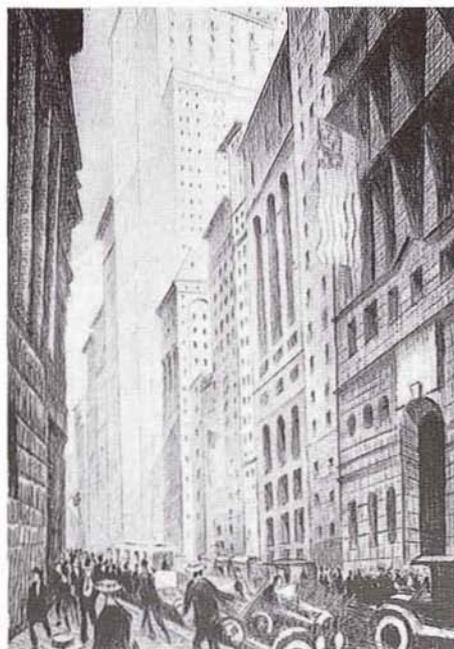


Plate 14 C.R.W. Nevinson, *Broadway - Downtown*
Sir Joseph Kinsey Bequest, 1936

Gifts of the Late 1930s

Several months after the Kinsey bequest *The Press* commented about the paucity of bequests in Christchurch from a report presented to the Christchurch City Council by the art gallery committee. The committee remarked that "to obtain the fullest advantage from the gallery every endeavour should be made to obtain additional pictures, gifts of pictures have been received from public spirited citizens from time to time but the committee cannot be assured of further gifts".

There was no reason for concern as a number of other generous gifts were received in the late 1930s. Paintings came from the family of Raymond McIntyre and included **The Black Hat** (Pl 15) and from the Lyttelton Harbour Board **Lyttelton from the Bridle Path** (Pl 17) by Sydney L. Thompson.

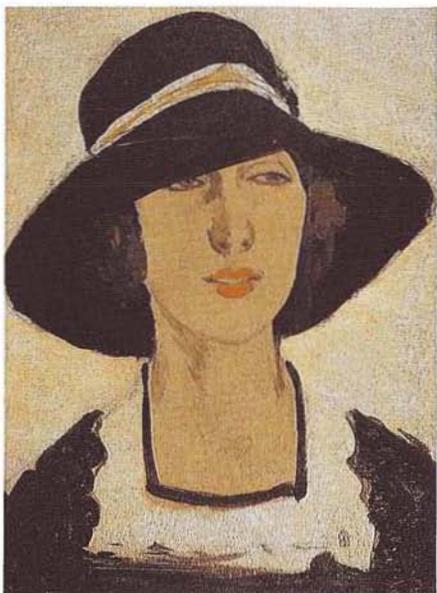


Plate 15
Raymond F. McIntyre, **The Black Hat**
Presented by the McIntyre Family, 1938



Plate 16
Ernest Gillick, **Ex Tenebris Lux**
Presented by R.E. McDougall, 1938



Plate 17
Sydney L. Thompson, **Lyttelton from the Bridle Path**
Presented by the Lyttelton Harbour Board, 1938

gifts and bequests of the
1940s

Dr J.P. Whetter Bequest, Mr and Mrs B. Ballin, **Rosa Sawtell Bequest**, **Miss M.C. Raymond**, **Mrs K. La Thangue**, **Robert Bell**, Miss G.M. Menzies, Miss D. Osborn, C. F. Kelly, Mrs H. Watson, Mrs D. Wilcox-Moore, **The Pleasure Garden Gift**.

Rosa Sawtell Bequest



Early in 1940 the prominent Christchurch artist E. Rosa Sawtell died. In her will she bequeathed the painting **Summer Morn** (Pl 20) by Evelyn Page and **Almond Blossoms** by Sydney L. Thompson.

Both paintings were examined by members of the art gallery advisory committee who agreed to accept them into the collection. In due course both works were placed on exhibition where they remained for several years. Then, early in 1943, a firm of solicitors in Christchurch received a letter from a client requesting the removal of **Summer Morn** from public display. It was a painting for which she had modelled fourteen years earlier but now found the public exhibition of the work an embarrassment.

The Christchurch City Council was sympathetic and after gaining the approval of the artist Evelyn Page, the

trustees of the Sawtell estate and the art advisory committee, decided to place the painting in storage during the lifetime of the model. On 18 April 1944 a directive was given by the town clerk and **Summer Morn** was removed from public view.

Soon after its removal a painting by Grace Butler **Summer time, Arthurs Pass** was presented by the model to hang in its place. **Summer Morn** remained in storage until 1979.

Maureen Chute Raymond Gifts



For almost forty years Maureen Raymond took a keen interest in the gallery and its collection, mostly at a distance while living on the other side of the world.

Maureen Raymond was born in 1900 in Timaru where her father Samuel George Raymond K.C. practised his profession as a lawyer. In 1910 she moved with her parents to live in Christchurch and it was here that she received her elementary and secondary education. Maureen Raymond was a pupil at St Margaret's College until 1917 and Woodford House, Havelock North the following year. There she gained academic distinction. By 1920 she was living in England and began her studies at St Hilda's College, Oxford University majoring in ancient and modern history and scripture. Maureen Raymond graduated in 1923 with a Bachelor of Arts followed by a Master of Arts degree completed in 1928.

In 1928—29 she studied architecture at London University and it was during this time that she formed a life-time friendship with the artist Olivia Spencer Bower. On the outbreak of World War II she joined the Ministry of Information, working as a press associate in the censorship bureau.

In December 1939 S.G. Raymond died and Maureen Raymond and her mother decided to gift a painting to the

gallery in his memory. The painting chosen was **Meadle, Springtime** by John Nash (Pl 18). Soon after a second gift followed, a drawing by David Low purchased on Maureen's initiative. Both works had arrived at the gallery by June 1941, their transport paid for with assistance from the National Art Collections Fund, London.

In July 1943 Maureen Raymond wrote to Dr G.M.L. Lester of the art gallery advisory committee offering to gift a further 20 paintings. The offer was accepted but it was suggested that the paintings should not be sent until after the war. Unfortunately while these works were in storage in London most were stolen and a Frances Hodgkins watercolour was destroyed in a bombing raid.

Some years elapsed before Maureen Raymond contacted the gallery again but in 1959 she wrote offering to gift a painting **Le Trotteur Rouge** by the contemporary French artist Roger Lersy. This was followed by the gift several years later of **The Ghost of the Heinkel** by Paul Nash which arrived from London early in October 1965.

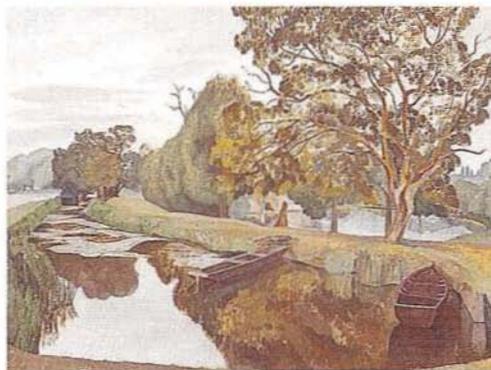


Plate 18 John Nash, **Meadle Springtime**
Presented by Miss Maureen Raymond, 1941

In January 1966 engravings, etchings and watercolours, 43 in all, were sent on loan but the offer to gift a set of the Thames Series etchings by James M. Whistler was declined by the then Director, W.S. Baverstock as were prints by Charles Meryon. However, a drawing by Augustus John **The Welsh Baptism** was accepted. Maureen



Plate 20
Evelyn Page, *Summer Morn*
E. Rosa Sawtell Bequest, 1940

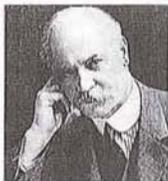
Raymond brought this with her when she visited Christchurch that same month. The plan to gift a flower painting by Mathew Smith was thwarted in 1966 when it was stolen from Maureen's home. As a substitute work for the collection she purchased and presented the lithograph **La Corbeille D'Ananas** by Marc Chagall. Maureen Raymond returned to New Zealand in 1970 and lived for a time in Auckland. In June that year she purchased, from an exhibition of her old friend Louise Henderson, a painting from the Bush series which she presented to the gallery.

The generosity of so many years reached its culmination on her death in 1978 when she bequeathed a bronze portrait by Jacob Epstein, a lithograph by Pablo Picasso and an etching by Rembrandt van Rijn.

Kate La Thangue Bequest

Among the small bequests received in the early 1940s was one from the estate of Kate La Thangue, wife of the British artist Henry H. La Thangue (1859—1929). Kate La Thangue was appreciative of the support given by New Zealand galleries in acquiring her husband's work, and at her death on 22 September 1940, the Robert McDougall Art Gallery was bequeathed three paintings from her estate. As it was wartime the works were placed in storage and were not received until late in 1945.

Robert Bell Bequest 1943



The Scottish born newspaper executive Robert Bell (1863—1937) lived in Christchurch from 1913 until the end of his life. He was a connoisseur of fine art and formed a sizeable collection at his Papanui Road home. When he died in 1937 Bell bequeathed eight paintings and



Plate 19 J. Terrick Williams, **Venice-Twilight**
Robert Bell Bequest, 1943

eight prints which were to be handed over to the gallery on the death of his wife. Mrs Bell died in 1943 and the works under offer were examined by the art advisory committee. All but three were accepted.

Included were: **Whitening Snows of Venerable Age** by C.F. Goldie, **Sunlit Estuary** by James M. Nairn, **Dutch Landscape** by Petrus van der Velden, **Relaxation** by T.B. Kennington and **Twilight Venice** by J. Terrick Williams (Pl 19).

Pleasure Garden Gift

Over the years the offer to gift works to the gallery has from time to time been declined but no rejection has incited such controversy as surrounded the gift of the watercolour **Pleasure Garden** by Frances Hodgkins.

This painting was initially brought to New Zealand by the Canterbury Society of Arts who in 1948 asked the British Council to select and send several works by the expatriate artist Frances Hodgkins. When six paintings arrived the CSA Council decided on a majority vote not to buy any of them. The exhibition of the paintings in Dunedin and Nelson drew a similar response. The galleries did make it known however that, whilst they declined to buy, they were willing to accept donations of purchases made privately.



Plate 21

Frances Hodgkins, **Pleasure Garden**
Presented by a group of subscribers, 1951

Christchurch, with a more conservative viewpoint, differed. The Christchurch City Council rejected the gift of one of the paintings, **Pleasure Garden** (Pl 21) as unsuitable for the walls of the public art gallery. In so doing they opened a round of controversy which divided Canterbury's artistic community for the ensuing three years.

The fact that the painting had been purchased through subscription had little effect. The Mayor, Sir Ernest Andrews, advised the donors that the gift had been declined as it was "*unacceptable on its merits*", an opinion which had the major support of the art advisory committee. By the middle of 1949 when the painting was displayed publicly in the window of a Christchurch department store

it aroused much public interest and discussion. The issue reached a climax when at a public meeting the Christchurch City Council heard the pleas of a deputation representing the donors. After a heated debate that lasted two hours it failed to sway strongly held opinions against accepting the painting. It was not until June 1951 with a change of council and a new arts advisory committee that hopes for a change in attitude toward the issue became a possibility. On 3 September 1951, after another lengthy debate, the Christchurch City Council endorsed the committee's recommendation to accept **Pleasure Garden** into the public collection.

At first there was some uncertainty as to whether the bequest was for the Robert McDougall Art Gallery which had not existed when William Ballantyne made his will in 1925, or was originally intended for the Canterbury Society of Arts Gallery. After some legal deliberation the question was settled amicably and a sum of £816 was received by the Christchurch City Council. By 1967 this amount, by careful investment, had increased to \$2518. Most of the bequest was expended in 1969 when 30 works by John Weeks were purchased. However, sufficient funds remained to enable several other works to be acquired in the early 1970s.

Rex Nan Kivell Gift

Early in 1953 the Christchurch born director and owner of the Redfern Gallery in London, Rex Nan Kivell, generously gifted multiple prints by more than 100 artists to the public galleries in Auckland, Wellington, Dunedin and Christchurch. The selection, mostly lithographs and woodcuts, included an impressive line-up of mid-twentieth century contemporary British artists.

Unfortunately the gift intended for the Robert McDougall Art Gallery was addressed in error to Dr Duff, Director of the Canterbury Museum. On being informed that the prints had been received the gallery director was less than enthusiastic about accepting them into the collection. Their disposal was discussed and arrangements were made to present 34 lithographs to the Canterbury Public Library.

For many years it was assumed that the rest of the prints had also been disposed of but in October 1994 these were found to be saved and still at the Canterbury Museum.

Other Gifts and Bequests

A prominent feature of the gifts and bequests made during the 1950s was the number that came from artists or artists' families. Among these were gifts from the artists G.W. Bradley, Beatrice Partridge, Daisy Osborn and the families of Raymond McIntyre, R.A. Gill and Maud Sherwood. The bequests included works from Charlotte Lockhart Richardson, niece of the artist, Mary Elizabeth Richardson Tripe, Miss Gladys Hungerford whose father had been a keen amateur artist and Mary Agnes Orbell. Support for contemporary New Zealand artists and their representation within the collection also emerged in the 1950s. An early gift of this kind was **Grapes and Lillies** by Louise Henderson (Pl 22) purchased through subscription by 'The Group' and supporters of the artist in 1957 and presented to the gallery. Other works were acquired in a similar way in the decade that followed but did not always receive immediate acceptance.

gifts and bequests of the
1950s

Mrs L. Wilson, G. W. Bradley, McIntyre Family, Miss E. Gill, Charlotte Lockhart Richardson Bequest, **Ballantyne Bequest, Rex Nan Kivell Gift**, May Moore Bequest, F.J. Oakley Bequest, Tracey T. Gough, Mary A. Orbell Bequest, Beatrice Partridge, Maud Sherwood family.

The Ballantyne Bequest



When the Ballantyne Bequest was received in 1953 it was the largest monetary bequest for picture purchasing up to that time. The bequest originated from the estate of William Ballantyne who died on 11 September 1934 leaving a collection of paintings to be distributed equally between the Timaru and Christchurch galleries after the death of his wife. During the years following her husband's death Mrs Ballantyne housed the paintings at Ballantyne's department store. Unfortunately when fire gutted the building on 18 November 1947 all but two were destroyed. Fortunately they had been insured. Mrs Ballantyne died in 1953 and the proceeds of the insurance money, which had been held in trust, were divided for the benefit of Christchurch and Timaru.



Plate 22

Louise Henderson, *Grapes and Lillies*
Presented by a group of subscribers 1957

gifts and bequests of the
1960s

Miss M. Cox, Maurice O'Rourke, Mrs E. Britton, Mrs K. Airini Vane, R.D.J. Collins, Town and Country Art Club, **Contemporary Art Society**, Mr D. Langley, Mrs M.S. Hunter, Stephen Powell Bequest, John Heaton Rhodes Bequest, **Sir Leonard Woolley, Marjorie Bassett Bequest, A.H. & H.L. Anthony Gift, Dorothy Feaver Bequest, Heathcote Helmore Bequest**, Farnie Thomas Bequest, Lottie Mathews Bequest, **G.G. Odo Cross Bequest, New Zealand Government, National Art Collections Fund, QE II Arts Council.**

Some notable gifts and bequests to the gallery marked the 1960s. At the beginning of the decade there was a major gift of work by Petrus van der Velden from the family of Archibald F. Nicoll. Francis Shurrock donated a number of works by individual artists and several of his own sculptures. The families of Herbert Horridge and Mina Arndt gifted works, as did the miniaturist Vera Curtis.

There were important gifts of English water-colours from the estates of Sir Leonard Woolley and A.H. and H.L. Anthony. Some significant additions came to the collection from the estates of Sir J. Heaton Rhodes, Lottie Mathews, Heathcote Helmore, Marjorie Bassett and Dorothy Feaver.

The 1960s was a period when, for the first time, funding support from several agencies became available to the gallery. The principal support was from the Q E II Arts Council, New Zealand, the National Arts Collections Fund, and the Contemporary Art Society in London. As in the past, groups of supporters continued to rally to acquire important work when the occasion demanded, sometimes arousing controversy.

The Woolley Bequest

Sir Leonard Woolley, a renowned archeologist, died in 1960. In his will he bequeathed his large collection of art to the National Art Collections Fund, London with instructions that the fund should offer a selection of works to Birmingham Art Gallery, the Ashmolean Museum Oxford, Dunedin Public Art Gallery and the Robert McDougall Art Gallery.

Sir Leonard had been a little too optimistic in his intentions. Unfortunately there was insufficient capital for the art gifts ordered in his will after priority legacies to his family. In order that the bequest to this and other galleries could be met Sir Leonard's four sisters offered to give up their legacies. If the legacies, debts and estate duty had been paid in full it is unlikely that this gallery or any other would have benefitted from the Woolley estate. Fortunately it did and a total of eight paintings, important additions to the nineteenth century British painting collection, were eventually received.

Gift of a McCahon Painting Reluctantly Accepted

By the late 1950s the lack of contemporary New Zealand painting in the gallery's collection had drawn criticism from the Christchurch art community.

When in October 1959 an exhibition of recent work by Colin McCahon was held several local artists decided

to remedy the situation by opening a subscription list for the purchase of a painting. The work chosen was **Tomorrow will be the same but not as this is** (Pl 23). Over the next few months the subscription list grew, attracting over forty subscribers who raised, by November 1960, more than the sixty-five guinea purchase price.

A positive response to receiving the painting as a gift was not immediate and much debate ensued. There was strong opposition to its acceptance from certain members of the art advisory committee. One prominent member described it as "*a figurative monstrosity which should not be permitted to hang in our beautiful gallery*". He suggested that "*the subscribers should keep it, we don't want it*".

Fortunately this was not the majority opinion but acceptance of the work was only gained after an extensive report had been filed by the director of the gallery, W.S. Baverstock, who to his credit, even though he did not like the painting, showed courage in his defence of it. Finally on 16 December 1962, nearly three years after the subscription list had been generated to purchase the work, it was accepted into the gallery collection.

Other Gifts and Bequest of the 1960s

A high point in the level of gifts and bequests was reached between 1964 and 1967. During these years the gallery received a significant boost to its New Zealand, British and European collections mostly from the Marjorie Bassett, Dorothy Feaver, Heathcote Helmore bequests and the gifts of A.H. and H.L. Anthony, the New Zealand Government and the Contemporary Art Society.

Marjorie Bassett Bequest

Marjorie Bassett was the elder daughter of Christchurch businessman William Bassett who had been a pupil of

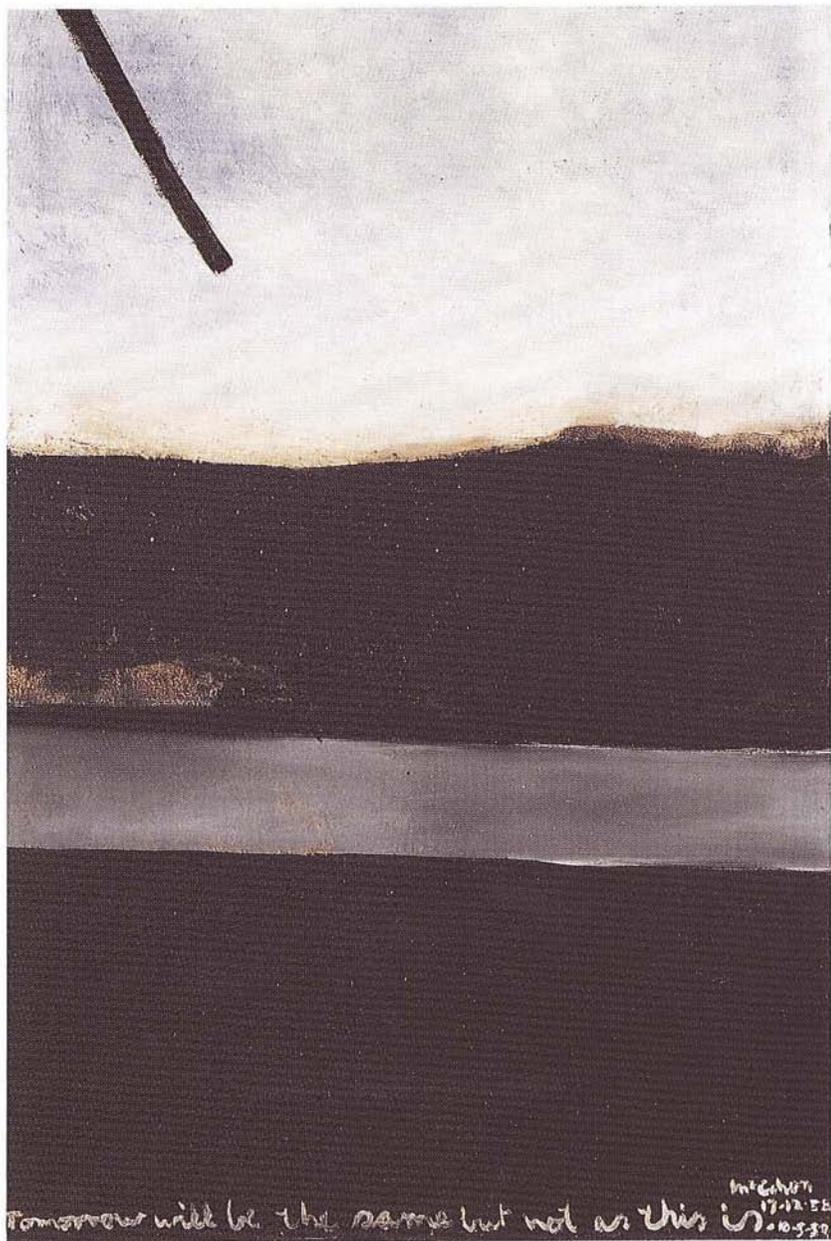


Plate 23

Colin McCahon, *Tomorrow will be the same but not as this is*
Presented by a group of subscribers 1962

Petrus van der Velden during 1896 and 1897. He had supported the artist and purchased many Van der Velden works. On Marjorie Bassett's death in 1964 several works from the Bassett family collection were received by the gallery including **The Satara Player** (Pl 24) by Petrus van der Velden.



Plate 24 Petrus van der Velden, **The Satara Player**
Marjorie Bassett Bequest 1964

The A.H. and H.L. Anthony Gift

During September 1964 the director of the gallery, Mr W S Baverstock, was invited to the home of Mr Archibald Anthony at 141 Hackthorne Road, Cashmere to select works from his collection which he wanted to gift to the gallery in the name of his late wife Harriett and himself. Archibald Anthony was born in Wellington in 1871 but practised his profession as a barrister and solicitor in Christchurch most of his adult life. Although his collection of art was not large, ten works were able to be selected, among them paintings by the artists: John Gibb, Margaret Stoddart, C.N. Worsley, George Haité, Gottfried Lindauer and Charles Dixon.



Plate 25 Margaret O. Stoddart, **Narcissi and Daffodils**
Dorothy Feaver Bequest 1965

Dorothy Feaver Bequest

Helen Dorothy Feaver was for a generation one of the most well-known florists in Christchurch. Over many years she had built up a small collection of paintings including **Narcissi and Daffodils** (Pl 25) by Margaret Stoddart. On her death in 1965 several of these were received by the gallery as a bequest.

Heathcote Helmore Bequest



Heathcote George Helmore (1894—1965) was one of the leading architects in Christchurch during the 1920s and 1930s specialising in domestic architecture. Apart from his professional interest he was a keen collector of antiques and fine art. It was his wish that the gallery should have a strong British and European watercolour collection. In his will he bequeathed many, stating; *“I hope that they may assist in forming a permanent exhibition in the gallery of early English and Continental watercolours”*.

Included in the bequest were works by Paul Sandby, Cornelius Pronck, Samuel Prout, C.J.M. Whichelo, William Payne, Clarkson Stanfield and others. In addition there was the painting **The Physician** by Gerard Dou (Pl 26) which is now deemed to be one of the most significant gifts to have been received by the gallery during its history.



Plate 26 Gerard Dou, **The Physician**
Heathcote G Helmore Bequest 1965

Gifts from the New Zealand Government

The Rodin Bronzes

In 1962 a tapestry **Le Venetian** by Jean Lurcat and two bronzes by Auguste Rodin **Eternal Idol** (Pl 27) and **Psyche** were purchased by the New Zealand Government with the residue of a New Zealand fund held in France. This fund was established in 1952 when the government put aside 25,000,000 francs from the French War debt settlement account to enable further development of cultural relations between New Zealand and France and to provide opportunities, additional to those already available for New Zealanders to study in France.

Plate 27
Auguste Rodin, **Eternal Idol**
Presented by the
New Zealand Government 1964



The three purchases were exhibited at the National Gallery, Wellington during August 1962 and later toured, sponsored by the Arts Advisory Council of the Department of External Affairs.

In 1964 when it was decided to find a permanent home for the works it was recommended that the two Rodin bronzes should be offered to the Robert McDougall Art Gallery as it was considered the most appropriate gallery to house them. The Lurcat tapestry was presented to the Auckland City Art Gallery. To compensate for the gallery not receiving the tapestry, R.D.J. Collins initiated, with other New Zealand students in London, a fund to purchase and present a lithograph **L'Homme** by Lurcat.

G.G. Odo Cross Bequest

The presentation of two Rodin bronzes by the New Zealand government was followed the next year by the gift of **Shoreditch Empire** (Pl 28) by Walter Sickert. This painting had originally belonged to Angus Wilson, an expatriate New Zealander, who bequeathed it in his will to G.G. Odo Cross requesting that it eventually come to New Zealand. When Cross died he left it to the New Zealand Government.

This was just one more of a number of exceptional acquisitions that mark this decade of the gallery's history.

Queen Elizabeth II Arts Council Support

The Bather

In 1966 the gallery received its first major grant from the Queen Elizabeth II Arts Council to purchase the controversial bronze fragment **The Bather** by the noted Italian sculptor Marcello Mascherini (Pl 29). The work was controversial in that it was only acquired after protracted public argument.

On 13 December 1965 the Christchurch City Council was advised by the Director that certain pieces of sculpture, then being exhibited at the Canterbury Society of Arts gallery as part of the Italian Contemporary Sculpture exhibition were available for purchase. He also emphasised that a 50% subsidy could be available from the recently formed Queen Elizabeth II Arts Council. **The Bather** had a purchase price of £2035 but if an application for subsidy succeeded it would cost considerably less. The application was successful and on 14 February 1966 the QE II Arts Council agreed to a grant of £1000.

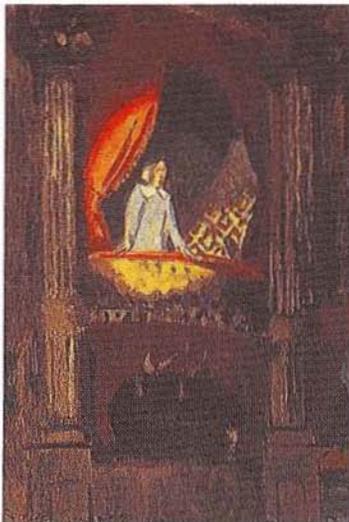


Plate 28 Walter Sickert, **Shoreditch Empire**

GG Odo Cross Bequest Presented by the New Zealand Government 1965

However, city councillors were far from satisfied with the proposal to make the purchase even though it had such substantial support from the QE II Arts Council. Militant attempts were made at a council meeting on 14 March 1966 to stop the work being acquired. The debate was lengthy and often heated with disparaging remarks being levelled at the sculpture and its maker by some councillors. Approval to purchase the sculpture was eventually passed with a majority of just one vote. This was not unexpected as *The Press* had carried many letters in protest during the weeks prior to the meeting. It was something of a victory over parochial attitudes of the time but could not have been realised without the support of the QE II Arts Council.

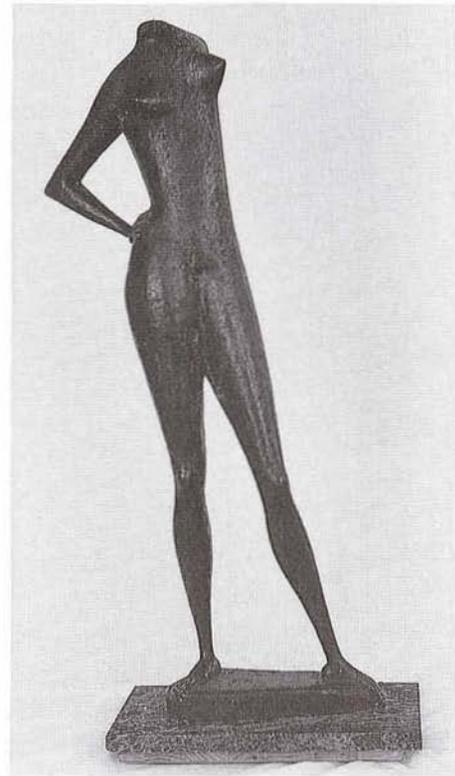


Plate 29 Marcello Mascherini, **The Bather**

Purchased with assistance from the QE II Arts Council 1966



Plate 30 Frances Hodgkins, *Farmyard*
Presented by the Contemporary Art Society 1964

Contemporary Art Society Gifts

During the early 1960s there was a thrust to consciously develop the historical and contemporary European collections. In an attempt to achieve this the director W.S. Baverstock began exploring a number of options. He was encouraged by a new picture purchase subsidy scheme from the Department of Internal Affairs Arts Advisory Council which had the potential to support up to 50% of the purchase price of art work by overseas artists. The gallery was, however, at somewhat of a disadvantage as it did not have anyone overseas to advise on likely acquisition opportunities. In order to remedy this, the director began corresponding with the New Zealand High Commission in London who arranged for several art specialists including Sir Charles Wheeler, President of the Royal Academy and Rex Nan Kivell, director of the Redfern Gallery to act as a committee and make recommendations.

Another option available to acquire contemporary British and European work was through the aegis of the Contemporary Art Society (C.A.S.) which provided the opportunity for its members to share in the annual distribution of gifts of contemporary art. The

C.A.S. which operated from the Tate Gallery in London, was formed in 1910. By 1962 when the Robert McDougall Art Gallery became a member, more than 2,000 works of art had been gifted to galleries throughout Britain and the Commonwealth. In 1964 the first gifts from the C.A.S. were made to the gallery but were not received until 1967.

The works concerned were: **Pond and Trees** by John Nash, **The River** by Maurice Asselin and **Farmyard** by Frances Hodgkins (Pl 30).

All had come from the estate of Dr Harold Widdup who bequeathed over 500 works to the C.A.S. Eventually most of the collection was presented to British and other galleries.

In addition to the three works from the Widdup collection the gallery also received in 1967 paintings by Frederick Porter and Daniel O'Neill, a lithograph by Humphrey Spender and a drawing by Renato Guttuso. Among the other works gifted by the society were paintings by Jacques Winsberg 1969, Terry Frost 1972, a drawing by Bernard Cohen in 1976 and lithographs by Bruce Nauman and Richard Serra in 1979.

Three years after the gallery received this last gift it was advised that the society was ceasing operation and being wound up.

The John Weeks Collection

After John Weeks died in Auckland in 1965 a large collection which covered the whole range of his painting life and included some of his best work was found in his studio. Originally they had been bequeathed to Mrs Hilda O'Connor but it was her wish that the collection should be kept together and not dispersed. In 1966 a committee was formed to ensure that this occurred. Some attempts were made to interest several Auckland business firms in buying the

126 works as a corporate collection and either donating or loaning them to a public gallery.

Unfortunately the idea did not meet with any success and in 1969 the Auckland City Art Gallery decided to form a co-operative with the galleries in Dunedin, Christchurch and Wellington to purchase the collection. On 17 December 1969 the directors of the four galleries met in

Auckland. They drew lots and selected individual works until the whole collection was allocated.

The QE II Arts Council agreed to make a \$2,000 grant-in-aid if each gallery contributed \$2,000 towards the total price of \$10,000. The Robert McDougall Art Gallery's contribution was only made possible by using most of the funds held in the Ballantyne Bequest.



Plate 31

John Weeks, **Village and Harbour**

Purchased with assistance from the Ballantyne Bequest and the QE II Arts Council 1969

gifts and bequests of the
1970s

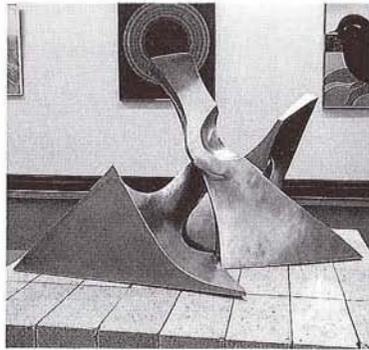


Plate 32

Marte Szirmay, **Sculpture** 1971

Purchased with assistance from the QE II Arts Council 1971

Miss M. Traill, Miss J.E. Storry, A.R. Guthrey, Mrs S.M. Lewis, Misses C. & G.E. Munnings, Mrs E.M. McIlraith, Miss E.E. Brown, Miss M. Woolley, Mrs A. Mair, L.C. Empson, J. Findlayson-Bald, Miss M.P. Stevenson, W.A. Sutton, Olivia Spencer Bower, **Gordon H. Brown**, Mr John Brackenreg, Alan Pearson, Don Peebles, A.C. Brassington, Miss M.C. Taylor Bequest, **Ria Bancroft, N.A.C.F., Q.E. II Arts Council, U.S. Embassy, Mrs Rosalie Archer**, Molly Canaday Bequest, Marion Lorna Grant Bequest, Maureen Raymond Bequest, H.R.I Fraser Bequest.

Whilst there were individual bequests to the gallery in the 1970s it is the support from agencies such as the Queen Elizabeth II Arts Council and especially the gifts from groups that dominate this decade.

Late in 1969 the director Brian Muir spent some weeks in Melbourne and during that time gained the support of several art dealers in his attempt to improve the gallery's Australian collection which consisted of just seven works. As a result several generous gifts were received. This small collection was considerably advanced after a visit in 1971 by John Brackenreg, director of the Artarmon Galleries, N.S.W., who presented a further 11 works of contemporary Australian art. The following year Mrs

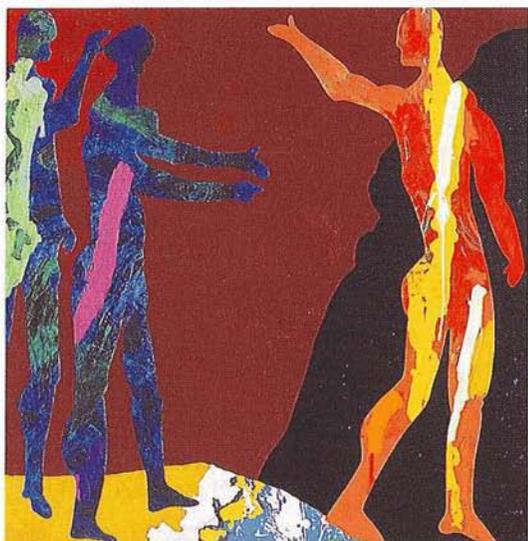


Plate 33 Pat Hanly, *Do it*
Purchased with assistance from the QE II Arts Council 1972

Alice J. Mair added to this by gifting the painting **Richmond Hill, Tasmania 2** by Lloyd Rees.

An important aspect of the 1970s collection policy was to develop the contemporary New Zealand art collection for which the gallery gained considerable support from donors. In 1971 'The Group', aware of the lack of contemporary sculpture in the collection, raised \$200 towards the purchase price of Marte Szirmay's **Sculpture 1971** (Pl 32).

In 1970 New Zealand had received \$7,000 from the Peter Stuyvesant Foundation which was divided among 14 galleries by way of a 3 monthly ballot. The award of \$500 through ballot in February of the following year from the Peter Stuyvesant Foundation enabled the purchase of **Recession** by Brent Wong.

One of the agencies for promoting contemporary New Zealand art in the 1970s, was competitive art awards, many of them spawned in the previous decade. Foremost was the biennial Benson and Hedges Award inaugurated in 1968.

In 1972 it was hosted in Christchurch. The winning work **Painted Relief II** by Don Driver and finalist works **Do It** by Pat Hanly (Pl 33), **3 Unit Continuum** by Michael Eaton and **The Tomb** by Barry Read were purchased by the gallery with a subsidy of \$700 from the Queen Elizabeth II Arts Council. In his letter to Brian Muir, the Director of the Arts Council stated "*Your policy on acquiring works that show vitality and originality has the full support of the Council*". Generous support also came that year from the Art Galleries and Museum Association who granted 50% of the \$700 purchase cost of three important Charles Meryon etchings.

The shift on the part of the Arts Council in the 1970s to give less support for European art left fewer opportunities for such purchases to be subsidised from within New Zealand. However the gifts of non New Zealand historical painting helped to compensate.

One of the more notable bequests of the 1970s was the **Portrait of Marion Lorna Guthrie** by James Guthrie bequeathed by Marion Lorna Grant. Several other paintings were presented by Winifred and Millicent Jennings, Mrs Elliot Myers, Geoffrey Wood and Mrs M. Good.

In February 1973 the gallery hosted a touring exhibition of 61 contemporary American prints including colour lithographs by Alexander Calder (Pl 36). The gift in 1976 of a recent Calder print from the Ambassador of the United States of America to commemorate America's bi-centenary, was a major acquisition for the gallery's small collection of American prints

Gordon H. Brown Gift



In 1972 the artist and art historian Gordon H. Brown generously gifted a collection of 41 works of historical and contemporary graphic art. Included were etchings, engravings, woodcuts, and lithographs mostly by British and European

masters of the seventeenth and eighteenth centuries. One of the earliest works in the collection was **Tobias and the Angel in a Landscape** by Herman van Swanevelt (1600—1655) (Pl 34) and among the most recent was **Positive and Negative 1968** by contemporary Italian artist Gio Pio.

At the time of the gift Gordon Brown was Curator of Pictures at the Hocken Library and was engaged in preparing the first of his important historical 'New Zealand Painting' series. He had become very aware of the strengths and weaknesses of New Zealand art gallery collections. The Robert McDougall Art Gallery print collection whilst being a strength had, and still, has many gaps. Gordon Brown's gift helped fill some of these.



Plate 34 Herman Swanevelt, **Tobias and the Angel in a Landscape**
Presented by Gordon H. Brown 1972

The National Art Collection Fund

The interest in the growth of the European painting collection continued under Brian Muir's administration as it had during the time of his predecessor William S. Baverstock. The same problems unfortunately also continued. Principal among these was that the gallery had no reliable advisors in Britain, who were sufficiently knowledgeable about the collection to be able to make decisions about potential acquisitions. A second problem was funding those acquisitions.

Both problems were temporarily solved in August 1972 when the then assistant to the director Jonathan Mané resigned to further his academic studies in London. During 1973 he acted as the gallery's representative and was effective in securing many important European works for the collection including **Roses and Honeysuckle and other flowers in a sculptured vase** (Pl 35) by Jan van Son.

To acquire this work the gallery sought assistance from the National Art Collection Fund (NACF). Formed in London in 1903 the NACF had as an objective to assist member public galleries in acquiring works of major significance. The Robert McDougall Art Gallery had been a member since 1957 but until 1973 had not applied for assistance from the fund. The application was successful and a subsidy of £1,750 toward the £5,000 purchase price was granted.

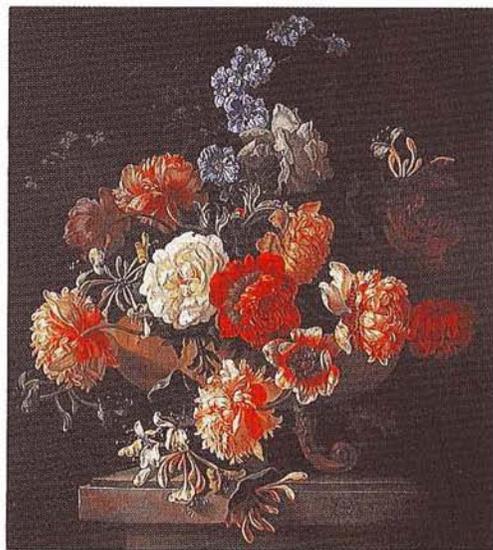


Plate 35
Jan van Son, **Roses, Honeysuckle and other flowers in a sculptured vase**
Purchased with assistance from the National Art Collections Fund London 1972

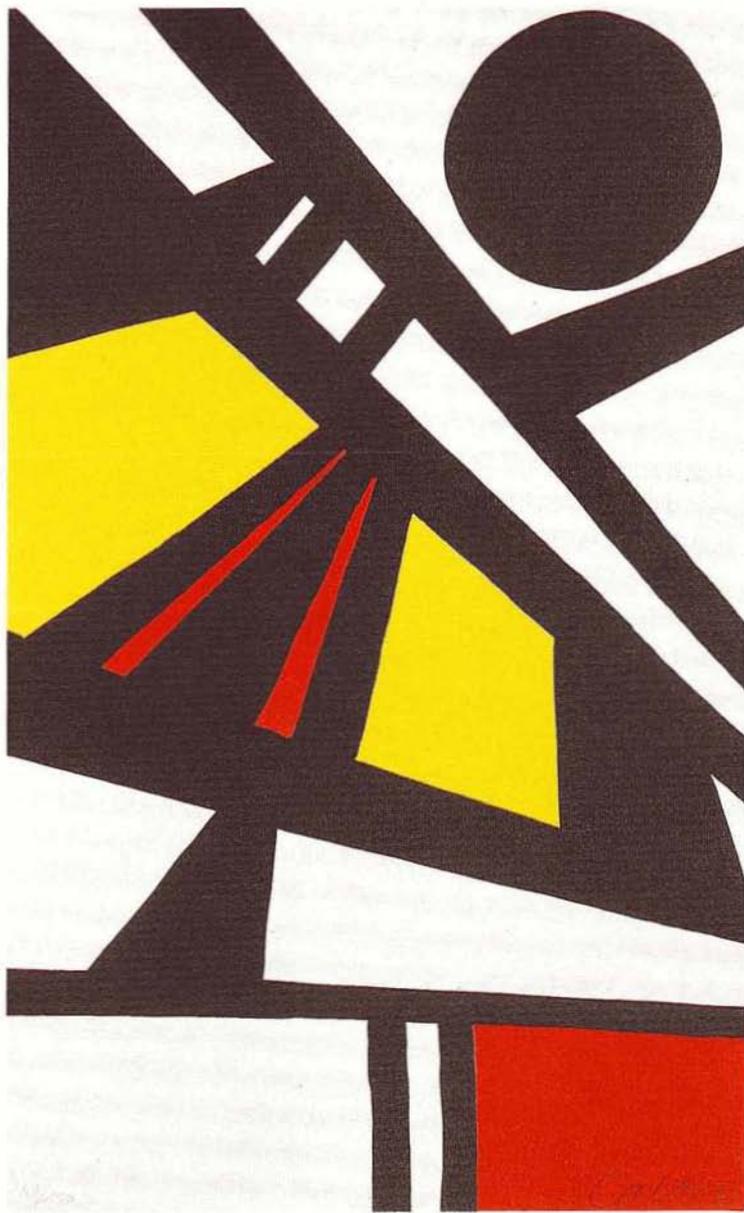


Plate 36

Alexander Calder, **Untitled**

Presented by the Embassy of the United States of America 1976

When an important Frances Hodgkins painting **Belgian Refugees** was identified in England in 1980 by the then Director Dr. T.L. Rodney Wilson the NACF subsidised the total cost of £5,000 to enable this work to be purchased.

In 1993 the fund was called on for a third time and the gallery was able to secure a subsidy towards the purchase of two more works by Frances Hodgkins **Girls Paddling** and **Still Life with Red Jug** (Pl 52). Although the gallery only made three applications during its years of membership, none were declined and the fund facilitated the acquisition of works that may otherwise not have been possible.

Gift of Russell Clark Drawings

Early in 1975 the gallery mounted a major retrospective exhibition of the work of Russell Clark (1905—1966). During the course of preparation the artist's widow Rosalie Archer permitted access to Russell Clark's personal archives and collection. At the conclusion of the exhibi-

tion she gifted most of this material and 120 drawings and studies to the gallery. Among the drawings were many made as illustrations for *The New Zealand Listener* including **Death at the Fireside** (Pl 37). The Clark drawings were a major boost to the works on paper collection which was enhanced even further by gifts in 1976 of drawings from the families of the artists Alice Julius and Pamela Barnes.

Gifts from Artists

A number of Christchurch artists began to gift in support of the gallery in the late 1970s. Up to this time it was a relatively rare occurrence for artists to be donors of their own work. Among them were Ria Bancroft who in 1979 gifted the foundry plasters for one of her most important commissions **The Tabernacle Screen Doors** for the Cathedral of the Blessed Sacrament (Pl 38).

In addition, Alan Pearson presented his **Portrait of Mrs Oliver** (Pl 43), which had been winner of the 1978 National Bank Portrait Award. Other artists, Don Peebles, Barry Cleavin and W.A. Sutton also made gifts of some of their work at this time.

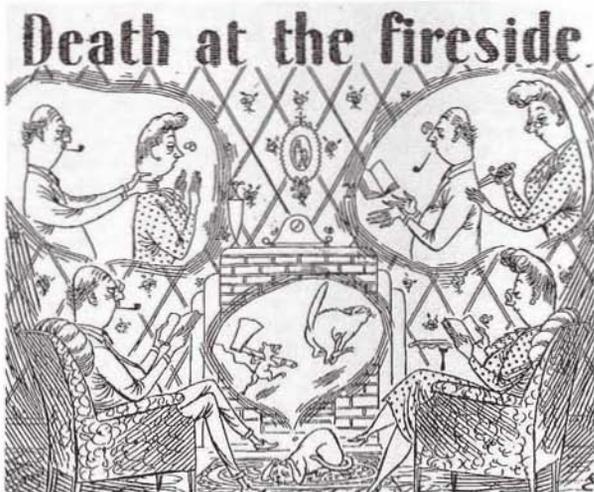


Plate 37 Russell Clark, *Death at the FireSide*
Presented by Mrs Rosalie Archer 1976

gifts grants and bequests of the

1980s and 1990s

Mrs Turnbull, Robert Erwin, Lawrence Baigent, **John Summers, Colin McCahon**, QEII Arts Council, F. McDonald, Miss D. McLeod, Miss A. Maling, Miss D.C. Bates, Miss I.K. Papperill, P. Wells, A. Fomison, Vy Elsom, **Olive Stirrat Bequest, W.A. Sutton**, Olivia Spencer Bower Bequest, Lady Isaac, **Friends of the Robert McDougall Art Gallery**, Mr and Mrs D.M.R. Cameron, Canterbury Potters Association, Lyttelton Harbour Board, **Christchurch Civic Art Gallery Trust, National Art Collection Fund, P. Hadland Davis Bequest.**

45 —

Moffitt Everyman Gift

In 1982 the Christchurch artist G. Trevor Moffitt exhibited a series of biographical paintings on the life of his father. The series comprised thirty six works painted during 1980 and 1981 in which Moffitt described his father's life from early manhood to the time of his death. On viewing the works local bookseller and writer John Summers became enthusiastic about the narrative series and felt that it should be represented in part of the gallery's Collection.

He initiated a subscription list to a fund, titled the Moffitt Everyman Fund and invited a number of people to subscribe. His efforts were rewarded and sufficient money was raised to enable the assisted purchase of six

works from the series which mainly represented the latter stages of Moffitt senior's life.

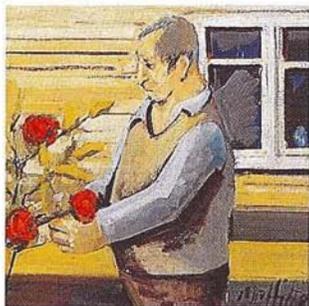


Plate 38
G Trevor Moffitt, **Pruning Roses**
Purchased with assistance from
the Everyman Fund 1982

Colin McCahon Gift

Early in October 1982 the Gallery director John Coley was informed that a Colin McCahon painting **The Crucifixion According to St Mark 1947** (Pl 39) had been bequeathed by Mr Ron O'Reilly, a former city librarian. The painting had been gifted by Colin McCahon to Ron O'Reilly for his lifetime, with a proviso that it then pass to the Robert McDougall Art Gallery.

This was an exceptional gift from the artist but was somewhat overshadowed by the controversy that had arisen two months earlier over the acquisition of another Colin McCahon painting **As there is a constant flow of light we are born into the Pure Land**. The acquisition of Colin McCahon paintings for the public collection in Christchurch had always been contentious ever since the furore over the Hay's prize of 1960 and the purchase of **Tomorrow will be the Same but not as this is** in 1962.

It was no surprise therefore, when it was decided to purchase another major McCahon painting, that a similar public reaction emerged especially when it became known that the purchase price was \$10,000, one fifth of the then acquisitions budget. Fortunately the criticism and debate, though volatile, was not as lengthy as it had been in the past and a successful application to the Queen Elizabeth II Arts Council for subsidy helped to ease the perceived burden on the Christchurch ratepayer.

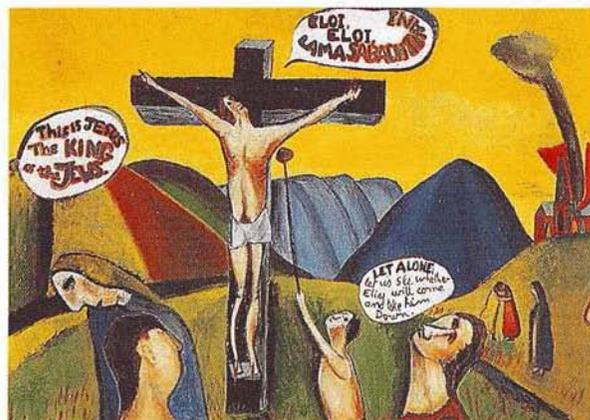


Plate 39 Colin McCahon, **The Crucifixion According to St Mark**
Bequeathed by Ron O'Reilly and Colin McCahon 1982

Olive Stirrat Bequest



The Olive Stirrat bequest of 1982 was the largest single bequest for the specific purpose of acquiring works of art for the collection that had been received by the gallery up to that time. The donor Mrs T. (Olive) G. Stirrat was a life member of the Friends of the Robert McDougall Art Gallery. Born at Waihao Downs near Waimate, Olive Stirrat was the eldest daughter of Edward and Elizabeth Richards.

During the 1920s she trained as a nurse at Christchurch Public hospital and some years later travelled to South Africa. At the outbreak of World War II Olive Stirrat went to Britain and became a nurse with the Royal Navy. It was during the war that she met her husband, a Scottish artist, Charles Melville Stirrat. Stirrat had been badly injured in a building explosion and was unable to paint. He became instead, a professional art writer and critic in Glasgow.

On the death of her husband in 1974 Olive Stirrat returned to Christchurch and continued her interest in art.

With her sister Monica C.K. Richards, she became a loyal supporter of the gallery.

When she died in 1982 she left a provision in her will for a bequest of \$90,000. This capital sum was subsequently invested by the Christchurch City Council and has maintained a regular income of between \$13,000 and \$15,000 annually. Although not stated, in the will it was Olive Stirrat's wish that purchases from her bequest should be for traditional works of art, and the gallery entered into a commitment with her principal trustee Miss M.C.K. Richards that the bequest would only be used to acquire works produced prior to 1930.

The first work to be purchased with the bequest was **The Maori Settlement, Purau Bay, Port Cooper 1850** by Richard A. Oliver (Pl 40). Since 1983 more than twenty works by European and New Zealand artists as diverse as Francisco de Goya, Odilon Redon, Jacques Callot, Henri Toulouse Lautrec, William Powell Frith, Richard Wallwork, Margaret Stoddart, Owen Merton, and Raymond McIntyre have been acquired. The most recent painting to be purchased with the bequest is **Gathering Beet Rynsburg** by Petrus van der Velden (Pl 41).



Plate 40
R A Oliver, **The Maori Settlement, Purau Bay, Port Cooper**
Purchased with the assistance from the Olive Stirrat Bequest 1982



Plate 41
Petrus van der Velden, **Gathering Beet Rynsburg**
Purchased with assistance from the Olive Stirrat Bequest 1982

The Monica Richards Bequest

The generosity of Olive Stirrat was matched in 1988 by the bequest of her sister Monica C. K. Richards (1905—1988).

Like her elder sister she shared an interest in the arts and on her death left part of her estate to the gallery. This was the largest bequest in the gallery's history rivalled only by the Molly Morpeth Canaday Bequest of 1976.

The purpose of the Richard's bequest is not for acquisitions but rather to assist in the funding of a new city art gallery. The full potential of this is still to be realised.



Plate 42
Ria Bancroft, *Pieta - Tabernacle Screen Doors*
Presented by the Artist 1979

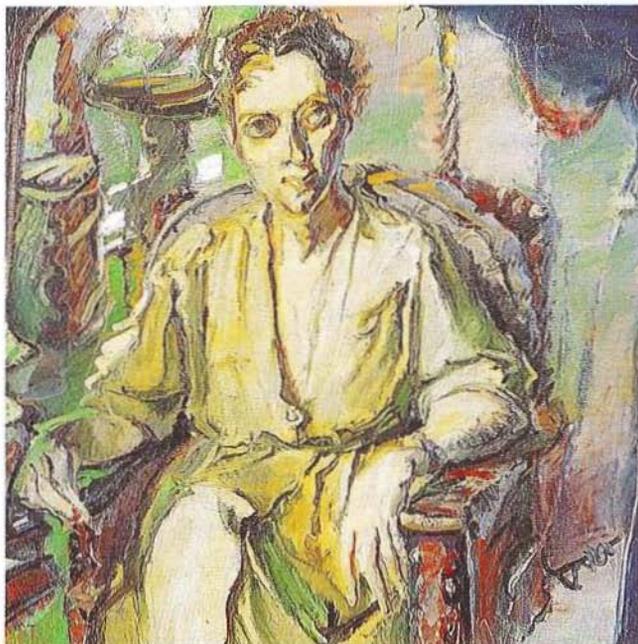


Plate 43
Alan Pearson, *Portrait of Mrs Oliver*
Presented by the Artist 1979

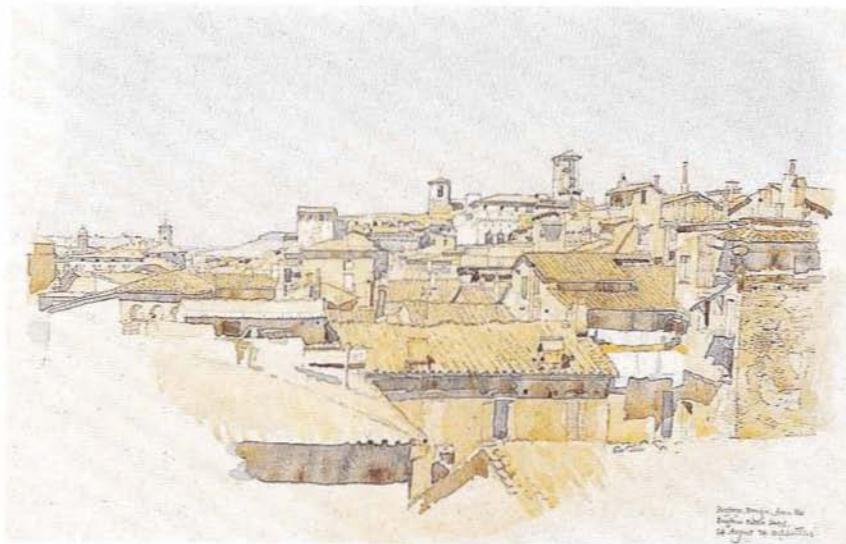


Plate 44
W A Sutton, **Roof Tops Perugia from the Brufani Palace Hotel**
Presented by the Artist 1990

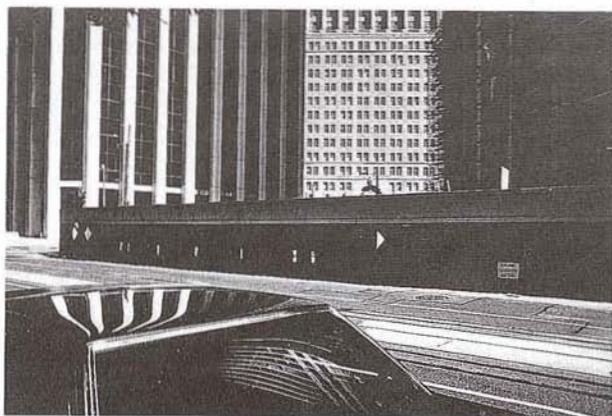


Plate 45
Stuart Page, **View from Subway Brooklyn N.Y. from 'Tripping USA'**
Presented by the Friends of the Robert McDougall Art Gallery 1985

W.A. Sutton



The support offered by the artist W.A. Sutton began in the early 1960s when, as a member of the art gallery advisory committee, he assisted in the selection of potential acquisitions.

Since 1985 he has been a patron of the Friends of the Robert McDougall Art Gallery and has regularly gifted works by his own hand and by other artists. W.A. Sutton's first major gifts were in 1978 and comprised a collection of preparatory drawings made for his now destroyed painting **Homage to Frances Hodgkins** and studies for the **Te Tihi O'Kahukura and Sky** painting series.

Between 1980 and 1988 he gifted print works by artists as varied as Mervyn Williams, Barry Cleavin, Jan White, Juliet Peter, Hilda Wiseman, Roy. J. Dickison and Stanley Palmer. There were also numerous studies for his formal commissioned portraits.

In 1989 he made his most major and generous gift when he presented 114 Italian watercolours painted in 1973/74 while visiting Italy.

Friends of the Robert McDougall Art Gallery

The Friends of the Robert McDougall Art Gallery Inc had its beginnings in late 1971 as the Robert McDougall Society of Friends. In 1981 the gallery director John Coley proposed that the 'Friends' should become an incorporated self administrating organisation supporting the work of the Robert McDougall Art Gallery. On 15 October 1981 the Society was officially re-formed as the Friends of the Robert McDougall Art Gallery Incorporated.

Within the policy that it formulated was included an objective, "*to support and encourage the acquisition by purchase or otherwise, for the gallery of works of art and craft*". An acquisitions account was established into which

were placed life membership subscriptions, donations, and proceeds from coffee mornings. The intention was to accumulate sufficient funds to enable the purchase of works that could be presented to the gallery. The first two purchases were made in 1983. They were a water-colour **Spring on the Avon** by M.O. Stoddart and a mixed process woodblock by Marty Vreede.

Other works since then have included **Hill Triptych** by Quentin MacFarlane and **Alcatraz** drawing number 6 by Barry Cleavin, gifted in 1984. In 1985 one cibachrome photograph from the series **Tripping USA** by Stuart Page and two paintings by Doris Lusk were gifted. Four photographs by Kevin Capon were selected in 1987 and a watercolour **Ngaio Marsh painting** by Olivia Spencer Bower was presented in 1993.

Sometimes the Friends have acted as an agency for gifts to the gallery as with the gift of a print by Dutch artist and C.O.B.R.A. founder Anton Rooskens. In April 1982 Dr Gerrit van der Lingen, then a member of the Friends committee, was informed that Mr Jules Boers the son-in-law of Anton Rooskens had visited New Zealand galleries and been most impressed. He was keen to have Rooskens represented in the Christchurch public collection and decided to donate a print to be presented through the 'Friends'.

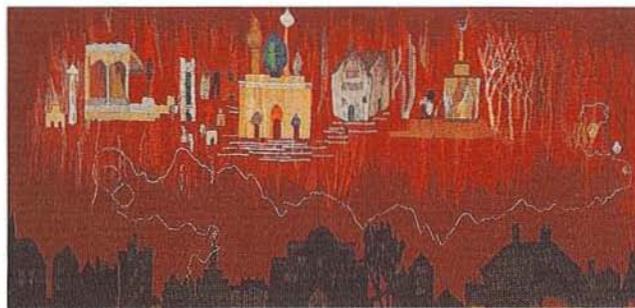


Plate 46
Ida Lough, **Hot Night**
Ida Lough Bequest 1985



Plate 47
 Alan Watt, **Dune**
 Presented by the
 Canterbury Potters Association 1984



Plate 48
 Unknown, **Horse (Bizen Yaki)**
 Presented by the City of
 Kurashiki Japan 1969

Gifts of Ceramic and Textiles

The gallery acquired its first piece of ceramic in 1965 and its first weaving in 1972. These acquisitions effectively started the two collections, and whilst gifts and bequests to them have been few, they have been important.

Among the gifts were 20 works of Japanese ceramic presented by the City of Kurashiki in 1975 and **Dune** by Alan Watt (Pl 47) received from the Canterbury Potters Association in 1984. There have also been a number of individual gifts of pottery over the years. Among the prominent donors are Mr and Mrs Reed and M.W. and D. Jarvis.

Gifts to the textile collection have included **Untitled** by Peter Collingwood presented by the Canterbury Guild of Spinners and Weavers in 1973 and **Hot Night** by Ida Lough (Pl 46) bequeathed by her in 1985.

Commissioned Sculpture

The problem of presenting the work of contemporary sculptors emerged in the 1980s through a lack of adequate gallery space. In 1983 it was decided to initiate a policy offering, from time to time, a commission to a New Zealand sculptor who would make a site specific work in a gallery space.

The first commission was offered to Bing Dawe whose work **Still keeping his balance he used the umbrella as a safety net - Image of a man with a missile** (Pl 49) was completed in 1985.

The Queen Elizabeth II Arts Council was enthusiastic about the commission scheme and generously gave its support under the contemporary art acquisition programme. This support was repeated when in 1987 Denis O'Connor was commissioned to make his 31 piece sculpture **The Gorse King**, completed after delays in 1992.

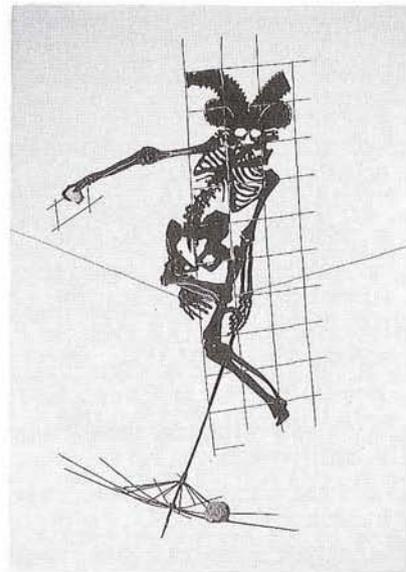


Plate 49
 Bing Dawe, **Still keeping his balance he used the umbrella as a safety net - Image of a man with a missile**
 Commissioned with assistance from the QE II Arts Council, 1984



Plate 50

John Gibb, Lyttelton 1886

Presented by the Lyttelton Harbour Board 1989

Other Donors

During the 1980s and 1990s there were many other donors of art works both individual and corporate. Gifts were received from Mr Alan C. Brassington who in 1980 presented sculpture by his father Claudius and his grandfather William Brassington.

In 1981 Robert Erwin, the first president of the 'Friends', and Lawrence Baigent presented the gallery with its first watercolour by Rita Angus. Mrs Anita Muling gifted works on paper by Mikhail Larionov and Nathalia Gontcharova in 1980 and Olivia Spencer Bower in 1984.

Between 1980 and 1993 others including Annette Thompson, Rose Reynolds, Ron Scarlett, Dorothy McLeod, Dorothy Bates, Mrs Papprell and Lady Isaac also generously gifted works.

One of the more unexpected gifts came from Mrs E. Pearce, a Melbourne antique dealer who while attending a local art auction successfully competed against the gallery curator for the purchase of **Autumn Afternoon at**

Mooroolbark by Arthur Merric Boyd senior. At the end of the sale when she became aware of the gallery's interest she presented the painting as a memorial to her recently deceased brother D.A. McCaskey.

Many artists continued to be generous with gifts of work, among them Alan Pearson, Morgan Jones, Michael Armstrong, Michael Eaton, Barry Cleavin, Stanley Palmer, Evelyn Page and Olivia Spencer Bower who on her death left the gallery the first option to select five works from her estate.

The Gallery also received \$4000 in 1984 from the Molly Morpeth Canaday Fund through Nicholas Spitzer on behalf of his late uncle Mr Frank Canaday. The Canaday Fund which was distributed to certain New Zealand Galleries during the 1970s enabled the first air conditioning to be installed and in 1983 the Canaday administration wing to be built. This amount represented the final gift from the exceedingly rewarding fund even though its use was not for acquisitions.

In 1990 the Lyttelton Harbour Board who fifty-two years earlier had gifted a work to the gallery repeated the gesture by presenting three paintings from their collection including **Lyttelton Harbour 1886** by John Gibb (Pl 50).

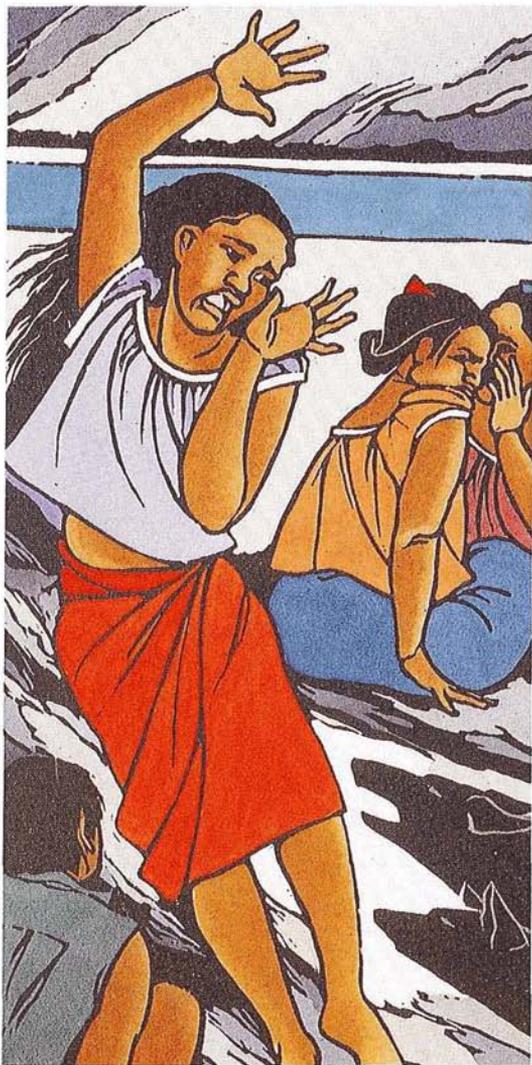


Plate 51

Robin White, **Getting Past the Dogs**

Purchased with assistance from the Christchurch Civic Art Gallery Trust 1993

The Christchurch Civic Art Gallery Trust

The Christchurch Civic Art Gallery Trust was established in September 1991 by the Friends of the Robert McDougall Art Gallery. The purpose of the trust is to benefit the gallery by accumulating and managing assets. It has wide powers enabling it to accept gifts in any form and manage them in the best interests of the gallery. Whilst not involved in the direct acquisition of art works it does offer financial support.

In 1993 the first purchase made with trust funds was a suite of five prints by Robin White titled **Mei Tein Goes for a Walk**.

As the Gallery moves toward a new century agencies such as the Christchurch Civic Art Gallery Trust will assume a more important role in securing works for the collection.

In 1992 subsidy from the Queen Elizabeth II Arts Council for acquisition assistance ceased and in 1993 the National Art Collections Fund agreed to help support the purchase of the two Frances Hodgkins' watercolours **Girls Paddling** and **Still Life with a Red Jug** (Pl 52) from the Peter Hadland Davis estate but advised that this was the last time it could do so.

However, one important area of support which has not waned, is from private donors. This still remains a mainstay for acquisitions other than purchase today as much as it did in 1932.



Plate 52

Frances Hodgkins
Still life with Red Jug

Purchased with assistance from
the National Art Collection Fund 1993

REFERENCE SOURCES

Published

Illustrated Catalogue of the Robert McDougall Art Gallery,
Whitcombe and Tombs Ltd 1933

The Robert McDougall Art Gallery—A profile of the Art Gallery of
the City of Christchurch 1932—1982

Bulletin Nos 1—92, The Robert McDougall Art Gallery

The Lyttelton Times 1930—1934

Unpublished

Custodians' Reports 1933—1959

Directors' Reports 1960—1994

Provenance File 1932—1984 compiled by Virginia Vuleta 1984

Christchurch City Council Committee Reports 1928—1994

Robert McDougall Art Gallery Correspondence file 1960—1979

DONORS 1930—1994

No. in brackets indicates the number of works gifted by each donor

- Aberhart, Laurence (1)
 Adams, M. (1)
 Adams, H.R. (1)
 Aitken, Chrystabel (7)
 Albrecht, Gretchen (1)
 Alexander, Rick (2)
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 Asch, H.C.D. van (1)
 Asch, Miss (1)
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 Askew, Maurice (6)
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 Baker, A.E. (1)
 Ballin Family (1)
 Bancroft, Ria (5)
 Barnes, John (9)
 Barr, Phyl (1)
 Bassett, Marjorie (5)
 Bates, Dorothy C. (1)
 Bell, Robert (12)
 Berkley-Webber, Amelia (1)
 Boer, Mrs E.S.M. (1)
 Boers, Jules (1)
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 Brown, Mrs F.E. (1)
 Brown, Nigel (2)
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 Burns, Mr Andrew (4)
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 Cameron, Colin (1)
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 Canterbury College (1)
 Canterbury Guild of Spinners and Weavers (1)
 Canterbury Potters Association (1)
 Canterbury Public Library (2)
 Canterbury Society of Arts (128)
 Carmichael, Miss L.J. (3)
 Chapman, Mrs A.D. (1)
 Cheer, David (2)
 Christchurch City Council (1)
 Christchurch Civic Art Gallery Trust (1)
 Christchurch Cultural Society for Imperial Culture (1)
 Christchurch International Airport (1)
 Christchurch Savage Club (1)
 Citizens of Christchurch (7)
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 Cleavin, Barry (11)
 Collins, R.D.J. and students, (1)
 Coley, John (7)
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 Cox, Maud (1)
 Curtis, Vera (1)
 Dalton, W.J. (1)
 Dawson, Neil (28)
 Dukes, Joan Ivory (3)
 Du Maurier, George L. (3)
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 Elsom, Vy (1)
 Empson, Mr L.C. (1)
 Ensor, Mrs A.S.A. (2)
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 Erwin, Robert (1)
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 Fell, Mrs Richmond (1)
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 Fraser, Hayden R.I. (1)
 French-Wright, Mr and Mrs (1)
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 Gibb, K.H. (1)
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 Jamieson Family (26)
 Jarvis, M.W. and D. (3)
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 Jones, G.S. (1)
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 Kirker, Colonel (2)
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 La Thangue, Mrs K. (3)
 Langley, David (1)
 Lewis, Mrs S.M. (1)
 Limeworks, The (1)
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 Lonsdale, Beryl (6)
 Lough, Ida (1)
 Lovell-Smith, Mr R. De B. (1)
 Lucie-Smith, Edward (20)
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 Lyttelton Harbour Board (4)

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MacGibbon, Lucy MacLeod (1)
Mahar, Joan (1)
Mair, Alice Joy (1)
Manoy, John & May (3)
Martin, Leonard (2)
Mathews, Lottie (6)
Mathias, Mrs Sheila and Miss K. Hutton (12)
McAllum, Jan (4)
McCahon, Colin and R.N. O'Reilly (1)
McDougall, Robert Ewing (5)
McIlraith, Mrs E.M. (1)
McIntyre Family (3)
McKenzie, Mrs M. (1)
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Moore, May, G (2).
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Nicoll, A.F. Family (82)
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Orbell, Mary Agnes (1)
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Page, Evelyn (4)
Palmer, Stanley (1)
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Powell, Stephen (1)

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Rands, Collette (1)
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Redpath, John Alexander (1)
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Rhodes, Sir John Heaton (7)
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Richardson, Charlotte Lockhart (2)
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Scarvell, Julia (1)
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Seager, Samuel Hurst (2)
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Sheffield, A.A. Madlène (1)
Shelley, Paul (1)
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Siefert, Marshall (1)
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Souter, J.B. (2)
Spencer Bower, Olivia (8)
Spragge, Ruth A. (1)
Stevenson Miss, M.P. (1)
Stirrat, Mrs T. (Olive) G. (60)
Storry, Janet E. (4)
Stuyvesant Trust, London, Peter (1)
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Sutton, W.A. (251)
Sydow, Rosemary (1)
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Taylor Family (1)
Taylor, Mrs M.G. (6)
Thacker, Mrs M.A. (1)
Thomas, Farnie (1)
Thompson, Annette (2)
Thompson, Sydney Lough (5)
Thomson, James J. (1)

Tomlinson, Henry Maitland (1)
Town and Country Art Club (3)
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Turnbull, Mrs (1)
Turner, Lady (1)
Turner, Misses K. and M. (9)
Unger, Pat (1)
United States of America Embassy (1)
Unknown (1)
Vane, Hon Mrs K. Airini (1)
Walker, Miss B.W. (2)
Ward, Wilfred (1)
Watson, Mrs H. (1)
Wauchop, William S. (1)
Webb, Peter (2)
Webster, Mr J.P. (1)
Welsford, Mr and Mrs B. (3)
Whetter, Dr. Cornelius William (1)
White, Elsie, M. (11)
Wilding, Mr E.A.F. (1)
Wilks, H.N.E. (3)
Williams, Dorothy (1)
Wilson, Mr S. Laurie (1)
Wood, Mr and Mrs Geoffrey (1)
Woolley, Marjorie (4)
Woolley, Sir Leonard (10)

Total 1,949 works

31 October, 1994

Acknowledgements

This publication has been prepared to coincide with the exhibition **Good Works** 29 November 1994—29 January 1995. The Robert McDougall Art Gallery would like to thank Trust Bank Canterbury for their sponsorship which has assisted in making this publication and the exhibition possible.

Photographs

We would like to thank the following for making photographs of donors available; Mrs Joan Woodward, Canterbury Museum (p 34); Miss D Raymond (p 22); Mr R. F. Ballantyne (p 27) and Mr R. Leslie (p 46)

Credits

Curator	Neil Roberts
Designer	Simon Endres
Photography	Lloyd Park, Karl Valpy, Brian High
Printer	Caxton Press
ISBN	09-08874-22-7

g o o d w o r k s

The Robert McDougall
Art Gallery



THE ART MUSEUM OF THE CITY OF CHRISTCHURCH