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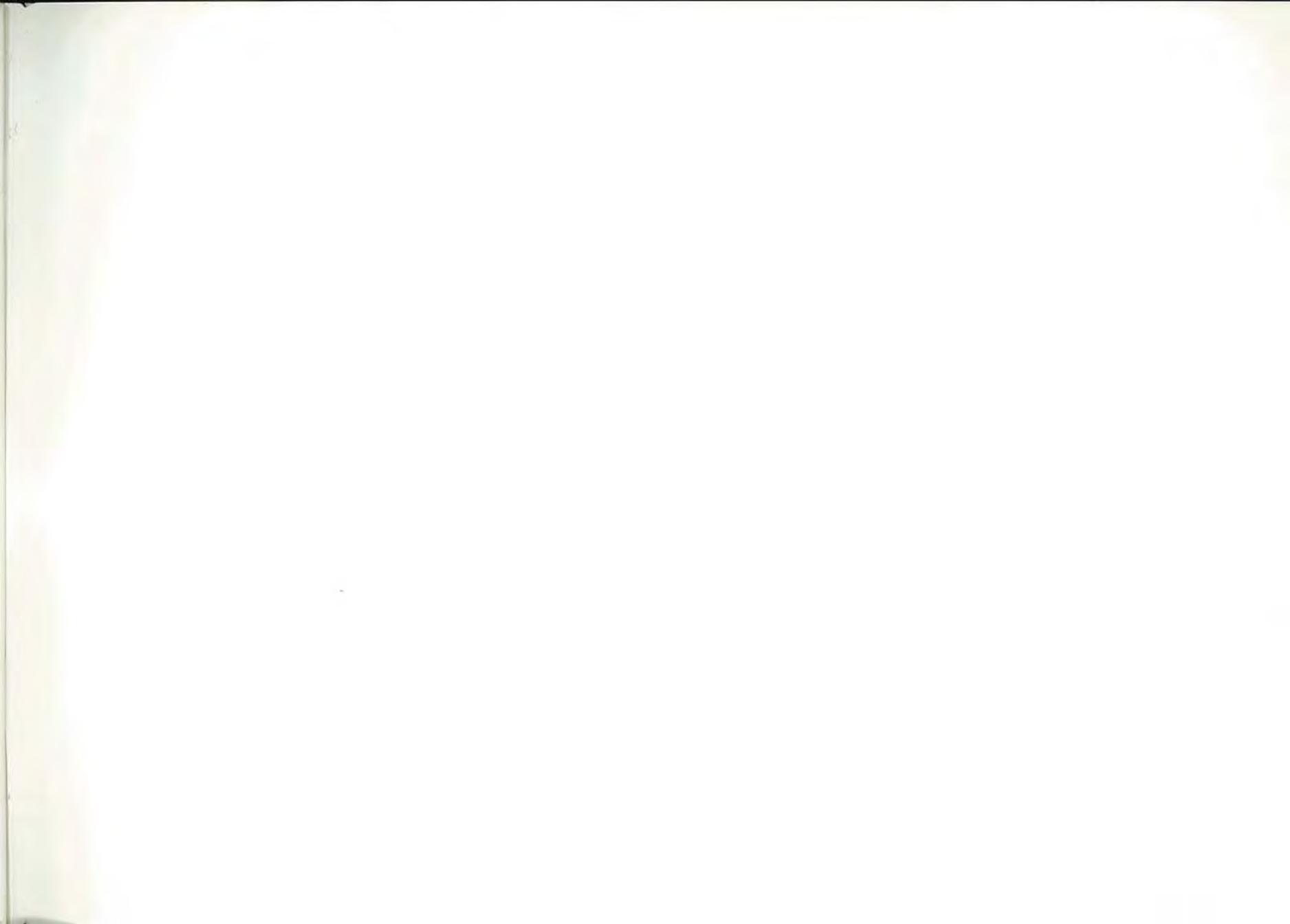
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WALLWORK

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WALLWORK

Neil Roberts



Robert McDougall Art Gallery

for Christchurch City Council, Christchurch, New Zealand.

In the years since the death of the Wallworks, Richard in 1955 and Elizabeth in 1969, time has slowly shadowed their identity somewhat as important professional artists who made a large contribution to the art community of Christchurch, particularly in the early decades of last century. Both were brought up in Manchester, England, and began their training as artists in the academic European tradition in which the figure was a paramount subject concern. This was to remain a prime focus in their work throughout their careers as artists. They were very much English Edwardian in their attitude to life and stylistic tendencies in their work. The decorative aspect of Richard Wallwork's painting had high currency in the 1900s but by the second third of last century was out of favour. New Zealand has never had a strong decorative strain in its art tradition and there was never the scope in which he was able to properly exercise his considerable skills as a muralist. On their arrival in New Zealand in 1911 the all-pervading emphasis by New Zealand artists on the landscape and lack of figurative concern must have seemed alien, but over time they adjusted and painted the landscape too.

Being from the North of England has not always been easy for immigrant artists in New Zealand and acceptance often slow, but the Wallworks quickly adapted to their new environment, determined to raise their profile as professional artists, becoming working members of the Canterbury Society of Arts and exhibiting members of various other art societies around New Zealand.

By 1920 Elizabeth Wallwork had established a reputation for specialisation in portraiture, particularly miniature and pastel portraits of women and children. Often sitters were the sons and daughters of prominent Christchurch citizens that she associated with socially. Elizabeth was a lively personality, fond of costume parties, and an accomplished pianist who with Richard regularly entertained guests in the 1920s and 30s at their Gracefield Avenue studio home where they were recognised for their hospitality.

There was no question that Elizabeth was popular and well liked, but Richard, being someone who had experienced early many of the harsh realities of life, was often greatly misunderstood. This led to a definite polarity of attitudes towards him which resulted in him being either revered or reviled and although not always popular, he was greatly respected for his professionalism, especially by his students at Canterbury College School of Art. During the almost 35 years he was on the staff as life instructor, then Director of the School of Art, he contributed a great deal and promoted graphic art, particularly printmaking and design, which extended the capabilities of a whole generation of Canterbury artists. Among those who held him in high regard as both a teacher and person was Ngaio Marsh, who recalled in her 1965 autobiography, her years as an art student. Of Richard Wallwork she wrote; 'he was extremely specific and dedicated as a teacher. There was no chance with that uncompro

missing little man of disguising ineptitude under the cloak of artistic sensibility. I think that even those who rebelled against his taste, his pronouncements, and his instruction afterwards came to realise their great debt to him. He was a most generous man and gave much of his spare time to his students staying behind after class to teach one or two of us advanced anatomy or perspective. His methods were academic but there was no nonsense about them, he was an instructor with vocation.¹¹

In 1985 another former student, Evelyn Page, also recalled his generosity when in 1930 she had approached him about employment at the Art School. It was at the beginning of the 1930s economic depression when staff were being laid off rather than being taken on. Without much hesitation he said "you were a very good student. I will put you on staff". Until that time she had, like some others, thought Richard Wallwork "an exasperating little man" but that experience changed her whole opinion of and respect for him.

During their life in New Zealand the Wallworks exhibited regularly throughout the country and also in Australia and Britain but never showed together in a single combined exhibition. However, within the context of the time in which they lived, this was not perhaps surprising as there was no convention for two person shows established. Other contemporary artist couples in Christchurch, such as Cecil and Elizabeth Kelly and Colin and Rata Lovell Smith, also preferred to mostly maintain a position where they kept their identity as artist and husband and wife separate.

The Wallwork exhibition the last in the Canterbury Vignette 2000 series is therefore the first to combine a selection of both Elizabeth and Richard Wallwork's work and this publication is the first, but hopefully not the last to focus historically on their lives and activity as artists in the twentieth century.

In preparation, the research of Devon Sinclair, their granddaughter has been important and she has been most helpful in permitting access to the primary research she has carried out on her grandparents. Her assistance in the documentation towards this publication has been most valuable and essential. Equally so the generosity of both public and private lenders has been considerable, support on which the viability of exhibitions like this rely.

Neil Roberts
Curator





Early Years 1882 - 1910

Richard Wallwork was born on 2 January 1882 at 3 Regents Terrace, Chester Road, Stretford, the son of Richard Wallwork, a manager of a leather works, and Mary Wallwork (née Smith)². The Wallwork family was a large working class one where family finances were always of concern, especially after Wallwork senior died in 1897 and Mary Wallwork had to take in sewing to support the family. This clearly impacted on Richard Wallwork and may have made him cautious about matters involving money that often led in later years to him being criticised unfairly as being parsimonious in his attitude to the financial management of the School of Art.

Wallwork's childhood years, growing up in a crowded brick terrace, would not have been easy. The semi-industrial environment of Stretford and Eccles, where the family later lived, were suburbs of Greater Manchester, then a sprawling grimy poverty-ridden crowded city where the basics of life were the essentials and everything else a luxury.

Wallwork appears to have had a sound elementary education which he would have completed by 1896 and he was then probably sent out to work to help support the family. His employment at this time is not known but may have been in a local fish market, but his interest in art was clearly developing and in October of 1899 he enrolled in evening classes at the Manchester Municipal School of Art for the first term of the 1899-1900 session. Before the close of the second term he took three Board of Education South Kensington Art Examinations in Drawing from the Antique, Model, and Light and Shade for which he received first class honours, a distinction that was to become normal for him throughout his art student years. In the 1900-1901 session he began taking classes towards his Art Masters' Certificate, which involved Shaded Drawing from the Antique, Drawing from Life and Memory, Anatomy, Historic Ornament and Modelling, and Design from the Antique. Of the seven Board of Education art examinations he prepared for, he again achieved first class honours in all but three. His success in 1901 was enhanced by being awarded Board of Education Committee prizes consisting of; £1 for the second best set of 3 studies of drapery arranged on antique or living model, 10/- for the

second best set of works, 8 finished studies of hands and feet from the antique or living model and was recommended for the best of two studies in light and shade from the full length living model.³

The Art School sessions between 1901 and 1904 were particularly rigorous for Wallwork as he prepared for a total of 13 examinations in 1901-02, 14 in 1902-03 and 13 in 1903-04 in drawing, painting and modelling. The awards he received were considerable and were a mark of his ability. In the 1902-03 session he was the recipient of a Board of Education King's Prize of £2 for Modelling Head from Life and Modelling from Life. He was also awarded Manchester Municipal School of Art Committee prizes for Drawing, Painting, Poster Design, and Book Illustration, a Board of Education Local Scholarship of £20.0.0 tenable for three years and the Heywood Prize in Decorative Design. In the 1903-04 session he received a King's Prize in Anatomy and was commended with a Board of Education Committee Prize of £4.10.0. Wallwork's success as a student continued during the 1904-05 session when he received several awards; the Lancashire County Council Art Exhibition of £15 tenable for 2 years, the Procter Memorial Travelling Studentship of £30, the Goadsby Prize of £2 for the best modelled figure composition, the Local Board of Education Prize in Design with Honours (1st class) and two Committee Prizes of £1 each. In addition, that year he received a book prize in the National Art Students' Art Competition for a design for a painted mural decoration.⁴

During 1905 Wallwork took up his travelling studentship, studying in Belgium and France which was probably the reason he prepared for just 4 examinations that year comprising 3 in Drawing and 1 in Design, gaining for him first class honours certificates and an 'excellent' result for his Drawing from Life.⁵ What was clearly emerging was Wallwork's combined special ability in working with the figure and decorative design.

In the 1905-06 session he prepared for eight examination courses in Drawing, Painting and Design, meeting with his usual success of First Class Honours or better. To this was added the award of a Royal Exhibition valued at £50 per year tenable for two sessions at the Royal College of Art, London. He was also the recipient of a Board of Education Free Studentship, the Heywood Prize for decorative design, the Goadsby Prize of £2 for Best Figure Modelled in the round or Relief from Life and a book prize in the National Student Art Competition for his design of a school entrance hall.⁶

Wallwork finished his last year as a student at Manchester Municipal School of Art in July of 1906.⁷ Over the six years that he had studied there he had achieved considerable success in awards he had applied for or been granted. This laid the foundations of a promising career as artist which he was to enhance through his studies at the Royal College of Art in the years that immediately followed.



A Midsummer Night's Dream. (Titania and the Fairies) 1910, Oil on Canvas. Private Collection

Wallwork probably travelled to London in the summer of 1906 in order to begin his studies at the Royal College of Art, Kensington, early in October of that year. His chosen course of study, in Mural and Decorative Painting, was aimed at gaining a Full Associateship of the College after at least four terms of study. In order that students fulfilled their course requirements it was necessary for all students at the College to do the Introductory Course in Architecture. This was conducted by Professor A. Beresford Pite. Wallwork entered the Upper Division in the Mural and Decorative Painting course under the tuition of Professor Gerald E. Moira and E. C. Alston. Initially students were required to focus on drawing and life painting progressing to assignments set by the Professor for composition for an architectural space. In the final year in that course students were required to undertake larger schemes of mural decoration, making cartoons of their own design, with a view to executing it in a permanent material which could possibly mean working on a building. In all sessions it was necessary for students to attend evening life classes between 5 and 7pm as well as the 9- 30am to 3-30pm day sessions.

During his time at the School Wallwork also attended lectures on Methods of Teaching and History of Art in the literary course given by Augustus Spencer⁸. In addition he took the Etching and Engraving School course under Frank Short, the distinguished English etcher. At that time British printmaking was in its ascendancy, experiencing a strong revival and the practice of graphic art was seen to be a fundamental for the well-rounded training of an artist. For Wallwork it was a logical extension to his considerable skill in drawing. Making prints was to continue for several decades after his arrival in New Zealand and prove a valuable influence on a generation of students.

In 1907 Wallwork applied for, and was granted, a London County Council Art Scholarship that he is thought to have fulfilled in Paris in 1908 following his graduation from the RCA on 31 July of that year.⁹ As part of the decorative work in his final year he painted a mural based on William Longfellow's *King Robert the Bruce of Sicily*, a work that was a major piece in his early career.

Throughout the years that Wallwork had been a student, he had been granted scholarships and awards of around £800¹⁰, a considerable achievement when there were many contenders and they were not easily won. At the Royal College of Art he had good preparation as a teacher of art and proved himself just as effective in this regard as he was in practice. During 1909 Wallwork assisted Moira as a student teacher. Moira later commented that he was a teacher 'of considerable ability - grasping completely the requirements of young students, teaching intelligently and

well'.¹¹ It was while he was teaching at the RCA that representatives of management of Liverpool City School of Art made a visit to London to recruit a new member of staff to teach Preliminary Drawing and Painting. They were impressed with Wallwork and offered him the position. The fact that he was also a northerner would have worked in his favour. The 1908-09 session at the RCA finished on 2 July 1909 and soon after Wallwork returned to Lancashire. In October he exhibited four etchings and an engraving at the Liverpool Autumn Exhibition held at the Walker Gallery.¹²

Wallwork commenced his new position at the City Art School early in January 1910. A fellow student with whom he had had a long close friendship and attachment was Elizabeth Donaldson who was attending the Slade School. In 1906-07, after 3 years at the Slade School where she had distinguished herself, Elizabeth returned to Manchester and was independently committed to her career as an artist. With Wallwork now in permanent employment they decided to marry and on 16 July 1910 this took place at Trinity Presbyterian Church, Prestwich, Manchester.

There was also another job prospect in the offing at Canterbury College School of Art as Life Instructor. Robert Herdman Smith, Director of the School had visited Britain and the continent in 1909 looking at current art education and seeking works of art as examples for students to study. Among the work that he purchased was Wallwork's mural decoration made at the RCA based on *King Robert the Bruce of Sicily* by William Longfellow. All stages of the mural, from preparatory studies to the completed work, were included. Herdman Smith, who had been born in Liverpool, was impressed not only by Wallwork's work, but also his reputation as a teacher. When Sydney Lough Thompson wanted to return to France, Herdman Smith was keen to offer his position to Wallwork, which meant that this was the second time in a year that he had been 'head hunted'. It is not certain what attracted Wallwork to a teaching position on the other side of the world but there is no question that he had a good future ahead of him and that he was beginning to raise his profile as an artist through exhibiting.

During 1910 he exhibited one work at the spring exhibition of Watercolour Drawings at Manchester Art Gallery and two others, including the painting *A Midsummer Night's Dream* (cat no 2) and an etching, *Peace*, at the Royal Academy in London. Both of these works were also exhibited at the Liverpool Autumn Exhibition at the Walker Gallery and in Paris at the Salon of the Société des Artistes Français.¹³

Wallwork's appointment to the Staff of Canterbury College School of Art was confirmed in August of 1910 to take effect at the beginning of the first term of 1911.¹⁴

Teacher and Artist 1911 - 1927

Richard and Elizabeth Wallwork left London on board the nine-year-old New Zealand Shipping Company steamship *Tongariro* on 22 December 1910 travelling via Capetown and Hobart to Wellington. They arrived in Christchurch on Sunday 12 February 1911. Wallwork, seen as something of a celebrity in art, was immediately interviewed by the press. In his response he championed what he termed reproductive art such as etching, colour etching, and lithography. 'Artists themselves in their own studio are paying a great deal of attention to reproductive art thus securing a broader field for their work'.¹⁵

There is no question that his appointment to the staff of Canterbury College School of Art was a sound decision and a credit to Herdman Smith's foresight. Wallwork was impressed with the compact school, the keen and pleasant staff that included Sydney Thompson, Frederick Gurnsey, Leonard Booth, George Hart and Cecil Kelly. His teaching commitments involved; Figure Composition one morning, Still Life Drawing and Painting two mornings and two afternoons, Drawing from Life two evenings, plus Signwriting - General Design totalling 19 hours per week.

Wallwork and his wife quickly established themselves in the local art community. They both became working members of the Canterbury Society of Arts (CSA) and in June of 1911 Wallwork was made a member of the Christchurch Savage Club. The first exhibition to include his work in New Zealand was at the 1911 CSA Annual Exhibition in March, but none of the eight works shown received any favourable comment in the press. Wallwork's large painting *Bacchus and his Train*, reminiscent of Titian's *Bacchus and Ariadne* was dismissed by *The Lyttelton Times* reviewer as being 'large and pretentious' and 'this is a subject which has been worn very threadbare and Mr Wallwork can hardly be congratulated on having infused a great deal of originality into his rendering of it'.¹⁶ His drawing skill was challenged and also his ability to paint the landscape with remarks such as 'quite fails to grasp the subtleties of nature'.¹⁷ When these works were exhibited elsewhere in 1911 the response was different, which reveals something of a bias on the part of *The Lyttelton Times*. Wallwork's credentials as an artist had certainly been given attention both prior to and upon his arrival in Canterbury. The harsh reception given to the first exhibition of his work has very much the mark of trying to take him down a peg or two.

The same attitude continued the following year when Wallwork showed eight works at the CSA Annual Exhibition including *A Midsummer Night's Dream* (cat no 2) which was described as faulty in that the eye is drawn in several directions simultaneously – 'In these figures there is a lack of harmonic arrangement'.¹⁸ However, a *Portrait of Herdman Smith* (cat no 3) was considered 'satisfactory - but lacks variety of flesh tints'.¹⁹

When *A Midsummer Night's Dream* had been exhibited in October at the New Zealand Academy of Fine Arts (NZAFA) in Wellington the previous year it was praised highly by *Triad*. 'Unquestionably the most pleasing picture to find on the walls, on account not only of the excellence of its treatment but more particularly on account of the uncommon individuality of its subject is the *Titanic* of Mr Wallwork of Christchurch. This class of subject is regrettably seldom attempted by artists whose work forms the basis of New Zealand Exhibitions. In this example there is most admirable drawing, poetic composition and refined technique'.²¹ The notice in *The New Zealand Times* was equally enthusiastic. 'Mr Wallwork of Christchurch is a new and welcome contributor this year. His big gallery picture on 243 *Midsummer Night's Dream*, as placed, challenges and arrests attention, it is a picture especially valuable in its lessons for students, for here is a distinctly poetic subject, treated with delicacy and distinction. The colour scheme is bold the draughtsmanship sound, and the whole picture is redolent of capable technique'.²²

In 1912 the CSA received the first annual grant of £50 from the Christchurch City Council for the purchase of pictures for the encouragement of New Zealand art and to form the nucleus of a city art collection. They expended it on the purchase of works by Margaret Stoddart, Edwin Bartley, Elizabeth Kelly and Charles Bickerton. The acquisition of these works did not cause the slightest ripple of complaint, but when in 1913 the CSA purchased Richard Wallwork's *Up for Repair* (cat no 4) there was an outcry and a flow of correspondence to the newspapers, not so much as to the quality of the work, or its price, but the nationality of the artist. Wallwork was an Englishman and it was maintained by protestors that the City Council grant was intended exclusively for contemporary New Zealand artists. *Up for Repair* was painted during 1912 following the Wallwork's visit to Stewart Island the previous summer. Its exhibition in 1913 raised only favourable remarks and there is evidence that Wallwork's shift to exhibiting mostly works with a more New Zealand focus certainly brought about change on the part of reviewers for the Christchurch press.

The fuss over the purchase of *Up for Repair* and unfavourable reviews in 1911 and 1912 was something of an ignominious start to Wallwork's career as an artist living in Canterbury. By 1914 this initial reaction seems to have abated leading *The Press* reviewer of the 1914 CSA exhibition to write 'Mr Wallwork's pictures are always eagerly looked for'.²³ Among the works shown that year were the first of his landscapes of Kaikoura which were to become such a regular feature of the work he later exhibited. Wallwork and his wife first visited Kaikoura in the summer of 1913-14 and made annual return visits over the next forty years.



Up for Repairs 1912, Oil on Canvas. Collection Christchurch Art Gallery Trust 10

Although Wallwork was painting the New Zealand landscape more often he did not abandon his interest in narrative anecdotal and decorative subjects. It was this pursuit that made him distinctly different. For many New Zealand artists the idyllic world of the imagination had never been an option. Reality was too pleasing to need that escape. Wallwork, however, had spent his childhood and early adult years experiencing a different reality where for many artists the diversion to the Arcadian dream world of the mind was a necessary and appealing thing. In 1914 after living for some time at Sydney Thompson's property at 97 Cambridge Terrace, the Wallworks purchased a section in Gracefield Street (later Gracefield Avenue) and engaged John Collins of Armson and Collins to design a residence and studio. Before the year was out they moved in. The studio was large enough to accommodate two busy artists and there was also a room for etching. Wallwork's interest in etching was strong, having exhibited many since 1911 that had been made prior to coming to New Zealand. Now that he had facilities he continued this interest seriously. Among the first of the etchings made in New Zealand were *Below the Mill*, a mezzotint, and *In the Orchard*, both of which were exhibited at the CSA Arts Crafts and Sketch Exhibition in October of 1914. Also included in that exhibition was an etched design for the Canterbury Society of Arts Diploma.

Wallwork had begun taking etching classes on Wednesday evenings at the School of Art in 1912 and had a number of day students making prints. Although Herdman Smith was a keen etcher and had been initially enthusiastic about it becoming part of the schools syllabus, it was suspended as a formal course in 1914. Wallwork continued tutoring students in etching and was responsible for developing it as an important discipline in graphic art in the years that followed.

The war had considerably diminished the number of male students at the Canterbury College School of Art (CCSA), as many were eligible for active service, as was Wallwork himself at just 30 years of age. However, he was exempted from serving on medical grounds. He made his contribution in other ways. During 1915 he was called on to provide designs and illustrations for a number of publications, among them *The Countess of Liverpool's Gift Book* (published to raise funds for the wounded in WWI) and the frontispiece to the programme for the *River and Rose Carnival* held on 16 December in aid of the Canterbury Patriotic Fund. In 1915 he also redesigned the letterhead for the Christchurch Savage Club and did the cover design of the CSA Annual Exhibition catalogue.

One of the promising students at the School at this time was Ngaio Marsh whose mother the Wallworks knew socially. When, in the summer of 1915-16, a painting trip was planned, Ngaio Marsh and her mother were invited to accompany them. They travelled by train to Arthur's Pass, then by coach over the Pass to Otira where they spent the night. The next day they travelled by rail to the saw-milling settlement of Te Kingwhere

they rented millers' huts as accommodation during their stay. Wallwork made many studies of the bush and bushmen which he later developed into paintings that included *Wealth of the Bush* which he exhibited two months later at the CSA Annual Exhibition. *The Press* described it as; 'a notable study of a West-Coast timber felling scene' which it was felt that he had 'dealt with remarkable skill'.²³ A nearby farm at Te Kinga where the Wallworks and Marshs received hospitality was also the inspiration for works with titles such as *Feeding the Calves*, *Feeding Time* and *Sheep Droving Westland*. These were among Wallwork's first studio paintings of New Zealand rural life. In 1916 he painted *Mustering on a Canterbury Sheep Station* (cat no 6) which had the valley of the Hurunui as the backdrop to the scene. When exhibited the following year at the CSA the viewer for *The Lyttelton Times* remarked; 'it is just the sort of picture a New Zealand artist should paint'.²⁴ Such comment almost implied that Wallwork was leading the way in comparison to many of his contemporaries in captivating the essence of New Zealand which was quite a departure from six years earlier when he was being castigated for the lack of New Zealand identity in his painting.

As well as being an intelligent professional, Wallwork also proved that he could be adaptable without compromising his main interest in imaginary subjects. But whenever he exhibited these, whether in Auckland, Wellington, Dunedin or Christchurch, there seems to have been criticism of his colour, in particular his fondness for red and blue which it was felt worked against the harmony in his work. But whatever the reaction, there was no question that, more than most New Zealand artists, Wallwork always had variety in his work and this was, in a real sense, a measure of his capability, not just in the landscape, but also as a figurative artist.

In 1917 the cloud that had been hanging over Robert Herdman Smith as Director of Canterbury College School of Art burst and by September he was obliged to resign. With Herdman Smith's departure Wallwork had hopes of the Director's position but the Canterbury College Board made a decision not to appoint a new Director until the end of hostilities with Germany. Frederick Gurnsey was placed in the role of Acting Director. Gurnsey, also an Englishman, was from a similar social background to Wallwork and, although a fine craftsman, he lacked the spark of imagination. 1917 closed with the birth of a daughter.

*Elizabeth & Richard Wallwork with Ngaio Marsh at
Te Kinga West Coast 1916
Courtesy Ngaio Marsh Trust*



Although Wallwork had exhibited regularly, it had been some time since he had painted a major mythological piece and in 1918 he began working on *Death of Adonis*, a large work, 86 x 137 cm, that depicted a grief-stricken Venus beside the prostrate form of the dying Adonis. This painting may have been a means of responding to the anguish and grief associated with the First World War. The reaction to this work when exhibited in 1919 was more than enthusiastic. *The Sun* in reviewing the CSA Annual Exhibition in March described it as 'the picture of the year *Death of Adonis* [is] just the best thing he has given us for some time.'²⁵ *The Press* described it as; 'the most discussed picture of the exhibition – Mr Wallwork has aimed high and we are not sure that in some respects this is not as good as anything he has done Mr Wallwork shows not only skill in handling his brush, but imagination, a gift that is all too rare'.²⁶ *The Lyttelton Times* remarked; 'The subject is of a kind which is too rarely seen on our walls. The myths of the ancient world are out of fashion just now, but none the less, they were the vehicle of beautiful ideas for many ages of the world's history.... Mr Wallwork, as he always does, gives us a scholarly, well-drawn, well-composed picture. Indeed he succeeds so well that we wish that he had done better.'²⁷

The end of the war in Europe and return of troops led the New Zealand Government to honour those who had distinguished themselves in valour and were awarded the highest honour of the Victoria Cross. The decision was to commission portraits of these from New Zealand artists. Among the artists selected were Walter Bowring, Archibald Nicoll, Elizabeth Kelly, and Elizabeth and Richard Wallwork. Wallwork was commissioned to paint the portrait of Sergeant Forsythe VC. He also painted, posthumously, the portrait *Nona Hilliard* (cat no 9), a nurse of the Hospital ship *Maheno* who lost her life during World War I.

Whilst these commissions were notable, perhaps the most important locally for Wallwork was the commission to paint a portrait of the retiring Mayor, Henry Holland, wearing his chain of office and a companion portrait of his wife. The Hollands later lived in the same street as Wallwork. There had been plans to build a town hall but these had been shelved for the duration of the war. But with the War now over it was under discussion again and the intention had been that these portraits should eventually grace the new building. When exhibited in 1920, a reviewer for *The Lyttelton Times* remarked on the Mayor's portrait, with a tinge of propaganda, thus; 'As we look at this fine portrait a vision arises of a civic spirit no less fruitful than the great cities of the past, centring on a stately town hall adorned with portraits of successful mayors.'²⁸ The Town Hall did not eventuate until nearly half a century later and by then the Holland portraits were considered inappropriate and had been committed to storage.

Although Wallwork seemed to be engaged in more portraiture than usual around 1919-1920, there was no indication that this was to become a major feature of his work as it was for his wife. If anything was becoming a stronger force in his work it was the South Island landscape which he explored whenever possible, something that was really only practicable in the breaks between terms at the School of Art. In 1919 he took a trip to Mt Cook then to the Lakes where some time was spent camping and painting at Lake Manapouri. Of the ten works that Wallwork showed at the 1920 annual CSA exhibition seven were landscapes in oil and watercolour from this trip, but they received few remarks from the press, his Holland portraits given most attention. *The Sun* commented; 'Mr Wallwork's strength is this year in his Mayoral portraits, which have established beyond all question his reputation as a portrait painter'.²⁹

The arrival in April 1920 of Archibald Nicoll as the new Director of the School of Art was to herald a change in emphasis from that of Herdman Smith. Nicoll as an active etcher, landscape and portrait painter was keen that these strengths in the School's syllabus should continue.

In 1920 the CCSA had four distinct departments - Drawing and Painting, Modelling, Design and Art Craft and Architecture. For Wallwork, who was head of the Drawing and Painting Department, Nicoll's appointment must have seemed encouraging for the future. His teaching time was still 19 hours each week including two evening classes. Thursday was free and he had no classes on Saturdays. In contrast to other colleagues on the staff who averaged 21.5 hours weekly teaching time, Wallwork fared quite well with more opportunity to devote to his painting each week. This was necessary to fulfil the need to produce work for himself and balance it with steady flow of commission commitments. One of these was for a decorative mural for the supper-room of the Christchurch Ballroom, The Winter Garden, at 195 Armagh Street. Wallwork chose a classical Arcadian composition of 15 figures in an open-air wooded landscape engaged in hurling flowers at each other. Aptly titled *The Battle of Flowers*, it possibly was inspired by a popular contemporary floral carnival event of the same title in which decorated carts, cars, motorcycles and people formed part of a spectacle free-for-all in which flowers were used as weapons. The painting, in 3 panels 1.3 x 5.5 metres, was one of the largest that Wallwork had worked on since his arrival in New Zealand, but gave him the opportunity to practice his skill as a mural painter. Before being installed at the *Winter Garden*, Wallwork exhibited it at the 1921 CSA Annual Exhibition where it aroused much attention and favourable comment from the press.

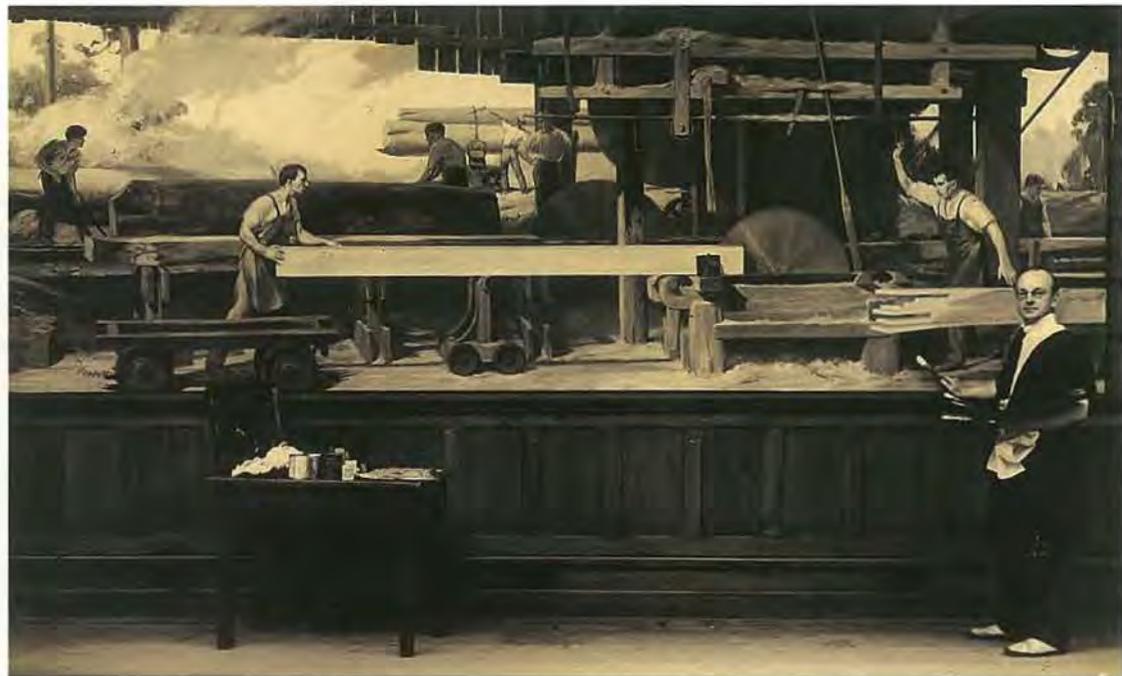


The Marble Shrine 1921, Oil on Canvas. Collection Robert McDougall Art Gallery, Presented by the Canterbury Society of Art 1932

By 1921 Wallwork was exhibiting widely throughout New Zealand. As well as showing with the art societies in Christchurch, Auckland, Otago, and the Academy in Wellington, he was also exhibiting in Nelson, Timaru, Wanganui and Australia. In June of that year he exhibited four etchings and two drypoints at the First Annual Exhibition of the Australian Painters and Etchers' Society held at the Education Department Gallery, Sydney. This showing was followed in November with another by the Society at the Decoration Galleries, Collins Street, Melbourne. The response to Wallwork's graphics was enthusiastic and led Maurice Hurst to write in *Art in Australia* 'his vivacious designs are very poetical in composition and make the world of the faery very real to us'.³⁰ The idealised historical fantasy imagery that Wallwork conjured up was consistently present alongside that of the real world. Among the paintings that he made in 1922 were several smaller works with similar inspiration to *The Battle of Flowers*. These included *The Marble Shrine* (cat no 11), *Cupid's Court* and *The Sun Dial*, each in settings of gardens with smooth lawns and cool dark waters peopled with the gracefully dressed figures of elegant women. In a sense it was a Utopian dream world that Wallwork seemed to enjoy escaping into.

During 1922 plans were being prepared by the New Zealand Government for New Zealand's contribution to the British Empire Exhibition to open in 1924. It included the New Zealand Pavilion in which there were to be several mural decorations. Wallwork was approached by the Government with a commission to paint a mural frieze as part of a saw-milling exhibit located near the main hall of the Exhibition. For this, Wallwork drew on his experience of a recent visit, in August 1923, to Te Kinga plus previous visits studying the activity of milling there and this became the image source for his mural. When completed the mural measured 2 x 16.5 metres and comprised four canvases depicting stages in the timber industry from tree felling, transportation, to milling. It was considered the largest painting to have been made in Canterbury up to that time. Before leaving Christchurch the mural went on exhibition for a week until 19 December in the Armagh Street Gallery. It was then rolled up and sent to Wellington where it was packed for shipping to London on 27 December. As well as the mural, Wallwork sent several individual paintings that included studies related to the mural project. The success of the 1924 Wembley Exhibition encouraged a decision to repeat it the following year with some new exhibits and many artists, including Wallwork, sent additional works.

During 1924 the historian Johannes Anderson had under way a book on Polynesian myths and legends that was to be illustrated with colour and black and white plates and published by George G. Harrap and Company Ltd. On Anderson's recommendation they agreed that Wallwork be commissioned to do the 16 colour plates. Anderson, an old friend, respected Wallwork's imagination and ability as an illustrator and they corresponded late in 1924 about the project. Wallwork was enthusiastic and he readily accepted the task. But the work illustrating *Polynesian Myths and Legends* had to be delayed as Wallwork had plans to travel to Britain and Europe and would be away for a year.



Richard Wallwork working on a panel of Wembley Mural 1923, Photo Private Collection

In an attempt to raise additional funds for his trip he held a solo exhibition at the Canterbury Society of Arts between 17th and 23rd of December. At the end of the following week he was farewelled by his wife and friends, travelled to Wellington and on 1 January boarded *Maheno* for Sydney. He spent several days there before embarking on 9 January aboard the steamer *Benalla* for London.

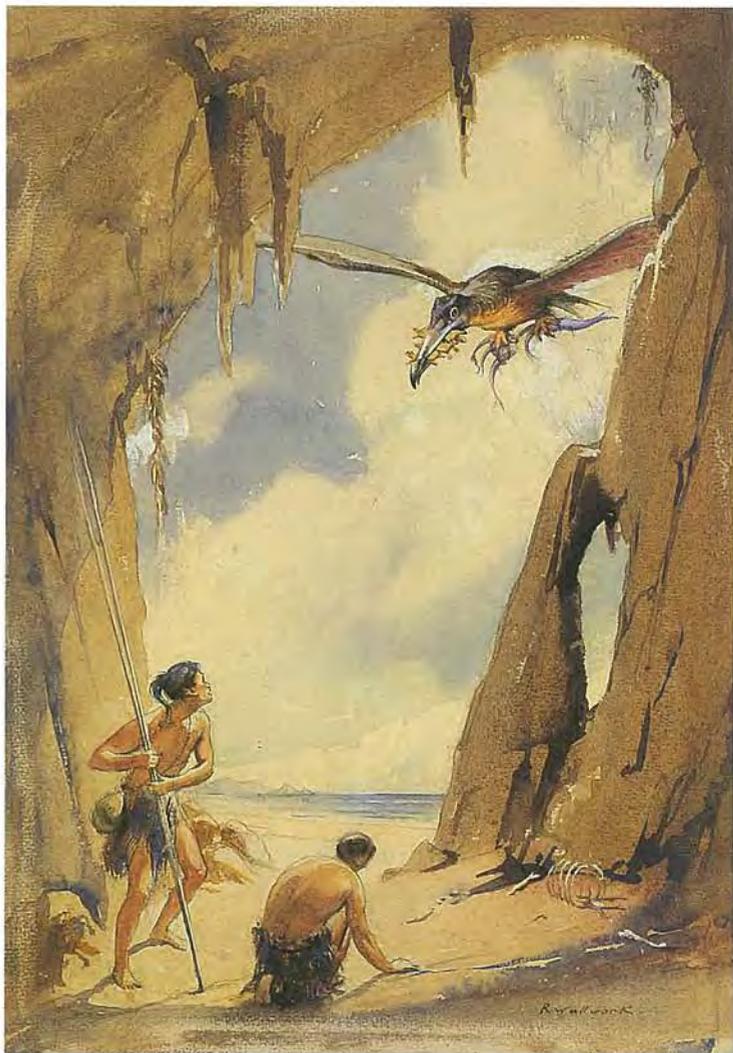
On his arrival there in early March he likely spent time at the Wembley Exhibition and renewing contact with acquaintances before travelling to the continent where he visited Belgium and France. In Belgium he sketched and painted in Bruges. He then returned to England and seems to have gradually moved north visiting and painting at Cropthorne near Evesham in the Cotswolds, Oxford, North Wales, Cheshire and Richmond, Yorkshire where he made many watercolours and subsequently a number of paintings, including *Richmond Castle* (cat no 14). Several of these

works were sent back to New Zealand and were first exhibited at the New Zealand Academy of Fine Arts Exhibition in September. By that time Wallwork had moved south again and was painting in Suffolk in October. His trip had been productive in many respects and on 19 December he boarded the Steamer *Ruahine* to come back to New Zealand. En route Wallwork spent time in Egypt where he made a number of studies in Cairo and later on, in Ceylon. He arrived back in Wellington on 23 January 1926 and returned to Christchurch.

The work that Wallwork submitted for the 1926 CSA Annual Exhibition in March was dominated by paintings from his recent trip that comprised several watercolours and oils including *A Cairo Gateway*, *Bab-el-Zwela* (cat no 13) which the CSA purchased for its permanent collection. In his review of the exhibition for *The Lyttelton Times*, Professor James Shelley remarked of the works shown that they; 'are full of good drawing and sure composition, but in his oils there does not seem quite the confidence with colour that his watercolours possess - there seems to be a suggestion of feeling his way; perhaps that is the explanation - the painter with careful training and solid craftsmanship, is insinuating into his work such as the work of the newer schools as he feels to be sound, instead of surprising us out of our critical senses with aesthetic crossword puzzles. At any rate we are eagerly waiting for the chance to see more of the work that Mr Wallwork has brought back for us.'¹¹

Later in the year, between July 20th to 28th, Wallwork did provide this opportunity when he held a one man show of 84 works at the Durham Street Art Gallery. The show was reasonably successful with Wallwork selling many paintings which he commented on in a letter to Johannes Anderson soon after. 'I recently had my one man show and sold 30 works which was not bad considering the state of cash in circulation (about £230) which I think is quite satisfactory. My tradesmen will be pleased anyway.'¹² At the time Wallwork was having extensions made to his house in Gracefield Avenue.

His correspondence with Anderson had resumed again following his return as he began preparing for the first of his illustrations of *Polynesian Myths and Legends*. By late November 1926 he had completed 12 of the illustrations which he had made mostly in his spare time. Anderson had supplied Wallwork with photographs and engravings to enable him to accurately depict costume and accessories in his drawings. By April of 1927 Wallwork's illustrations were finished and were received well by both Anderson and Harrap. In a letter that Anderson wrote to Harrap in May 1927 he remarked; 'I was very pleased to find that you thought well of my friend's pictures. He is good at colour, and *Farewell of Veetimi* for instance, and *Dancing of Fishes by Moonlight* and *Pelé her Anger of Fire* appeal to me very much indeed'.¹³ Wallwork received a fee of £100 for his work and indicated to Anderson that he would be interested to do more illustrating. In a letter to Anderson late in 1927 he wrote; 'Why not send me along a story or two to think about'.¹⁴



*The Giant Bird, Nganu - vatu, of Fiji 1927 (cat no 21),
Watercolour. Private Collection*

The 500-page book *Myths and Legends of the Polynesians* was delayed in publication and eventually not released until June of 1928. It was a particularly fine piece of bookbinding enhanced by the quality of Wallwork's illustrations which confirmed him as one of New Zealand's leading graphic artists at that time. This was already recognised across the Tasman in Australia and he had featured in the March 1925 issue of *Art in Australia* and the September issue of the same magazine that was devoted to Australasian printmaking. The only other New Zealand printmaker considered was Harry Linley Richardson.

In 1926 the Empire Marketing Board was set up in London in an attempt to maintain imperialist ideals and the economic interests of the British Empire that included its colonies and dominions. Part of the publicity for this was an advertising poster campaign and the Empire Marketing Board set out to involve as many of the best contemporary designers in Britain and throughout the Empire as possible. Eventually, between 1926 and 1933, the years of its existence, 800 posters were published. Wallwork designed a poster during 1927 to advertise New Zealand in which his principle pictorial motif reflected the wool and meat industry, focussing on droving sheep, an image he had studied and painted many times over the previous decade. The painting *The Drover* (cat no 27) closely paralleled the image in the poster. The Empire Marketing Board became interested in this and it was purchased and later displayed at Queen Anne's Gate in London. He was later commissioned to do a series of five others which would draw attention to the resources of New Zealand, but there is no evidence that he eventually carried this out.

Director and Artist 1928 - 1955

In September of 1927 Archibald Nicoll tendered his resignation to the Canterbury College Board of Governors and the position of Director at the School of Art was duly advertised. There were many applicants, among them Harry Linley Richardson and Francis Shurrock. Wallwork, was the successful candidate taking up his new position at the beginning of the second term of 1928. His profile as an artist and art educator was certainly higher than either of these and most of the other applicants. He had also become the recently elected president of the CSA and had a key role with Nicoll in preparing the way for the Diploma in Fine Arts course that was about to be implemented. These and many of Wallwork's personal characteristics made him an ideal choice to head the School at that time, although the appointment may not have been popular with all. Wallwork's new role seemed at first in no way to compromise his activity as an artist and his output continued to be as diverse in subject as ever.



Richard Wallwork with James Cook and Francis Shurrock c 1926

In April of 1928 he exhibited with other New Zealand artists at the second exhibition of Empire art to be held at the Imperial Gallery of Art, South Kensington. The exhibition that ran for three months comprised more than 200 paintings, drawings, etchings and sculpture from Britain and the Dominions, with just 16 works by eight New Zealand artists. Wallwork's principal exhibit was *Coastguards of the Pacific*, a Kaikoura coastal scene that he had shown at the 1925-26 South Seas Exhibition in Dunedin.

Wallwork had exhibited with the Australian Painters and Etchers' Society since 1921 and in 1928 was the prime mover in organising an exhibition of 200 prints by 15 of its members. These included British, New Zealand and Australian artists such as Frank Brangwyn, Hubert Herkomer, J M Thomasson, Trevor Lloyd, Sydney Long, Henry van Raalte, Thomas Friedensen, Sydney Ure Smith, Herbert Gallop, Bruce Robertson, J.C. Goodchild, Fred Britten and himself. The exhibition was held during the first week of November at Charles Begg's Recital Hall at 128 Manchester Street. It was the first exhibition of its kind to be held in Christchurch and was very appropriate at a time when etching was maintaining popularity. It received a good response, mostly as a result of the very high standard of work exhibited. Soon after this exhibition Wallwork had five landscape works in the Otago Society of Art's Annual Exhibition, most of which were made on a recent trip that had included Lake Wanaka and Southland.



A Cairo Gateway - Bab el Zucla 1927, Etching
Collection Robert McDougall Art Gallery

This strong emphasis on the New Zealand landscape in his painting continued into 1929 and appeared in direct contrast to former years when it was the diversity of Wallwork's painting subjects that set him apart from most of his Canterbury contemporaries, leading *The Sun* reviewer of the annual CSA exhibition to comment; 'no longer does Mr Richard Wallwork give us of the classical, a field in which he has promised to rival Brangwyn'.⁵⁵ Among the works shown that year was *The Drover* (cat no 27) a painting that continued the ongoing narrative of the musterer, a subject that Wallwork had explored for some years. In a sense in such works he was attempting to replace images of the Old World whilst introducing those of the new without losing faith with his commitment to figurative work. The following year this came into focus when out of eight works he exhibited at the CSA Annual Exhibition only four were landscapes and the others figurative. Prominent among these was a presence of the history of the old world in the painting *Flight into Egypt* (cat no 33), an image that had many precedents in art and Captain Cook's *First Contact With the South Island January 1770* which had virtually none. In contrast to comments the previous year James Shelley, writing for *The Christchurch Times*, remarked; 'Mr Wallwork usually calls forth our thanks for providing the very few real figure compositions that are hung. This year is no exception'.⁵⁶

There was, however, a reality that now Wallwork was Director of the School, the demands on his painting time were far greater than before – something that Archibald Nicoll had to wrestle with during his administration. There was also an expectation of civic involvement as an adviser and participation on such committees as the Art Advisory Committee for the new Robert McDougall Art Gallery. There was the added difficulty that none of his predecessors had faced – that of trying to run a school with the syllabus that it had and maintain staffing levels with considerably reduced resources, whilst New Zealand, like the rest of the world, was in the grip of an economic depression.

In July 1932 the Canterbury College School of Art celebrated its jubilee with an exhibition masquerade ball and other social events, which provided Wallwork with the opportunity to exercise, through his students, the full range of his decorative skills. It had also been very much Wallwork's hope that a commitment to a new building could have been made by then but the economic situation inhibited his plans for this and it was some years before they were revived, then only to be shelved again.

In his painting, whilst time was a problem, he endeavoured to maintain his profile as an artist and in response to the work he exhibited at the CSA in 1933, which was mostly landscape and included *Norwest Evening Kaihōura Coast* (cat no 36), *The Press* reviewer alluded to the rather unique position Wallwork had at that time in New Zealand art and that year made particular reference to a major work *Crusaders on the March*. 'Here Mr Richard Wallwork stands almost alone [figure composition]. In a country where he is denied the stimulus of competition he keeps his enthusiasm and flies his flag as gallantly as the horsemen in his picture of *The Crusaders on the March*'.⁴⁷ In a way, though not intentional, this work symbolised Wallwork's unswerving commitment to the values and traditions of western art as a sound basis for art education which were beginning to be challenged.

Throughout most of the 1930s, whilst the landscape presence gradually grew in his work each year, some figurative paintings were included. In 1934 a major piece was *1769* based on the arrival of Captain Cook and the following year *Birth of an Island Maui Fishing* inspired by Maori legend. This painting was included with 5 others exhibited at the inaugural exhibition of the National Art Gallery and Dominion Museum, Wellington when it opened in August 1936. But there were also works reflective of the Old World such as *The Reader* (cat no 39) exhibited in 1935, *Tranquillity* (cat no 40) 1937, *Punch in the Park 1850*, 1938 and *Rest in the Desert* 1939 although the interest in works such as these was waning. A remark made in review of the 1938 exhibition at the CSA was indicative of the change in attitude towards his painting. Mr Richard Wallwork's four New Zealand sketches can be found together, his period piece – shall it be called? – properly finds a place on another wall.⁴⁸



The Drover c1925, Oil on Canvas. Collection Robert McDougall Art Gallery

During this period he showed more Kaikoura landscapes but there were works shown that reflected visits to Otago in 1931, Mt Cook in 1934, Nelson 1935, and South Westland in 1937/38. By 1939, it seems Wallwork had finally given way and stopped showing his figurative work in favour of the landscape, which was clearly more acceptable, and this was to be the constant for much of the remainder of his career.

The main cultural event of 1939 was the opening of the Centennial Exhibition in November and in the Centennial International Exhibition at the National Gallery in Buckle Street, Wellington. Wallwork was represented by 7 works that included several etchings, among them *The Cairo Gateway Bab el Zwela* (cat no 56) and in the National touring 'National Centennial Exhibition of New Zealand Art' by *The Drovers* (cat no 27) and a mezzotint based on *Flight into Egypt* (cat no 33).

The outbreak of World War II meant, as it had 25 years earlier, a reduction in male students and restrictions, particularly on the availability of extra funding and materials. This was the second event to blight Wallwork's administration of the School of Art and apart from four years between 1935 and 1939, he seemed restricted in his ability to advance the School, as he knew that the answer lay in its modernisation. In 1936 he revived his plan to build a new art school on a site at the corner of Gloucester and Montreal Streets and proceeded to have preliminary sketch plans drawn up. By 1939 it seemed that the Canterbury University College Board of Governors were prepared to support this but when war came the prospect was shelved a second time.

The War brought with it challenges, both within the School and outside it. Early in the 1940s when Wallwork had become a member of the Home Guard Force a commission was given to paint patriotic murals for the Army, Navy and Airforce Club, a recreation centre for off-duty servicemen and women, which was above Pannell's shoe store in Cashel Street. Wallwork painted one mural with assistance from Colin Lovell – Smith, who had served during the First World War, and a second by William A. Sutton who was by then also in uniform. The greatest problem facing Wallwork was the shortage of support material and eventually linoleum was used on which to paint the 1.2 x 10-metre mural. The mural depicted British and New Zealand might on land, sea and in the sky. This was to be Wallwork's last involvement with a major mural project but he had prepared a whole generation of young Canterbury artists. This was already in evidence in the murals of Austen Deans and Russell Clark for the Centennial Exhibition Building in 1939. Wallwork was also aware that a whole generation of artists was emerging with totally different attitudes to his. When WWII ended in December 1945 he retired from his position as Director of the Art School but for the following three years or so still continued to do some part-time teaching.



Norwest Evening Kaikoura Coast 1933, Oil on Canvas. Private Collection

Although no longer directly involved, the scheme for a new art school situated at the corner of Montreal and Gloucester Street seemed to finally materialise. Plans were drawn up in 1948. An approval to build was granted but within a year the decision to build had been rescinded and the idea of a new art school in the inner city was abandoned.

During the last decade of his life Wallwork continued to paint and exhibit his distinctive Kaikoura landscapes, but in 1950 returned to exhibiting each year at least one historical decorative work, an aspect that had made him unique among many of his contemporaries for so many years. After 1953, as his health declined, he painted less and did not exhibit much beyond Christchurch. For many years he had suffered from bronchitis and his chest ailment grew progressively worse. He was diagnosed with lung cancer early in 1954 and died at his home in Christchurch on 14 April 1955.

Although Wallwork had sold reasonably well over the years, because of his highly productive work rate, at his death his studio was packed with several hundred works. In July 1956, Elizabeth Wallwork selected more than 100 oil paintings and watercolours and held a major commemorative exhibition at the CSA Durham Street Art Gallery. It was a fitting tribute to one of Canterbury's finest artists and art educators.

- 1882 Born Stretford, Manchester, England
- 1885 Living in Eccles
- 1887 Death of Richard Wallwork senior
- 1899 Begins attending Manchester Municipal School of Art (Evening Classes)
- 1900 Attends day classes at Manchester Municipal School of Art
- 1901 Awarded 3 Board of Education Committee prizes. Work accepted for Art Master's Certificate.
- 1902 Awarded a Committee prize (shared) 10/-
- 1903 Awarded a Local Scholarship £20 per annum for 3 years, Board of Education Kings Prize for-Modelling Head from Life and Modelling from Life £2.00 each, Heywood Prize for a decorative design window or panel £4-4-0.
- 1904 Awarded Board of Education (Kings Prize) for Anatomy £2.00 and 6 Committee prizes with a total value of £7.00. National Competition book prize.
- 1905 Awarded a Lancashire County Council Arts Exhibition of £15.00 for 2 years, Procter Memorial Travelling Scholarship £30.00 Board of Education King's Prize -Anatomy £2.00 Goadsby Prize for the best-modelled figure composition and 2 Committee prizes £1.00 each. A National Competition book prize for Design of a Painted Mural, the Heywood Prize for decorative design (entrance hall of a secondary school) £10.10.0
- 1906 Awarded Book prize in the National Competition for design for a decoration of the entrance hall of a school. Awarded Royal Exhibition of £50 for 2 years to attend the Royal College of Art London, and the Goadsby prize for the best figure modelled in the round or in relief from life £2.00. October begins first term at the Royal College of Art, London. Awarded a Free Studentship (Board of Education).
- 1907 Attending Royal College of Art, London
Awarded a Royal College of Art and London County Council Art Scholarship
- 1908 Graduates from Royal College of Art with Associate (ARCA) Diploma
Awarded a London County Council Travelling Scholarship
- 1909 Studying in Paris.
Assistant to Professor Moira, Royal College of Art
Exhibits 5 works at the Liverpool Autumn Exhibition
- 1910 August appointed to the staff of Liverpool School of Art
Exhibits at the Manchester City Art Spring Exhibition of Watercolour Drawings
Marries Elizabeth Donaldson on 16 July at Prestwich
Receives appointment to the staff at Canterbury College School of Art as Life Master
Exhibits *A Mid Summer Night's Dream* (cat no 2) at the Royal Academy London
Exhibits 2 paintings and an etching at the Salon of the Société des Artistes Français, Paris
Exhibits 5 works at the Liverpool Autumn Exhibition.
Leaves England on board *Tongariro* 22 December
- 1911 Arrives New Zealand on 11 February. Joins the Christchurch Savage Club
Becomes a working member of the Canterbury Society of Art (CSA)
Begins exhibiting at the Canterbury, Auckland and Otago Societies and at the New Zealand Academy of Fine Arts

- Exhibits 8 etchings in the Exhibition of Arts and Crafts, CSA, October
Address: 97 Cambridge Terrace
- 1912 January visits Stewart Island Exhibits 7 etchings at the Auckland Arts and Crafts Club
- 1913 Elected to the Council of the CSA
Up for Repairs (cat no 4) controversial purchase for CSA collection.
Visits Banks Peninsula
- 1914 Visits Kaikoura
Exhibits in Arts Crafts and Sketch Exhibition CSA October 1 - 17
Has new house and studio built 36 Gracefield Street
- 1915 Illustrates for Countess of Liverpool's Gift Book
Made a Council member of the CSA.
- 1916 January visits Te Kinga, Westland painting
- 1917 Visits Kaikoura
- 1919 Commissioned to paint portraits of H Holland and Mrs Holland for Christchurch City Council.
- 1920 Commissioned to paint portrait of Sergeant Forsythe VC by NZ Government
Makes a visit to Lake Manapouri
Commissioned to paint *Battle of Flowers*
- 1921 Visits Kaikoura, Elected a Vice President of CSA
Begins exhibiting with the Australian Painters and Etchers' Society, Sydney and Melbourne
- 1922 Visits Kaikoura. Paints *The Marble Shrine* (cat no 11)
Becomes a member of The Society for Imperial Culture
- 1923 Commissioned to paint a mural for the Dominion Pavilion, British Empire Exhibition Wembley, London, 1924
Spends time making studies of saw-milling at Te Kinga, West Coast
- 1924 Commissioned to illustrate Johannes Anderson's *Polynesian Myths and Legends*
Visits Moeraki, Otago
Becomes a member of the National Art Association of New Zealand
Exhibits at Wembley Exhibition and awarded a Bronze Medal
Solo exhibition December 17 - 23rd at CSA Gallery
- 1925 2 January leaves on board *Maheno* for Sydney then on *Benalla* for London. Makes paintings of Richmond Castle Yorkshire including *Richmond Castle* (cat no 14) and Cairo
Exhibits 1 work *Coast Guards of the Pacific* at the New Zealand and South Seas Exhibition, Dunedin.
Included in the National Art Association of New Zealand travelling exhibition
19 December leaves London on board *Ruahine*.
Visits Egypt and Ceylon en-route
- 1926 Returns on board from England January 23
One Man Exhibition of 86 works held July 20 - 28 CSA
A Cairo Gateway Bab el-Zwela (cat no 13) purchased for the CSA collection

- 1927 Commissioned to design posters for the Empire Marketing Board advertising New Zealand.
Exhibiting with the Australian Painters and Etchers' Society, Sydney
Elected President of the Canterbury Society of Arts
Has additions made to home in Gracefield Avenue
- 1928 Appointed Director of Canterbury College School of Art
Has painting *Coastguards of the Pacific* included in the exhibition of Empire Art at the Imperial Gallery of Art South Kensington, London
Exhibits in the Australian Painters' and Etchers' Society exhibition
Visits Lakes Wanaka and Wakatipu
- 1929 Elected Honorary Treasurer of CSA
Exhibits at Malcolm McCormack's Permanent Art Gallery
- 1930 Exhibits 10 works including *A Cairo Gateway Bab el Zuwela* at the 'Graphic Art in New Zealand' at the Auckland City Art Gallery.
May exhibits with the North Otago Art Society, Oamaru
August 10 works, among them drypoints, etchings and mezzotints, included in the Graphic Art in New Zealand exhibition held at Auckland City Art Gallery.
- 1931 Holidays and paints at Karitane
Appointed to the Art Advisory Committee of the Robert McDougall Art Gallery
- 1932 Paints while on holiday at Kaikoura
- 1934 Visits Mt Cook and Lake Brunner
- 1935 Elected to the Christchurch Committee to arrange the touring Exhibition of Chinese Art at the Robert McDougall Art Gallery
Visits Kaiteriteri, Nelson
- 1936 Has 5 works included in the National Art Gallery and Dominion Museum opening exhibition March-April
Paints at Temuka and Wainui
- 1937 Visits Westland painting at Whataroa and near Moana
- 1938 Painting Westland
Exhibits at Lincoln Hall in aid of Lincoln School.
- 1939 Has works included in the New Zealand Centennial Exhibition of New Zealand Art and 2 works, including *The Drover* (cat no 27), in the touring National Centennial Exhibition of New Zealand Art Participates in a series of radio talks on art 3ZB Christchurch
- 1940 Holidays at Kaikoura and Kaipapa, Marlborough Sounds
- 1942 Works on RSA mural with W. A. Sutton and Colin Lovell-Smith
- 1944 Paints at Bealey and Waimakariri Gorge
- 1945 Announces his retirement as Director of Canterbury College School of Art
- 1947 September included in an exhibition of Canterbury Artists, West Coast
- 1946 Included in the Fine Arts and Crafts Exhibition, Timaru, South Canterbury
- 1948 Exhibits 4 works at the Southland University Association Exhibition of NZ Art
- 1949 Has 8 works included in the Canterbury Artists West Coast touring exhibition
- 1950 Is represented in the Canterbury Centennial Living Canterbury Artists Loan Exhibition with 4 works
- 1953 Last year exhibiting at NZAFA
- 1955 Dies 14 April



Illustration - Richard Wallwork



Clifford Photo, Canterbury Museum

Early Years 1883 - 1910

Elizabeth Wallwork was born on 20 July 1883 at 200 Great Clowes Street, Broughton, Manchester, the daughter of John Donaldson (1839-1903), a wholesale fish and game merchant and Elizabeth Ann Donaldson (née Hibbert).³⁹ The Donaldson family was large but comfortably off. Elizabeth was the sixth child and fourth daughter in a family of nine children. John Donaldson had his business in High Street, Manchester.

Elizabeth Wallwork appears to have had a thorough elementary education and although little is known of this, it is thought that she may have been a pupil of a private day school in Manchester. She began attending day classes at the Manchester Municipal School of Art in the 1900-01 session and preparation for the Board of Education Department of Art and Science South Kensington Examinations towards an Art Teacher's Certificate. In the 1902 examinations she was awarded a First Class result for Model Drawing and Drawing from Light and Shade and a similar achievement for Drawing from the Antique in 1903. In the 1903-4 session Elizabeth had her work accepted to begin preparation for her Art Masters' Certificate she was also the recipient that year of several scholarships and prizes that included The Lady Whitworth Scholarship of £31.10.0 (tenable for one year), the Goadsby Prize for the Best Figure Modelled in the Best Study of Drapery Arranged on the Complete Antique Figure, £2.0.0 for the best set of no fewer than 8 drawn or 4 Modelled Finished Studies of Hands and Feet from Life and £1.0.0 for the Best Head Modelled from Life.⁴⁰

The death of her father in December of 1903 may have resulted in a change in the family's financial circumstances and could have contributed to Elizabeth seeking support for her Art School tuition fees by applying for scholarships. However, her success as a promising student continued

and at the end of the 1904-1905 session she received special prizes from the Manchester Municipal School of Art Committee that included the Goadsby Prize of £2.0.0 for the Best Figure Modelled in the Round or Relief from Life and an Advanced Section Committee prize of £2.0.0 for the Best Study in Light and Shade from the Living Model. Elizabeth's success continued during 1905-06 when she was the recipient of a Municipal School of Art Free Studentship (Day) £30.0.0 per annum for two years, the Goadsby prize of £2.0.0 for the Best Modelled Figure Composition, and a Committee Prize (Advanced section) of £2.0.0 for the Best Painting of a complete Nude Figure from the Life. In 1906 she also entered the National Competition of the Board of Education in which she was awarded a Silver Medal for a Modelled Design Group and a book prize for a Modelled Head from Life. Elizabeth finished her last year as a student at Manchester Municipal School of Art in July and decided to further her training at the University of London Slade School of Fine Art. The Slade School year comprised three terms commencing in October and finishing in June.⁴¹

During the 1906-07 session she lived at 34 Edith Grove, Chelsea, attending classes in drawing and painting 3 days of each week. Among her teachers at the Slade School were Professor Frederick Brown, who taught figure painting and the landscape, and Assistant Professor Henry Tonks, who was a specialist in work in chalk and pastel, Walter Russell and P Wilson Steer. In her second and final year at the Slade School (1907-1908) Elizabeth moved to live closer to the University of London, renting rooms at 23 Montague Street, Russell Square. At the School her ability did not go unrecognised and at the close of the 1907-08 session she was awarded First Class Certificates in both Drawing and Painting.⁴² After seven years training in both Manchester and London she was not only a qualified art teacher but also an accomplished artist, fully equipped for a professional career as a painter. Elizabeth had a particular skill in portraiture which she had explored in a variety of media, including miniature, and by 1908 she was working a great deal in this form. The miniature portrait had a long tradition in English painting and was undergoing quite a revival in the 1900s, particularly among women artists, who were in reasonable demand to paint portraits of middle class family members, especially children. It was perceived as a way of earning some kind of living when larger portrait commissions were not so readily available.

Before the close of 1908 Elizabeth had returned to Manchester and established herself as a professional artist at 19 Imperial Building, Millgate, where she was specialising in portraiture. Among the portraits that she painted in 1909 were several of children including the sons and daughters of prominent local families and individuals such as the Mayoress of Salford, Miss Elsie Jenkins. In October of that year she began exhibiting with three portrait miniatures, at the Autumn Exhibition held at the Walker Gallery, Liverpool.⁴³

A fellow student at the Municipal School of Art, Richard Wallwork, with whom Elizabeth had a friendship, returned to Manchester in 1909 to take up a position at the City Art School, Mount Street, Liverpool. Soon after they decided to marry.⁴⁴ They married at the Trinity Presbyterian Church, Cheetham Hill, Prestwich on 16 July 1910, forming an alliance of mutual support as artists that was to continue for the remainder of their lives.

Among the works that Elizabeth exhibited in 1910 were three portraits in the Manchester City Art Gallery's Exhibition of Watercolour Drawings, two miniatures at the Liverpool Autumn Exhibition Walker Gallery and a miniature, *Self Portrait* (cat no 1) at the Salon of the Société des Artistes Français, Paris.⁴⁵

By August of 1910 Richard Wallwork's appointment as Life Master at Canterbury College School of Art had been confirmed and they began preparation for their journey to a new life in New Zealand.

Artist and Wife 1910 - 1921

Elizabeth and Richard Wallwork left London on board the steamship *Tongariro* on 22 December 1910 travelling via the Cape and Hobart. They arrived in Wellington on Sunday 12 February 1911. Following their arrival they quickly established themselves in the Christchurch art community and became working members of the Canterbury Society of Arts (CSA). During 1911 Elizabeth exhibited five miniature portraits at the CSA in March, including a portrait of Lancashire born Sir Ernest Shackleton. Later in the year, in October, she exhibited a further four miniature portraits, plus an etching of her husband, Richard.

Among the Wallwork's growing circle of new Christchurch friends were John G. Collins, the architect, and Johannes Anderson. Elizabeth made a pastel portrait of Collins' wife and a miniature of Anderson's son, Sigurd, in 1911 which she exhibited at the CSA Annual Exhibition in March of 1912. In review of this exhibition, *The Press* was unduly critical, the drawing was considered to be 'faulty'.⁴⁶

In many respects Elizabeth's work in pastel and miniature was an uncommon activity among Christchurch artists. She found that there was an interest in her work and a demand among a certain sector of Christchurch society, many of whom she came in contact with at Canterbury Society of Arts functions. It was possible that at this time she was missing having a studio of her own and although she and her husband were renting Sydney

Thompson's house at 97 Cambridge Terrace, it may not have offered all that they wanted. This and perhaps her desire to increase her network of friends and associates may have led her to attend the Evening Class at Canterbury College School of Art during the first term of 1913. Among the other students in the class were Grace Butler, Heathcote Helmore, William Trethewey and Rose Zellar. One of the most promising students that she got to know was Daisy Osborn, of whom she made a portrait that was exhibited that year at the CSA Annual Exhibition. Later in 1913 she exhibited at Auckland Society of Arts with a landscape titled *A Winter's Morning*. Other landscapes followed after a visit to Kaikoura in the summer of 1913-14 but in no way indicated a move away from portraiture which remained her constant interest. Elizabeth enjoyed socialising and was particularly keen in attending costume parties. During 1914 she was photographed in a variety of costumes by H. H. Clifford, the Cashel Street photographer. One of these images was subsequently used in an advertisement for Clifford's Studio. But as much as she enjoyed the social occasions given by others, she was unable to reciprocate in quite the same way without a home of her own. Early in 1914 John Collins of Armson and Collins was asked to prepare designs for a studio and house to be built on a property at 36 Gracefield Street (later 42 Gracefield Avenue). The design incorporated a room especially for preparing etchings and other graphic work. Among the first etchings that Elizabeth made at their new home was *Undine* (named after a female water sprite in classical mythology) and *Kaikoura Beach*, both of which were exhibited in the 4th Annual Arts Crafts and Sketch Exhibition held in October 1914. When *Undine* was shown at the Otago Art Society the following month the review reception was scant but favourable.

Since their arrival in Christchurch Elizabeth and Richard Wallwork had taken the opportunity to visit several of the popular painting locations in Canterbury and beyond. In the summer of 1915-16 they decided to visit Westland. On this trip they invited Ngaio Marsh, then a young painting student, to accompany them with her mother. They travelled by rail to Arthur's Pass then by Coach to Otira, where they stayed overnight before taking a train to the logging camp at Te Kinga. In the area around Te Kinga and at the little bush farm where they received hospitality Elizabeth made a number of paintings which she later exhibited.

It was, however, her miniatures that aroused most interest and in 1916 the Canterbury Society of Arts Council purchased *Kitty* (cat no 7) for the Society's permanent collection with funds from a City Council grant. The number of requests and commissions for miniature portraits steadily increased and Elizabeth was kept busy accommodating them.

In 1917, to add to an already busy life was the prospect that Elizabeth would become a mother before the year was out. In December a daughter, Margot, was born who would be the Wallwork's only child. From birth Margot was cherished and gave Elizabeth a new model for work in miniature and pastel.



Fortune 1928, Oil on Canvas. Collection Robert McDougall Art Gallery

After World War I she received many requests to do portraits posthumously of a number of fallen sons, often from photographs. When several of these were exhibited at the CSA Annual Exhibition for that year they were well received, *The Sun* reviewer wrote; 'Mrs Wallwork's case of miniatures attracts many admirers-and rightly so. For they are about as good as they can be these tiny portraits.'⁴⁷

On a much larger scale was the portrait commission received from the New Zealand Government to paint one of the soldiers from WWI who had been awarded the Victoria Cross for valour. Elizabeth was one of several artists who were commissioned to participate in painting the VC series. Others included; Walter Bowring, Elizabeth Kelly, Archibald Nicoll and Richard Wallwork. Such commissions from the New Zealand Government were rare but Elizabeth was kept busy with the demand for portraits of children. At the 1920 CSA Exhibition she showed ten portraits, six of which were miniatures, mostly of either the sons or daughters of prominent Christchurch citizens. Included there was a pastel study of Margot Wallwork then some 27 months old which roused the enthusiasm of the reviewer of *The Lyttelton Times* who wrote; 'there is no more satisfactory way of perpetuating the charm of a pretty child than a successful portrait in this medium. *Margot* No 283 which is not strictly a portrait, though many will recognise the beautiful model, is one of the most successful pictures of the year. The beauty of happy healthy childhood is so delicate and elusive that few artists, even among the great, have succeeded in fixing it on their canvas. In this picture Mrs Wallwork triumphs over the difficulty of the problem, and gives us the joy of babyhood in its freshest and most laughing mood'.⁴⁸ When Margot was a little older Elizabeth decided to take her to England to meet her family and on 1 October travelled to Wellington where the following day they boarded the *Ruapehu* bound for Southampton in England. The voyage went via the Panama Canal and ended on 25 November. Elizabeth then travelled north to Manchester and spent some time there visiting relatives. By April she had returned south staying in London with family at 41 Royal Crescent, Holland Park and taking the opportunity to paint and draw whenever she could. At that time Cecil and Elizabeth Kelly had just arrived in London and eventually found a studio in Holland Street, South Kensington. It is not certain if Elizabeth spent any time with the Kellys but they no doubt had some association.

On 19 August 1921, after almost 9 months in England visiting relatives, old friends and viewing exhibitions, Elizabeth and her daughter sailed on the *Ormonde* bound for Sydney via the Suez Canal. In Sydney they transhipped to the steamer *Riverina* and arrived back in New Zealand on 12 October.

Painting Canterbury Society 1922 - 1951

In the months that followed her return she virtually ceased making miniatures, focusing almost exclusively on oil or pastel portraits. Among the portraits completed that year and early 1922 were of; Stella Murray, Kenneth Nicholls (cat no 52), Relda Duncan and Mrs J. Williams, all of which she exhibited at the CSA Annual Exhibition in March. The response from press reviewers to the shift to more pastel work was mixed. Professor Shelley in *The Lyttelton Times* raised the question of the validity of the pastel medium. 'The everlasting problem as to whether pastel is a suitable material for complete painting - or only for sketching'.⁴⁹ *The Press* lamented the absence of miniatures but was complimentary. 'Mrs Wallwork's portraits have the too rare quality of life presented with artistic skill. Her reputation as a painter of childhood is well maintained.'⁵⁰ The specialist concern for portraits of children which she had fostered was now firmly established and through the social network that she had formed was not likely to be without subjects.



Mrs Dagmar Huie 1928, Pastel.
Collection J. van Ankeren

In the 1920s in particular, Elizabeth entertained at 'Mimosa', the Gracefield Avenue Wallwork studio home. She became a foundation member in 1922 of the Society for Imperial Culture formed by Rosa Sawtell and other socially aware men and women, and also by the 1930s, joined the Crockfords Bridge Club. Within such circles a request for portraits was inevitable.

If Professor Shelley was uncommitted in support for pastel as a medium in 1922, the following year he was completely won over. 'It may be suggested that many portrait painters in their brushwork suggest line, and that is true, but I think that the quality of line as shown in Mrs Wallwork's pastel work differs essentially from that of the most dexterous brush work. May I congratulate her.'⁵¹

A major event for many New Zealand artists was the approaching British Empire Exhibition at Wembley, London in 1924. In 1923 the work of a number of prominent Canterbury artists including Elizabeth Wallwork had been selected.

The enthusiasm for Elizabeth's pastels continued into 1924 with her being given a full-page feature in *The Ladies Mirror* on 1st March 1924. The reviewer of the CSA Annual Exhibition for *The Press* devoting a sizeable amount of column space to her work, remarked on her ability with the medium and particularly her originality. 'Again in whatever medium the artist works there is a great temptation in decorative portrait painting to repeat the favourite pose, or successful arrangement of accessories. Mrs Wallwork

in the present series of portraits has fallen into neither of these snares. Her adaptation of means to an end is clever, but at the same time restrained and never degenerates into trick work.⁵³

In 1925 both Elizabeth and Richard Wallwork featured in the March issue of *Art in Australia* and were described as; 'two of the most considerable personalities in current art movements in New Zealand'.⁵³ Elizabeth's portraiture in pastel was described as; 'while retaining the charm and femininity of her sitters shows a strength of handling and directness of statement, which is rarely noticeable in pastel portraits'.⁵⁴ The strong emphasis on female portraits and others of children quickly set an identity in her work from which any departure incited criticism. When, at the 1925 CSA Annual Exhibition she showed 8 portraits, comment was made about the single male portrait of Percy C. Crisp which it was felt was not so successful as it was not a gender that she handled so well. 'The pastel medium has been forced to perform tasks more congenial to oils. Her children are of course charming'.⁵⁵ There is no question that, with the exception of Elizabeth Kelly, her ability with child and female subjects was unrivalled among Christchurch artists. As a pastellist this was certainly so and even nationally at that time there were few other artists who handled that medium as well. This was evident later that year when she sent a pastel work titled *Halcyon* to Dunedin for inclusion in the New Zealand and South Seas Exhibition.

Throughout 1925 Richard Wallwork had been away in Britain and during this time Elizabeth taught several of his classes at Canterbury College School of Art, but on 23 January 1926 he returned and Elizabeth and Margot travelled to Wellington to meet him. The family reunited, they returned to Christchurch and the start of a busy year.

Among the commissions that Elizabeth dealt with during 1926 and 1927 were portraits of; Mary Bunz, Diana Foster, Gwen Sorenson, Marjorie Francis, Mrs Norton Francis, Christie Aitken, Wisha Ardagh, Anne Hay, Mrs Douglas Anderson, Mrs Walter Scott, Mrs M Gardner. Among the posthumous works were portraits of Captain Lawrell and Mark Davis. Several of these were exhibited elsewhere in Auckland, Wellington and Dunedin but all were shown at the CSA in 1927 and 1928 and received a good response from Christchurch press reviewers. Dr Lester for *The Press* commented, 'Mrs Wallwork has a group of pastels which exhibit afresh her mastery of this difficult medium'.⁵⁶ Professor James Shelley writing for *The Lyttelton Times* also responded well. 'Mrs Wallwork's pastel portraits always add life to the gallery walls and she is up to her usual form this year. Her work is always alive and full of movement and she often achieves most satisfying likenesses. The portrait of Mrs Douglas Anderson is one of the most successful things she has done. Whether the "smartness" of Mrs Wallwork's pictures always please she can never be said to be tame'.⁵⁷

In 1927 Elizabeth also showed with some success in Sydney at the Australian Painters and Etchers' Society exhibition where her pastel *The White Ruffle* attracted favourable attention. Although she had many models, her daughter Margot was not overlooked and she was painted or drawn in pastel at various times during her youth. One of these was when she reached her first decade of life. The pastel that resulted was titled *The Eyes of Youth* (cat no 26) which *The Press* referred to as 'a sincere and successful presentation of a charming girl'⁵⁸ when exhibited at the CSA the following year.

The achievement in her portraits of youth reached a peak in 1929 with her oil portrait of Kitty Huie titled *Fortune* (cat no 32) which, when shown at the CSA Annual Exhibition, was described in *The Sun* as 'one of the outstanding pictures of the year'⁵⁹ and its success encouraged the CSA Council to purchase it for the Society's permanent collection. *The Press* reviewer commended Elizabeth for *Fortune* which he remarked as being 'a picture of a very different kind. It is what one rarely sees on these walls, a subject picture adequately embodying an idea. The drawing, composition, and colour are as we expect from Mrs Wallwork, eminently sound'.⁶⁰ Within the same exhibition was a pastel of Kitty's mother, *Mrs Dagmar Huie* (cat no 31), who was a good friend of Elizabeth's to which the response was equally complimentary. 'Mrs Wallwork's portrait of Mrs Huie is a fine bit of pastel work. The black hat and voluminous white furs form a fine setting for a face full of character'.⁶¹ This was apt as Frances Dagmar Huie (nee Edmonds) was known as a woman of some personality. The wife of Edward C. Huie, founder of *The Sun* newspaper and former president of the CSA, she was an accomplished artist and for many years, in the 1920s, wrote the art reviews for *The Sun*.

The success with *Fortune* may have encouraged Elizabeth to work more in oil and vary her subjects. Among the six works she exhibited at the CSA in April 1930 there was a study of a nude titled *Study in Amber* which was hung next to the nude, *Ivory in Flesh*, by the promising young painter, Evelyn Polson (Page). This juxtaposition led to a comparison of the two works by reviewers of both *The Press* and *The Christchurch Times*. Dr Lester for *The Press* commented; 'Mrs Wallwork in No 258 has a very clever picture of a nude figure painted by artificial light, which affords a pleasant contrast to Miss Polson's No 257, a picture of pinks and foamy whites, painted with a certain dash which adds to its charm'.⁶² Professor Shelley, in his review for *The Times*, took a different stance. 'The *Study in Amber* has a fine warm lighting effect, but the continuity with Miss Polson's picture makes the shadows look rather opaque and dirty. The drawing is excellent, and the general tone and modelling of the flesh is thoroughly alive in this pose; the colour of the background somewhat reduces the freshness of the flesh, but perhaps that is intended'.⁶³

The shift to oils continued in Elizabeth's work during 1930 and 1931 and included a major portrait of her daughter Margot having reached her adolescence titled *The Golden Age* (cat no 34). When exhibited at the CSA in 1931 Professor Shelley made a perceptive observation of this portrait

in his review for *The Christchurch Times*. 'Mrs Wallwork's *Golden Age* (195) is highly successful in the type of picture that she does very well. The bursting flower of early youth is well expressed but one feels that there is something a little in the nature of anticlimax in the colouring of the face. It seems to be due to a lack of transparency in the shadows. This gives the effect rather of a lack of identity between the frock and the child, as if the child had been dressed up and told that she was having the best time in her life if she only knew it; but she can't help feeling some doubt about it in spite of the frock'.⁶⁴ The painting *Golden Age* was almost a full length portrait, something that was to become more common in Elizabeth's work in the early 1930s, as was the inclusion of the flower still life which were popular at the time and were quite saleable. In those years, in contrast to the past, Elizabeth included fewer works 'not for sale' with prices ranging from ten to forty two pounds. This was probably symptomatic of the depressed economic times that all artists then faced.

There were, however, some commissioned portraits such as that of *A. E. Flower M A* (cat no 35) painted in 1932. Flower had been an assistant master at Christ's College since 1897. When exhibited the following year it was well received, particularly by the reviewer for *The Press*, Dr Lester who stated; 'The picture as a whole represents Mrs Wallwork's best work, and she is to be congratulated'.⁶⁵

In 1934 Lester was equally enthusiastic about the portrait of Christchurch sculptor, William Trethewey, which he said; 'is one of the most arresting pictures in the show - In my opinion it is the best thing Mrs Wallwork has done - and most entertaining canvas'.⁶⁶ Professor Shelley in *The Christchurch Times*, in his usual direct way, alluded to the effect of pastels on Elizabeth's work. 'Mrs Wallwork's portrait of Mr Trethewey (63) has the pastel effect which most of her work has whether in oils or chalks which makes her subjects look as if they have just come from a warm bath - so fresh and well groomed they seem'.⁶⁷ In September the portrait of William Trethewey was also shown at the New Zealand Academy of Fine Arts Annual Exhibition and in November at the Otago Art Society but received only scant attention.

During 1935 and 1936 Elizabeth began showing more work in pastel, although there were some in oil, such as the full length portrait (1140 x 700 mm) of Miss Rose Muir, Lady Superintendent of Christchurch Hospital. Among the other sitters in those years were many young women and included Rosalind Carey, Lesney Milne, Teenie Davis, and Lorna Mann. The head and shoulders, three-quarter profile pastel portrait of Lorna Mann appeared in a page feature on Elizabeth in the 25 March 1936 issue of *The Weekly News*.

The Golden Age 1931, Oil on Canvas. Private Collection



As a specialist portrait painter, Elizabeth was considered, by 1936, one of the leading women artists in New Zealand and when the National Art Gallery and Dominion Museum opened in August of that year she was represented in the inaugural exhibition by the portrait of William Trethewey and two pastels. Whilst Elizabeth's focus was mostly on sitters beyond her family, she continued to make portraits of her daughter. One of the most engaging was made early in 1937 when Margot, then an undergraduate student at Canterbury University College, was 19. This work, titled *The Artist's Daughter* (cat no 43), was exhibited at the CSA Annual Exhibition in 1937. That year Margot married a BA Economics graduate, Bert Kane, who later became a journalist with *The Press*.

By the end of 1937 Elizabeth, then 54, decided to make another visit to Britain and booked a passage for early in the coming year. On 10 January 1938 she travelled to Wellington and the following day, boarded a steamer for Sydney. After a short stay she embarked on the *Otranto* for Egypt spending a month in Cairo where she also painted before leaving on the final stage of her journey to England in mid March. There she likely visited relatives in London and Manchester. In London she possibly stayed at Holland Park as she made several paintings in nearby Kensington Gardens. It is also believed that some of her pastel portraits were taken to London and exhibited at the Pastel Society. After two months in England she returned to New Zealand arriving back in Christchurch on 29 July. Being mid-winter it is unlikely that she would have taken any portrait commissions in her studio as Elizabeth found that as she got older the studio was too cold in winter so she postponed sittings until the warmer months. Among the portraits she completed that year was one of Mrs F. S. Reid and A. H. Bristed, both of which she exhibited at the 1939 CSA exhibition in March. Also included were two landscapes, one of the Round Pond at Kensington Gardens made during her visit to London and another made on a more recent excursion to South Westland with her husband and other artists.

By mid 1939 preparations for the large exhibition to commemorate New Zealand's Centennial, scheduled to open in Wellington at the end of the year, were well under way. Concurrent with this, a large exhibition of International art had been organised for the National Art Gallery in Buckle Street in which work by most of the leading contemporary New Zealand artists was included. Elizabeth exhibited by two pastels, one of which was a portrait of Ngaio Marsh and in the National Exhibition of New Zealand Art that toured New Zealand in 1940 by a pastel portrait titled *Laura Fox*.

The place that Elizabeth had in New Zealand art was reinforced by her inclusion among the artists used to illustrate the book *New Zealand* by Ngaio Marsh and Randal M Burdon, published by William Collins, London in 1942. The painting chosen was Elizabeth's 1934 landscape *Wind in the Larches*. The book was one from a series, *Britain in Pictures (The British Commonwealth in Pictures) New Zealand*.



The Artist's Daughter, Pastel 1937. Private collection

During the 1940s Elizabeth continued to make and exhibit private commission portraits of local identities and their family members that included her own. In 1941 she made a study of her young infant granddaughter Devon Kane, *Devon* (cat no 44) and a portrait of Helen Scott (cat no 45). Margot's niece among the more formal portrait commissions in 1943 was one of Stephanie Grace Young, who was appointed headmistress of St Margaret's College in 1931, *Mrs S. G. Young M A* (cat no 46).



Devon 1941, Pastel. Private Collection

In 1945 Elizabeth was one of four Canterbury artists commissioned by the University of New Zealand Senate to paint portraits of distinguished academics. That year she was also commissioned by the Memorials Committee of Canterbury University College to paint a portrait of Dr H. G. Denham (cat no 46). The following year the Rangi Ruru Old Girls Association commissioned pastel portraits of the founders of the School, Misses Helen and Ethel Gibson (cat no 48). As Helen Gibson had died in 1938, Elizabeth had to work from photographs. This demand for posthumous portraits is one that Elizabeth had become accustomed to and accomplished in over the years. In 1947 she was commissioned by the Christchurch City Council to paint a portrait of the former Mayoress, Miss Evelyn Couzins, who died in 1945 (cat no 49). Evelyn Couzins was the sister-in-law of Ernest Andrews, Mayor of Christchurch, 1941-1950 and performed the role of Mayoress as Andrew's wife had died in 1937. Another such commission was the portrait of Edith Lady Turner made in 1949.

As well as exhibiting at the major regional art society exhibitions, Elizabeth showed at the Fine Arts and Crafts Exhibition, Timaru, in 1946, and with the Southland University Association of New Zealand in Invercargill in 1948. During 1950 Canterbury began its centennial celebrations with a variety of events including exhibitions. One of these was the 'Living Canterbury Artists Loan Exhibition'. When it opened in September, Elizabeth was represented by 3 works that included her 1927 pastel *Eyes of Youth* (cat no 28). Perhaps Elizabeth's most major work in 1950 was her portrait of *Mr Justice Northcroft* (cat no 50) which was not commissioned. Elizabeth was friendly with Northcroft's daughter Nancy and invited the judge to sit for her. Initially the portrait was exhibited at the 1951 CSA Annual Exhibition as *The Judge*, then later in the year at the New Zealand Academy of Fine Arts as *The Honorable Mr Justice Northcroft, Kt D. S. O., and VD*. Elizabeth had clearly been pleased with the work and had placed her highest price up to that time, of £105, on it. The Canterbury Law Society eventually purchased the painting.

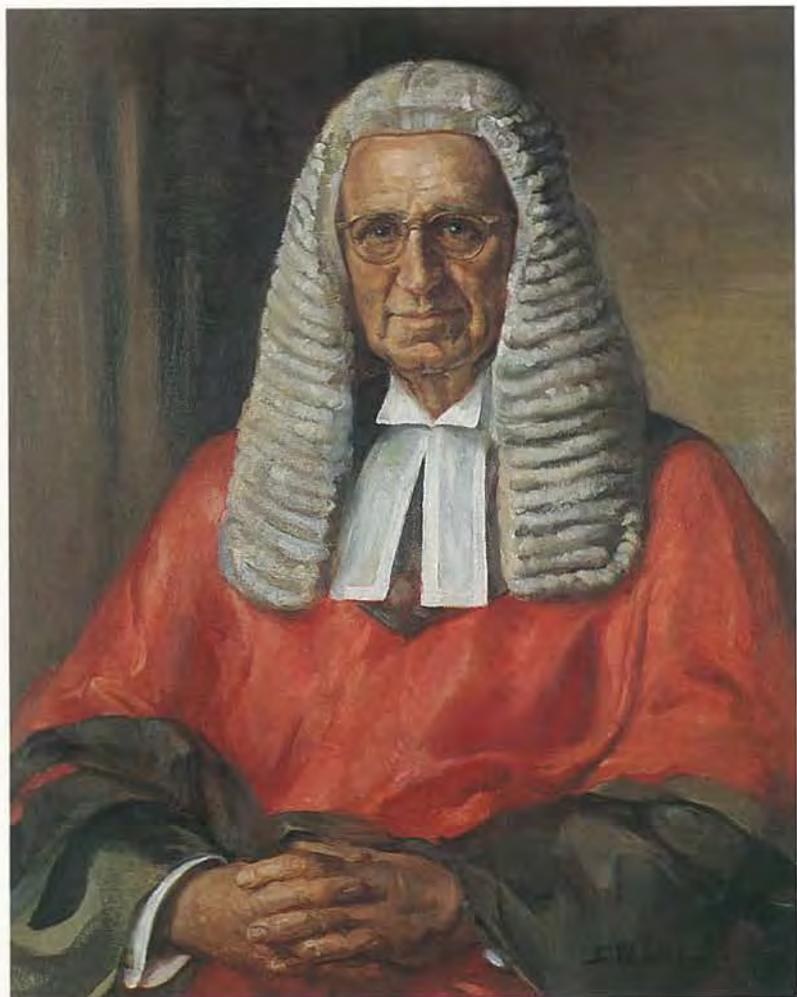
Later Years 1952-1969

By the early 1950s changing attitudes in New Zealand art were moving it in a totally new direction in an attempt at modernisation. Elizabeth and many of her contemporaries found themselves out of step with the avant-garde. While her profile as a portraitist was not greatly diminished, the demand for adult portraits lessened, although there was still an interest in portraits of children. However, as this began to change, Elizabeth filled the gap by doing more still life flower painting that included several of hydrangeas.

In April 1955 Richard Wallwork died ending a partnership as artists that spanned almost half a century. However, Elizabeth's independence as an artist was strong and she continued to work and exhibit until 1957 at the CSA and with the South Canterbury Society of Arts and the New Zealand Academy of Fine Arts. During 1958 and 1959 she did not exhibit but continued to work showing for the last time at the CSA in April 1960.

As she moved into her eighties the responsibility of her home at Gracefield Avenue became more difficult and it was decided to divide it into two flats. In 1966 her daughter, Margot, became seriously ill and died leaving her bereft. Elizabeth remained at her Gracefield Avenue house until 1968 when she moved to the retirement home of Windsor House in New Brighton Road. Soon after, on 25 November 1968, her entire property was sold by public auction.

Elizabeth died at Windsor House on 14 April 1969 and was cremated at Linwood Crematorium.



Mr Justice Northcroft c1950, Oil on Canvas. Collection Christchurch High Court.

- 1883 20 July born Broughton, Manchester
- 1900 Begins attending Manchester Municipal School of Art
- 1903 Death of John Donaldson
- 1904 Work accepted for Art Master's Certificate Board of Education. Lady Whitworth Scholarship £3.10.00 for one year. Three committee prizes totalling £4.0.0 and the Goadsby Prize of £2.00.
- 1905 The Goadsby prize £2.0.0, a Committee Prize of £2.0.0
- 1906 Awarded a National Competition Silver Medal by the Board of Education for Model Design Group. Book Prize for Model of Head from Life. Municipal School of Art Free Studentship, a Committee Prize of £2.0.0. Goadsby Prize of £2.0.0.
- 1907 Attends Slade School of Fine Arts, University College, University of London.
- 1908 Attending the Slade School. Awarded First Class Certificates for Drawing and Painting. Studies under Professors Frederick Brown, Henry Tonks and Walter Russell
- 1909 Returns to Manchester. Paints portrait of Mrs Elsie Jenkins (Mayoress of Salford)
Exhibited 3 miniatures at the Liverpool Autumn Exhibition and Paris Salon.
- 1910 Exhibits portraits at the Manchester City Art Gallery Spring Exhibition
Exhibits at the Liverpool City Gallery
Marries Richard Wallwork on 16 July at Prestwich
Exhibits at Paris Salon, Liverpool City Gallery
22 December departs with Richard on board *Tongariro* for New Zealand
- 1911 February arrives in Christchurch
Becomes a working member of Canterbury Society of Arts (CSA)
Begins exhibiting at Canterbury, Otago, Auckland Society of Arts exhibitions and with the New Zealand Academy of Fine Arts
- 1912 Exhibits Miniature portraits at CSA and NZ Academy exhibitions
- 1913 Attends evening class in Term 1 at Canterbury College School of Art
- 1914 Visits Kaikoura
October exhibits 2 etchings at Arts Crafts and Sketch Exhibition
- 1915 Visits Lake Brunner, Westland
- 1916 Miniature *Kitty* (cat no 7) purchased out of a Christchurch City Council Grant for the CSA permanent collection.
- 1917 December birth of daughter, Margot.
Visits Mt Peel and West Coast

- 1918 Summer visits Kaikoura
- 1919 Summer visits Westland
- 1920 Visits Lake Manapouri
- 1921 Visits Kaikoura during summer
Travels to the U.K.
- 1922 Becomes a member of The Society for Imperial Culture
- 1924 Has work included at the British Empire Exhibition, Wembley
Becomes a member of the National Art Association of New Zealand
- 1925 Exhibits pastel portrait *Halcyon* at New Zealand and South Seas Exhibition, Dunedin
- 1928 Exhibits with the Australian Painters' and Etchers' Society, Sydney
- 1929 Exhibits 4 works at the CSA Annual Exhibition including *Mrs Dagmar Huie* (cat no 31) and *Fortune* (cat no 32)
October exhibits 7 Pencil Drawings at Arts and Crafts Exhibition, CSA
- 1930 Exhibits 6 portraits at the CSA Annual Exhibition
- 1931 Exhibits 2 works at the CSA Annual Exhibition including *The Golden Age* (cat no 34)
- 1932 Exhibits 3 works at the CSA Annual Exhibition
- 1933 Exhibits 4 works at the CSA Annual Exhibition including *Mr A. E. Flower* (cat no 35)
- 1934 Exhibits 4 works at the CSA Annual Exhibition
- 1935 Exhibits 4 works at the CSA Annual Exhibition
- 1936 Exhibits 5 works at the CSA Annual Exhibition
Has 3 works included in the National Art Gallery and Dominion Museum opening exhibition, August
- 1937 Exhibits 7 works at the CSA Annual Exhibition
Margot marries Bert Kane.
- 1938 Makes a visit to England and spends a month in Cairo, Egypt
- 1939 Has works included in the New Zealand Centennial International Exhibition of Art
Exhibits 6 works at the CSA Annual Exhibition
- 1940 Visits Mt Cook
Exhibits 8 works at the CSA Annual Exhibition
- 1941 Exhibits 4 works at the CSA Annual Exhibition including *Devon* (cat no 44)

- 1942 Exhibits 5 works at the CSA Annual Exhibition. Work illustrated in *New Zealand* by Ngaio Marsh.
- 1943 Exhibits 4 works at the CSA Annual Exhibition
- 1944 Exhibits 5 works at the CSA Annual Exhibition including *Mrs S. G. Young M. A.* (cat no 45)
- 1945 Exhibits 4 works at the CSA Annual Exhibition
- 1946 Exhibits 5 works at the CSA Annual Exhibition
 Commissioned by the Memorial Committee of the Canterbury University College to paint a portrait of *Professor. Denham* (cat no 47)
 Exhibits at the Fine Arts and Crafts Exhibition Timaru South Canterbury
- 1947 Exhibits 5 works at the CSA Annual Exhibition including *Portrait of Ethel Gibson* (cat no 48)
- 1948 Exhibits 5 works at the CSA Annual Exhibition including the posthumous portrait of *Miss E. F. Couzins* (cat no 49) commissioned by the Christchurch City Council
 Exhibits at the Southland University Association Exhibition of NZ Art, Invercargill
- 1949 Exhibits 4 works at the CSA Annual Exhibition
- 1950 Exhibits 5 works at the CSA Annual Exhibition
 Represented by 3 works in Canterbury Centennial Living Canterbury Artists Loan Exhibition September
- 1951 Exhibits 5 works at the CSA Annual Exhibition
- 1952 Exhibits 6 works at the CSA Annual Exhibition
- 1953 Exhibits 6 works at the CSA Annual Exhibition
- 1954 Exhibits 5 works at the CSA Annual Exhibition
- 1955 Exhibits 2 works at the CSA Annual Exhibition and 1 work at the South Canterbury Art Society Timaru
- 1956 Exhibits 1 work at the CSA Annual Exhibition
- 1957 Exhibits 3 works at the CSA Annual Exhibition and 1 work at the South Canterbury Art Society, Timaru
 Last year exhibiting at the New Zealand Academy of Fine Arts
- 1960 Exhibits 1 work at the CSA Annual Exhibition
- 1961 November represented in the South Canterbury Art Loan Exhibition
- 1966 Moves to live at Windsor House Rest Home
- 1969 6 June dies Windsor House, Christchurch,



Elizabeth Wallwork in costume 1914, Clifford Photo - Courtesy Canterbury Museum

- ¹ Ngaio Marsh *Black Beach and Honeydew* p99
- ² Devon Sinclair's research notes
- ³ *ibid*
- ⁴ *ibid*
- ⁵ *ibid*
- ⁶ *ibid*
- ⁷ *ibid*
- ⁸ *ibid*
- ⁹ *ibid*
- ¹⁰ *The Lyttelton Times* 31.8.1910 p9
- ¹¹ Devon Sinclair's research notes
- ¹² *ibid*
- ¹³ *ibid*
- ¹⁴ *ibid*
- ¹⁵ *The Lyttelton Times* 13 February 1911, p9
- ¹⁶ *The Lyttelton Times* 21 March 1911 p4
- ¹⁷ *ibid*
- ¹⁸ *The Press* 25 March 1912 p4
- ¹⁹ *ibid*
- ²⁰ *The Triad* 10 October 1911 p7
- ²¹ *New Zealand Times* 12 October 1911 p5
- ²² *The Press* 21 March 1914 p5
- ²³ *The Press* 31 March 1916 p9
- ²⁴ *The Lyttelton Times* 27 March 1917 p7
- ²⁵ *The Sun* 2 April 1919 p8
- ²⁶ *The Press* 4 April 1919 p8
- ²⁷ *The Lyttelton Times* 4 April 1919 p7
- ²⁸ *The Lyttelton Times* 12 March 1920 p5
- ²⁹ *The Sun* 22 March 1920 p6
- ³⁰ *Art in Australia* No 9 1921
- ³¹ *The Lyttelton Times* 7 April 1926
- ³² Letter from R. Wallwork to J. Anderson c August 1926, Alexander Turnbull Library
- ³³ Letter from J. Anderson to G. Harrap. 2 May 1927, Alexander Turnbull Library
- ³⁴ Letter from R. Wallwork to J. Anderson c November 1927, Alexander Turnbull Library.
- ³⁵ *The Sun* 15 March 1929 p8
- ³⁶ *The Christchurch Times* 7 April 1930 p13
- ³⁷ *The Press* 1 April 1933 p16
- ³⁸ *The Press* 26 March 1938 p18
- ³⁹ Devon Sinclair's research notes
- ⁴⁰ *ibid*
- ⁴¹ *ibid*
- ⁴² *ibid*
- ⁴³ *ibid*
- ⁴⁴ *ibid*
- ⁴⁵ *ibid*
- ⁴⁶ *The Press* 26 March 1912 p7
- ⁴⁷ *The Sun* 2 April 1919 p8
- ⁴⁸ *The Lyttelton Times* 7 April 1920 p8
- ⁴⁹ *The Lyttelton Times* 18 April 1922 p9
- ⁵⁰ *The Press* 24 March 1922 p2
- ⁵¹ *The Lyttelton Times* 21 March 1923 p6
- ⁵² *The Press* 29 March 1924 p14
- ⁵³ *Art in Australia* 3rd series no.11, March 1925
- ⁵⁴ *ibid*
- ⁵⁵ *The Press* 21 March 1925 p13
- ⁵⁷ *The Lyttelton Times* 6 April 1927 p10
- ⁵⁸ *The Press* 16 March 1928 p11
- ⁵⁹ *The Sun* 15 March 1929 p8
- ⁶⁰ *The Press* 21 March 1929 p17
- ⁶¹ *ibid*
- ⁶² *The Press* 29 March 1930 p17
- ⁶³ *The Christchurch Times* 7 April p13
- ⁶⁴ *The Christchurch Times* 17 April 1931 p9
- ⁶⁵ *The Press* 25 March 1933 p16
- ⁶⁶ *The Press* 17 March 1934 p22
- ⁶⁷ *The Christchurch Times* 4 April 1934

- 1 *Self Portrait* c1909
Elizabeth Wallwork
Miniature
73.5 x 56mm
Private collection
- 2 *A Midsummer Night's Dream* (Titania and the Fairies 1910)
Richard Wallwork
Oil on canvas
907 x 902mm
Private collection
- 3 *Portrait of Robert Herdman Smith* 1911
Richard Wallwork
Oil on canvas
595 x 495mm
School of Fine Arts collection, Macmillan Brown Library,
University of Canterbury
- 4 *Up for Repairs* 1912
Richard Wallwork
Oil on canvas
1241 x 1854mm
Collection: Christchurch Art Gallery Trust
- 5 *An Argument* 1912
Richard Wallwork
Oil on canvas
504 x 402mm
Collection: Robert McDougall Art Gallery
Gifted by A.H. Anthony on behalf of his wife, H.G. Anthony, 1964
- 6 *Mustering on a Canterbury Sheep Station* 1916
Richard Wallwork
Oil on canvas
830 x 1300mm
Courtesy of Neil and Helen Graham
- 7 *Kitty* 1916
Elizabeth Wallwork
Miniature
38mm diameter
Collection: Robert McDougall Art Gallery
- 8 *Tree Felling Te Kinga* c 1916
Richard Wallwork
Oil on canvas/board
495 x 395mm
Courtesy Neil and Helen Graham
- 9 *Nona Hilliard* 1918
Richard Wallwork
Oil on canvas
917 x 613mm
Collection: Banks Peninsula District Council, Lyttelton
- 10 *The Blue Dray* 1920
Richard Wallwork
Oil on canvas/board
292 x 397mm
Private collection
- 11 *The Marble Shrine* 1921
Richard Wallwork
Oil on canvas
596 x 570mm
Collection: Robert McDougall Art Gallery
Presented by the Canterbury Society of Art 1932
- 12 *Margot aged 4 1/2 years* 1922
Elizabeth Wallwork
Charcoal
310 x 282mm
Private collection

13 *A Cairo Gateway - Bab el Zwela* 1925
 Richard Wallwork
 Oil on canvas
 900 x 695mm
 Collection: Robert McDougall Art Gallery
 Gifted by Canterbury Society of Arts Gallery

14 *Richmond Castle* 1925
 Richard Wallwork
 Oil on canvas
 395 x 496mm
 Collection: J. T. Mottram

ILLUSTRATIONS FOR POLYNESIAN MYTHS AND
 LEGENDS 1924 - 1928

15 *Moiheha sails out against the wind*
 Richard Wallwork
 Watercolour
 302 x 218mm
 Private collection

16 *Approach of the Areoi*
 Richard Wallwork
 Watercolour
 309 x 219mm
 Private collection

17 *Entering Te Reinga the World of Spirits*
 Richard Wallwork
 Watercolour
 308 x 217mm
 Private collection

18 *Parting of the Moon Goddess and the Mortal*
 Richard Wallwork
 Watercolour
 309 x 216mm
 Private collection

19 *Maui hauls up the land*
 Richard Wallwork
 Watercolour
 299 x 213mm
 Private collection

20 *Tangotango returns to the Heavens*
 Richard Wallwork
 Watercolour
 314 x 222mm
 Private collection

21 *The Giant Bird, Nganu - vatu, of Fiji*
 Richard Wallwork
 Watercolour
 331 x 229mm
 Private collection

22 *Pelé Her Anger of Fire*
 Richard Wallwork
 Watercolour
 299 x 204mm
 Private collection

23 *Take as wife the woman you have restored*
 Richard Wallwork
 Watercolour
 305 x 217mm
 Private collection

- 24 *Veetini disappearing over the glowing track of the Sun*
Richard Wallwork
Watercolour
286 x 195mm
Private collection
- 25 *Ina and the eel transformed into youth*
Richard Wallwork
Watercolour
305 x 214mm
Private collection
- 26 *Eyes of Youth* 1927
Elizabeth Wallwork
Pastel
545 x 407mm
Private collection
- 27 *The Drover* c 1928
Richard Wallwork
Oil on canvas
706 x 907mm
Collection: Robert McDougall Art Gallery
Presented to the Gallery by George Humphreys, 1932
- 28 *Study of Rams*
Richard Wallwork
Oil on panel
93 x 139mm
Collection: Mrs J.I. Flatman
- 29 *Clouds and Shadows Lyttelton Harbour (Allendale)* c 1928
Richard Wallwork
Watercolour
273 x 368mm
Collection: Mrs J. I. Flatman
- 30 *Clouds and Shadows Lyttelton Harbour* c 1928
Richard Wallwork
Pencil
132 x 200mm
Collection: Mrs J. I. Flatman
- 31 *Mrs Dagmar Huie* 1928
Elizabeth Wallwork
Pastel
578 x 454mm
Collection: J. van Ankeren
- 32 *Fortune* 1928
Elizabeth Wallwork
Oil on canvas
590 x 485mm
Collection: Robert McDougall Art Gallery
Presented by the Canterbury Society of Arts 1932
- 33 *Flight into Egypt* 1929
Richard Wallwork
Oil on canvas
714 x 915mm
Collection: Mary Potter Home and Hospital
- 34 *The Golden Age* 1931
Elizabeth Wallwork
Oil on canvas
745 x 560mm
Private collection
- 35 *Mr A. E. Flower* 1932
Elizabeth Wallwork
Oil on canvas
910 x 705mm
Collection: Christ's College

- 36 *Norwest Evening Kaiikoura Coast* 1933
Richard Wallwork
Oil on canvas/board
410 x 510mm
Private collection
- 37 *Preparatory study for Birth of an Island - Maui Fishing* 1934
Richard Wallwork
Charcoal
430 x 610mm
Private collection
- 38 *A Portrait of a Woman* c 1935
Elizabeth Wallwork
Charcoal
490 x 360mm
Collection: Roger Eltoft
- 39 *The Reader* 1935
Richard Wallwork
Oil on canvas board
375 x 275mm
Private collection
- 40 *Tranquillity* 1935
Richard Wallwork
Oil on canvas/board
565 x 415mm
Private collection
- 41 *Railway Construction Kaiikoura Coast* c 1936
Richard Wallwork
Watercolour
268 x 367mm
Courtesy Neil and Helen Graham
- 42 *Whataroa* 1937
Richard Wallwork
Watercolour
257 x 367mm
Private collection
- 43 *The Artist's Daughter* c 1937
Elizabeth Wallwork
Pastel
580 x 435mm
Private collection
- 44 *Devon* 1941
Elizabeth Wallwork
Pastel
348 x 238mm
Private collection
- 45 *Helen Scott* 1941
Elizabeth Wallwork
Pastel
351 x 249mm
Collection: Neil and Helen Graham
- 46 *Mrs S.G. Young* 1943
Oil on canvas
906 x 704mm
Collection: St Margaret's College Trust Board
- 47 *Professor Denham* 1946
Elizabeth Wallwork
Oil on canvas
1090 x 695mm
Registry collection, Macmillan Brown Library, University of Canterbury

- 48 *Miss Ethel Gibson* 1946
Elizabeth Wallwork
Pastel
526 x 420mm
Collection: The Gibson Library, Rangi Ruru Girls' School,
Christchurch
- 49 *Miss E F Couzins* 1947
Elizabeth Wallwork
Oil on canvas
749 x 598mm
Collection: Robert McDougall Art Gallery
Commissioned by the Christchurch City Council, 1947. Gifted
1949, anonymously.
- 50 *Mr Justice Northcroft* c 1950
Elizabeth Wallwork
Oil on canvas
755 x 600mm
Collection: Christchurch High Court
- 51 *Mrs H. H. Wauchop* 1954
Elizabeth Wallwork
Pastel
539 x 394mm
Loaned by Mrs Wauchop's daughter, Jocelyn Jarmey
- 52 *Kenneth Nicholls*
Elizabeth Wallwork
Pastel
400 x 325mm (oval)
Collection: Mr Kenneth Nicholls

PRINTS

- 53 *Bushman's Whare* 1921
Richard Wallwork
Etching
206 x 195mm
Collection: Robert McDougall Art Gallery
Purchased with assistance from the Olive Stirrat Bequest, 1988
- 54 *The Old Mill* 1923
Richard Wallwork
Mezzotint
130 x 146mm
Private collection
- 55 *The Coast Road Kaihōura*
Richard Wallwork
Etching
167 x 214mm (image)
Collection: Robert McDougall Art Gallery
Purchased with assistance from the Olive Stirrat Bequest, 1988
- 56 *A Cairo Gateway - Bab el Zuwela* 1927
Richard Wallwork
Etching
323 x 251mm
Collection: Robert McDougall Art Gallery

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Abbreviations

CPL Canterbury Public Library

HL Hocken Library

MMBL Macmillan Brown Library, University of Canterbury

RMAGL Robert McDougall Art Gallery Library

UCSFAL University of Canterbury School of Fine Art Library



The Western world lacks demonstrative traditions to celebrate its forebears, to hail its taonga or to sing a waiata of praise. But in an unassuming manner, this quite exhibition honours the dedication of two immigrants, colonials, to the art practice of their time – namely a commitment to the thorough training and meticulous observation which predicated the more expressive national art style adopted by succeeding generations of artists in New Zealand.

To a grandchild in the Wallwork household, this exhibition speaks on several levels. It speaks about each of the Wallworks themselves when personality is revealed in the documented fact and observed in the artwork. At a more personal level, one finds one's self, experiencing a sense of continuity through time, a belonging, a validation.

Memories of bygone days are evoked with the smell of oil paint and turpentine. Drawing lessons, walking to the Art School through crisp autumn leaves and braving 'Fitzie' in her den, come to mind. Weekend strolls to the band rotunda in Cambridge Terrace, or the Museum past the Julius von Haast Hall of monkeys to the whare Hau–Te Ananui–o–Tangaroa with its kowhaiwhai – patterned rafters, celebrated both the English and the New Zealand cultures which the Wallworks embraced. These gentle people afforded security. A sense of regret wells forth – regret for belonging to another generation, therefore being too young to appreciate the adventure which brought the Wallworks to New Zealand away from their kin, too young to wonder about travel over the Otira Gorge by stage coach, too young to ask the right questions or to understand the answers.

For many reasons then, it has been a privilege to assist with the documentation for this exhibition.

Importantly however, this postscript seeks to honour the work undertaken by the Robert McDougall Art Gallery and its Senior Curator for presenting the series of Vignettes. The passion displayed here for New Zealand art history, for collecting art works, and for the accumulation of historical reference material, together with the mandate of the art historian to combine elements of personal and documented history into the appropriate social context, all warrant acclaim.

Yes, for a short period, the people represented in the Vignettes have truly 'come alive'. In the certain knowledge that the other participants in the series feel the same way.

Thank you.

Devon Sinclair.

(Devon Sinclair is the granddaughter of Elizabeth and Richard Wallwork)

Richard and Elizabeth Wallwork is published on the occasion of the Richard and Elizabeth Wallwork exhibition, the seventh in the Canterbury Vignette 2000 series, held 26 August to 24 September 2000, at the Robert McDougall Art Gallery, Christchurch.

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