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PORTRAIT OF A CENTURY

THE HISTORY OF THE N.Z. ACADEMY OF FINE ARTS 1882-1982
BY ROBIN KAY AND TONY EDEN



The selection of works for the Academy's 1937 Annual Exhibition, the first in the Buckle Street building. The caption of this *Evening Post* picture on 20 September 1937 says: "The selection committee of the NZ Academy of Fine Arts viewing pictures submitted for the forthcoming annual exhibition to be held in the National Art Gallery." The selection committee consisted of the Academy Council, not all of whom were present on this occasion. The members of the Council were D. A. Ewen (president), W. F. Hogg and E. W. Hunt (vice-presidents), A. R. D. Carbery, Mary Murray Fuller, Roland Hipkins, Marcus King, Robert Stout, W. S. Wauchop, Nugent Welch (councillors) and T. D. H. Hall (treasurer). The secretary was E. D. Gore.

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MILLWOOD PRESS
WELLINGTON • NEW ZEALAND

Conversion table

As measurements in this book are in imperial units, the following conversions are provided as a guide.

1 inch	= 2.54 centimetres
1 foot	= 0.30 metre
1 yard	= 0.91 metre
1 mile	= 1.60 kilometres
1 penny	= 1 cent
1 shilling	= 10 cents
£1	= 2 dollars
1 guinea	= \$2.10 (£1 1s)

Abbreviations

ATL	Alexander Turnbull Library
NAG	National Art Gallery
NZAFA	New Zealand Academy of Fine Arts
Academy	New Zealand Academy of Fine Arts
c.	circa
b.	born
d.	died
fl.	flourished
n.d.	no date

Author's note

The captions give details of the artist, title, date, medium, dimensions in centimetres (height before width) and location whenever these are known.



Taylor, E. Mervyn. *Maui and Mahuika*. 1956. Wood engraving. 14.5 x 10.7 cm. Shown in the 1957 Autumn Exhibition and in the 1967 retrospective exhibition of the artist's work. Taylor, a painter, sculptor, mural designer and printmaker, initiated in 1962 the exhibitions of sculpture, pottery and graphic art which were a regular feature until the late 1970s. In the previous eighty years the Academy had been dominated by painters and had shown few works by artists in other media. The introduction of the sculpture, pottery and graphic art exhibitions was a major step in the diversification of the programme.

First published in 1983

Millwood Press Ltd,
291b Tinakori Road,
Wellington,
New Zealand.

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ISBN 0-908582-60-9

Designed by Bob Henderson.
Cover design by David Cowie.
Typeset by Challis Datacom.
Printed in Hong Kong by Everbest Printing Co Ltd.

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*We are the machine-minder, but the machine
will not stop, we cannot stop it, going on
and on interminably, going wrong,
mangling the steel it should make shapely, botching
the clear design, tearing what's fed to it.
We cannot stop it, we have forgotten how,
a sick fear hollows out our heart. If only
the wheels would stop and give us time to think!*

J. C. Beaglehole, "Meditation on Historic Change",
in *Art in New Zealand*, September 1934, page 19.



10 February 1983

Government House

FOREWORD BY HIS EXCELLENCY THE GOVERNOR-GENERAL
THE HONOURABLE SIR DAVID BEATTIE GCMG GCVO QC

It is now a century since the principle of Vice-Regal Patronage was established by the New Zealand Academy of Fine Arts. In 1882 the Governor of New Zealand, Sir William Jervois was invited to be the first Patron of the Fine Arts Association of New Zealand as the Academy was then called.

Over the years the role of the Patron has varied. Some Governors or Governors-General were painters or photographers, and indeed, some members of their families exhibited with the Academy. Many Patrons were prolific art buyers and collectors, but their purchases have not resulted in a large collection of pictures at Government House, since as expatriates, they wanted to take home mementos of their time in New Zealand.

Although perfectly understandable, from New Zealand's point of view this is a pity, as such a collection would by now have added to the treasures of the National Art Gallery, in whose foundation and endowment the New Zealand Academy of Fine Arts played a prominent role.

Over the years the Academy has reflected the attitudes of its members in various ways, changing from a worship of European art to a pride in our own talent and the unique heritage of our history; which is considerable, and, I believe, undervalued in this country.

I suggest we are now at the point when the Academy and our artists should pursue internationalism, not only by exporting art and craft but, more important, by promoting the idea of New Zealand as a haven in which to work. By attracting artists to these shores we will benefit from the stimulation of being able to exchange ideas and techniques and also enrich our own lives. I believe that organisations like the Academy should promote New Zealand as an ideal location for the study and practice of art in general and (because of our unique light and clear air), the visual arts in particular.

This book was written to mark the one hundredth anniversary exhibition of the New Zealand Academy of Fine Arts as part of its Centennial year activity. To those connected with this project and to the members of the Academy, I offer my congratulations.

Governor-General

ACKNOWLEDGEMENTS

The Academy Council and the authors wish to thank the institutions and individuals who have assisted so generously in the compilation of the history. They are grateful to the director (Luit Bieringa) and staff of the National Art Gallery, the art department of the Alexander Turnbull Library and National Archives for providing photographs of works of art.

The authors thank particularly Nancy Thompson, Judy Hopkins and Peter Read for their assistance in research, Carol England for typing the manuscript, Peter Entwistle for a copy of the manuscript of his history of the Dunedin Public Art Gallery, and the Auckland Society of Arts for a copy of its centennial history. They were also greatly helped by interviews with Helen Stewart, Valmai Cooke, Reg and Hazel Waghorn, John Stackhouse, Carl Laugeson and the late Lorna M. Ellis; by letters and notes from John Barraud, Bill Sutton, Avis Beere, Patricia Fry, the late Ross Gore, and others; and by comments on the text or the illustrations by Constance Kirkcaldie, Shona McFarlane, Janet Paul, Pat and Oroya Day and Ian Wards. They also thank D. J. Ramage for the loan of his MA thesis, "A Century of New Zealand Painting, 1850–1950".

Works of art in Academy exhibitions and in private collections have been photographed by Roy Cowan, Robin Kay (illustrations editor), Guy Ngan, Peter Read and John Rundle. The Academy thanks the owners who made their works available for this purpose.

The authors are especially indebted to their wives, Sally Eden and Barbara Kay, without whose moral and material support they could not have completed the task.

Special Note

The publishers acknowledge with appreciation the assistance of the Minister of Internal Affairs in providing a grant from lottery profits towards the preparation and publication of this book.

Acknowledgement is also due to BP New Zealand Ltd for computer services to compile the exhibiting artists' list; and to General Finance Ltd.

PREFACE

New Zealand has few national arts institutions which have achieved their century. It is, consequently, a rare pleasure to salute one which has.

One hundred years of service to art and artists, and through art to the people of New Zealand, is a record which gives cause for legitimate pride. This book sets out clearly the achievements and struggles on which such pride is based. It is the story of an institution which is unique in New Zealand.

Many readers will doubtless be fascinated by the list of Academy exhibitors. As a "who's who" of New Zealand artists and craftspeople this is as valuable as it is interesting. There are very few important artists who have not at some stage, and often remarkably early in their careers, exhibited at the Academy. I am sure that the list also includes artists whose work is not yet as widely known or appreciated as it will come to be. The meticulous research which underlies the preparation of the list will be of continuing value to art historians and curators.

Properly, in such a history, the illustrations are a feature of the book. The reproductions of various works which have been exhibited in the galleries of the Academy through the one hundred years, are quite simply, a marvellous assemblage, which even by themselves, delight and inform.

The story of the Academy's role in the establishment of the National Art Gallery and its collections, is given due and proper recognition in this book. It is a story which deserves to be much more widely known. It must not be lost sight of in the future as both institutions continue to evolve.

A handwritten signature in black ink, reading "Allan Dwyer". The signature is written in a cursive, flowing style with a long horizontal line extending from the end.

Minister for the Arts



Page, Evelyn. *Nude*. 1960. Oil. 79 x 93 cm. Dr Ian Prior collection. Shown in the 1970 retrospective exhibition and the 1982 exhibition of selected works by Eve Page.



Blumhardt, V. Doreen. Sculpture (twelve pieces). Stoneware. Shown in the 1978 Pottery, Sculpture and Prints Exhibition.



Paul, Janet. *Boy's Head*. Etching. Shown in the 1980 BNZ Art Award for Pottery, Sculpture and Prints Exhibition.



Ellis, Lorna Campbell. *Helen (Stewart)*. Oil. Shown in the 1981 Caltex Art Award for Representational Painting, Sculpture and Drawing Exhibition.

McFarlane, Shona. *Three Leeks*. Etching. Shown in the 1980 BNZ Art Award for Pottery, Sculpture and Prints Exhibition.



Day, Melvin N. *Te Ika a Maru, Makara*. Oil. Shown in the 1980 Caltex Art Award for Representational Art Exhibition.

INTRODUCTION

The New Zealand Academy of Fine Arts was founded in Wellington in 1882 and was then known as the Fine Arts Association of New Zealand. Its purpose was the promotion and encouragement of the fine arts in New Zealand. The First Annual Exhibition was opened in July 1883, following an interim exhibition in March held to assess the artistic talent.

In 1889 the Fine Arts Association was incorporated as a limited liability company and renamed the New Zealand Academy of Fine Arts. In 1892 a single-storey gallery was built on a site in Whitmore Street provided by the Government and by 1907 sufficient pictures had been collected to enable the Academy to open as a free art gallery. The Academy began agitating for a national collection and a new national art gallery in the capital. In 1911 the Academy initiated a fund-raising drive to purchase pictures, to be the nucleus of a national collection, from a large selection brought to Wellington by a London dealer, John Baillie.

Plans for a national art gallery were interrupted by the First World War and the Academy housed the modest national collection with its own permanent collection in Whitmore Street. With the prospect of a national gallery fading, in 1916, the Academy made additions to their Whitmore Street gallery.

In 1926 the Prime Minister, W. F. Massey, promised £100,000 as a pound-for-pound subsidy on money raised toward the national art gallery and dominion museum. Three years later the Reserves and Other Land Disposals Act (1929) allowed the Academy to sell the Whitmore Street gallery and donate the proceeds to the construction of the national gallery in Buckle Street on Mount Cook.

In return, the Academy was promised the right to occupy rooms in the new building. For various reasons the Whitmore Street gallery was not sold immediately, which was fortunate as the Buckle Street complex was not ready until 1936. (In fact it is not yet completed.)

During the Second World War the National Art Gallery and Academy premises were used by the military and both institutions shared makeshift but satisfactory premises in the DIC building, Lambton Quay, returning to their refurbished rooms in Buckle Street in 1949. The Council of the Academy exercised virtual control over the National Art Gallery, through its nomination of members of the Committee of Management, which in 1962 the Board of Trustees of the National Art Gallery and Dominion Museum unsuccessfully tried to alter. Ten years later, through the actions of the Department of Internal Affairs, the Academy and National Art Gallery began functioning separately and autonomously. Now a new National Art Gallery is planned and the Academy's future is uncertain.

CHAPTER 1

The Beginning



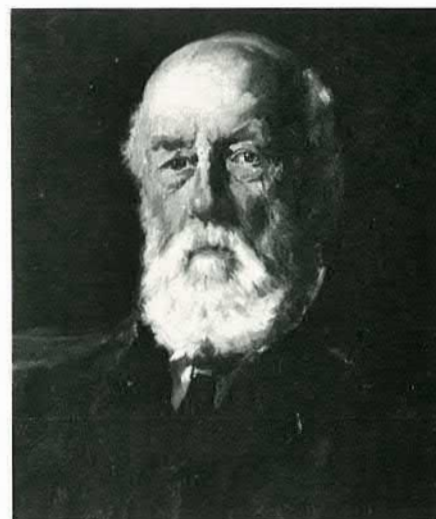
Although the Academy began as the Fine Arts Association of New Zealand in 1882, its gestation was rather more prolonged. The early years are linked inextricably with the Barraud family, which was to art in Wellington what the Hodgkins family was to art in Dunedin.

Charles Decimus Barraud (1822–1897) was the son of William Francis Barraud (1793–1833) and Sophia Hull, who married in England in 1809. The Barrauds were a French Huguenot family descended from Philippe Barraud of Angoulême, whose son Francis-Gabriel, a watchmaker, founded a dynasty of artists and craftsmen.

C. D. Barraud was a chemist in Southampton before he and his wife, Sarah Maria Style, emigrated to New Zealand in 1849. He set up a successful chemist shop in Lambton Quay, and later sold *objets d'art* as a sideline, thus being one of the earliest New Zealand art dealers. He took time off to tour the country on horseback, sketching and painting, and he appeared in 1852 in Lyttelton with sixty paintings and engravings, and sold art union tickets with pictures as prizes.

In 1876 he joined the newly formed Otago Art Society and in 1877 visited England to publish a book of the pictures done on his travels, *New Zealand, Graphic and Descriptive*.

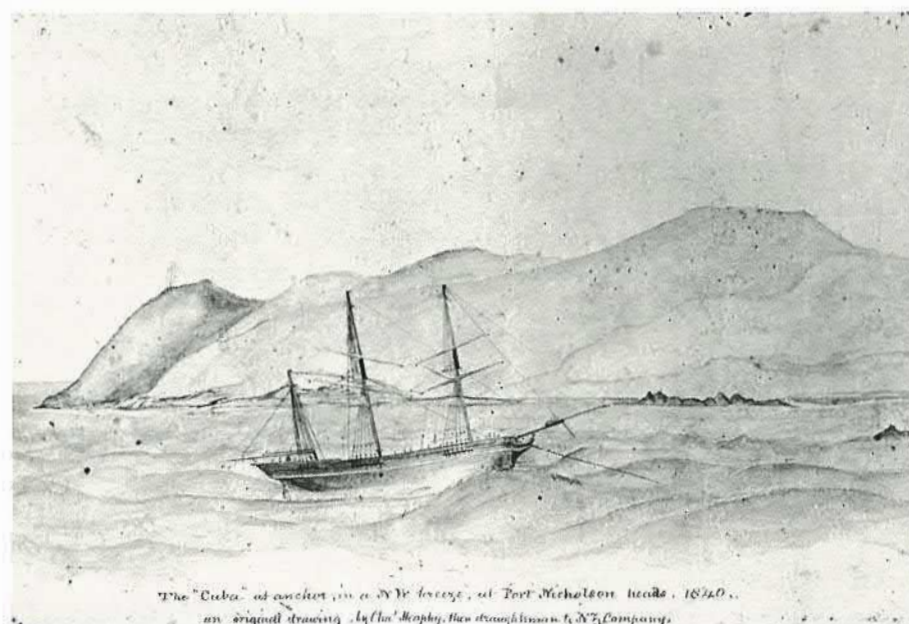
Barraud's absence may have delayed artistic progress in Wellington, but elsewhere the arts were pushing ahead. The primary impetus in promoting the arts was the Dunedin Exhibition of 1865, featuring some three hundred works in a one hundred-foot by eighty-foot gallery, which was so successful that in 1868 a committee was established to organise a major fine arts exhibition in Dunedin, in the following year. The honorary secretary was William Mathew Hodgkins (1833–1898), a lawyer who



Nairn, J. M. *Charles Decimus Barraud 1897–8* (detail). 1897. NAG. Barraud was one of the founders of the Fine Arts Association in 1882 and succeeded William Beetham as its president in 1884. He was president when the Academy was incorporated in 1889.



Beetham, William. *Portrait of William Mein Smith*. c.1850. Oil. 60 x 49 cm. ATL. Smith, surveyor-general to the New Zealand Company, arrived on the *Cuba* at Port Nicholson in 1840.



Heaphy, Charles. *The "Cuba" at anchor in a N.W. breeze at Port Nicholson heads*. 1840. Watercolour. ATL.

Heaphy, Charles. *Mount Egmont from the Southward*. 1839. Watercolour. 38.7 x 61.5 cm. ATL.



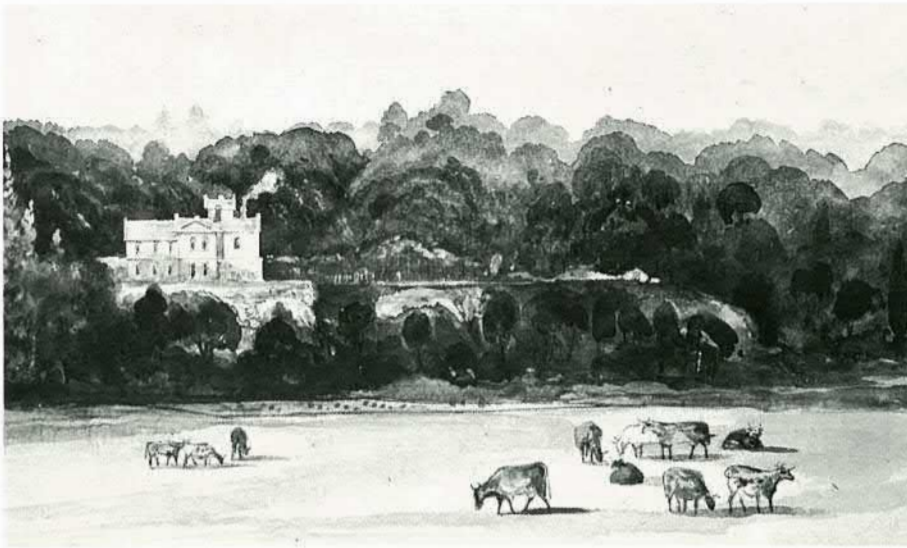
Fox, William. *Mount Egmont from Urenui*. c.1880. Watercolour. 17.5 x 24.8 cm. ATL. This picture and *Westoe, with Cattle Grazing* (see page 14) were shown in a William Fox exhibition in the Academy in 1972.



profoundly influenced New Zealand art. The 1869 exhibition was in the Dunedin Post Office building, which also housed a museum. The organisers intended to provide the nucleus of an art gallery, but alas for their dreams, it was not a financial success, in spite of the 5,000 adults and 2,000 children who attended over two months.

The Dunedin art school opened in 1870 with David Con Hutton (1843–1910), from Scotland, as the first drawing master, and was housed in the Dunedin Stock Exchange building and then the Dunedin Normal School in 1874.

The last skirmishes of the land wars were still being fought when a document creating the country's first formal art society was signed: on 9 April 1870 the Society of Artists, Auckland, was formed with fifteen members, including John Barr Clarke Hoyte (1835–1913), the first chairman, Charles Heaphy (1820–1881) and Dr F. W. Wright. John Gully (1819–1888), William Fox (1812–1893), James Crowe Richmond (1822–1898) and C. D. Barraud were invited to exhibit at the annual



Fox, William. *Westoe, with Cattle Grazing*. 1872? Watercolour. 26 x 42 cm. ATL.
Fox's house, named after his birthplace in England, still stands near Marton, in Rangitikei, where he took up land in 1849.

exhibitions, the first of which was in March 1871 in a room in the Auckland City Hall, specially fitted with gaslight.¹

In 1875 the Otago Society of Artists was established, but could muster only five members, and a year later it was revived as the Otago Art Society.

Art unions, held in Auckland by 1877, were to be a major fund-raising tool for the art societies. The prize money had to be spent on pictures from the exhibition at which the tickets were sold. The fact that these early art societies were sales organisations for their artist members biased people against media other than painting and drawing, since the founders and policy-makers usually were painters.

In Wellington, Charles Heaphy was painting as early as 1839, and in 1853 James Marriott produced a brace of plays in the city, with standing room only and would-be patrons turned away.² Wellington became the capital in 1865, but its art institutions were established later than those in other centres.

The first support for the visual arts in the new capital was, as in Dunedin, an exhibition arranged by an unlikely body. The Wellington Working Men's Club had been established in June 1877 and by May of the following year was planning the Fine Arts and Industrial Exhibition, which was opened in July 1878 at the club's rooms in Manners Street by Lord Normanby, the Governor of New Zealand and patron of the club. There was a private preview and an art union, which had two prizes, £50 and £55. Many of the exhibitors were later the founders and supporters of the Fine Arts Association and the Academy and were to use the exhibition as a model.

The exhibition received considerable attention in the *New Zealand Mail*, 6 July 1878. The first mentioned was Henry Barraud (1811–1874), whose oil painting *The Alchemist* was exhibited posthumously: "It's a beautiful painting", enthused the critic. Henry Barraud, who does not appear again in New Zealand art records, was an elder brother of C. D. Barraud (who probably lent the painting) and painted sporting pictures, large documentaries and sentimental pictures with religious themes.

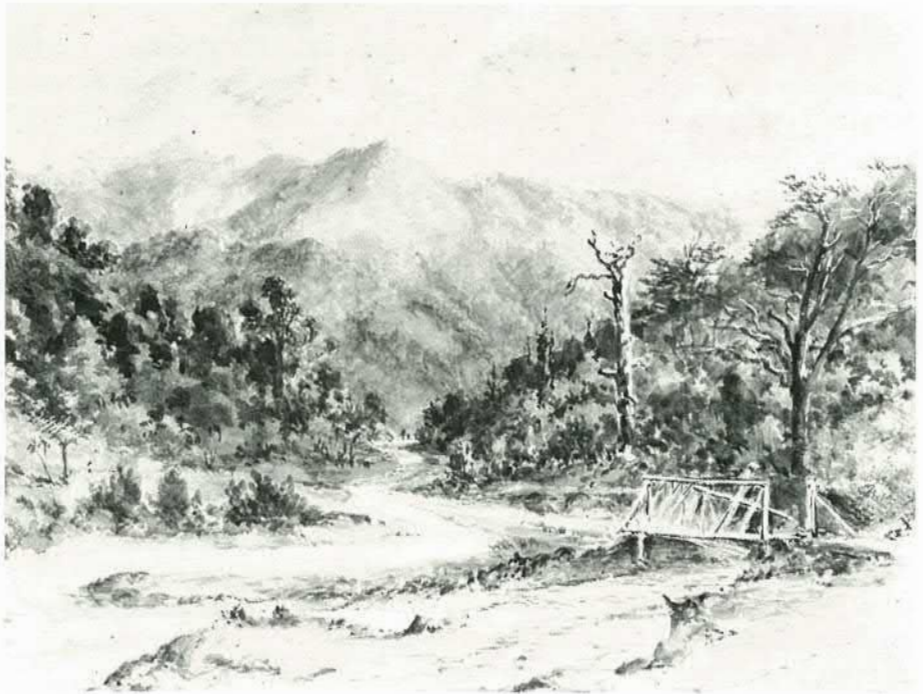
Picture number three was a watercolour copy of John Gully's picture of Milford Sound "that was exhibited here some time since". The reporter

1. Tizard, R. 1972. *The Auckland Society of Arts 1870–1970*. Auckland.

2. Downes, P. 1979. *Top of the Bill*. Wellington.

looked forward with great interest to some original painting by the artist, identified as Miss Cook. It was only a few years since the bitter fighting in Poverty Bay: "H. S. Allen's *Maori War Scouting Party* . . . will without doubt be fully appreciated by those who were unfortunately familiar with such scenes." C. D. Barraud's *Morning on Lake Taupo* was hung with a sketch of the Upper Waimakariri and *The Entrance to the Botanical Gardens, Rio de Janeiro*, the latter probably painted while his storm-damaged ship was being repaired. There was also a collection of chromolithographs from his book, displayed in frames by a Mr Myers of Lambton Quay. (Chromolithographs are pictures printed in colour by lithography. Although a lithographer, Barraud did not do these which are purchased today as his work. A comparison with the original watercolours shows how much has been changed in the transition: C. D. Barraud's

Barraud, C. D. *Torohonga Creek, Rimutaka Road*. 1868. Watercolour. 26.5 x 36 cm. ATL.



Barraud, C. D. *The Gorge, Manawatu*. 1872. Watercolour. 19 x 25.5 cm. ATL.



sketch of the Otira Gorge, held by the Alexander Turnbull Library, has a wildness and freedom missing from the chromolithograph. The scene has been anglicised by the addition of a stagecoach bowling along a well-made road and the wild bush has been tidied up: Otira is disguised as orderly English countryside.)

"It is worthy of notice that the last paintings in the hall, No's 30 and 24 were won at art union. The former belongs to Mr G. H. Luxford and was valued *at home* at £150 and the latter, owned by Mr H. F. Logan, was given as a prize worth £55 but it would sell in London at a much higher figure . . . The avowed object of an art union has been attained by the distribution of pictures of great interest, which would probably not in any other mode [have] found their way out here." This was a blatant advertisement for the art union, since obviously both pictures were won in England and were lent to the Wellington exhibition. It implied that there were pictures of equal value to be won in this art union.

Also on loan was a sketch of a portion of *The March of General Chute* by Major Gustavus Ferdinand von Tempsky (1828–1868) which had been sent to William Fox by the major shortly before his death. C. D. Barraud's sons, Francis James (1856–1924) and Edward Noel (1857–1920) also exhibited. The latter was to play a leading role in the formation of the Fine Arts Association and the Academy.

The Wellington Working Men's Club's Fine Arts and Industrial Exhibition provided the necessary momentum to establish a formal body for the promotion of the visual arts in the capital.

The British Museum innovative free admission of the public, begun in 1879, may have sown a seed in New Zealand which, although it took some years, was to grow towards an Academy ideal of free public art galleries, closely linked to the government policy of free education for all.

The Canterbury Society of Arts was formed in 1880. Like the Academy, it was to build a large collection of paintings and hand it over to a gallery (the Robert McDougall in 1932). An art school was opened in Christchurch in 1882. Wellington was tardy in following such good examples. The final nudge may have come from W. M. Hodgkins announcing in June 1882 a plan to start a national art collection in Dunedin which was received with decided reserve by his fellow members of the Dunedin Public Art Gallery: a meeting called to consider the matter on 20 June lacked a quorum. Hodgkins was generally ahead of his time, but his idea of a centralised national art gallery acting as a library to serve the needs of the main centres was almost prophetic.

Only a few days later, a steering meeting was held in the capital to form the body which was to become the Academy. This overdue event occurred on 28 June 1882 in the Brandon Street rooms of the Pharmaceutical Society, of which C. D. Barraud was an important member. The meeting was illuminated by the presence of William Beetham (1809–1888), who took the chair. Born in Yorkshire, he was a skilful portrait painter, exhibiting at the Royal Academy between 1834 and 1853, and had spent two years painting at the court of the Czar of Russia before arriving in New Zealand in 1855 with a family of six sons and three daughters. A year after settling in the Hutt Valley he took up 10,000 acres in the Wairarapa. His later years were devoted to portrait painting, and notable sitters included Te Rauparaha, Te Puni, Wi Tako, D. W. Featherston and William Mein Smith.

Also at the meeting were C. D. Barraud, Noel Barraud, T. Silk, J. D. Treanore and R. T. Holmes. C. D. Barraud moved "that it is desirable that a society should be formed in Wellington for the promotion and



Barraud, E. Noel. *In the Highlands, Scotland*. 1883. Watercolour. 24.7 x 34.3 cm. NAG. Presented to the Academy in 1924 by Mrs Noel Barraud in memory of her husband (who died in 1920) and her son Arnaud, and presented by the Academy to the NAG in 1936. Noel, son of C. D. Barraud, was the first secretary of the Association of Fine Arts and the first treasurer of the Academy.



Barraud, E. Noel. *Roadside, Paekakariki*. 1911. Etching. 9 x 12.7 cm. ATL.



Barraud, W. F. Kelburne, Wellington. Etching. ATL. The Skyline tea-rooms before the installation of the Kelburn Cable Car, which began running in 1902. William Francis Barraud, (1850–1926) was the eldest son of C. D. Barraud. He was treasurer of the Academy in the late 1890s.

recognition of Art". Predictably, this was carried unanimously. A public meeting was called and Noel Barraud agreed to act as temporary secretary and issue a circular and copies of the proposed rules. The public meeting on 5 July was chaired by Walter Baldock Durrant Mantell (1820–1895) in the Colonial Museum's lecture room. Mantell, member of the Legislative Council, had arrived in Wellington in 1840, and was Wellington's first postmaster. A scientist as well as politician, he sent some of the first moa bones and the first takahe specimens to England and was instrumental in getting the Botanical Gardens in Wellington proclaimed a reserve.

Charles Barraud proposed his earlier motion, which was again carried unanimously, and thirty-nine working members and nineteen honorary members were immediately enrolled, and a provisional committee was appointed, responsible for setting up the society. The committee comprised: W. Beetham (president), C. D. Barraud, R. T. Holmes, F. Binns, C. J. Toxward, W. C. Chatfield, J. D. Treanore, E. Brandon, L. Stowe, R. T. Bothamley, and N. Barraud (honorary secretary-treasurer).

A general meeting was held on 12 July at the Museum, and the rules were amended and adopted by twenty-five members. The name The Fine Arts Association of New Zealand was adopted. The object of the association was to encourage art by means such as exhibitions and art unions. Subscriptions were one guinea a year, including ten shillings and sixpence for a ticket in the art union. Working members were expected to exhibit once a year, which would have been more difficult than it may seem, since space was limited, painters were prolific, and there was usually only one exhibition annually.

The Fine Arts Association was to be governed by a council of eight members or subscribers plus the officers (president, secretary, vice-president and treasurer), of whom any five could form a quorum. Later, when the Academy was incorporated, there were two vice-presidents. A financial year beginning in July was adopted. This meeting was the first annual general meeting resulting in the election of the first true council, and although C. D. Barraud is usually considered to have been the first president, William Beetham was elected unopposed as president of the Fine Arts Association and remained so until 1884, when he was succeeded by Barraud. The accolade of first president clung to Barraud because he held this office when the Fine Arts Association of New Zealand incorporated as a limited liability company in 1889 and a new council, of which he was president, was elected for the resulting Academy. (The change of name has created confusion regarding the establishment date of the Academy and the numbering of exhibitions and anniversary celebrations. Hamish Keith, in *New Zealand Art: Painting 1827–1890* (1968, Wellington), gives 1882 for the foundation of "The Wellington Art Society". The Wellington Art Club was established in 1892.)

The first Council meeting, on 20 July 1882, considered the draft by-laws, which were approved at a meeting on the 26th. Meetings were held either in the Museum or the Pharmacy Board rooms and it was to be many years before the organisation found a home in Whitmore Street.

There was no official exhibition in 1882. The Acting Governor, Sir James Prendergast, requested an exhibition in conjunction with a *conversazione* on 12 August which the new Council regretfully refused, but offered individual members' help. There are no details of this glittering occasion, but presumably it took place with or without the exhibition.

In October Dr F. B. Hutchinson gave the first lecture to members: "The relation of the fine arts to human life". Members of the Philosophical

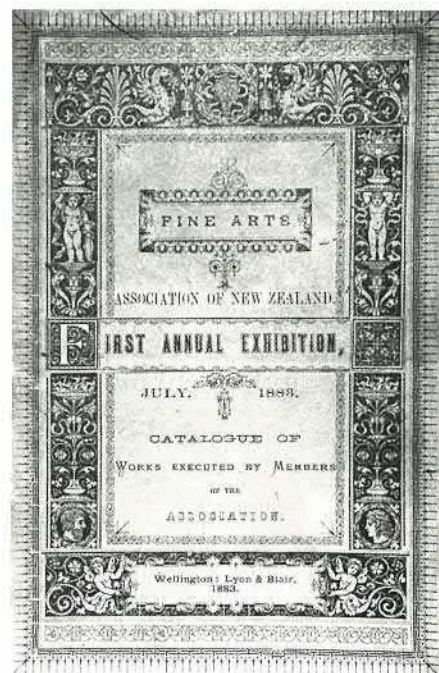
Society and the Amateur Photographers' Society were present by special invitation and, taking advantage of this, the Association gave its rules and information on exhibitions to the Photographers' Society. Other lectures were "Art in relation to everyday life" by William Beetham, and "Christian art from the earliest times to the sixteenth century" by the Rev. Father Theophilus Le Menant des Chesnais. (The Rev. Father was a member of a noble family of Brittany. Appearing in New Zealand in 1881, he worked as a roaming missionary, especially on the West Coast, and must have been a memorable figure with his sharp features, white face and stoop-shouldered stance. A hard-working scholar and student, he wrote several books on religious topics.) One wonders whether he stopped his lecture at the sixteenth century because he believed this was the end of Christian art or because he did not have time to cover the subject.

Even without having held an exhibition, the Fine Arts Association of New Zealand could now be considered active. Noel Barraud, the secretary, wrote to the Otago and Christchurch societies advising them of the Association's intention to hold exhibitions in Wellington and to co-operate with plans for the development of art. The response was muted, to say the least: the Otago Art Society advised details of its seventh annual exhibition. From the rest, silence.

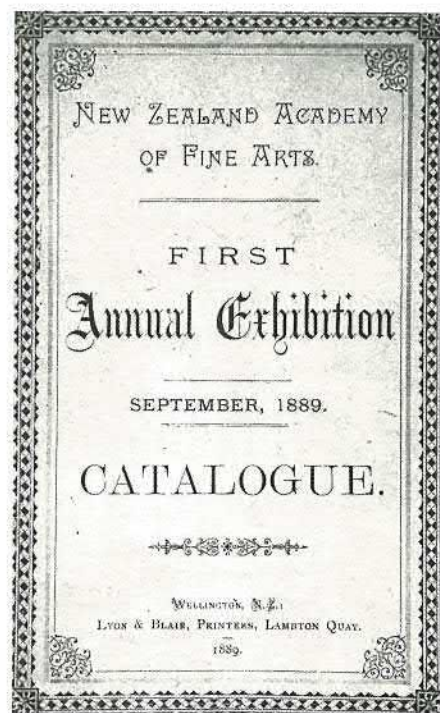
While the Fine Arts Association considered that it was too soon to hold an annual exhibition, it decided to hold an interim or survey exhibition as soon as possible, in order to evaluate the members' work. The Council was preoccupied with prizes: C. D. Barraud offered six guineas for the best original sketch of New Zealand scenery, and the Association offered one guinea for a coat of arms, but the latter drew only three entries, none of which was used. The exhibition opened on 1 March 1883 with ninety-four exhibits. The Council hoped that the opportunity to exhibit in the interim exhibition might serve as a starting point for improvement by artists, which was echoed in an undecided comment in the *New Zealand Times* of Friday, 2 March 1883: "*Scarborough* (No. 11) by Miss J. Barraud, is a picture that we cannot make up our minds about. There is a boldness of colouring that belongs to no school that we are acquainted with, and yet is not inharmonious, and the picture is certainly characteristic of the Yorkshire coast, we want to have another look at it: it is either very feeble or very good, it is certainly out of the common." (The artist was C. D. Barraud's daughter, Jessie Sarah (1863–1892), who married George Wright.) The critic hoped that an art school would soon be started in Wellington.

While Auckland and Christchurch were slow to acknowledge the Fine Arts Association, Nelson pricked up its ears and a Mr Wilson Neeafs started a membership drive, and a George Sherrif of Wanganui offered a one guinea prize which was accepted, provided that the offer was unconditional.

The interim exhibition was sufficiently successful to encourage the Council to plan for a July annual exhibition. Discussion dominated meetings: a sub-committee reported on the best method of holding an art union, and drew up lists of prizes. The tickets, offered for one guinea, failed to sell because the ticket-buyers wanted to see the paintings first, so they were reduced to ten shillings and sixpence. By today's values, the prizes would have been well worth the guinea first asked, as they included *Golden Bay*³ by John Gully, and *Preservation Inlet* and *Kaikoura* by John



Catalogue covers for the First Annual Exhibition of the Fine Arts Association in July 1883 and the First Annual Exhibition of the Academy in September 1889.



3. Location unknown. A watercolour by Gully, *Golden Bay, Nelson*, is held by the Robert McDougall Art Gallery.

Gibb (1831–1909), which at £20, £12 and £10 respectively, would have kept pace with inflation.

Sir William Jervois, the Governor, was invited to be patron of the Fine Arts Association and to open the First Annual Exhibition, which he accepted, establishing a tradition of vice-regal patronage which still exists. The exhibition opened on 23 July with 307 works in rooms offered by J. R. Blair at Lyon Blair's store in Hunter Street. On the final day, 1 August, schoolchildren were admitted free.

A few days later the Association held its first annual general meeting. William Beetham was unwilling to stand again as president, so the position was offered to the Governor, and the election of a president was held over until he replied. The only change was the replacement of two councillors, F. C. Binns and W. C. Chatfield by W. S. Reid and Dr F. B. Hutchinson.

The year closed with eighty-one working and forty-one subscribing members. Commission from sales totalling £237 was £54 16s. Noel Barraud moved to increase the commission from art sales from 5 to 10 per cent, a sensible proposal which was defeated. The members evidently felt the Association was in a sound financial position with £42 8s 11d in hand at the end of its first year. General euphoria prevailed. The lack of an art school in Wellington, mentioned in the press, engaged the attention of the Council, who felt there was pressing need for rooms in which to hold art classes and hoped that both classrooms *and an art gallery* would be built in the coming year, "worthy of the capital of the colony". With less than £43 behind them, the naive Council had much to learn about art administration, but they could dream, and if Wellington wanted an art gallery why should it not have one instantly? The Fine Arts Association of New Zealand would make it happen: it had two exhibitions to its credit. The Council embarked on a programme of profligate spending.

The Council commissioned Koch to design a certificate for prize-winners and he was paid £5, but the printing required a combination of processes, part lithography and part engraving, and printing in *each* process cost a further £5. However, the account was paid. Augustus Karl Frederick Koch (1835–1901), a portrait painter and engraver, had arrived from Berlin in Auckland in 1858 and joined Dr Ferdinand von Hotchstetter, helping him on the first large map of the Auckland area. He became the chief draughtsman for the Public Works Department and is reputed to have led an expedition against Te Kooti after the Poverty Bay massacre of 1875. His name appeared on the first roll of the Fine Arts Association of New Zealand in 1882.

In May a review of finances disclosed £40 in hand (presumably from subscriptions) and it was decided to hold the Second Annual Exhibition in St George's Hall, on the eastern side of Stout Street between Whitmore and Ballance Streets. To a rental of £15 for only eleven days was added £10 for alterations and to offset this it was decided to charge two shillings and sixpence for admission, and to advertise the show with posters. The exhibition ran for ten days from 24 June, with extended hours, from noon to 5 p.m. and from 7.30 to 10 p.m. *Sic transit gloria!* In July the Council were told the good news that receipts had been £52 7s 6d, and then the bad – expenses were a hefty £74 19s 1d. Gloom!

To increase membership subscribers were offered greater privileges: they were to be allowed to escort one lady to all exhibitions and to be admitted free.

In 1884 the quorum for a Council meeting was reduced to three. No reason was given for such a dangerously low number, but there may have

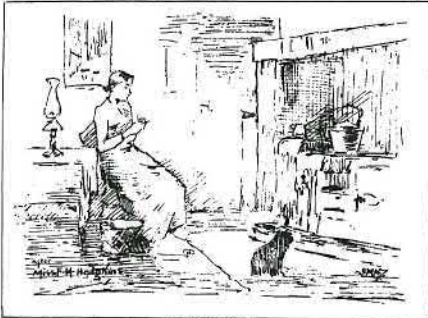


Illustration "after Miss F. M. Hodgkins", presumably by A. K. F. Koch (who designed the cover), in the catalogue of the 1892 Annual Exhibition. Frances Hodgkins exhibited a watercolour, *Her Ain Fireside*.



Advertisement for McGregor Wright's on the back cover of the catalogue for the 1897 Annual Exhibition. The firm was established in 1879.

been difficulty in getting sufficient people together. The first public telephones had not been introduced in New Zealand until 1883, so calling a meeting was not the simple matter it is today.

By the 1884 annual general meeting the Association had been without a president for almost a year. The Governor declined the position and William Beetham, at the age of seventy-four or seventy-five, did not want it, so C. D. Barraud, who had been *de facto* president, was confirmed in the role. In the annual report he claimed that the one bright spot in the annual exhibition had been the inclusion of entries from Auckland, Nelson and Christchurch, and stressed that sales had been disappointing, totalling only £169.

There was no further mention of either an art gallery or an art school, subjects of such great expectations twelve months earlier. Despite the blandishments offered to new and existing members, numbers had fallen to eighty working and thirty-three subscribing members. However, £52 had been collected privately to import a collection of plaster casts, familiar to art students (such as the ear and nose of David), which at least demonstrated the Council's determination to pursue their artistic and academic objectives when support for the Association could have faded away after the first rosy glow of success.

C. D. Barraud has to be admired for holding together the young organisation, as a number of art groups and societies since have folded from positions of more apparent strength. Barraud had to face the harsh reality of funding the activities of an impetuous council, but salvation came from outside with plans for a Colonial Industrial Exhibition in Wellington in 1885. The organisers invited two members of the Fine Arts Association to serve on the committee, and G. Challis, exhibition secretary, sent copies of the prospectus. The request to co-operate threw the Council into a fever of excitement and, following a rather avid reading of the prospectus, it was decided to accept the offer to run the art department of the exhibition, *if the Government could provide a suitable room*, in return for the revenue from door takings, catalogue sales and commissions. The Association would meet all expenses. In this lay the seed of the future thinking of the Council. From then on they were to work to a scenario in which government provided at least a proportion of the establishment, such as the land, money, staff or building, in return for fund-raising organisation and expertise in varying degrees.

By January 1885 Barraud had agreed with Dr James Hector that the Government would let the Council of the Fine Arts Association use the upper floor of St George's Hall for one month. The Association would be able to hold its normal Annual Exhibition free, as well as select work to hang in the Industrial Exhibition. The Association had an identity crisis, with rampant confusion between entries for its own Annual Exhibition and the fine arts section of the Industrial Exhibition. Intending contributors became so confused that a letter was circulated explaining the intent of each exhibition and assuming all entries were for the Association's Annual Exhibition unless otherwise stated. The letter failed miserably to resolve the problem and an attempt to postpone the Annual Exhibition to 4 July had to be abandoned because St George's Hall was not available.

Sir Julius Vogel came to the rescue by persuading the Council to accept a grant of £50 from the Government in lieu of the Annual Exhibition. What a godsend! The financial problem of the previous year was solved, for the £50 more than took care of the deficit from the last exhibition. Quick rethinking automatically deemed all entries to have been submitted for the Industrial Exhibition. Its art section, located on the



Gully, John. *Mountain Railway over the Rimutakas from Wellington to Wairarapa Plain*. 1882. Watercolour. 36.5 x 30 cm. ATL.



Lindauer, Gottfried. *Tawhiao* (Tawhiao Matutaere Potatau Te Wherowhero). 1884. Oil. Wanganui Regional Museum.

upper floor of St George's Hall, included 416 works in drawing, painting, architectural perspectives and design, sculpture, photography and decorative art (hand-painted table-tops, screens, door-panels, plaques and mirrors), which competed for prizes awarded by a panel of jurors. The official record claims that John Gully contributed the most important pictures, which were "a credit to the colony, which may be congratulated on possessing a painter who has with the highest success made it his study to depict the peculiar beauties of New Zealand". Gully's *West Coast of Tasman Bay* was awarded first prize for landscape in watercolour. Edward A. Gifford (1819–1894) won first prize for landscape in oil with *A Heavy Swell on the East Coast of New Zealand*: "A long stretch of bare beach, with the rollers tumbling in . . . One can almost hear the 'long, low roar,' and see the foaming waves glide up the sandy beach . . ."

C. D. Barraud won two second prizes, for a study of a horse in oils and a watercolour landscape, *Mount Cook, from the Tasman Valley – Sunrise*, "in which the cold grey tones of the morning, a flush of light from the rising sun upon the snow-clad mountains, and the sombre shadows of the black-birch trees and the rocks in the foreground are so blended as to form a most effective picture . . ." Also exhibiting were Noel Barraud, W. F. Barraud and Jessie Barraud. An honourable mention was awarded for a watercolour by W. M. Hodgkins, *A Rough Day on the Rock and Pillar: the Gold Escort*, which "represents an incident common enough in the old days of Otago. The gold escort is seen coming down the Rock and Pillar Range on a very bad day in winter, bringing the month's yield of gold from the famous Dunstan Goldfield . . . The storm-effect is capital . . . The figures give motion and animation. . ."

Nine portraits of Maoris by Gottfried Lindauer (1839–1926) "are the most lifelike and realistic pictures of the kind imaginable . . . [Their value] as a faithful portraiture of a dying race will simply be incalculable; and the more so as several of the subjects have figured prominently in recent Maori history . . ." A panoramic view of Lake Rotomahana, showing the Pink and White Terraces, "painted and exhibited by His Excellency the Governor [Sir William Jervois] possesses no small amount of artistic excellence . . ." Charles Blomfield (1848–1926) exhibited a painting of the Pink Terraces. (The following year (1886) the Tarawera eruption destroyed the Pink and White Terraces.)



Blomfield, Charles. *Lake Rotomahana*. A panoramic view showing the Pink Terraces and thermal activity. 1894. Oil. 61 x 91.5 cm. ATL. Although dated 1894 this represents the scene before the 1886 Tarawera eruption destroyed the Pink and White Terraces.



Richmond, J. C. *A Bush Clearing Near New Plymouth*. Watercolour. Bishop Suter Art Gallery, Nelson. Richmond was vice-president of the Fine Arts Association and the Academy from 1884 to 1892.

None of J. C. Richmond's eleven paintings won a prize. "He undoubtedly has a great power of representing New Zealand scenery and giving the character of the foliage. Whatever may be the faults of his pictures, they are natural and full of atmosphere, and could be picked out, wherever they might be shown, as New Zealand pictures." Henry Morland Gore's (1864–1930) *View from the Botanical Gardens* "shows considerable promise".

Sculpture was "poorly represented" but augmented by the trustees of the Fine Arts Association loan of a group of statuary, consisting of a life-size figure of the Discobolus and busts of Achilles and Juno, some of the casts imported by the Association "for the use of students and others in connection with a school of art which the society proposes to establish". The architecture section also was "not so well represented as might be desired", but the photographic exhibits were of "surpassing excellence".

Among the "interesting novelties" was a specimen of calligraphy by Peter C. McE. Georgeson, who, "with no other aid than a steady hand using the ordinary steel pen, and with the 'naked eye', has managed to legibly indite, within a marvellously small space, no less than 60,184 words, some idea of the microscopic character of the writing being gathered from the fact that the Lord's Prayer is shown as contained within the circumference of a threepenny-piece . . ." This won first prize for minute penmanship. T. W. Flanagan won first prize for a design incorporating the Lord's Prayer in fifteen languages!

The arrangements for exhibitions were followed by the Fine Arts Association for many years and today there is a similar procedure of submission, selection, preview and formal opening functions, art union and catalogue (but with a professional staff).

In 1885 the Council had been discussing the acquisition of the Congregational Church building for use as an art school and gallery and J. R. Blair suggested asking the Minister of Education, Robert Stout, for a Crown grant of a section of the newly reclaimed land along the waterfront as a site for a school of art. This eventually resulted in building the art gallery in Whitmore Street and the incorporation of the Fine Arts Association as the Academy. In turn, the sale of the Whitmore Street gallery was to have an important bearing on the construction of the National Art Gallery and the inclusion of the Academy of Fine Arts in the

gallery and museum complex in Buckle Street. The Blair scheme was gladly received, and on 5 June 1885 a deputation reported to the Council that Stout had promised to obtain a site.

The Annual Exhibition, delayed the previous year, was deferred again in February 1886 with no reason given, but probably it was felt that Wellington was too small to carry two major exhibitions in so short a period. The Council did not meet for some time, and there is no record of an annual general meeting for 1885. The Council remained unchanged until 1887.

Events were moving slowly towards the establishment of a gallery. At the general meeting on 4 April 1886 Noel Barraud moved "that the Council be authorised to take steps to incorporate the Association, should they consider it desirable to do so". In May the Council decided that it was desirable, and called a general meeting "to form an incorporated institution under the Companies Act of 1882". The secretary was instructed to find out the cost and draft a memorandum and articles of association. Depressed by the attendance of only twelve members at the April general meeting, the Council decided to attract more by holding a *conversazione*. Spillers Band (five instruments, at £3 for an evening) was hired *plus* a second group (£1 10s for three performers). Thus, on 20 September, non-stop entertainment smoothed the way to incorporation.

The directors of the National Mutual Life Association offered accommodation for the Association's Fourth Annual Exhibition "on the understanding that *certain brass rods* be used and left in the building". Were they carpet rods for the stairs, curtain rods, picture rails or lightning conductors? They are not mentioned again. The Fourth Annual Exhibition was held in the NML building, on the corner of Hunter Street and Customhouse Quay, and was opened by the Governor, Sir William Jervois, on Monday, 14 October, for a fortnight. For many years the annual exhibition was to be held during or near October. Only sketchy notes of the 1886 exhibition remain, but apparently the Council at least covered its expenses.

A month after the exhibition a letter from the Premier's Office indicated the Government's interest in the Association by proposing that the Grosvenor Gallery of London should hold exhibitions in the colony. The Council cautiously approved, pointing out the difficulty of finding a suitable building in Wellington. Their purpose, of course, was political, to underline Wellington's need of an art gallery.

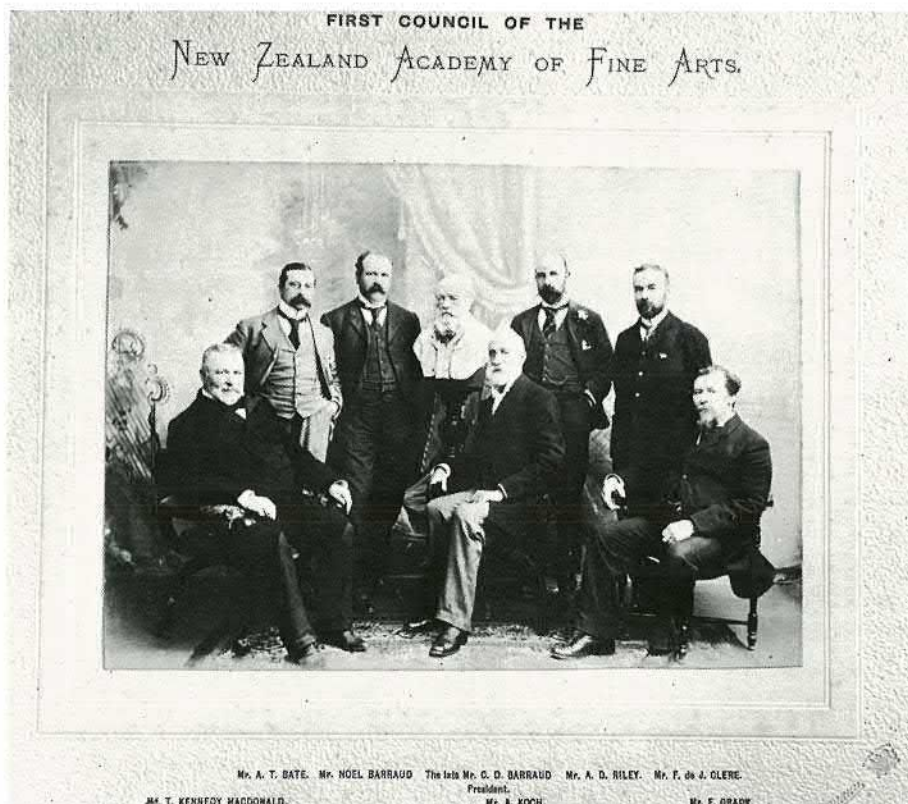
By February 1887 the proposed by-laws for the incorporated association had been considered and passed. Furthermore, a sub-committee comprising C. J. Toxward (chairman), E. N. Barraud and J. D. Treanore, was appointed to ascertain whether the Government would give the land set aside for an art gallery to the incorporated body, with power to raise money by mortgage for the building. The sub-committee reported that Sir Robert Stout, the Premier, would not allow this which, in view of the Council's scarcely brilliant financial management to date, was hardly surprising. Toxward therefore proposed to exchange with the Education Board the reclamation site for one in Sydney Street, and individual councillors were asked to lobby the Education Board, but nothing happened.

Christian Julius Toxward (1831–1891), born in Copenhagen, was trained as an architect. He emigrated to Australia, where he tried gold mining before coming to New Zealand in 1861. He designed the transepts which were added to Old St Paul's in 1868–1874. He also planned St Mary's in Hill Street and the first Synagogue in Wellington.

At the annual general meeting on 23 June 1887 the articles of association were shelved for later consideration. The proposed title for the incorporated body was discussed but nothing happened until 30 August when another general meeting was called. After considerable discussion the articles were adopted and it was decided to incorporate under the title The New Zealand Academy of Fine Arts, which has been regarded as pretentious and unrealistic, but did not seem so in the light of the ambitions of the Council and members. The Academy was to be a limited liability company, but under the Companies Act of 1882 was not required to include "limited" in the name.

The resolution reads: "That upon the incorporation of the New Zealand Academy of Fine Arts the property and assets of the Fine Arts Association of New Zealand (including the property in the hands of the trustees thereof), shall be transferred and vested in such Academy, but subject to any debts or liabilities of the present Association." On this rests the claims that the Academy was one hundred years old in 1982, since only its name was changed in 1889. The debts and assets were subject to a direct transfer, as were all memberships, provided they were confirmed within three months. At the meeting were C. D. Barraud (chairman), W. S. Reid, R. T. Holmes, L. Stowe, J. D. Treanore, Dr F. B. Hutchinson, A. Heizo, H. C. Luff, C. Jubil, C. J. Toxward, A. T. Bothamley, A. Hiler, D. Turner, W. Ferguson, H. S. Wardell, A. Clark, and E. N. Barraud (secretary).

Nothing further was done until the annual general meeting on 14 June 1888 when there was a rearguard action to change the name, but it was ruled that "it was not competent for the meeting to make any alteration at the present stage". Someone, perhaps the president, preferred to retain the designation of *Academy*. It was decided to proceed at once with the delayed incorporation and building programme, and C. D. Barraud and J. C. Richmond discussed fund-raising for the building, with Richmond offering to contribute works to hang once the building was completed.



Some early councillors of the Fine Arts Association and the Academy. W. L. Morison's bust of C. D. Barraud was shown in the 1893 Loan Exhibition.

Presumably the matter was referred to the incoming Council, but this is not recorded. The minutes of the day were more than sparing with words, understandable to anyone who has written with a steel nib and an inkwell.

On 10 July 1888 the Council again discussed incorporation and building an "institution" on the plot of land granted by the Government. The Education Board was about to request permission to raise £4,000 to build a school of art on the adjoining land and there was a plan to provide a suite of rooms available to both the Board and the Academy for exhibitions. Another suggestion was the institution of a guarantee fund for which C. D. Barraud promised to guarantee £100 and one of his sons a further £50. The cost of the building (eighty feet by forty feet) was expected to be about £1,200. (The cost of an equivalent brick building today would be about \$160,000.) The guarantee fund was to be discussed by a sub-committee consisting of the president, J. C. Richmond, T. K. Macdonald and the secretary, who were "to take the necessary steps for obtaining a charter of incorporation". Events were at a standstill until the following April when the new secretary, W. L. Morison, was instructed to apply for a date for the articles of association and tell a Mr Elliot to proceed with the transfer of the land to the Academy.

The Council of the Fine Arts Association of New Zealand met for the last time on 15 May 1889. A routine meeting was immediately followed by a general meeting at which the Association was officially wound up and all its property and effects were transferred to the New Zealand Academy of Fine Arts. (This body is referred to as the Academy, and its council as the Council.) Tributes were paid to the president, the treasurer, and the secretary. C. D. Barraud donated £50 to the building fund, which was instantly matched by the widow of William Barnard Rhodes (1807–1878). Rhodes had been a member of the House of Representatives (1853–1866), of the Wellington Provincial Council (1861–1869) and of the Legislative Council (1871–1878). Various members promised donations of art. There was little regret at the passing of the Association: those were the days when organisations looked to the future and not to past achievements.

The first annual general meeting of the Academy, on 1 July 1889, was attended by twenty-eight members at the Exchange Building. After the minutes of the final meeting of the Fine Arts Association were read, the Council resigned. The addition of a second vice-president to the Council may have been due solely to C. D. Barraud's age (sixty-seven) but the Academy has continued to have two vice-presidents. C. D. Barraud was unanimously elected president, and J. C. Richmond and H. S. Wardell became vice-presidents. Dr Fell's proposal that the retiring council be re-elected in a body found a ready seconder in W. H. Levin, but nominations exceeded the vacancies, and a poll was necessary. The first Council of the Academy was: President: C. D. Barraud. Vice-presidents: J. C. Richmond and H. S. Wardell. Council: Dr W. Fell, R. T. Holmes, A. D. Riley, A. Koch, A. T. Bate, F. de J. Clere, C. J. Toxward, A. T. Bothamley. Treasurer: E. N. Barraud. Toxward resigned and was replaced by Percy Smith in 1890.

No secretary was elected, probably because plans to appoint a paid secretary were already afoot. At the first meeting of the Academy Council at the Exchange Building it was proposed that a paid secretary be appointed because of anticipated increased duties. The princely sum of £5 was mentioned as an honorarium. At the next meeting, at the Phoenix Building (the Council for many years had an association with insurance), Charles St Barbe was appointed secretary at a salary of £12 12s a year plus 5 per cent commission on the subscriptions of all new members and the

sale of art union tickets, except those sold by Council members. This resulted in a great membership drive: twenty members were elected on 19 August. Admission to the annual exhibition was reduced to a more realistic price of one shilling, and then to sixpence on the last day, and season tickets were introduced at two shillings and sixpence. James B. Hackworth replaced St Barbe as secretary in 1890.

A new numbering system for annual exhibitions was started in 1889, perhaps as a consequence of the confusion caused by the Fine Arts Association holding an interim exhibition before its first annual, and by a gap caused by the cancellation of the 1885 Annual Exhibition in favour of the Fine Arts and Industrial Exhibition. This later gave the impression that the Academy was seven years younger and the resultant confusion has misplaced a number of significant anniversaries.

The First Annual Exhibition of the Academy opened on 31 September 1889 in a gallery lent by Wilkins and Field and stayed open for only one week, displaying 131 works by members and some by students. It was not a financial success and sales, including the proceeds of the art union, amounted to only £151 11s 6d, but the art union at least achieved its aim by contributing £83 12s in prizes towards sales, without which the artists might have been an unhappy group. The list of student prizes shows the diverse talent of the exhibitors and the academic structure of the competitions:

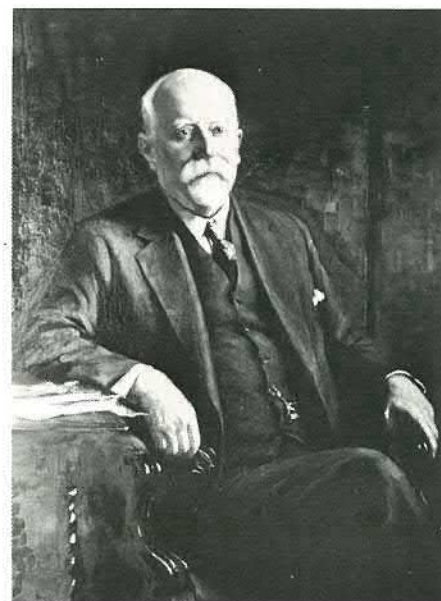
- Best study from nature – oil.
- Best study from nature – watercolour.
- Two door panels – any material.
- Design for a panel for room decoration – treated conventionally.
- Modelling from the antique cast in plaster.
- Best study from still life.
- Best six photographs of objects in motion.
- Six untouched landscape photographs from life.

The donor of the prize of £1 10s for photographs of objects in motion won it himself. The *Evening Post* notice of 23 September, "First Annual Exhibition N.Z. Academy of Fine Arts", commented on the admirable lighting "both day and night . . . It is however regretted that, taken as a whole, the exhibition is not up to the mark of those of former years held under the auspices of the Fine Arts Association of New Zealand . . . a number of artists no doubt holding back the best of their year's work for the large exhibition to be held in Dunedin shortly".

Not a good start for the reconstituted organisation. The year closed with a Council meeting at the Athenaeum on 30 December, just before the second annual general meeting. There were two annual general meetings in 1889, in July and December, and the Academy's first annual report was presented at the second. There was now a healthy roll of ninety-three members, or forty-three artists and fifty subscribers. Fund-raising was progressing for the building on the reclaimed land and donations of £200 had been promised, and £85 was already deposited with the Wellington Building and Investment Company.

Contributions of a large number of pictures provided the basis of another art union, which aimed at £300. As the Academy did not have the power to raise money by mortgage, a guarantee fund had been inaugurated to allow it to borrow from a building company.

The proposed free library building was still a possible site for an art gallery, and Dr Fell wanted a deputation to confer with the City Council



Bowring, W. A. Portrait of Sir Harold Beauchamp, Oil, 128 x 102 cm. ATL. Presented by the Academy to the NAG in 1936 and transferred to the ATL in 1977.

to obtain a room in the library for an art gallery and Academy office. C. D. Barraud, Dr Fell and A. D. Riley were appointed as a sub-committee, but on 20 October the president advised the Academy Council to let the matter rest since "the space could not be got unless great extra expenses [are] incurred".

Despite the poor results of the annual exhibitions the building fund approached £500 by the end of 1891. In November the Council obtained designs from C. J. Toxward and the Academy sought advice on latest gallery lighting techniques from Australian art societies. Toxward died at the end of 1891 but by June 1892 the Council was ready to accept a tender for the building as soon as a money-raising scheme was decided. The new architect, Frederick de Jersey Clere (1856–1952), was requested to add additional windows on each side of the roof, and a tender of £797 from a builder called Meyers was accepted at the end of June. The Council must have expected miracles from the builder. When it became evident on 9 August that there was little chance of completing the building in time, the annual exhibition was delayed from September to 3 October. Four days later this decision to delay the exhibition was rescinded as it was obvious that the new building would not be ready even by October. Alas for the hope of hanging the annual exhibition in the anticipated splendour of Whitmore Street! The Education Board's premises were used again.

But the laying of course after course of bricks on the site in Whitmore Street did not go unnoticed and by October forty-seven additional members had been elected to the Academy, including one who was to greatly influence the Academy, Sir Harold Beauchamp, father of Katherine Mansfield, a man of considerable wealth.

A tablet in the new building (inscribed with the names of the Academy Council and not to cost more than £5) was to be erected. This might have presented some problems, as the first annual general meeting to be held in the new building at Whitmore Street produced several changes: W. L. Morison was replaced on the Council by Mary Elizabeth Richardson (1867–1939), later Mrs M. E. R. Tripe. J. C. Richmond expressed his regret at being unable to continue as vice-president, and W. F. Barraud relinquished the office of treasurer.



The Whitmore Street gallery, the home of the Academy from 1892 to 1936, on the site of the present Public Service Investment Society building.

CHAPTER 2

The Whitmore Street Gallery



The Whitmore Street gallery was the Academy's home until it moved in 1936 to join the National Art Gallery and Dominion Museum in the new building in Buckle Street.

No doubt encouraged by the new premises in Whitmore Street, thirty members, in contrast with a small turn-out the previous year, attended the 1892 annual general meeting. Filled with good fellowship, they recorded the meeting's "sense of the valuable service" rendered by the president and Council.

With only one or two exhibitions each year, and with no collection of paintings, the building could not really be described as a gallery, and was usually referred to as a hall, but it could be regarded as a permanent source of revenue, and a committee was set up to decide on lending conditions.

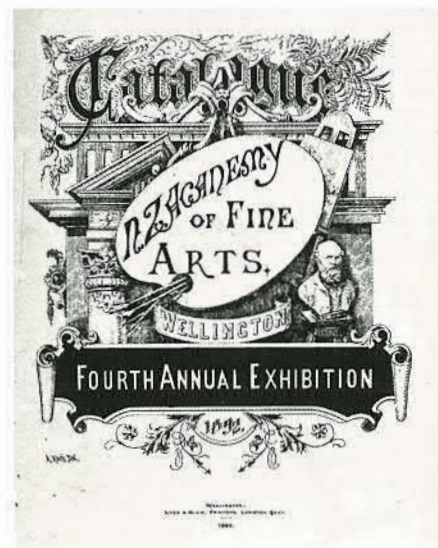
The euphoric reaction to the new home had diminished by May 1893 when teething troubles appeared. F. de J. Clere explained why the western wall "had been thrown slightly out of the perpendicular". This was embarrassing. The fault was not attributed to design, execution or even an act of God. Like Toxward, Clere was a very fine architect, and ample evidence of their ability still stands in Wellington. Clere had inherited the design, the low budget and the attendant problems caused by the Council's eagerness to get into their new gallery almost before the mortar had set, and one explanation is that this haste had pushed the builders to the point of carelessness. Another, more likely, explanation is that the newly reclaimed land had subsided. Soil subsidence caused drainage problems shortly before the Academy sold the building, forty-odd years later. After Clere left, the building committee was told "to ascertain on whom the costs should fall and act as seemed proper and desirable". Finally the wall was plastered, which at least remedied the tendency for pictures to hang toward the centre of the room.

Letting the hall was easy as there was a ready demand. The Wellington Art Club, founded in 1892 by James McLachlan Nairn (1859–1904) in response to pressure from members for art classes, met in the Academy for two hours on the third Wednesday of each month and paid five shillings rent plus the cost of gas. A custodian was required to be in attendance and this was the Academy's newly appointed caretaker, H. C. Williams, whose unique understanding of the gallery's gas system for lighting and heating made him indispensable. Williams was an Academy fixture for about forty years, a small bearded man in frock coat and top hat who was known to members as "Catalogues", which he sold at exhibitions.

Dr Fell had lent the Academy £100 for completing the building. To pay this back, a loan exhibition, a bazaar and a garden party were organised. The bazaar, organised by Katherine McLean Holmes (1849–1925?), was particularly successful and the loan was repaid.

The Academy, having settled in Whitmore Street, might have been expected to proceed from strength to strength but entered a period of

Catalogue covers designed by A. K. F. Koch in 1892 and 1893, M. Igglesden in 1897, Elizabeth Abbott in 1898, and L. H. Booth in 1899.



quiescence, punctuated by unpleasant and usually unexplained squabbles among Council members, and even the president became involved in a prolonged disagreement.

The resignation of W. L. Morison in 1892 seems to have resulted from Council pettiness. On 29 December 1890, the day before the annual general meeting, C. D. Barraud claimed that Morison had "grossly insulted" him, and demanded that he substantiate his charges or withdraw them. It is not recorded that Morison withdrew his allegations, whatever they were. Although he remained on the Council, he failed to appear at meetings and in his absence it was decided to recover the plaster casts which the Academy had lent for his students' use and which were stored in the Education Board's offices. Morison did not reappear at a Council meeting until September 1891, when the attendance of councillors since the last election was to be reported. He seconded a motion by Nairn confirming that the decisions of the hanging committee were final, attended two more meetings, then was seen no more.

A. D. Riley and A. K. F. Koch resigned in 1894. Koch, who had been secretary, was leaving Wellington. The Council had asked for an audit of the books, and was informed that £11 0s 6d in unbanked subscriptions could not be accounted for, which was eventually shown on the annual balance sheet under "sundry debtors". There was consternation and Dr Fell proposed that the Council should resign, but this motion was objected to. Katherine Holmes, however, remained off the Council until 1897. Koch was a friend of C. D. Barraud, who remained aloof throughout this affair. There was a debate on how his resignation should be recorded in the annual report and the final version reads: "It was decided in March that it would be in the interests of the Academy that there should be a paid secretary," which is curious, as it had already been decided in 1889 that the Academy should have a paid secretary. And so the matter closed. It seems most unlikely that there was a deliberate attempt by Koch to misappropriate members' subscriptions but there may have been an oversight as a result of several changes of officers at one time.

The two episodes reflect little credit on anyone, but prove that the founders of the Academy were as human and fallible as their successors.

The Academy hall was a popular venue for a variety of activities, and by the mid-1890s it had been used for events such as ambulance lectures and dramatic performances, the latter proving so successful that a stage was added. As the result of its first use by drama students £20 7s 2d was raised for the Academy. The Council had agreed to accept only one-third of the risk, in case the performance was a flop. Apparently they also accepted one third of the success! The Hospital and Sailors' Rest committees also used the hall from time to time. In 1893 it was decided to buy a piano, but a shortage of funds delayed the purchase. To raise the wind, debentures were offered at 6 per cent a year, attractive enough in those days, for a five-year term and which could be reduced by ballot at any time. The money was used to buy a Brindsmead's Boudoir grand piano and the price of £80 depended on the brand being advertised in all programmes for the next two years, which may sound like substantial advertising, but there were at most only two exhibitions a year. The price was later increased to £90, perhaps when the vendor realised this.

In September 1895 the Academy bestowed the first life memberships on C. D. Barraud, Sir James Prendergast, J. Duthie and Mrs Rhodes. An exhibition of the work of J. C. Richmond, C. D. Barraud and John Gully on 10–12 October heralded the end of an era for the Academy.

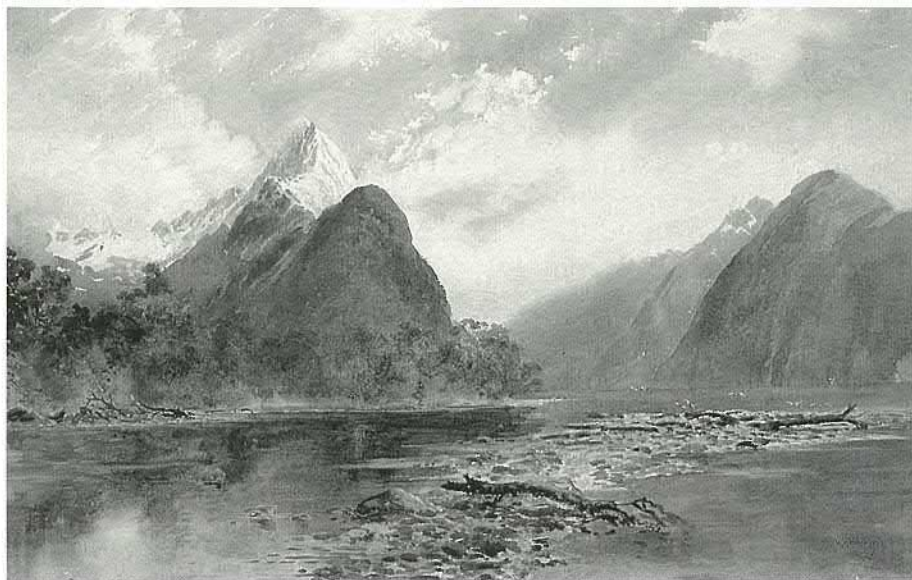


In October 1897 James Nairn presented to the Academy a portrait, *Charles Decimus Barraud*. Council members subscribed seven shillings and sixpence each towards the gilt frame. On 17 December the annual general meeting passed a vote of thanks to Barraud “for the many benefits he had bestowed on the Academy”. This was in fact his last meeting: he died before the new year. At the annual exhibition Barraud’s portrait was proudly exhibited, with a posthumous portrait of Judge Christopher William Richmond (1821–1895). The *Evening Post* of 11 November 1897 commented that the portrait of Barraud “is in Mr Nairn’s best manner, the pose is easy and the expression of the veteran artist has been faithfully reproduced”. The Richmond portrait apparently had been painted from photographs or sketches and was described as “a remarkable triumph over difficulties”. The Council considered acquiring a portrait of William Beetham, but nothing came of this. If the Academy had collected portraits of all its presidents, it would have had difficulty housing them.

Lost without Barraud, the Council met in February 1898, but failed to provide a quorum and tried again in March when Dr Fell was elected the third president of the Academy. In the mail carrying a letter of sympathy from the Academy to the Barraud family there was also a letter to the Otago Art Society recording the Academy’s “sense of loss and sorrow” at the death of William Mathew Hodgkins, the president. These two had contributed enormously to the organisation of art in New Zealand by helping to create the necessary academic establishment: their drive and vision resulted in two art galleries. Their painting may be unfashionable today, and the best of it is rarely seen, but it is at least interesting, informative, and often charming.

In March 1897 George Beetham donated a watercolour by Poisson (1786–1848?) to the Academy. Such gifts were rare, although a number had been promised when the gallery was built. This picture has been lost, but it was almost certainly *Les Pecheurs*. A gas stove was donated by Katherine Holmes, following her re-election to the Council, providing members with boiling water for tea, and the possibility of hot *hors-d’oeuvres* at openings. Student prizes had been re-introduced but the Council forbade any student to win more than one prize, regardless of talent.

The Academy stumbled on half-heartedly after Barraud’s death. At the turn of the century it had three life members, sixty-four subscribing and forty-four artist members, but the final annual general meeting of the



Hodgkins, W. M. *Mitre Peak, Milford Sound*. Watercolour. 38.2 x 58.4 cm. NAG. Presented by the Academy to the NAG in 1939.

nineteenth century lapsed for want of a quorum. The Council tried again on 25 January 1900. It was not a promising start to the twentieth century.

Wellington retired its horse-drawn trams and welcomed its first electric trams, a technological revolution which left the Academy's artists unmoved. Not for them the worship of the machine or the shock of the new: they painted on in their traditional manner. The Boer War scarcely merited a mention in the minutes, although the gallery was used as a drill hall until 1906. The walls were covered with brown paper, the skylights stippled to diffuse the glare and the ceilings were distempered light blue. The Council went for six months without meeting, until 10 April 1902.

* * *

New Zealand might have been innovating social legislation, but artistically it was not revolutionary. There were, however, some glow-worms in the darkness: James McLachlan Nairn and Petrus van der Velden (1837–1913). Nairn, who influenced New Zealand painting and contributed to the structure of the arts, was an established artist long before he came to New Zealand, and his work changed little over the remaining fourteen years of his life. He studied at the Glasgow School of Art under Robert Greenlees (1820–1904), and later at the Julian School in Paris, where Jules Bastian-Le Page (1848–1884) taught him to relish painting *plein-air* (or in the open air). He is thought to have spent some time in Holland. In Glasgow he was taught by William York MacGregor (1855–1923) and was one of the Glasgow School of impressionist painters.

The subject of impressionism was light itself. Instead of using the traditional techniques of glazing (whereby a layer of paint on the canvas is modified by applying a thin, transparent skin of paint over it), the impressionists preferred to use the technique called scumbling, which was ideal for capturing the effects of light. In scumbling an opaque layer of paint is dragged over another layer of a different colour or tone, without



Hill, Mabel. Portrait of J. M. Nairn (detail) 1894. Watercolour. NAG. Presented by the Academy to the NAG in 1936. Nairn joined the Academy when he came to Wellington in 1890 and within the next few years formed the Wellington Art Club and established Pumpkin Cottage, the artists' gathering place at Silverstream.

obliterating the lower layer, to give an uneven, broken effect. The Glasgow School used the French impressionists' methods but tended to paint in a lower key, possibly because of a different quality of light in Scotland, and it was this brand of impressionism that Nairn introduced to New Zealand.

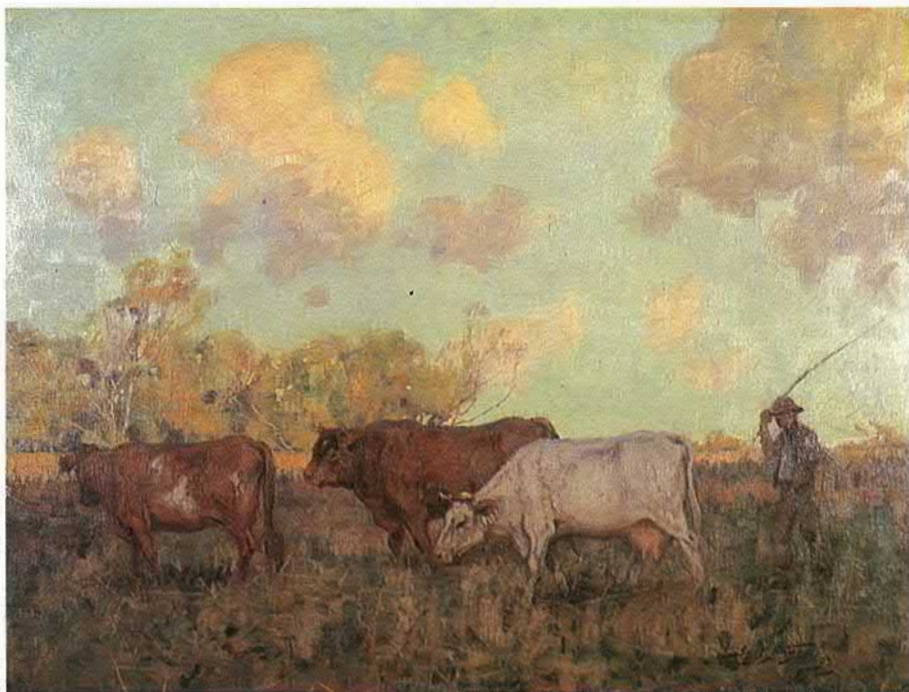
Nairn exhibited regularly for ten years with the Glasgow Institute of Fine Arts and on four occasions with the Royal Scottish Academy. His health was so fragile that he was advised he would die if he remained in Scotland. He travelled to New Zealand on the *Forfarshire*, (enraging the captain by painting the walls of his cabin blue, green and gold) and arrived in Dunedin early in 1890. Later a landlord presented him with a bill for damages following a similar burst of interior decoration. On the voyage, in addition to the cabin walls, Nairn painted pictures which he exhibited in Dunedin. He also lectured on art there. A year later he was in Wellington where his work was seen by Mary Richardson, who showed it to A. D. Riley, head of the School of Design, founded in 1886. Riley offered Nairn an appointment, although with some trepidation, since the school authorities had strong reservations about his work. Nairn's students were less conservative; they recognised both his talent and his ability to inspire as a teacher, and he was adored for his helpful good nature.

Nairn's health improved, but his obsession for painting in the open air was eventually the death of him. He introduced impressionism and life drawing from nude models to New Zealand and it is difficult to say which shocked Wellington more, his use of colour or the nakedness of the model. The latter caused severe criticism of the art school from scandalised parents and citizens, who equated nudity with licentious behaviour, but the art school survived the onslaught and Nairn continued to draw from life with a silvery charcoal line.

The *New Zealand Times* of 14 September 1891 claimed that Nairn's "masterly treatment of light made him a painter apart". Nairn hung two paintings in an Academy exhibition which the *Times* thought worthy of comment: "The most striking example of contrasts is of course that between the *Thetis of Dawe* and the copy of the famous *Chloë*." *Chloë* was a fleshy nude which once hung in a famous Australian pub, to the delight of thousands of Australians. "The latter teaches the student what to avoid," thundered the *Times*, "the former supplies a magnificent ideal for imitation."

In 1898 Nairn was elected a vice-president of the Academy after serving on the Council from 1890. In 1900 he became an ordinary councillor but in 1902 he was vice-president again. He was well liked, although someone remarked, "there is too much Nairn about the Academy". When the Academy began raising money to collect art, Nairn almost gave the shirt off his back. Nairn was not present on 15 October 1903 when the Council decided to buy his *A Summer Idyll*, a large, leafy oil. A circular seeking subscriptions was sent to members, stating that Academy funds would furnish the balance. This raised £60 but the Academy paid only £20 more because Nairn donated £20 rather than reduce the price from £100 to £80, which was the most the Academy could offer. It was against his principles to haggle over the sale of his work and his generosity is better appreciated when it is realised that he died almost in poverty. Nairn played an important role in the Academy as councillor and vice-president and was strong-minded and unbending about matters of principle. Despite some reported disappointment in the Academy, he remained fully involved until his death.

Nairn, James McLachlan. *Evening*. 1893. Oil. 45.5 x 59.5 cm. Dunedin Public Art Gallery. Nairn was appointed teacher at the Wellington School of Design in 1891. He joined the Academy Council in 1890 and was vice-president for about five years. He formed the Wellington Art Club in 1892 and established Pumpkin Cottage, a gathering place for artists, at Silverstream in 1894. He died in 1904.



Van der Velden, Petrus. *A Garden in Tinakori Road, Wellington*. 1908. Watercolour. 51 x 63.7 cm. ATL.



Van der Velden, Petrus. *Studio Scene*. Watercolour. 59 x 38.6 cm. Victoria University of Wellington. Shown in an exhibition of the Victoria University collection in the Academy in 1971. Van der Velden came to New Zealand from Holland in 1890 and settled first in Christchurch, where he started a life class. He went to Australia in 1898 but returned to New Zealand in 1905 and settled in Wellington. He died in 1913.



Nairn, J. M. *Charles Decimus Barraud*. 1897–8. Oil. 102.2 x 86.3 cm. NAG. Presented by the artist to the Academy in 1897 and by the Academy to the NAG in 1936. Shown in the 1898 Annual Exhibition. Barraud, the principal founder of the Fine Arts Association of New Zealand in 1882, succeeded William Beetham as its president in 1884.

Barraud, C. D. *Wellington from Brooklyn*. c.1852. Watercolour. 35 x 51 cm. ATL. Barraud travelled and painted extensively in the North and South Islands.



Beetham, William. Self-portrait. 1884. Oil. 56 x 46 cm. Norman Beetham collection. Painted when the artist was about seventy-five years of age. Beetham was elected the first president of the Fine Arts Association of New Zealand in 1882.

Facing page:

Gully, John. *The National Park*. 1866. Watercolour. 52 x 82 cm. NAG. Presented by the Academy to the NAG in 1936.

Richmond, J. C. *Ngatapa from the East*. Watercolour. 35 x 53 cm. Canterbury Museum. Te Kooti was besieged on this mountain near Gisborne in 1868–1869.







Hodgkins, Frances M. *Venetian Lagoon*. c. 1921. Watercolour. 41.9 x 45.8 cm. Helen Stewart collection. Probably Martigues ("the Venice of France"), where the artist stayed in 1921. Shown in the 1928 Annual Exhibition.

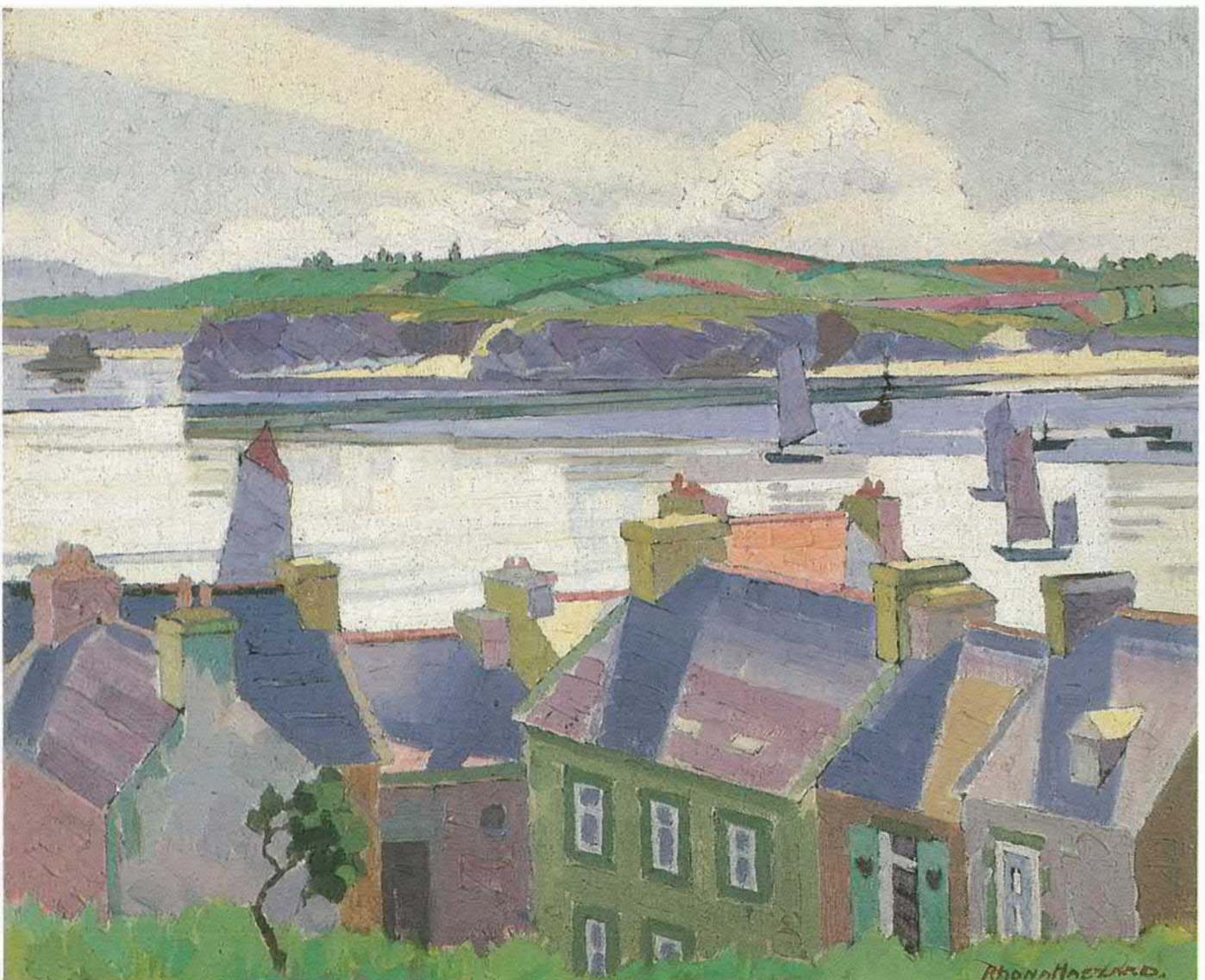


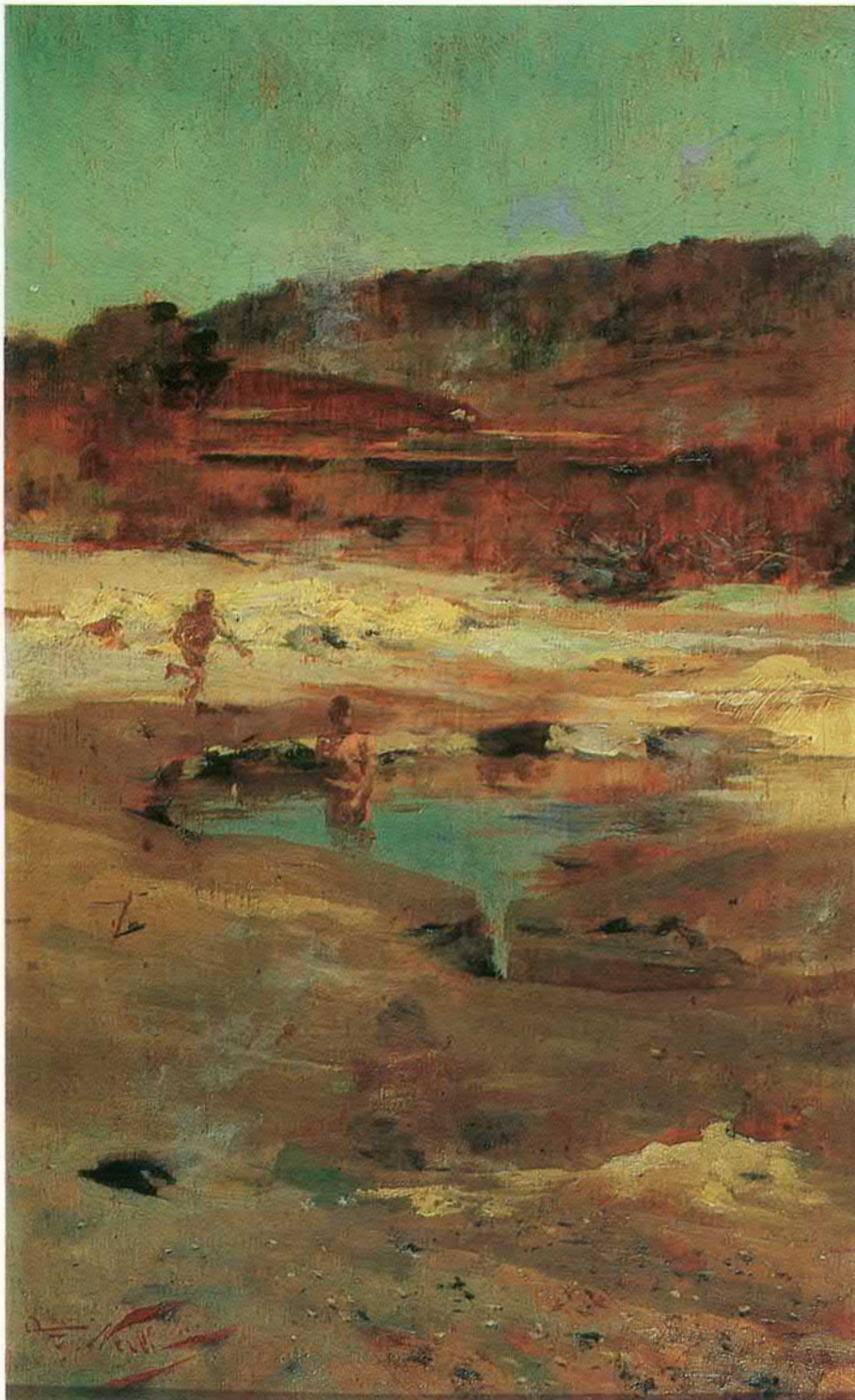
Hodgkins, Frances M. *The Orange Sellers, Tangiers*. 1901. Watercolour. 56 x 48.5 cm. NAG. Presented by the Academy to the NAG in 1936. Shown in the 1905 Annual Exhibition. Between 1892 and 1928 Frances Hodgkins exhibited forty-seven paintings in the Academy. She was awarded a prize in 1895 for the best study in colour from life.



McIntyre, Raymond F. *Street in Chelsea*. Oil. 33 x 22.9 cm. NAG. Presented by the Academy in 1947. McIntyre exhibited in the Academy before going overseas in 1909.

Haszard, Rhona. *Morning Calm, Camaret*. Oil. 46 x 55.8 cm. NAG. Presented by Leslie Greener (her widower) to the Academy in 1934 and by the Academy to the NAG in 1936.





Nerli, Girolamo P. *At Rotorua*. c.1897. Oil. 29.5 x 17.6 cm. NAG. Presented to the Academy by Mrs Noel Barraud in memory of her husband (who died in 1920) and her son Arnaud, and presented by the Academy to the NAG in 1936. Shown in the 1923 Annual Exhibition.



Sherwood, Maud W. *The Dairy*. Oil. 35.3 x 42 cm. Bequest to the Academy by T. D. H. Hall.



Sherwood, Maud W. *Part of the Fleet*. 1913. Watercolour. 44 x 45 cm. Felix and Pamela Morrah collection. Maud Sherwood studied at the Wellington Technical College and, after working in Europe and North Africa, settled in Australia.



Sherwood, Maud W. *Yellow Lilies*. Watercolour. 62.2 x 47 cm. NAG. Purchased with a T. G. Macarthy Trust grant from an exhibition of the artist's paintings in the Academy in 1958 and presented by the Academy to the NAG.

Thompson, Sydney L. *Blue Lake, St Bathans, Central Otago*. Oil. 50 x 60 cm. Felix and Pamela Morrah collection.



Thompson, Sydney L. *At Rest in the Harbour*. Oil. 54 x 64.7 cm. Auckland City Art Gallery. Thompson divided a long life as an artist between Europe and New Zealand. Concarneau, in Brittany, was the source of many of his paintings.





Barraud, C. D. *Otira Gorge, West Coast, from Mt. Alexander*. 1874. Watercolour. 24.4 x 35.2 cm. ATL.



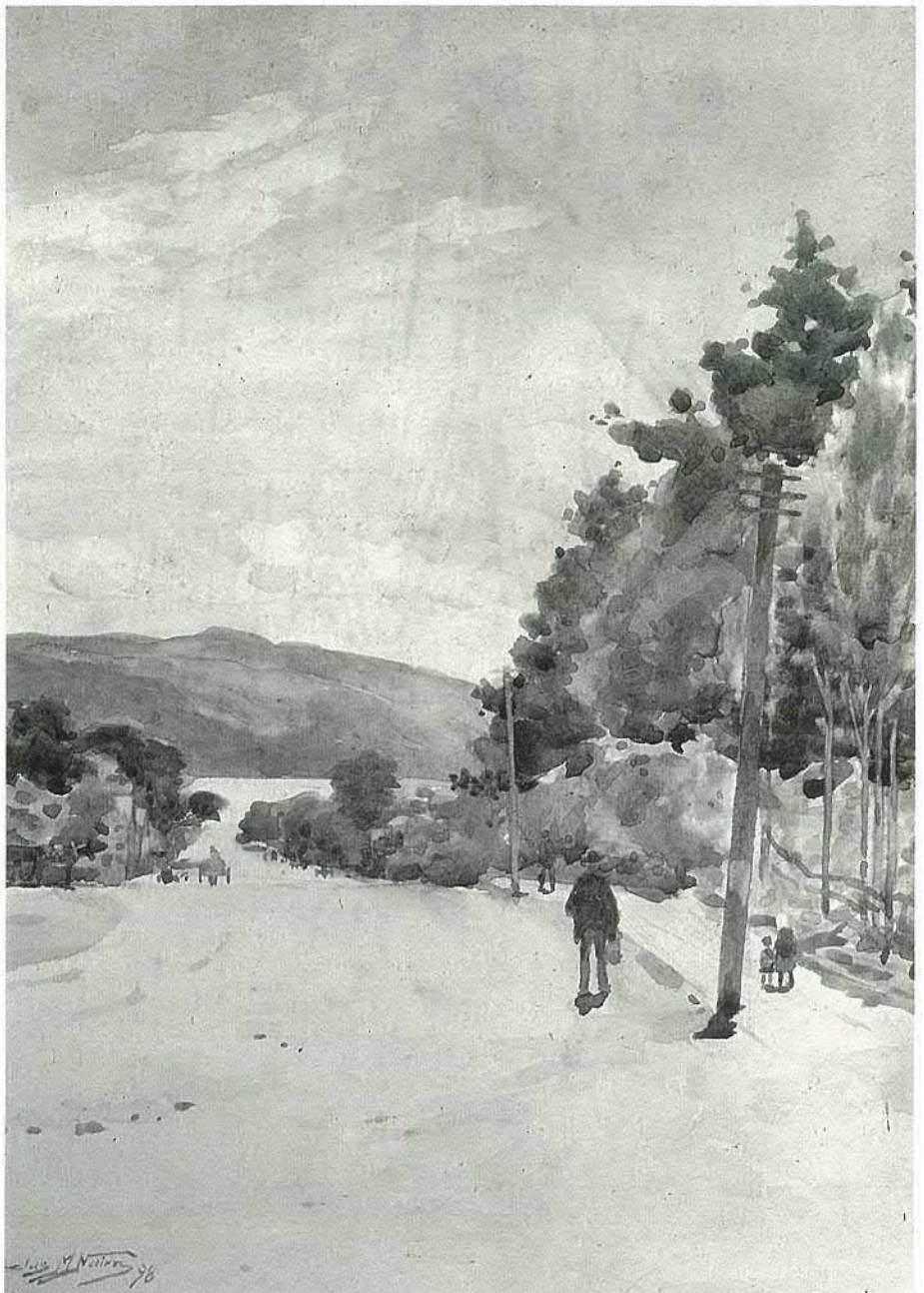
Barraud, C. D. *Otira Gorge, West Coast Road*. 1877. Chromo-lithograph. 25 x 35.5 cm. ATL. A comparison with Barraud's original watercolour shows how much of its character had been lost in the transition to chromo-lithograph.



Van der Velden, Petrus. *Waterfall in the Otira Gorge*. 1891. Oil. 116.5 x 196.5 cm. Dunedin Public Art Gallery. When van der Velden visited Otira in 1891 he found there the motif for his great series of paintings.

It has been said that Nairn started the Wellington Art Club in 1892 because he was depressed by the state of the Academy. More realistically the Academy claims that the club was started in response to members' requests for art classes, which is supported by the fact that the Art Club met once a month in the Academy rooms. Nairn was keen to promote opportunities for artists to *discuss* art, which was not often possible in the Academy as it was then structured.

Nairn taught all day and painted whenever he could. He rented a small cottage at Silverstream and hoisted a pumpkin on a pole, which gave it the name of Pumpkin Cottage. When the pumpkin rotted away, he painted a yellow one on the wall. Long after Nairn's death Pumpkin Cottage remained a retreat for the Art Club, and stalwarts like Sydney Higgs (1884–1978) spent happy days painting in the vicinity. A similar cottage was used at Golden Gate, Paremata, from time to time. Pumpkin Cottage was worthy of restoration, if only because of its association with Nairn, but unfortunately it was demolished in 1980.



Nairn, J. M. *Tinakori Road, Wellington*.
1898. Watercolour. 37.5 x 27.3 cm. ATL.



Higgs, Sydney H. *Pumpkin Cottage. At one time resort of artists. c.1930. Watercolour. 23.3 x 33.6 cm. ATL.*

Nairn died on 22 February 1904, the result of catching a chill while sketching near Motueka. He was only forty-five. His dedication to his work and his teaching is demonstrated by a remark attributed to him: "Dr Fell, President of the Society [Academy], said that all knew that when Mr Nairn came to New Zealand he was not strong and for the last two years his health had been failing very much, but he stuck to his work gamely. Almost the last words he said were, 'I am afraid I shall not be able to go down to the school tomorrow.' When he was told he could not live to the morning he faced the end with a calm courage that the speaker had rarely seen equalled."¹

Dr Fell "could remember an exhibition about twenty years ago on Lambton Quay, when one half of the wall space had been taken up with impossible 'Mitre Peaks' and the other half with screens and panels with lilies painted on glossy backgrounds. Then he remembered Nairn's pictures coming. He first saw them in a little upper room in Manners Street, and he recalled the fact that he and others had recognised at first that a genius had landed on our shores . . . From then until now the Society's standard had been rising, and Nairn's strength growing, until the other day he stood pre-eminent, the foremost artist in New Zealand. His drawing was always faultless, and if at times he put into his landscapes more colour than the ordinary mortal, who should say that the blame was not rather with those who could not see it than with the genius who could?"

1. Press cutting facing 25/2/1904 in Academy Minute Book.



Higgs, Sydney H. *Interior, Old Pumpkin Cottage, Silverstream, Wellington*. 1934. Oil. 33.5 x 38 cm. Avis Beere collection.

A. D. Riley seconded a vote of sympathy to Mrs Nairn: "... possibly no one in New Zealand became more associated with [the] deceased than he (the speaker). Some twelve years ago, upon Mr Nairn's arrival there was considerable hesitation in having him appointed as a member of the staff of the Technical School. His work was considered an atrocity. However, at the speaker's suggestion, he became a private instructor at the school . . . and there was never a backward step in the School of Design. The ordinary surroundings of life had little attraction for him, and it was on this account that his wife and two children had been left unprovided for."² Because of the plight of Nairn's family, a committee was set up to raise funds and £94 was speedily collected by the Academy and the Wellesley Club, but this would not have supported the family for long. Nairn had lived in what is now known as the Nairn Cottage, in upper Cuba Street, but in those days it seems to have been called Myrtle Cottage. Years later, in 1928, Mary Tripe (Richardson) recalled that Nairn had no time for the commercial side of art, sharing his money with his friends while he had it and borrowing a pound or two to buy paint when he did not.³

Nairn was unable to communicate to his contemporaries that he was interested in the representation of *light* rather than the subject illuminated by it. Artists copied his technique without achieving its purpose.

* * *

Petrus van der Velden arrived in New Zealand in 1890, the same year as Nairn. Although their painting styles and techniques were dissimilar (while Nairn painted *plein-air*, van der Velden did dozens of sketches on the spot in preparation for studio paintings), the two had much in common: both were established painters before their arrival in New Zealand, where they were at first unrecognised; both introduced life classes with nude models; both encountered severe financial difficulties and did not care about money, and both were artistic souls.

Van der Velden, although a late-starter as a painter, enjoyed the greater reputation before his arrival in New Zealand, having had twenty-three years of experience in Europe. Vincent van Gogh met him, admired his work, and compared his character to a sheet of rough-textured watercolour paper. Van der Velden started life as an apprentice printer and became a partner in the firm of Zijderman and van der Velden. At the age of thirty-one he attended the Rotterdam Academy of Art and the following year won a scholarship to the Berlin Academy. A silver medal was awarded to him only after the judges had been convinced that the painting was by a student and not an established painter. From 1870 to 1873 he was absorbed in painting on the island of Marken⁴ in the Zuyder Zee. He painted in series of subjects such as women gathering wood, musicians, harbour scenes, cattle, or mothers and children. His most important work cycles were the Marken series, which included six paintings of funerals, and his mighty Otira Gorge series painted around 1891.

By 1883 his reputation was established, but he was unable to stomach the politics of the Dutch art world. His emigration to New Zealand was evidently the result of his disgust at the judge of a painting competition

2. Press cutting facing 25/2/1904 in Academy Minute Book.

3. Tripe, M. E. R. "James McLachlan Nairn (some personal reminiscences)" in *Art in New Zealand* December 1928.

4. Marken (which Tony Eden visited in 1982) is no longer an island. It is reached by road along the top of a dyke.



Van der Velden, Petrus. Sketchbook, page 42. Charcoal. 37 x 25.5 cm. ATL.



Van der Velden, Petrus. Man smoking a pipe. Pencil. 36 x 25 cm. ATL.

awarding the prize to his own son. Van der Velden came with his family in response to the invitation of a friend, Gerrit van Asch, who ran a school for the deaf at Sumner. In Christchurch he rented lodgings and taught private pupils. His genius went unrecognised and his offer to teach at the Christchurch School of Art, where he wanted to start a life class, was not accepted, so he began on his own with a small group of pupils including Elizabeth and Cecil Kelly and Sydney Thompson.

Discouraged by the lack of recognition in New Zealand, he moved to Sydney in 1898 where he had early success, but a year later his first wife died and the promise which Australia had seemed to offer was not fulfilled. He was forced by poor health to return to New Zealand in 1905.

The Wellington town clerk asked the Academy in August 1903 to exhibit four paintings by van der Velden, on offer to the city from van Asch. In return for paying half the transport cost, estimated to be £16, the Academy could charge a small admission fee. The pictures were shown at the Annual Exhibition, which opened on 7 October and was so popular that the season was extended to 28 October and the admission charge was reduced (from a shilling?) to sixpence to allow as many people as possible to view the van der Velden paintings. A Hungarian band played in the gallery for an hour on Wednesdays and Saturdays.

In 1905 van der Velden, by then a member of the Academy, offered a painting, *My First Trial*, for £100. This was a sentimental study of a small boy sawing away on a stringed instrument, but it was much praised in the press of the day. The Academy, evidently nearly as short of money as the artist, offered to buy the painting on time payment with equal instalments of £25 and no interest, which must have been accepted, for the picture is now in the National Art Gallery.

In his declining years van der Velden, in poor health and serious financial difficulties, was obliged to borrow from W. H. Field (Frances Hodgkins' brother-in-law and a Wellington solicitor) on the security of some pictures. He was taken to court by the Bellevue Hotel in Lower Hutt, which he owed £73 for board and lodging, but the magistrate accepted his claim that he knew nothing of money and lived only for art

Van der Velden, Petrus. *Musicians*.
Charcoal. 16.5 x 23.5 cm. NAG. Presented
by the Academy in 1936.



(which left the hotel bill unpaid). Van der Velden's deep resentment of his lack of recognition by the art establishment in New Zealand burst forth during his court case, when he referred bitterly to the reputation he had enjoyed in Europe.

He received cavalier treatment from the Academy in 1909. Dr Fell and H. M. Gore felt that one of his paintings, already hung, was unfinished and should be removed. The Council agreed:

Dear Sir,

At a special meeting of the Council today it was resolved that the picture was in too incomplete a state for exhibition and [the Council] have decided to remove it from the wall, which has been done,

Yours faithfully,
Henri Bastings
Secretary

There is no sign that van der Velden was especially downcast, but it would be surprising if he had not been upset. Although he remained a member of the Academy for some time, he had little further contact except as an exhibitor. Unlike Nairn's work, his developed towards a powerful and free expressionism.

Van der Velden died while in Auckland in 1913. A large collection of his work was presented anonymously to the Academy in February 1922, on condition that it was hung in one room and called the Van der Velden Collection. (W. H. Field may have made the donation, but this is supposition.) Space was hastily made by loaning part of the Academy's holdings to the Sarjeant Art Gallery in Wanganui. Up to this time the Academy's treatment of the Sarjeant Gallery had been like that of a jealous and spiteful sibling: it had refused to lend pictures on all kinds of pretexts. Some of the van der Velden pictures were restored and, with some borrowed from Christchurch, the Academy mounted a major exhibition.

CHAPTER 3

Steps Toward Buckle Street

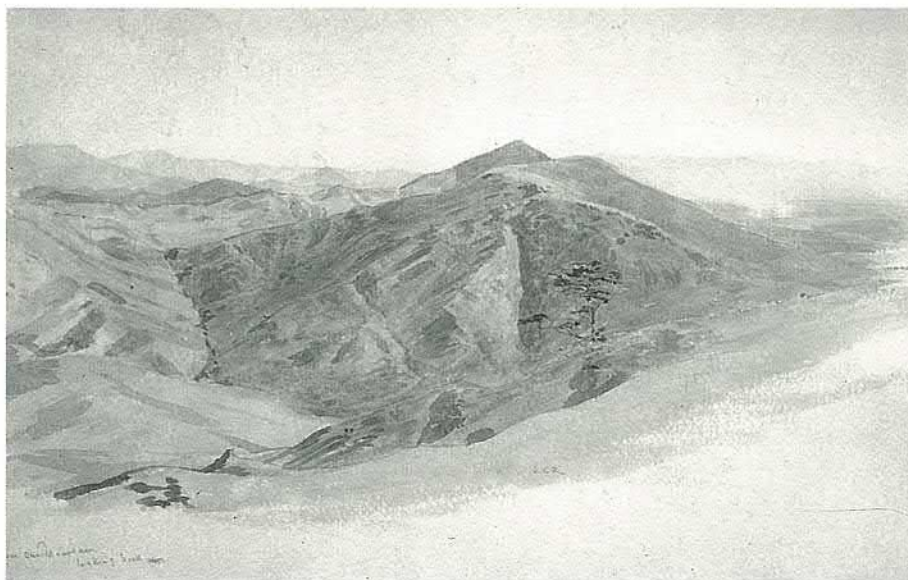


The closing years of the nineteenth century had provided some useful experiences on which the Academy was to draw repeatedly during the next forty years. Fund-raising had reached a level of sophistication far above the earlier experience of simply running art unions. A practice which had started with a few debentures issued to buy a piano had been put to good use in 1896 when the Academy found itself paying 7 per cent, a high rate in those days, on its overdraft. The Academy raised £250 by debenture at only 5½ per cent a year, repayable at a month's notice, which enabled the Council members, who had guaranteed the overdraft, to withdraw from the arrangement, which was then financed at a lower interest rate to the Academy.

Another fund-raising method, which the Academy used cautiously and then with growing enthusiasm, was the presentation of drama. The biggest success was the 1899 performance of Pinero's comedy, *The Cabinet Minister*, by the Wellington Drama Students, who presented the Academy with £73 16s. The thespians got complimentary season tickets to the next Academy exhibition, which was more generous than it may sound, since Academy finances were strained at the time.

(The debenture holders for the piano had just been asked to accept a 2 per cent reduction in the interest rate they had been promised.) But the debentures and loans on the building had been virtually cleared in 1898, at some cost to its friends and backers, and by 1900 the Academy was only a few pounds in debt.

But if the Academy had any cause for satisfaction with its financial progress, it could take small comfort from the artistic progress: there seems little change in the work presented during the years between Nairn's arrival and his death, despite the eulogies at the time.



Richmond, J. C. *From Dunn Mountain*.
Watercolour. 29.8 x 47.6 cm. NAG.
Presented by the artist's daughter, D. K.
Richmond.



Worsley, C. N. *A Street in Berne, Switzerland*. Watercolour. 29.5 x 17.2 cm. NAG. Presented by the Academy in 1936. Shown in the 1901 Annual Exhibition.

The Annual Exhibition of October 1890 had caused the *New Zealand Mail* of 24 October to comment sadly: "... in a young colony like New Zealand it is only to be expected that more attention should be paid to those arts which are useful than to those which are merely ornamental." The critic went on to excuse the resulting lack of professionalism. "It is therefore from an amateur standpoint that such collections as are now on view in Wellington by members of the New Zealand Academy of Fine Arts are to be judged ... the Society in its present form is among the youngest of its kind in the colony." The critic missed John Gully, who had died the previous year and whom he considered to be head and shoulders above any other landscape artist, which could hardly have pleased C. D. Barraud, who exhibited his *Pink and White Terraces* and a study of *Mount Egmont*.¹ The latter, showing the peak above the clouds around the base, is interesting to compare with *Mount Egmont from the Southward*² (1839) by Charles Heaphy and *Taranaki* (1931) by Christopher Perkins (1891–1968).³

The *New Zealand Times* thought Charles Blomfield was the best of the "Auckland set" and noted James Nairn as a new arrival whose work "is somewhat inequal". Nairn's *Old Garden Near Glasgow* was good but his study of Newtown was disliked for its colour "while having good modeling in the hills". The paper complained testily that J. C. Richmond "will not take the trouble to finish" his paintings and Noel Barraud was accused of the same fault, although his *Near Stoke, Nelson* was acknowledged as an excellent drawing.

Even six years later the Academy's only notable innovation, partly due to the influence of Nairn, was the black and white exhibition held in 1896. This was the first of the Academy's sketch exhibitions, later to become its autumn exhibitions.

Although Australian artists sent work to Wellington in the late 1890s, proposals for an interchange of pictures between Wellington and the Canterbury and Auckland art societies were not well received. Relations appeared strained, especially between the Academy and the Auckland Society of Arts, and there had been a long argument over the Academy's proposal that the Auckland Society should take commission on sales at its exhibitions rather than insist on full membership by out-of-town contributors. Apparently Auckland preferred a sub-in-hand to a sale-in-hope. The Academy complained to Auckland that, as most Wellington members had work accepted by Christchurch, they were disappointed at not being better represented in Auckland, which provoked the rather obvious retort that it was unfortunate that the standard of work submitted to Auckland had not been higher.

The Academy suggested that exhibitions be co-ordinated, and since there were only four, it should have been simple to place them three months apart, but it took years. Not even the Association of New Zealand Art Societies resolved this to everybody's satisfaction. The excellent communication across the Tasman made the parish-pump attitudes of the local art societies, including the Academy, seem all the more petty. Thirty-nine paintings arrived from Australia for the Academy's 1898 exhibition and in April South Australia asked the Academy to collect and pack work for a proposed federal exhibition. (The Australian colonies became the Commonwealth in 1901.)

1. There are three undated watercolours by Barraud titled *Mount Egmont* in the Alexander Turnbull Library alone.

2. Alexander Turnbull Library.

3. Auckland City Art Gallery.

While the Academy may have progressed little artistically from its first exhibition in 1883, in 1900 it took the first of many faltering steps on the road to the national art gallery in Buckle Street. Probably the Council's most important decision is recorded in the minutes of a meeting at 5 p.m., Friday, 25 May 1900: "It was decided that an effort be made to arrange with the Government for the disposal of the Art Gallery with a view to devoting the proceeds to the purchase of works of art to be placed in a room to be provided in the new town hall. Arrangements are being made with the [Wellington City] Corporation for the control of the gallery by this institution." This significant policy change would lead the Academy up the stairs of the National Art Gallery and Dominion Museum building in Buckle Street in 1936.

Dissatisfaction with the building in Whitmore Street had been voiced almost immediately: the design and construction reflected the lack of money. The lowest tender had been accepted, construction hasty, and the Academy had moved in almost before the mortar had set, only to find itself deflected from encouraging and promoting art by the need to manage the building. Dr Fell was to lead a deputation to interview John Aitken, the mayor of Wellington, in order to get space for an art gallery in the new town hall, and then get permission from the Government to sell the Whitmore Street gallery. The annual general meeting on 18 December 1900, which was unusual in achieving a quorum on the first try, discussed the lack of progress toward an art gallery. Members were not satisfied that the Council was pushing the matter with sufficient vigour, and H. M. Gore, seconded by W. H. Field, proposed that a deputation see the mayor.

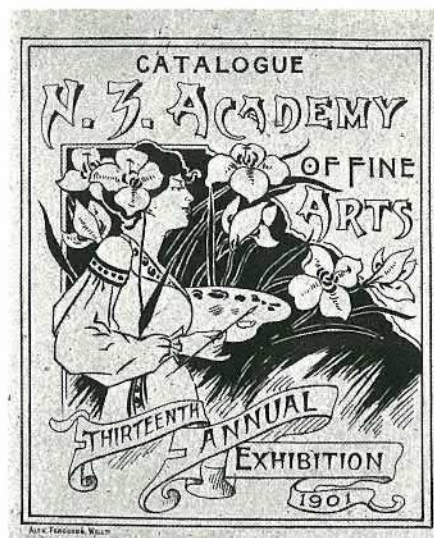
Council meetings were infrequent during the following year and nothing happened regarding the town hall issue until 1902. There were two clear schools of thought among members but, as is so often the case, the minutes are mute and it appears that no letters were written. The Council spent £18 18s installing arc lighting in the existing gallery, suggesting a tacit agreement to preserve the status quo.

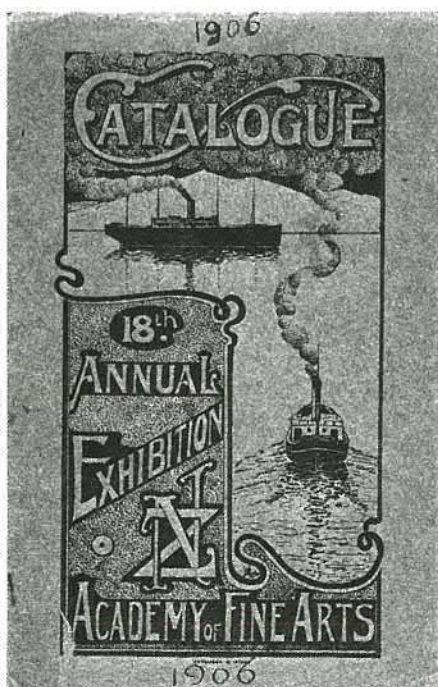
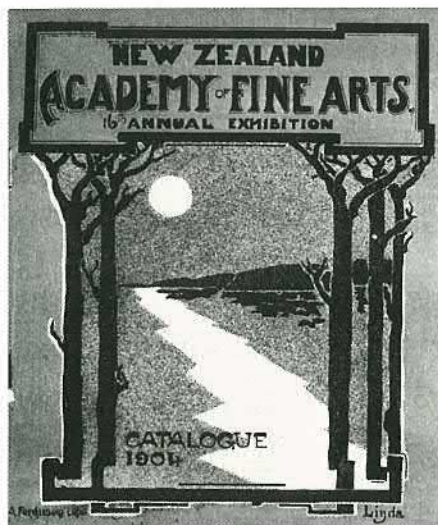
Undaunted, members at the 1902 annual general meeting suggested that a further effort should be made towards the art gallery. But the Council was in the doldrums: it conducted minimal business, meetings lapsed for the want of a quorum, and there were no meetings between May and September 1902. When the Council did finally get together, the art gallery issue resurfaced and another halting step was taken.

Dr Fell explained that the Wellington City Council had offered a "collection of N.Z. and South Sea Island Curiosities", and wanted to know if the Academy would carry out its proposal to dispose of the present art gallery and purchase pictures with the proceeds. It was resolved "*that the Council of the Academy approves generally of a scheme for disposing of their present building and acquiring rights in the new Gallery to be built for the city*". The Academy, however, had a long list of conditions:

1. When the Academy obtained the necessary power and a fair price, it would devote the proceeds to the acquisition of pictures for a free public art gallery.
2. It would throw in the nine pictures already owned by the Academy, plus the twenty plaster casts.
3. Surplus funds would purchase additional pictures.
4. In return the Academy Council would form, *ex officio*, the management committee of the art gallery with power to buy and lend pictures, and accept or decline gifts and bequests.

A selection of catalogue covers of the 1900s.





5. Accommodation would be provided for the Academy, at least as large as the office and gallery at Whitmore Street.
6. The Academy would charge admission.
7. The Academy Council would be consulted as to the design and lighting of the building.

These were the ground rules for all later Academy negotiations, including the agreement with the Board of Trustees of the National Art Gallery and Dominion Museum which resulted years later when the move was made to Buckle Street. Future councils were remarkably consistent in returning to this basic creed.

In September 1902 the door began to close on the negotiations when H. S. Wardell objected to the City Council's introduction of the word "reasonable" in relation to the hours during which the Academy could expect access to the proposed premises in the town hall. In October the Academy's reply to a letter from the town clerk slammed the door shut. The Academy would hardly agree to the condition that the accommodation to be provided was to be used only at "reasonable" times. The Academy had understood that use was to be granted at all times. Probably more to the point, the proposed plan of the building had been sighted which showed that the space would not be suitable. This ended the prolonged flirtation with the Wellington City Council.

Interest lapsed until September 1905, when the Council took a new initiative by suggesting to R. J. Seddon, the Premier, the addition of an art gallery to the proposed museum. Seddon granted an immediate subsidy of £500 on a pound-for-pound basis to encourage subscriptions toward buying pictures for a permanent gallery collection. The secretary, Russell Dymock, suggested that the pictures already owned by the Academy might qualify if assessed for value for the purpose of claiming the subsidy. Not surprisingly, Seddon replied that the subsidy was available only for cash collected. The Council had a way of trying to grab the whole bag when offered a sweet.

A flurry of fund-raising followed. The day before the annual general meeting on 14 February 1906, Dr Fell suggested a public meeting to help raise the £500 as the Academy's members had been able to raise only £166. Also, the new objective was to found a permanent free art gallery and it was felt that support should come from a wider public than the Academy alone. The mayor, Thomas N. Hislop (1850–1925), agreed. The public meeting was held in the rooms of the Wellington Chamber of Commerce on 23 July and the Committee of the Permanent and Free Art Gallery was formed, which included three representatives of the Academy Council, Dr Fell, Dr Fyffe and J. W. Joynt. This was a substantial paving stone on the road to Buckle Street and established the practice of special public committees managing major fund-raising, for example the building fund for the National Art Gallery. Every action the Council made led to another, but it was to be a long time before the necessary experience became imprinted on the Academy's collective mind.

The New Zealand International Exhibition, promoted by Christchurch, housed the usual picture exhibition, including a collection sent from England, and was to set the pattern for a number of picture-buying sprees by New Zealand collecting bodies. The Academy sent pictures by Wellington artists, for which only forty linear feet of wall space was available. Wolf Harris presented the Academy with *Farewell to the Forest* by David Murray (b. 1849) which, valued at £600, was one of the most valuable pictures in the colony. A number of other pictures were also

presented or purchased: the *Crucifix* by Sydney Lough Thompson (1877–1973) was purchased with the help of donations from art union prize-winners, Dr Fyffe and Bishop Wallis; also purchased was *Moonlight*, an oil by George Boyle (fl.1884–1908) and *Morning Mists, Mount Sefton*, a watercolour by Charles Nathaniel Worsley (d.1923). Mrs Rhodes presented *Southward from Surrey Hills* by Benjamin William Leader (1831–1923), which, worth six hundred guineas, was to be of much interest to thieves. This picture was stolen from the Whitmore Street gallery, ransomed, stolen again and recovered once more.

Acquiring works of art was the focus of Academy activity for some years. The growth of the Academy's *permanent* collection, so called to distinguish it from the *national* collection which the Academy also housed for some years, posed a problem because the pictures had to be stored whenever the Academy held an exhibition. This is probably one reason why the Academy did not expand its activities to include one-man shows until the second floor was added to the Whitmore Street gallery during the First World War.

The Whitmore Street premises were spruced up in anticipation of the Academy being a free art gallery. The gallery itself was scarcely larger than a spacious living room and the northern windows were boarded over to increase the hanging space. The Zealandia Rifles Volunteers (a company of 1st Battalion Wellington Rifles, which later became 5th Wellington Rifles Regiment and are now known as 7th Wellington (City of Wellington's Own and Hawke's Bay) Royal New Zealand Infantry Regiment) no longer needed the premises as a drill hall. The Council decided to discontinue letting in view of the building's imminent role as a gallery, but this decision, which cost the Academy £100 a year in rent, proved easier to make than to enforce owing to the continued demand for the building. Fund-raising was successful, however, and by November 1906, £800 had been subscribed by Academy members and the general public. The addition of the Government subsidy put £1,300 at the disposal of the permanent gallery committee. Five works from the Christchurch exhibition were bought for £500, and £800 was sent to London for buying pictures, probably selected by George Clausen (1852–1912), professor of painting at the Royal Academy. As a result, twenty-six pictures were in the hands of the Academy, excluding those coming from England, and its permanent collection was valued at £1,600.

Dr Fell, the third president of the Academy, retired in 1907. He remained on the Council, however. As president, his had been the hard task of following C. D. Barraud, who had been virtually the Academy's founder. Fell's far-reaching achievements were not in the artistic field but in administration and under his guidance the Academy had begun collecting pictures, established a free art gallery in Wellington, engineered a government subsidy and gone to the public for additional funds. This was the basis for the Academy's development in the next thirty years.

H. S. Wardell, proclaimed president early in 1907, was the most entertaining of the Academy's presidents. He had a fussy habit of correcting the minute book, making marginal notes as if marking homework, and he inserted "president" after his name wherever it appeared. His careful annotations are most helpful in deciphering the almost unreadable minutes written hurriedly with a steel nib by a succession of secretaries.

Wardell inherited few financial liabilities, but the Academy's income from sales was poor. The 1908 Sketch Exhibition made only £40 5s 6d. Prizes were still being awarded: the Duthie prize went to E. W. Christmas



Ellis, Joseph M. H. M. Gore. Bronze. Shown in the 1919 Annual Exhibition. Presented by the Academy to Gore on his retirement from the office of president. Henry Gore was secretary for fifteen years and president from 1911 to 1919.



Hall, Frederick. *The Result of High Living*. Oil. NAG. Presented by the Academy in 1936. Shown in the 1912 Annual Exhibition.



Merton, Owen. *Victor Hugo's House, Pasages, Spain*. 1911. Watercolour. Merton, born in Christchurch, spent most of his life abroad, but exhibited intermittently in New Zealand.

and second prize to H. M. Gore, who was to play a prominent part in the Academy. An art union prize list published in 1906 includes a knight, a bishop, two professors and a doctor.

Wardell returned in April 1907 from the New Zealand International Exhibition in Christchurch full of enthusiasm for a painting by the popular Frederick Hall (b.1860), *The Result of High Living*, which depicted a sick dog being dosed by its owner. Dorothy Kate Richmond (1861–1935) moved “that this Council whilst fully recognising the energy and enthusiasm and generosity shown by the President in his efforts to secure further money for the purchase of pictures for the Public Gallery is of the opinion that the selection of pictures should not be taken out of the hands of the Council”. Dr Fyffe seconded this critical motion. After a heated argument the meeting was adjourned for one month on the suggestion of Charles Wilson, the secretary, who felt it could take that long for councillors to cool off enough to discuss the matter rationally.

In May the organisers of the Christchurch exhibition offered a selection of paintings at reduced prices. J. McDonald advised waiting for the government estimates to see if a grant would be made, but naturally enough the Council discussed what they would buy if funds became available. Miss Richmond fancied *The Storm Cloud* by Moffat Lindner (b.1854), which was priced at £150 and was considered one of the best unsold oils. It was left to Wardell to examine the offerings, which resulted in a monumental row. He ignored the facts that his purchase of the Hall picture had not yet been approved and that his brief was to only inspect the Christchurch works and not to purchase. As he had collected the money, with the help of McDonald, and had added his own winnings from a Christchurch art union prize which he made up to £20 by adding £8 18s 11d out of his own pocket, he evidently felt that he could buy what he liked. The minutes of 25 June 1907 reported that *Chrysanthemums* by Annie Taylor Blackie, (fl.1896–1914), *Alone in Cloisters Dim* by George Edmund Butler (1870–1936), and *The Result of High Living* by F. Hall had been purchased and hung. Wardell added to the Minutes: “*Darbyshire Lane*⁴ by George Turner and *Christ in the Temple*⁵ attributed to Ghisolfi(?) [Ghisolfi] had been presented by Mr Frank Grady and hung.”

The Council were not amused and resolved that no picture was to be hung in the gallery without their consent. But there was no stopping Wardell. In February 1908, without the authority from the Council, he purchased pictures by Proctor and Merton. The Council resignedly approved the hanging of these and an additional payment of £1 7s still owing on the Merton. They realised that there was no hope of making their president mend his ways.

Another marginal note by Wardell records a happier event on 14 June 1907: “The Academy Free Art Gallery was this day opened to the Public by his Worship the Mayor (The Hon. T. N. Hislop) at 3 p.m.” The gallery was open on Wednesdays and Saturdays and the first Sunday of each month between the hours of 1 p.m. and 4 p.m. in winter and for an extra hour in summer. Dr Fell, of course, deserves the credit for the free art gallery.

Wardell survived a move to depose him at the annual general meeting in February 1908. His record of picture acquisition was impressive in quantity if not in quality: the Academy collection now comprised twenty-five oils, twenty-one watercolours and fourteen lithographs with a value of

4. George Addington Turner (1833–1911). *A Derbyshire Water Lane*.

5. Giovanni Ghisolfi (1632–1683).

£3,025. The £800 worth of paintings still on their way from England were not included. The whole collection was listed as an asset which could not be realised.

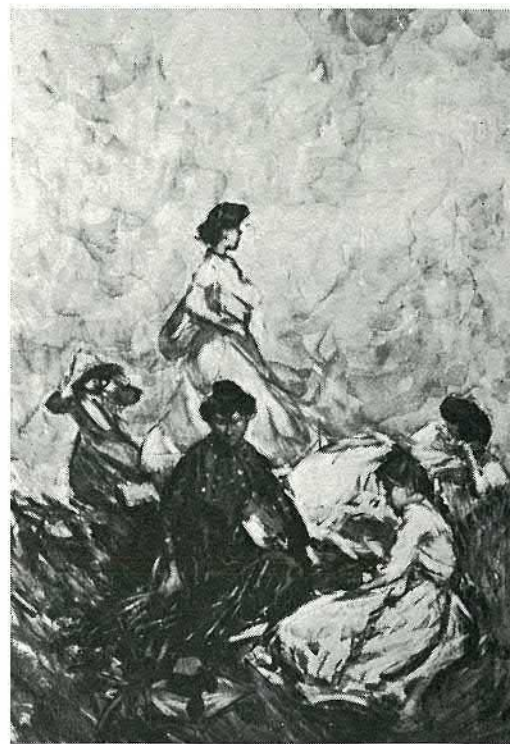
Dr Fell, chairman of the Committee for the Free Art Gallery Fund, wrote about handing over the pictures purchased in England to the care of the Academy. Wardell amended the minutes of 3 February 1908 to give his version of Fell's letter by crossing out the words "re taking over by the Academy of the pictures from England purchased by public subscription". This appears to deny that the funds had been provided by public subscription and that the ownership of the pictures passed from the fund-raising committee to the Academy.

In March 1908 the Under-Secretary of Internal Affairs informally offered the Academy the important Nicholas Chevalier Collection, and Wardell was authorised to make arrangements with the Government to accept. When the offer appeared in writing, however, the Academy was asked only to "accept charge" of the collection and "to hang the work subject to certain conditions", a very different matter from the verbal proposal. There is no doubt that the Government retained possession of it. Later, when much-needed restoration work had been done in Wanganui, the collection was left in the Sarjeant Art Gallery until it could be transferred to the National Art Gallery.

The collecting fever was dampened slightly by a Government announcement that no further subsidies would be provided for the purchase of art, but the Academy purchased three paintings from the 1908 Annual Exhibition, *A Child's Head* by Raymond Francis McIntyre (1879–1933), *The Black Birch* by D. K. Richmond and *Le Vieille Bretonne* by Sydney Thompson. The Paparoa Coal Company offered to lend a photograph of the company's property for exhibition. Imagine the reaction! The secretary replied that the Academy did not exhibit photographs.

A picture by Frances Mary Hodgkins (1869–1947) was bought with money raised by subscription, with others including *Te Hei* by Charles Frederick Goldie (1870–1947) for ten guineas. Goldie's recording of a "noble race which is passing away" was praised in a newspaper report of 27 September 1909 headlined "Mayor is Art Censor". This arose from an exchange between Wardell and the mayor of Wellington, Alfred K. Newman (1849–1924), who made a speech at the opening of the 1909 Annual Exhibition. Wardell said that the Academy was celebrating its twenty-first anniversary and had now collected forty-five pictures representing various schools of art and he hoped that the presence of the mayor would result in the City Corporation helping the Academy. The mayor replied that he hoped that the president had by now forgotten his request to the City Council for £20,000. Wardell did not do things by halves. The city was vexed for want of pence, but the Minister, George Fowlds, had millions at his back. (Laughter.) The mayor was thankful to see that the rubbish called the impressionist school was nearly wiped out of existence and "deliberately" said that this school "was a retrograde step in art and he cared not who said no". (Prompt cries of dissent from the artists present.) It is just as well that he was not exposed to the avant-garde of his day: how would he have reacted to a Braque or a Picasso? How would he have reacted to a Colin McCahon today?

The previous year Wardell had revised the Academy's Articles of Association, and at the annual general meeting on 30 August 1909 he used the provision of proxy voting in the new articles to secure himself as president. He was proposed by W. Leslie and seconded by E. W. Seaton.



Hodgkins, Frances M. *The Hill Top*. c. 1908. Watercolour. 76 x 58 cm. NAG. Purchased from the artist by the Academy in 1913 and presented to the NAG in 1936.



Hughes, Eleanor. *A West Country Farm*. Watercolour. Shown in the 1922 Annual Exhibition. Eleanor Waymouth, born in Christchurch, went to England in 1904 and married the artist, W. M. Hughes. She became a member of the Royal Institute of Painters in Watercolours.

J. W. Joynt, the unsuccessful presidential candidate in the previous year, proposed L. H. B. Wilson, seconded by Dr Fell. "The scrutineers having notified the meeting that the ballot was in favour of Mr Wilson, Mr Leslie demanded a poll. Mr Morrison seconded the demand. Mr Wardell by the use of proxies [these five words were later crossed out by Wardell] was then declared duly elected president for the ensuing term." Wardell had just scraped home.

At the end of the year there was a spate of resignations by artist members and letters of complaint were arriving, an unusual state of affairs. But there is no doubt that Wardell's heart was in the right place, and he told the Council about his efforts towards concerted action by art societies to seek an annual grant for art galleries in the main centres. He had written to the major galleries in Australia and Great Britain.

The first decade of the twentieth century closed with the Academy on a shoe-string. The 1910 Annual Exhibition showed that the Academy suffered a loss of £56 19s 4d. The balance sheet was £29 13s 4d in the red. The secretary, H. Bastings, resigned and the versatile Wardell, acting as secretary, reported in February that the finances were a matter of concern, the consequence of the carefree buying of pictures beyond the Academy's means. Debts amounted to £109 1s 9d while expectations of donations plus cash in hand came to only £41 10s 6d. No remedial action was taken. A new secretary, E. A. S. Killick, was appointed in March, and with a government grant of £500 to each of the major art societies, the situation seemed less bleak. The Council now reconsidered letting the hall and there was a spate of lettings.

Wardell stood down as president and was succeeded by H. M. Gore, the only nominee. H. H. Rayward proposed a vote of thanks to Wardell, and hoped that he might continue to display the same enthusiastic interest in the welfare of art in the community, which he did until the day of his death. Wardell may not have been popular but he was successful in his dealings with the Government and as a fund-raiser, and if he did what he saw as necessary to get results at the expense of people's feelings, it was without malice. His legacy was a tangible collection of paintings, and if one is to quarrel with his taste, it should be remembered that he was a man of his time. He probably considered it was easier to fight rearguard



Gore, H. M. *Paremata Barracks in Ruins*. c.1912. Oil. 30 x 50 cm. ATL.

actions than to suffer the inevitable delays of any other course. Shortly after his death the Academy bought a picture as a memorial to him.

Henry Morland Gore was councillor, secretary, vice-president and president of the Academy. The Gore family was to fill much the same role in the middle of this century as the Barraud family had in the nineteenth. H. M. Gore came to New Zealand from Ireland with his parents, who built a house at 48 Aurora Terrace which is still standing. His father, Richard B. Gore, was the first curator of the museum in Museum Street. Henry later lived at 31 Hobson Street, now the home of Sir Michael Fowler, mayor of Wellington, and was a Hansard reporter and the secretary of the New Zealand branch of the British Medical Association. Both his sons, Ross and Eru, suffered poliomyelitis before the First World War, and both were secretaries to the Academy.

After years of flirting with the Wellington City Council, the Academy was about to look in another direction. While still secretary Gore had written to the Academy in March 1910:

I beg to give notice that at the next General Meeting I will move.

That the President and members of the Council acting as a deputation on behalf of the Academy, wait upon his Worship the Mayor with a request that the City Council will undertake to provide a suitable site for a Free Public Gallery if within the next two years the Academy can raise a sum sufficient for the erection of the building.

While he was ready to put this, however, the Academy had already noted in the annual report its pleasure at hearing that the Premier, Sir Joseph Ward, intended providing a new site and aid for a national art gallery in Wellington. The annual report offered the Academy's collection to the national art gallery. "... if this [the intention of building a national art gallery in Wellington] is carried out you [the Academy members] will be consulted as to the advisability of handing over the Academy's collection as the nucleus of the national collection." The Premier had also indicated that a grant for the purchase of art would be given to the leading art societies. Although all that eventuated was a single grant of £500 to each society, this triggered off plans in the Academy to bring a major collection of work to New Zealand for sale to societies and galleries. A year later Sir Joseph Ward hoped that before long a proper gallery would be available in the museum building. For some years Wellington had been expecting a new museum building and several plans provided for the use of the upper floor as an art gallery, which eventuated in 1936.

H. H. Rayward suggested an exhibition of works by overseas artists, which was to lead to the Baillie Exhibition of 1912. He presented an excellent paper on 10 February 1911 outlining the scheme in detail and it was decided to hold the Annual Exhibition in conjunction with the overseas one. Rayward's main points were:

1. The Government grant of £500 to each of the main centres was available for the immediate purchase of pictures.
2. Instead of being purchased by buyers overseas, the works could be brought to New Zealand for consideration.
3. The resulting exhibition would generate further funds for purchase.
4. Co-operation with other New Zealand art bodies would be convenient but not essential.
5. The exhibition should be confined to overseas artists, since the local artists had adequate opportunity for exhibition and sale.



Kelly, A. Elizabeth. *Arabesque*. Oil. Shown in the 1922 Annual Exhibition. Born Annie Elizabeth Abbot in Christchurch in 1877, she married the painter Cecil Kelly in 1908.

Rather complex suggestions were made to enable each society to have a fair choice of pictures by ballot. The Academy decided to launch a public fund to raise money for buying pictures and to invite exhibitors from the Royal Academy, the Royal Scottish Academy, the Académie des Beaux Arts in Paris, the Société Royale des Beaux Arts in Brussels, the New Art Club in London and other leading societies. The other New Zealand art societies were restrained in their reaction and the Canterbury Society of Arts and the trustees of the Dunedin Art Gallery indicated that they could not co-operate. The Council faced going on alone or abandoning the idea.

At this stage John Baillie, former treasurer of the Academy and now owner of a gallery in London, had not been mentioned, although letters must have been exchanged privately. Negotiations for the international exhibition were opened with George Clausen and it is almost certain that he and Baillie had been involved in the earlier selection of work from London for the Academy. Clausen and Baillie selected four hundred pictures, which the latter brought to New Zealand early in May 1912.

The Whitmore Street gallery was too small to house such an exhibition and the Academy cast about for a suitable site. The Wellington Harbour Board obligingly offered its newly completed large brick woolshed, known as the U shed, on Waterloo Quay, which would be empty until 25 June, and Baillie fitted it out as an art gallery with four well-lit sections.

Before Baillie arrived, the Council had approached the city fathers and boldly asked for £5,000 for the picture fund. The City Council, possibly taken aback by such cheek, agreed to donate £1,000 if the Academy raised £5,000 within a matter of weeks. The City Council must have thought that the Academy could not succeed, and when it did, the Council paid over the £1,000, but made no further donations to the Academy for some years.

Although the Academy was now acting alone on the Baillie Exhibition, the Auckland Society of Arts expressed an interest in buying from the collection. While there was tremendous public support for the exhibition in Wellington, there was concern, especially in the South Island, about the national art gallery: the Canterbury Society of Arts expressed its fears, and Dunedin tried to scotch the gallery proposal altogether. There was support for Hodgkins' "lending library" concept for a national gallery. The Academy attempted to reassure the other centres, by referring to arrangements to send them pictures from the proposed national art gallery, but seems to have been guilty of some duplicity, since no plans for the organisation and management of the gallery had even been discussed.

Misunderstanding about the Academy's intentions led to a disclaimer in the Baillie Exhibition catalogue: "... it is here definitely stated that the Society will still retain its gallery in Whitmore Street for its annual exhibitions and any pictures not required for the National Gallery and for revenue purpose for the benefit of the society. No claim is made for a room, or rooms, in the new Museum." This was a contradiction of the Council's earlier plan. "The Society will carry on its work in the usual manner in its own offices. It does not in any way suggest that there should be any difference made in the system recently started of a Government grant for the encouragement of art to be divided between the local societies. The Council recognise that sooner or later there must be a National Gallery of the Fine Arts in this city and they claim the privilege of assisting in its formation."

The number of pictures bought as a result of the Baillie Exhibition was impressive; almost £11,000 was spent through the Academy, including the government grant which had started it all. Although the money was



Weeks, John. *Afternoon Showers - Walton-on-Thames*. Watercolour. Shown in the 1922 Annual Exhibition. After travelling and painting in Europe and North Africa in the 1920s, John Weeks taught at the Elam School of Art in Auckland.

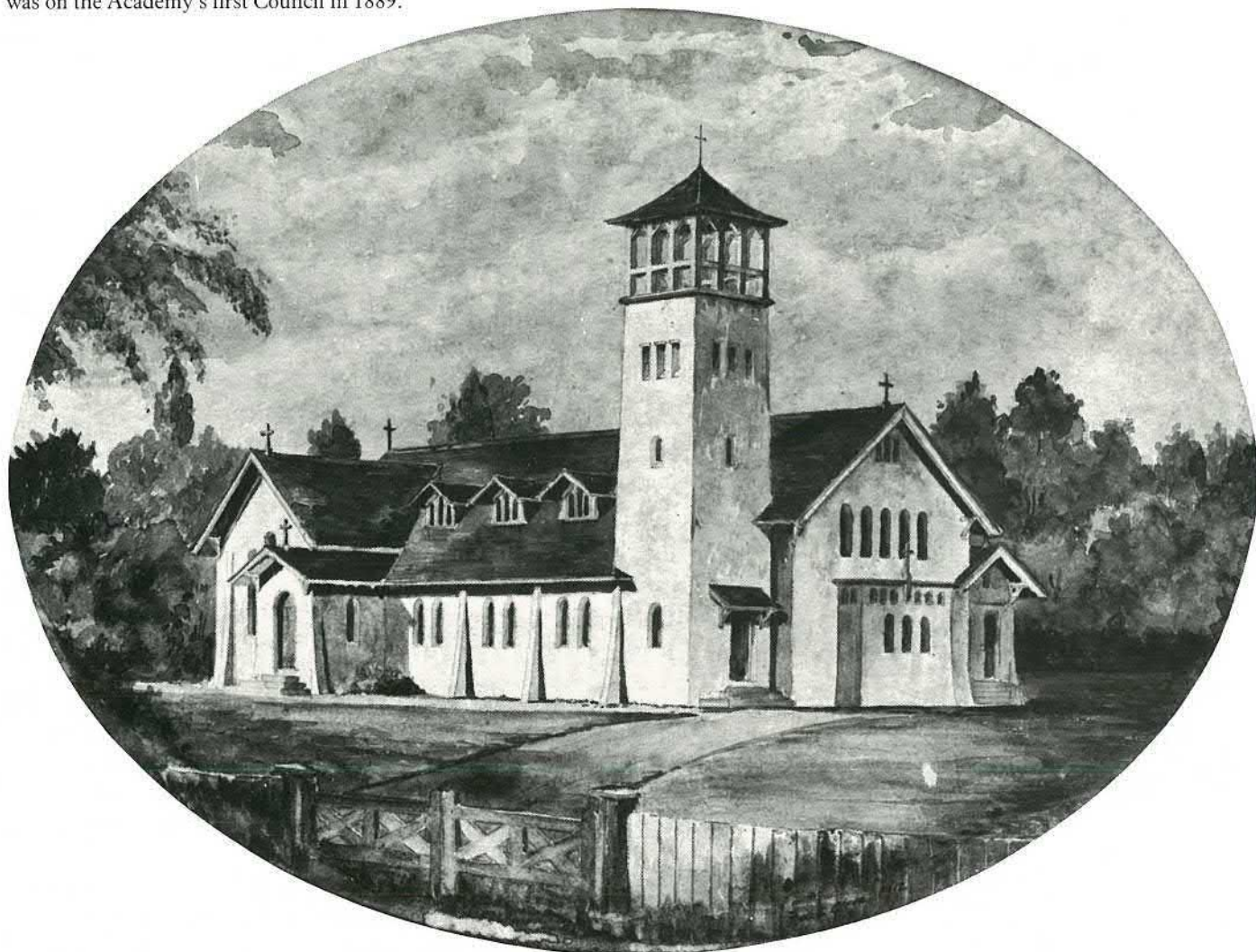
subscribed largely by people who were not Academy members, the credit for organising the fund-raising should go to the committee.

It is possible to argue about the morality of importing pictures when New Zealand artists were struggling to survive. The people responsible for the purchases were obsessed with the work of conservative English and European artists: England was still Home and it was believed that this was a collection of pictures representative of the “best” alongside which artists could measure their work.

Because many members of the Academy served on fund-raising committees as well as the Council, it is unclear who decided on some purchases from the Baillie Exhibition and where the funds originated. It is clear, however, that the Academy had a hand in spending the money from all sources. Members of the Academy steered, pushed and prodded private buyers toward the pictures and encouraged presentation of pictures as well as money donations. The Academy also used much of its own funds to buy pictures for the national collection but claimed credit for only £6,500 of the £11,000 total.

The Canterbury Society of Arts announced that it was to approach the Government for a grant to buy pictures, and the Academy’s small permanent collection of pictures was increased to ninety works and exhibited by the Otago Art Society.

Clere, Frederick de Jersey. *St Mary’s Church, Karori*. 1912. Watercolour. ATL. Clere, the diocesan architect in Wellington, designed more than one hundred churches and many homesteads. He painted watercolours, some of which were of buildings he had designed. He was on the Academy’s first Council in 1889.





Richmond, Dorothy Kate. *Zinnias*. 1926. Watercolour. 39 x 49 cm. NAG. Presented by the Academy in 1936. Miss Richmond, the daughter of J. C. Richmond, exhibited from 1885 and was a Council member for about thirty years. She taught art from her studio in Hill Street.



Tripe, M. E. R. (nee Mary Elizabeth Richardson). *The Purple Veil*. Oil. 55.8 x 45.8 cm. NAG. Presented by the Academy in 1936. Portrait of the sculptor Margaret Butler. Shown in the 1920 Annual Exhibition. M. E. R. Tripe (married to J. A. Tripe) exhibited from 1884 and was on the Academy Council for many years, interrupted by several visits to Europe.



Hope, Esther S. *Ohau River*. Tempera. 55.8 x 75 cm. NAG. Purchased with a T. G. Macarthy Trust grant from the 1941 Annual Exhibition and presented by the Academy to the NAG. Esther Hope exhibited from the 1930s to the 1960s.



Goldie, C. F. *Memories: Te Hei*. 1909. Oil. 23.3 x 17.5 cm. NAG. Presented by the Academy in 1936. Purchased for ten guineas from the 1909 Annual Exhibition. Goldie showed five pictures in 1909 and seven in 1910, but apparently did not exhibit again in the Academy, although he was made an artist member.



Stoddart, Margaret O. *From the Ball Hut*.
c.1931. Watercolour. 25.4 x 35.5. cm.
NAG. Purchased with a T. G. Macarthy
Trust grant and presented by the Academy
to the NAG in 1936. Margaret Stoddart was
a leader of the art community in
Christchurch for half a century and had an
influence similar to that of D. K. Richmond
in Wellington.



Richardson, H. Linley. *The Chieftainess*.
Pastel. 56 x 38 cm. W. M. van Erpers
Roijaards collection. Richardson exhibited
a series of Maori portraits (among other
subjects), several of them entitled
chieftainess.



Welch, Nugent H. *Stormy Evening, Fordell*. Watercolour. 24 x 34.5 cm. NAG. Purchased with a T. G. Macarthy Trust grant from an exhibition of the artist's work at the McGregor Wright Gallery in 1939 and presented by the Academy to the NAG in 1940. Shown in the 1938 "50th Anniversary" Exhibition. Welch exhibited in the Academy from about 1904 until the late 1960s, often with the maximum number of works. He was an official war artist in 1918–1919, and served on the Academy Council from 1919 to 1948.

Murray Fuller, E. *Malindi Market, Zanzibar*. 1931. Watercolour. 26.7 x 30.5 cm. NAG. Purchased from the 1933 Autumn Exhibition and presented by the Academy to the NAG in 1936. Edwin Murray Fuller and his wife Mary were art dealers who imported large quantities of British and foreign art and were assisted by the Academy in the disposal of it.





Cook, James. *Les Angles, South of France*.
Watercolour. 38 x 46.5 cm. NAG.
Purchased with a T. G. Macarthy Trust
grant from the 1938 Annual Exhibition and
presented by the Academy to the NAG.
James Cook, who trained and taught at the
Canterbury College School of Art, became
curator at the West Australian Art Gallery.
He was probably the first New Zealander
to attain such a position overseas.



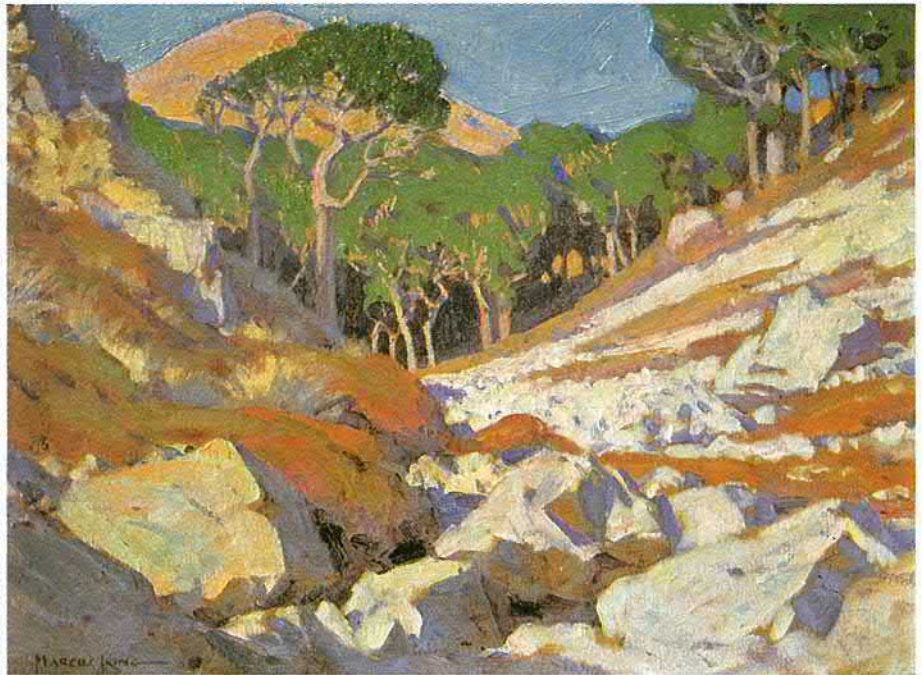
Welch, Nugent H. *The Green Peninsula*.
Watercolour. 27.5 x 38.5 cm. W. M. van
Erpers Roijaards collection. Shown in the
1926 Annual Exhibition and also in the
1959 exhibition of works by Welch and
T. A. McCormack.



McCormack, T. A. *Anemones*.
Watercolour. 30.5 x 47 cm. NAG.
Purchased with a T. G. Macarthy Trust
grant from the 1937 Annual Exhibition and
presented by the Academy to the NAG.
McCormack, who was self-taught, became
an artist member in 1918 and, like Nugent
Welch, constantly exhibited large numbers
of pictures until the 1960s.

McCormack, T. A. *The Swirling Stream*.
Watercolour. 31 x 44 cm. Private
collection. Shown in the 1940 Annual
Exhibition and (as *Running Stream*) in the
1959 exhibition of works by McCormack
and Welch.





King, Marcus. *A Hillside Thicket*. Oil. 29 x 39.5 cm. J. O. Mercer collection. Shown in the 1933 Annual Exhibition. Marcus King began exhibiting in 1920 and continued to do so for forty-five years. Born in 1891, he is one of the oldest surviving artist members.

Nicoll, Archibald F. *Hillside*. Oil. 39.5 x 50 cm. W. M. van Erpers Roijaards collection. Shown in the 1944 Annual Exhibition. Probably Banks Peninsula. Archibald Nicoll, who was wounded in the First World War, was director of the Canterbury College School of Art in the 1920s and later became a professional portrait and landscape painter. He exhibited in the Academy for over thirty years.





Kelly, Cecil F. *The Bridle Track, Heathcote*. 1952. Oil. 47 x 61 cm. NAG. Presented by the Academy in 1953. Cecil Kelly taught at the Canterbury College School of Art, and exhibited in the Academy for about half a century.



Kelly, Annie Elizabeth. *My Dining Room*. Oil. 76.2 x 63.5 cm. NAG. Purchased from the 1942 Annual Exhibition with a T. G. Macarthy Trust grant and presented by the Academy to the NAG in 1943. She gained international recognition as a portrait painter. The portrait to the right of the chimney in the dining room is of Cecil Kelly.

By the end of the financial year the Academy's position had miraculously recovered. The national collection was valued at £5,510 1s. With the Academy's permanent collection, valued at £3,544, the total was £9,054. The Academy, however, had spent its substance and in September 1912 M. E. R. Tripe suggested approaching the trustees of the Thomas George Macarthy Trust for a grant, to set up a travelling scholarship for art students. The trustees granted funds to the Academy for many years, on the condition that the money was used by the Academy for the purchase of pictures, most of which were for the national collection.

Another outcome of the Baillie Exhibition was financial help from the Department of Internal Affairs to extend the gallery hours. From 12 December 1912 the gallery was open in the afternoon six days a week, closed only on Mondays, presumably Williams' day off. This was offset, however, by the Wellington City Council's refusal to continue the grants it had been making for some years which had usually counter-balanced the rates. To the Academy's contribution to the national collection should be added the cost of losing the City Council's favour.

The gallery roof needed two coats of asphaltum paint, and since maintenance was needed anyway, and there seemed to be little prospect of new premises, the Council considered additions. Clere, the architect, said that it would be practicable to add a second floor, ante-rooms and an entrance hall to the ground floor.

There was possibly a political motive behind the proposed extensions. The locating of the national gallery in Wellington was vexing the New Zealand art world and the Dunedin Art Gallery was planning a final attempt to get political support to oppose it. The best way of disarming the other art societies was for the Academy to announce plans for extending the Whitmore Street gallery; by adding to its own home, the Academy would appear not to be planning to occupy or control a new national gallery.

In view of the Academy's earlier assurances that it would remain separate from a national art gallery which would function like a circulating library, it might appear that the Council was double-crossing the art societies in other centres by seeking partial control of a national gallery in Wellington. The other centres saw in the proposal of a central national gallery the virtual certainty that they would lose any subsidies. The Minister of Internal Affairs sought to allay these fears by writing, on 4 April 1912, to the Canterbury Society of Arts admitting the possibility of a national gallery in the future but saying that the time was not right. In May the director of the Dominion Museum mentioned that plans for a national gallery were vague, but he assumed that it would occupy one floor of the new museum, with which the Minister concurred. Any hopes Dunedin may have had of the alternative, a system of annual grants to support the provincial galleries, were in vain.

Massey's proposal for a national gallery was raised again on 29 August 1913. H. M. Gore announced to the Council that F. H. D. Bell, the Minister in charge of the Science and Arts Bill, had asked for the Academy's views on the Bill. The Academy began working toward agreement on a board of control for the national art gallery separate from the museum and even sought the support of other art societies for a separate controlling board for the national gallery. The Academy suggested to the Government that they change the definition of "works of art" to include media other than painting, drawing and sculpture, and that bequests to the national art gallery should be exempt from death duty.

Gore reported on 15 September 1913 that Bell had agreed to art being represented on the board of the national gallery and museum, and in the new year would move an amendment to the Science and Art Act, 1913. This Act was to provide for the constitution and control of a dominion museum, art gallery and library and for the publication of certain scientific works, to be in Wellington with an art gallery and a library (scientific, art and historic) within or adjoining it.

In the meantime Bell counselled the Academy to keep away from the Science and Art Committee, the predecessor of the Board of Trustees of the National Art Gallery and Dominion Museum, to avoid the measure being jeopardised by jealousy from other centres. On 3 November Gore explained to his Council that at the third reading of the Bill provision had been made for the interchange of works between the national art gallery and galleries in other centres. A month earlier the Academy had finally written to the Government in support of a request from the Auckland Society of Arts for an annual grant which the Academy intended using for purchases and the proposed extensions to the Whitmore Street gallery.

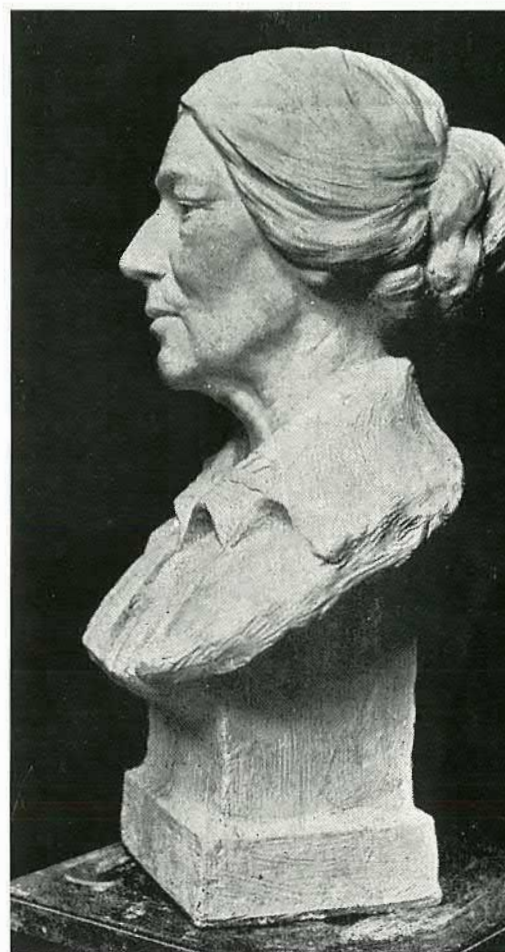
The Science and Art Act established a Board of Science and Art, which pressed hard for the construction of a new museum building. The First World War delayed the project, which then became entangled in a long argument over the form of the proposed national war memorial.

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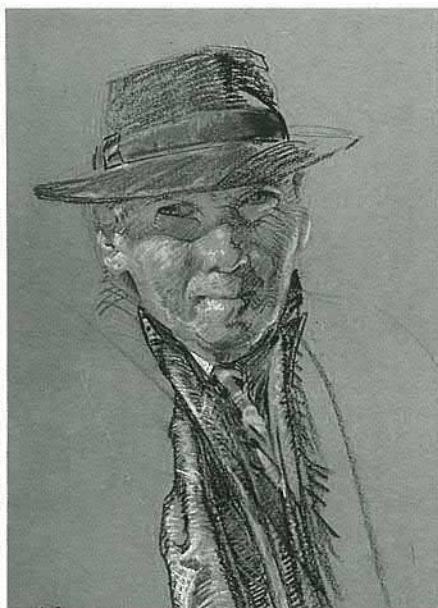
The year 1914 began well enough with a request from Bell for two Academy nominations to the Science and Art Board. No further grants would be made until the board was set up by the forthcoming session of Parliament. In June the Academy was advised that neither of its nominations had been accepted and the Science and Art Board would be limited to four members qualified in museum work.

Sketch plans for the Academy's extension were discussed and a committee was set up. With its usual *élan*, the Academy suggested that the Department of Internal Affairs might build the addition, with the Academy repaying the money when the national collection was finally permanently housed. Alternatively, Internal Affairs might provide an interest-free loan until such time as the national gallery could house the collection. Surprisingly, the Minister made a recommendation to Cabinet which resulted in a grant to the Academy of £600, less than the Council had hoped for, and on condition "that the pictures, the property of the Government, be hung in a room to be agreed upon and not taken down without permission". The Council accepted. It is not clear which pictures were regarded as the property of the Government. On the balance sheet all the pictures were listed as Academy property but possibly it was the Chevalier Collection or the entire product of the Baillie Exhibition. The remainder of the collection was shunted about by the Academy almost at will until 1936.

Plans for the Whitmore Street gallery extension progressed slowly. There were reservations about Clere's design, but a suggestion that plans be sought from other architects was quashed. When Clere submitted his final sketches the Council was still unimpressed and decided, despite Gore's protests, to form a sub-committee from the many architect members of the Academy to frame a scheme for a competition. The architect members of the Academy supported Clere's design but suggested that another architect confer with him. Clere was an excellent architect and his work includes St Mary of the Angels in Boulcott Street and the Wellington Harbour Board building which houses the Maritime Museum. His



Ellis, Joseph M. *Miss D. K. Richmond*. Portrait bust. Shown in the 1922 Annual Exhibition. Ellis and Miss Richmond were both art teachers and long-time members of the Academy Council.



Richardson, H. Linley. *Sunlight* (self portrait). Crayon, 38.1 x 27.3 cm; NAG. Presented by the Academy in 1947. Purchased from an exhibition of the artist's work at the McGregor Wright Gallery in 1946. Richardson arrived in Wellington from England in 1908 to take life classes at the Technical College, and went to Palmerston North three years later to teach there. He was on the Academy Council for four or five years.

patience must have been severely tried. He conferred with an architect named Baun and submitted an alternative design for the extensions, on which a building cost limit of £800 had been imposed. This was also opposed, principally by J. M. Ellis and H. L. Richardson, who clamoured for other submissions. Finally a modified Clere-Baun design was accepted and immediate tenders were called. The Council were obviously afraid delay would result in the postponement of the project for the duration of the war, or even worse, its cancellation.

Patriotism ran high after the declaration of war on 4 August 1914. On 13 August Gore advised the Council that a committee had been set up to raise money to purchase a picture by Frederick Goodall (1822–1904), *The Flight Into Egypt*, by public subscription, but a reappraisal of priorities must have followed and obviously fund-raising for the arts and building galleries would have to be postponed. William Barraud presented portraits of the King and Queen to the Academy on 14 August.

Baillie had just arrived in New Zealand with a fresh collection of pictures which would have to remain in the country for the duration of the war. There had been a spate of buying just before the war started and Mary Newton had offered an interest-free loan of £100 for purchases. A bronze, *The Age of Innocence* by Alfred Drury RA (b.1859), and black and white works were bought. Other purchases included three paintings by Frances Hodgkins, *The Dutch Canal*, funded by private subscription, *The Hill Top*, purchased from the Academy picture fund, and *Maori Woman and Child*, included in a bequest from John Newton.

Although the war is not mentioned in the Academy minutes, the Council told the Government that, as no liability for payment for the extensions to the gallery had been incurred, the Academy would delay application for the grant, if that would assist in the present crisis. The Government replied that it would. A proposal at the annual general meeting to delay the Annual Exhibition was left to the incoming Council. It is hard to see how this could have helped the war effort but the incoming Council adopted a more realistic attitude, increasing commission on sales by 5 per cent, thus raising £29 4s 9d for the Belgium Relief Fund.

Gore was increasingly frustrated by the delay to the gallery extensions and suggested issuing debentures to raise the money. In March 1915 the idea was floated among members, but when tenders were called at the end of May the £800 limit on the building had become unrealistic. The lowest tender of seven was £1,048 and the highest £1,555. In dismay, Gore asked Bell for an increase in the promised grant, which was refused. In May 1916 the extensions were still at an impasse. On 31 March 1915 the ways and means committee announced that the National Bank would advance up to £1,000 on the personal guarantees of at least four approved Academy members at 6 per cent interest. An increased price, due to war conditions, of £1,157 15s had been agreed upon with the contractors. The Macarthy Trust made a second grant for the year of £100 for the project, which went ahead with a limit of £1,200. Before the war ended the Government paid the outstanding grant of £600, but refused a final plea from the Academy to increase the amount to £800.

Apart from the shortage of government grants, the war had another negative effect. The Commissioner of Stamp Duty insisted on taxing admissions to the gallery. The Academy acted jointly with the Otago Art Society in appealing but the Commissioner advised that no release could be granted without a change in legislation. The Academy was becoming proficient in obtaining changes of legislation: Gore and Shailer Weston

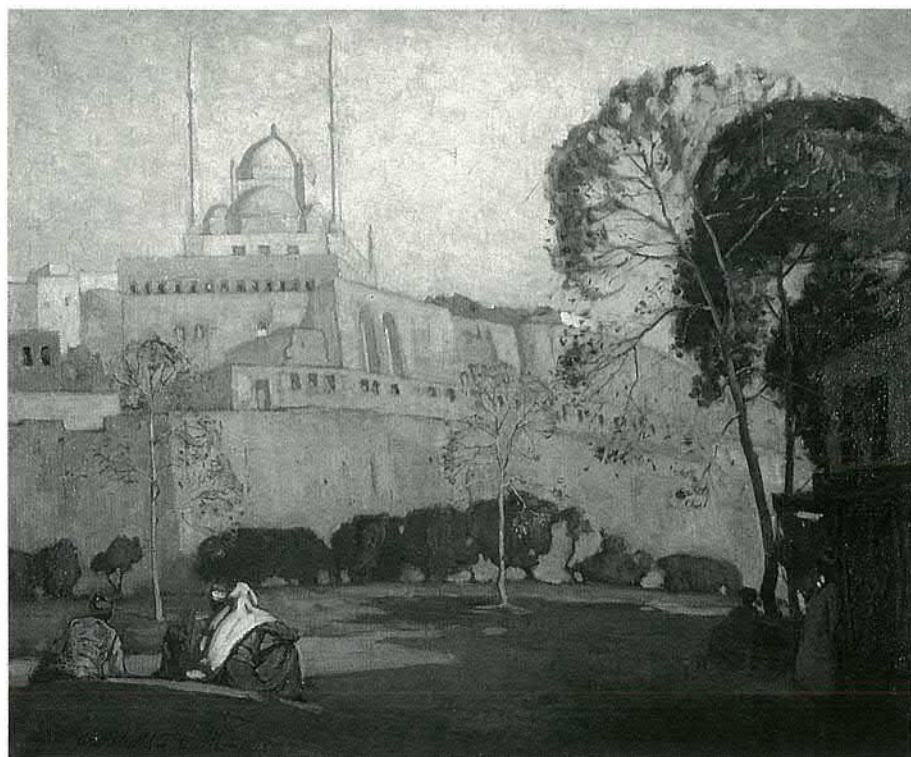
interviewed the Minister, at the same time asking for permission to let the Navy League use the Academy gallery for an exhibition of naval war relics and trophies. Gore of course reminded the Minister that the Academy could provide support for the Navy and that the Academy had conducted an art union to aid convalescent homes for the maimed and gassed soldiers.

The Academy was increasingly involved with the national collection. Mrs Churton, daughter of William Swainson (1789–1855), presented the Government with a collection of her father's drawings. The Minister of Internal Affairs consulted Gore on their display, which became a feature of the Annual Exhibition. The minutes of 31 March 1916 suggest that the sketches had been presented to be Academy, which was not so, but then the Council considered the Academy to be a quasi-government department because it held the national collection.

The new gallery facilities in Whitmore Street gave scope for a spate of activity towards the end of the war. With the larger gallery, the Academy opened its doors from 10 a.m., as well as the afternoons. The first one-man show was in 1918. Initially the Academy turned down the application by Harley Griffiths for the use of the gallery as the rules did not provide for it and a one-man show was seen as preferential treatment. The Council hoped that Griffiths would join the Academy and submit work but he refused and demanded an interview where he explained that he had about thirty pictures, the largest measuring about six feet by four feet, which he wanted to show in the Academy gallery because they would be seen there to the best advantage. The Council pointed out that all artists would like to have their work seen to the best advantage: Griffiths explained that local art dealers did not have suitable space. The Council gave in and granted him the use of the upper gallery, after questioning him closely on the proposed furnishings and getting him to state what proportion of the proceeds he was prepared to donate to patriotic purposes. (One-man shows have not often been held in the Academy rooms.) The Wellington Photographic Society used the watercolour gallery, the upstairs room, for their annual exhibition in October 1918.

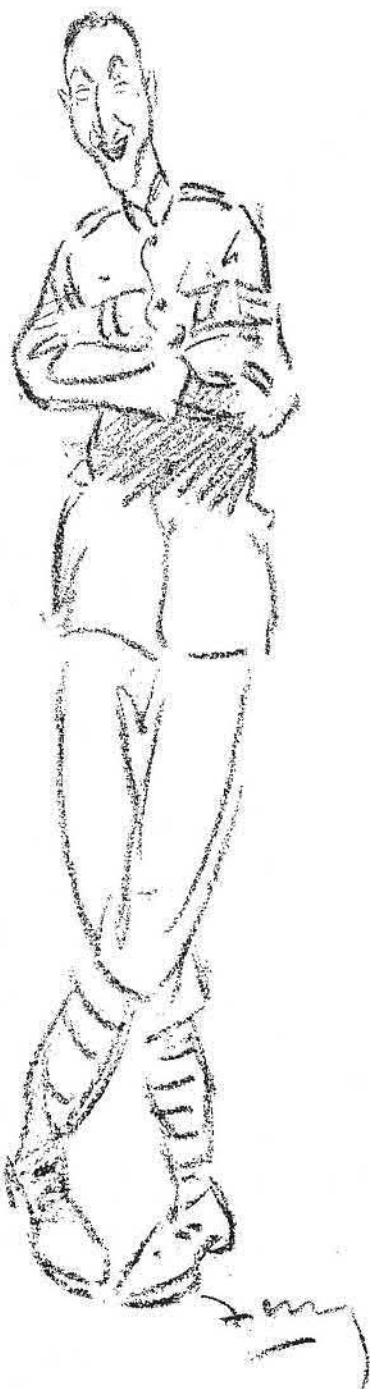


Swainson, William. *Great Black Fern, Lower Hutt*. c.1845. Pencil. 17.5 x 11.5 cm. ATL. Swainson arrived in Wellington in 1841 and took up land in the Hutt Valley. He made very many drawings and watercolours of botanical subjects in the Wellington and Hutt districts.



Nicoll, Archibald F. *The Citadel, Cairo*, 1918. Oil. 81.2 x 99.7 cm. NAG. Presented by the Academy in 1936. Shown in the 1918 Annual Exhibition.

Welch, Nugent H. *Ruins of Cathedral and Cloth Hall, Ypres, 1918*. Watercolour. 30 x 44.5 cm. W. M. van Erpers Roijaards collection. Shown in the 1919 Annual Exhibition. Welch was official artist with the New Zealand Expeditionary Force during the First World War.



Finey, George. *Our Nugent*. Memory sketch. Reproduced in *Art in New Zealand*, Vol. 1, No. 1, in September 1928.

On 8 June 1918 the Secretary of Technical Education requested the Academy to support a deputation to the Minister of Education about the Technical College site on the Mount Cook reserve in Wellington. This may have resulted in Mount Cook later being considered as a possible site for the gallery, museum and war memorial complex. The three sites considered were Mount Cook, Mount Victoria and Roseneath. The Mount Cook hilltop had been covered by the barracks, used at first as a gaol and then in 1913 as the headquarters of the Defence Department. The Government did not offer this site until 1928, when it was decided to locate the National Art Gallery, the Dominion Museum and the bell-tower of the National War Memorial together. In 1918 the Technical College had its eyes on the hilltop.

In September 1918, less than two months before the war ended, the Chief Justice, Sir Robert Stout, opened the Annual Exhibition. £40 had been earmarked for buying the work of New Zealand artists, a departure from traditional preference: with few exceptions, previous purchases were the works of British artists and a few expatriate New Zealanders, such as Frances Hodgkins (who had left Wellington for the last time in 1913).

The Academy helped patriotic causes during the war, including the Belgium Relief Fund and the Italian Red Cross. Nugent Herman Welch (1881–1970) had served as a divisional war artist with the New Zealand Expeditionary Force in France, and the Academy welcome to returning soldier artists was reported in the *Evening Post* on 19 August 1919.

Between 1900 and the beginning of the First World War the Academy had been building the permanent and the national collections. The aid offered to the Academy for this purpose, although substantial, does not compare with the money the Academy itself had raised. The Government had given the original grant of land in Whitmore Street and £2,000 in direct grants for building and for purchasing paintings for the national collection and it had paid a proportion of the running expenses.

When the war ended in November 1918 the Academy took stock. The Whitmore Street gallery was woefully small and not well constructed, although skilful plastering had disguised the lean in the south wall, and a service station had built a shed against one of the other walls.

The great flu epidemic cancelled all further activity until January 1919.

CHAPTER 4

The 1920s and 1930s



In the 1920s the preoccupations of the Academy Council were the gaining of approval and fund-raising for the establishment of the National Art Gallery. This is discussed in the next chapter. Other matters which may have seemed less important are dealt with here.

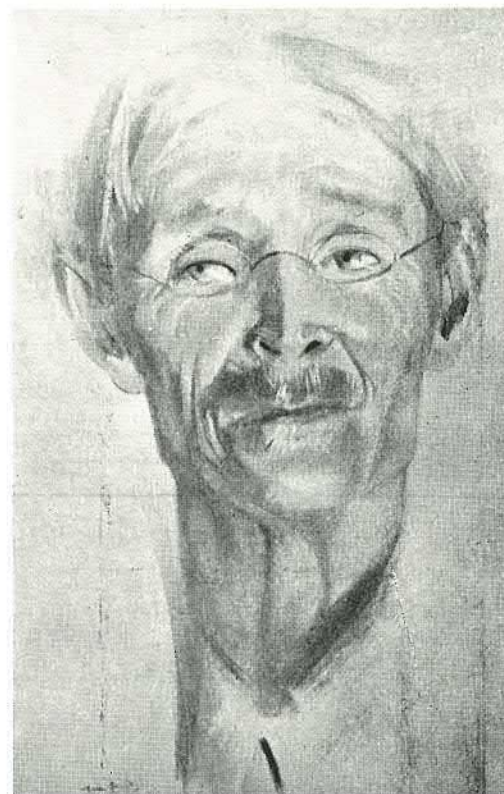
In the 75th Anniversary Catalogue of 1964 W. S. Wauchop reminisced: "When I paid my first visit to Wellington in 1910, one of my earliest calls was to the Academy's gallery in Whitmore Street. I cannot say I was impressed by the stark little building which I approached through an iron gate. There was just the one large room. The false front with foyer, cloak rooms and a watercolour gallery upstairs was not added until 1916. But I was impressed with the collection of pictures which included Brangwyn's large *Santa Maria Della Salute, Venice*,¹ which made a vivid impression on me, one that has remained always."

The addition of a second floor in 1917 allowed the Academy to expand its activities and small exhibitions could be mounted without having to clear the downstairs gallery. Previously the Academy had held only two exhibitions a year, the annual and the sketch exhibition.

A stained-glass window, which C. D. Barraud had presented to the Academy as a memorial to his wife, had been removed when the gallery was extended in 1917 and was eventually sold for £10, together with a pair of small lead-light windows for £5. William Barraud approved the sale and suggested that the money be used to buy a work of art as a memorial to C. D. Barraud's wife. Shortly afterwards Noel Barraud's death was recorded at a Council meeting on 6 September 1920. His widow presented *Seascape* by Edmund Thomas Gouldsmith (1852–1932) to the permanent collection as a memorial. The Barraud family continued its interest in the Academy.

Other gifts were made to the Academy. Mary (May) Newton was elected a life member in 1921 after she had won a prize of £35 in an art union and donated it towards the purchase of Maud Winifred Sherwood's (1880–1956) *The Model*, which the Academy bought for £40. A solid gold medal, which had been an art award to George Dawe, RA (1781–1829), was offered to the Academy by the trustees of the Prendergast estate, who wanted it to be shown with Dawe's painting, *Achilles Mourning the Death of Patroclus*. Thirteen works by Dawe, Sir James Prendergast's uncle, were included in the bequest. The Academy hesitated in showing the medal because the security risk of the Whitmore Street gallery. (The medal has since been insured for over \$3,000 and is on permanent loan to the National Museum.) Because of security worries the Academy declined other offers, which included a miniature set of pearls and jewels said to be 250 years old. The Academy has experienced several thefts.

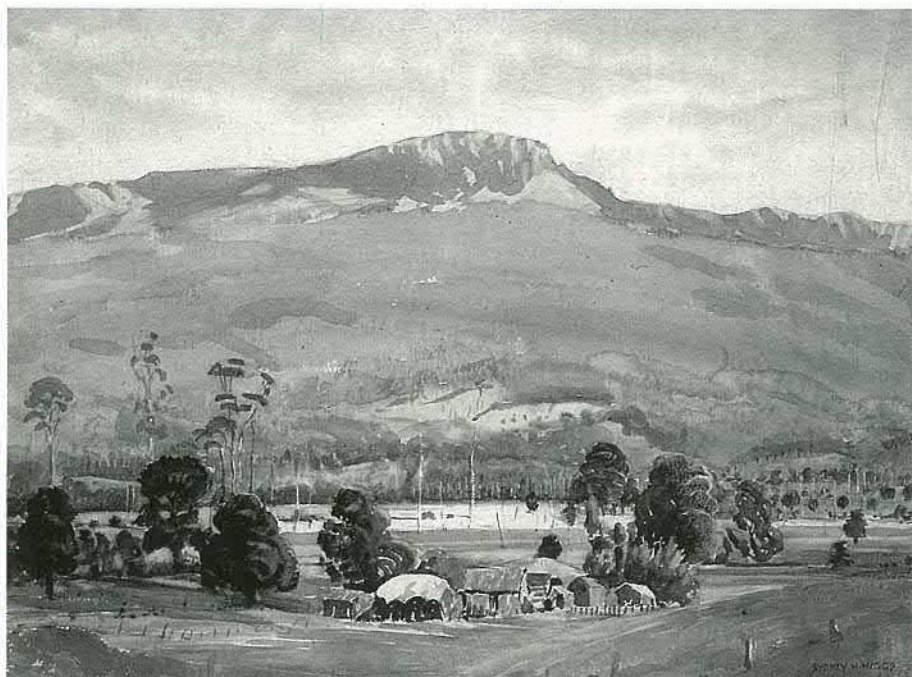
Rhona Haszard (1901–1931), an outstanding young artist, won a prize of ten shillings for a painting of a still life in the 1921 Academy



Arndt, Mina (Hermina). *Portrait of Dr M.* Oil. Shown in the 1925 Annual Exhibition. Mina Arndt studied at the Wellington Technical College and in England and Germany. She lived and painted in Motueka and exhibited in the Academy.

1. Frank Brangwyn.

Higgs, Sydney H. *Western Tiers, Tasmania*. Watercolour. 33 x 44.4 cm. NAG. Purchased from the 1951 Annual Exhibition with a T. G. Macarthy Trust grant and presented by the Academy to the NAG. Sydney Higgs was born in Tasmania and came to Wellington in 1904.



competitions. She died in Egypt ten years later. Evelyn Polson, now Evelyn Page, won the gold medal for a painting of a head from life. Over sixty years later, on 2 April 1982, she attended the opening of a brilliant retrospective exhibition of her work at the Academy. Sydney Higgs, who served fourteen years on the Council, was elected an artist member in 1922. His family has produced several generations of watercolour painters in Tasmania as well as New Zealand. His daughter, Avis (Mrs D. J. Beere), is currently a councillor. Miss Helen Stewart, a regular exhibitor, first became an artist member in 1923. Although her membership has not been continuous, it probably spans a longer period than any other. Her election is first recorded in the minutes on 6 February 1923 and, unaccountably, again on 1 May of that year. Having established her reputation as an artist in Australia, she returned to New Zealand but was refused the status of artist member unless she reapplied formally, which she felt she should not be obliged to do. Not until 1963 was she persuaded to reapply and was re-elected an artist member. The longest-living member of the Academy, Mrs Edith Robison, celebrated her 104th birthday on 30 January 1983. She first exhibited her paintings in Wellington in 1904 and continued to do so until the age of ninety-two.

In February 1922 an anonymous donor offered the Academy a valuable collection of paintings by Petrus van der Velden on condition that they were hung in one room and called the Van der Velden Collection. The paintings were hung on the north wall of the Whitmore Street gallery, and the black and white works on screens. The William Swainson Collection was moved to a side room and a number of other works were raised, or hung well above eye level. Skying was the term used later. The van der Velden paintings were framed and one needed £25 worth of restoration. A folio was provided for some of the sketches. The collection was a great windfall for the Academy and additional works by van der Velden were borrowed from Christchurch to create a major exhibition.

H. C. Williams, the caretaker, was beginning to show his age, and it was decided to employ professional packers for future exhibitions.

Miss Bates, who used the gallery for evening dancing classes, thought the floor needed a better surface. She offered to pay for the resurfacing,



Beere, Valerie. *Avis Higgs (Beere)*. 1970. Oil. 49.4 x 39.4 cm. D. J. Beere collection. Avis Beere, the daughter of Sydney Higgs, has been on the Academy Council since 1974. Valerie Beere, her sister-in-law, is an artist member.

but her conditions were overwhelming, including her fee for the work, a requirement that the Academy should charge people who hired the gallery for dances and a request that the floor be covered with sawdust to protect it during exhibitions. Williams understandably objected to his room being used as a men's rest room during dances and the council investigated the possibility of providing a lavatory at the end of the side room at reasonable cost. The mind boggles. What did Williams use? What did the dancers use? Possibly because of the dancers' gyrations, the installation of a rope barrier with stanchions in addition to the existing protective railing was discussed, but found to be too expensive and the existing posts were strengthened.

The Council decided that Williams' time had come and he was asked to resign from 20 June 1922, with a month on full pay. He was then eighty-five and had served the Academy faithfully for forty years. The secretary undertook to confer with various people about providing for his future and his position was advertised at £3 a week with sleeping accommodation provided. Reading the dispassionate minutes, one cannot help feeling great sympathy for the old man. He was enormously popular with the members and a circular was prepared asking for subscriptions to provide a suitable retirement gift for him. He took his final leave of one month, and eight days later, when the Council met on 8 August, he was dead. The expected regrets were recorded and money was raised to pay the expenses of his last illness, his funeral, and a memorial portrait to be painted by M. E. R. Tripe. So much was raised that it was possible to buy another two pictures. Had this money been available when Williams was given notice, he might have felt secure and perhaps lived longer, and as it was, the memorial helped only the artists.

D. Crowther was appointed to fill the vacancy. Ross Gore, later secretary of the Academy, recalled: "The first caretaker I can remember was a quaint old character named Williams, with a white goatee beard. When he retired an ex-London policeman named Crowther was appointed caretaker. He was a big chap, well over six feet and like a lot of policemen of his day not very well educated – dropped his H's and put them in where not required. He was in the gallery one day on his own when Bernard Shaw dropped in unannounced. This would be some time before World War II. Old Crowther was just thrilled to be able to show him round and recorded the whole of his conversation with Shaw on paper which he passed on verbally to my brother Eru who was secretary at the time. I can remember a few bits of it:

- Shaw* 'Who's that by?' pointing to a large oil painting.
Crowther 'That's by Hoswald Birley . . . very famous artist e is. E's painted the King and Queen; and he reeled off several other of Oswald Birley's distinguished sitters.
Shaw 'And me.'
 'Who's that?' pointing to a portrait of Sir Harold Beauchamp.
Crowther 'That's Sir Arold Beauchamp – e's the father of Katherine Mansfield yer know,' – Shaw knew of course.
Crowther 'Sir Arold give a lot of money to the gallery.'
Shaw 'Did he indeed? So they gave him a knighthood.'

So the conversation went on right round the gallery. Bernard Shaw must have had quite an entertaining morning."²



Barc (Helen Crabb). *Mr Higgs takes soup*. 1955. Pen. 29 x 28.3 cm. Avis Beere collection.

2. Letter to authors. 3/12/1980.

The foundations of the Academy were providing the Council with mundane problems. The gallery had been built on reclaimed land and subsidence blocked the drain which connected the gallery with the main sewer, requiring expensive repairs. The Academy councillors plodded about looking at exposed pipes in the company of a City Council drainage inspector and reported, with muddy satisfaction, that the drains had been fixed. Their relief was short lived: Crowther directed their attention upwards to severe leaking through the new roof.

Crowther, an excellent replacement for Williams, was accompanied by Mrs Crowther, who provided tea for Council meetings, functions and during exhibitions. Crowther also packed paintings for artists on a free-lance basis.

Planning began two years in advance for the 1924 British Empire Exhibition at Wembley, in which New Zealand and the "other overseas Dominions" were represented. Provincial art societies made a preliminary selection of works, which were finally selected in Wellington by a panel of one representative from each society. Nugent Welch represented the Academy. An exhibition of the selected works was shown in the Academy gallery for about four weeks before Christmas, 1923, and the exhibition at Wembley was such a success that the Academy was asked to select additional works to be sent to England. This co-operative effect inspired a continuing dialogue among the art societies, and an attempt to fix dates which did not clash for their own exhibitions resulted in Christchurch choosing March, Auckland June, Wellington September and Dunedin November. The Otago Art Society's suggestion to label pictures uniformly was accepted and minimum prices were agreed on. These were signs of maturity among the art societies, and were a step towards the formation of the Association of New Zealand Art Societies in 1930.

The New Zealand Institute of Architects had been connected to the Academy by various ties since the foundation of the Fine Arts Association of New Zealand in 1882, which had been beneficial to artists in general and to sculptors in particular, for the architects commissioned the sculptors and wood-carvers. The Academy has always included architects among its members: several have served on the Council, and one, Ian Calder, was president, but over the years the Academy has vacillated about exhibiting architectural drawings, and so the architects used the gallery to mount their own exhibition in 1925. The prospect of designing a national art gallery aroused lively interest among architects.

Maud Sherwood, an expatriate who trained in Wellington under Nairn and won an Academy art prize, announced her intention to visit New Zealand in February 1925. She was offered the gallery for a solo exhibition in April and the Academy showed its appreciation of her work by purchasing *On the Beach, Dee Why Sydney*, for thirty-five guineas. Nelson Isaac, who had taught at the Elam School of Art in Auckland and had recently arrived in Wellington, opened a discussion at the 1925 annual general meeting on widening the social and educational usefulness of the Academy with a programme of lectures and other activities. Before long he joined the Council.

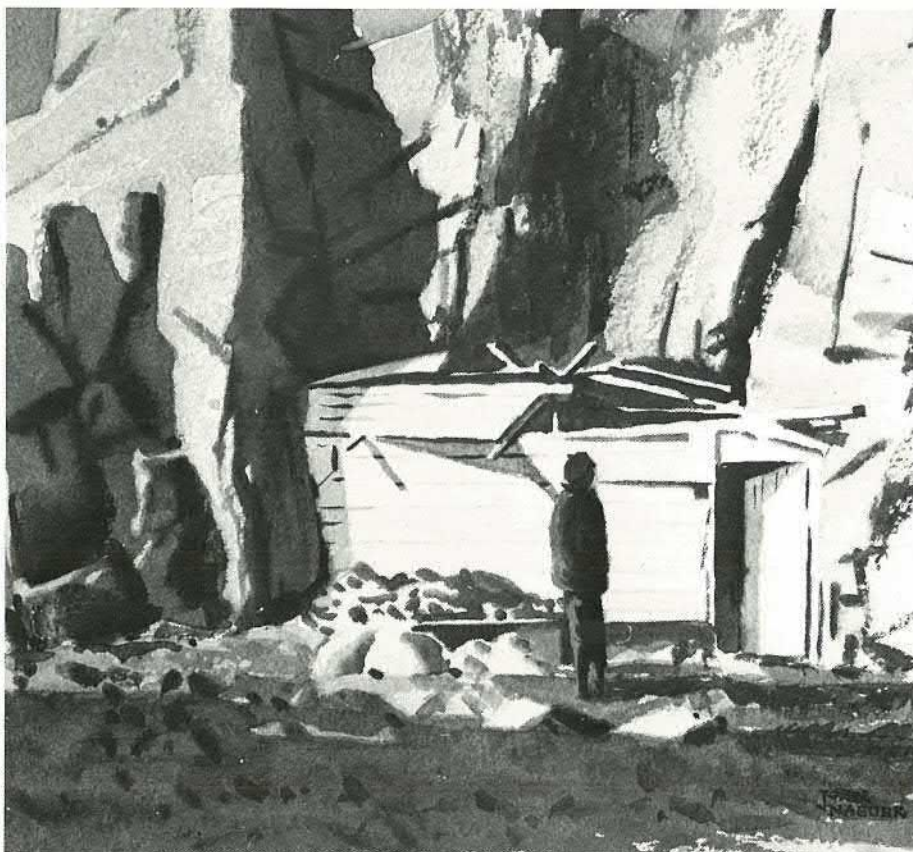
"Old Masters" continued to be offered. Teaching exercises included copying old masters, which resulted in many paintings that resembled old masters, some of which defy any but an expert to identify. While copies of famous paintings such as the *Mona Lisa* present no problem, copies of works by an obscure "master" are another matter, and among the chattels brought to New Zealand by the early settlers were some fine examples. It was with some concern, therefore, that the Council received a letter from

Sir Harold Beauchamp advising that a lady in New Plymouth was offering several “old masters” for sale. It was decided that Colonel A. R. D. Carbery should inspect these pictures, which he did in February 1926 and recommended against purchasing, but his reasons have not been recorded. Were the pictures copies, steel engravings or lithographs, or could they have been hidden treasures which were too expensive to buy? Bequests to the Academy usually were no problem: they were almost always acceptable. Acrimony among councillors was more likely to be aroused by the choice of the works that were to be purchased.

D. K. Richmond, elected a life member in 1927, presented a painting by W. Lee-Hankey, which she called *Goose Girl* but is listed by the National Art Gallery as *The Right of Way*, as a memento of her long association with the Academy. A spate of picture-buying resulted from a bequest of £200 from C. H. Knapp, who had been a member for forty years. This persuaded Ernest Hunt to write cautioning against the purchase of more pictures and recommending that all further money be allocated to the building fund. This seems to have been ignored, and acquisitions continued.

Several notable members of the Academy died in 1926, including William Francis Barraud, L. H. B. Wilson, who bequeathed Archibald Frank Nicoll's (1880–1953) painting, *September Finisterre*, and John Baillie.

The Academy Studio Club applied to the Academy for a grant of £40. Dr Fell, Nugent Welch and Colonel Carbery were deputed to encourage club members to study under the teachers at Wellington Technical College. Support of the Studio Club was proving expensive, but with some reluctance the Academy approved the grant. The Technical College's director suggested that student competitions at the Academy's annual exhibition should be replaced by an exhibition of students' work,



Magurk, John. *Nugent's Cave*. Watercolour 22 x 24 cm. McGregor Wright Gallery. Nugent Welch lived in this shelter while sketching on the Wellington coast near Cape Terawhiti.



Counihan, Noel. *A. D. Carbery, C.B.E.* Shown in this Australian artist's exhibition of caricatures of prominent New Zealanders in 1939. Dr Carbery, who came to New Zealand from Ireland in 1898, was twenty-two years on the Academy Council and a leader of the art life in Wellington.

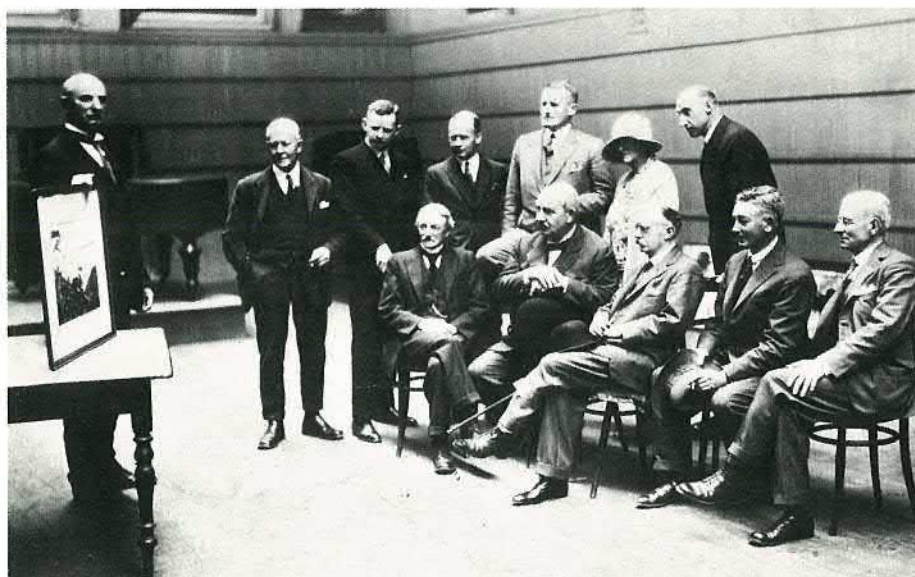
to which the Council agreed. For a long time the competitions had enabled the Academy to live up to its academic label, but the shortage of gallery space and the councillors' desire to devote their time to fund-raising for better premises caused them to drop the competitions without compunction.

Some councillors were capable of a certain degree of duplicity in their dealings with one another. At the 1926 annual general meeting Killick said that he had learned with regret of a Council proposal to appoint an agent to push sales at exhibitions, which he felt the majority would oppose. He was assured by the president that the Council had come to no such decision, but at the next meeting H. E. Anderson moved "that some person be employed during the annual exhibition to explain artists' work and sell pictures – This to be Mr E. Murray Fuller." Murray Fuller (1892–1933) had lost his seat on the Council at the previous annual general meeting, possibly because of his commercial interest since opening Wellington's first dealer gallery. Sales at the 1926 Annual Exhibition reached a record total of 816, presumably as the result of Murray Fuller's efforts, and he was voted a five-guinea bonus with no word of complaint from members or from the artists who had prospered.

Some think that the fine arts should not descend to commercialism and that the artist should be able to sustain a dignified living solely by practising his art. Nairn died poor, van der Velden died poor, Frances Hodgkins died poor, Nugent Welch died poor – and so did countless others who depended on their art. Artists seldom make good businessmen, preferring to concentrate on art rather than trying to sell work. Some commercial organisation is essential to sell artwork, as it is to sell any other commodity. In 1926 Killick was offended by the appearance in Wellington of commerce, in the person of the art dealer. A good art dealer is a hard-nosed businessman with an appreciation of art collectors' motivations: he need not be an artist but has to know everything about art. The Academy introduces its artists to buyers and smooths the way for sales, recognising that commercial organisations are the patrons of art, as they are of sport and other pleasurable activities. In an earlier age the artist's patron was a merchant prince, or the church or a robber baron. After the Industrial Revolution, that gave way to patronage by the bourgeoisie and the arts flourished to such an extent that there were too many artists, and the academies were set up to act as filters, reducing the quantity and improving the quality of art. The academies in turn were threatened by the emergence of art dealers.

In 1927 H. H. Tombs, the publisher, asked the Academy for permission to reproduce pictures to illustrate an article in *Art in New Zealand* on the development of painting in New Zealand. The Council allowed him to photograph the works. *Art in New Zealand* tended to be conservative, but it was a splendid production for its day and gave a platform to articulate artists like Roland Hipkins and Christopher Perkins with some forceful debates. Tombs lost money on it, but he persevered with it until the Second World War.

The 1930s started dramatically with the Murray Fuller Exhibition, open for three weeks in February. The unfortunate Murray Fuller had lost a consignment of valuable pictures in the wreck of the *Manuka*. Lulled into a false sense of security by the safe arrival of previous collections and dismayed by the high insurance premiums, he had provided only minimal cover, if any, and the ship had been lost on the east coast of the South Island. Some of the paintings had floated ashore and Murray Fuller scoured the countryside reclaiming pictures from



The Academy Council selecting works for an exhibition in the Whitmore Street gallery in 1928. Standing: J. A. Heginbotham, W. S. Wauchop, W. Gray Young, Nelson Isaac, M. E. R. Tripe and Nugent Welch. Seated: Dr W. Fell, Dr A. R. D. Carbery (vice-president), C. Wilson (president), J. M. Ellis (vice-president) and H. M. Gore (secretary). D. Crowther, the custodian, is on the left.

residents who had little idea of their value. One canvas was patching a pigsty, and another, a nude, had been flung into a creek by a farmer's irate wife. The Council granted Murray Fuller the free use of the Whitmore Street gallery, provided that he paid expenses such as electricity, and he was presented with a vote of sympathy.

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Exhibitions came and went, the paintings in any one year looking remarkably like those of any other. There was the same coterie of artists painting to professional if somewhat bland standards, but there was also an occasional passing comet such as Christopher Perkins, who was in New Zealand from early 1929 to late 1933. He is an important and relatively unrecognised figure in New Zealand art.

Perkins, born in Peterborough, England, in 1891, was fortunate to have attended Gresham, a more enlightened school than most. His varied art training included the Heatherly Art School in London in 1907, the Rome Academy in 1908 and later the Slade in London, at that time under the direction of Professor Tonks, where Stanley Spencer was also a student. Perkins established a studio in Cumberland Market and at some point taught art at the Oundle school in Peterborough. He joined the London Group, which was shaking off the influence of Ruskin and the academicians, but also exhibited with the Royal Academy.

Perkins' career was interrupted by the First World War. He served in the artillery and later in a camouflage unit, in France and Belgium, and rose through the ranks from private to captain. Obviously unsettled, he moved to near his home in East Anglia, where he became involved in a home-building project which he felt was an attempt at reconstructing what the war had destroyed.

In the early 1920s Perkins, who spoke French, moved to the St Tropez area in the South of France and lived among the cuboid houses and busy shipping scenes which influenced his later work in New Zealand. He concentrated on still-life painting for several years, with the object of developing his control of tone. He moved to Sanary, in typical Provence countryside, and made a pilgrimage barefooted through the streets of Aix-en-Provence to the house of Cézanne. He devoted himself for a time to landscape painting and is reported to have owned or run a shop selling artists' materials.



Perkins, Christopher, *Drawing*. c.1930.
Pen and ink and ink wash. 38.1 x 26.6 cm.
NAG. Presented by the Academy in 1936.

Back among his friends in the London Group, he sought to escape from the influence of the French painters whose ghosts haunted southern France and Paris. His home in East Anglia was also haunted by famous ghosts – John Constable (1776–1837) and to a lesser extent John (“Old”) Crome (1768–1821).

Perkins’ interest and ability in abstract drawing and painting stimulated his creativity but he still needed change and accepted an offer to teach painting in Wellington. Expecting a cooler version of Gauguin’s Tahiti, he was completely unprepared for the transplanted Victorian England he found, and took some time to adjust. He painted Maori people, attempting to communicate their spirit and mana rather than emulate the careful portraits of Goldie, whose work he did not admire. The Academy welcomed Perkins. In the 75th Anniversary Catalogue W. S. Wauchop recalled: “We all threw parties for Christopher Perkins, when he came from London to join the staff of the Technical College School of Art and he reciprocated. During the evening at his home he very kindly showed us some of his work and also some reproductions of modern painting. It was my introduction to Soutine . . . as we were walking home I remember Miss Richmond saying ‘Well, they talk about painting “pretty-pretty” but I call that painting “ugly-ugly” ’ . . .”

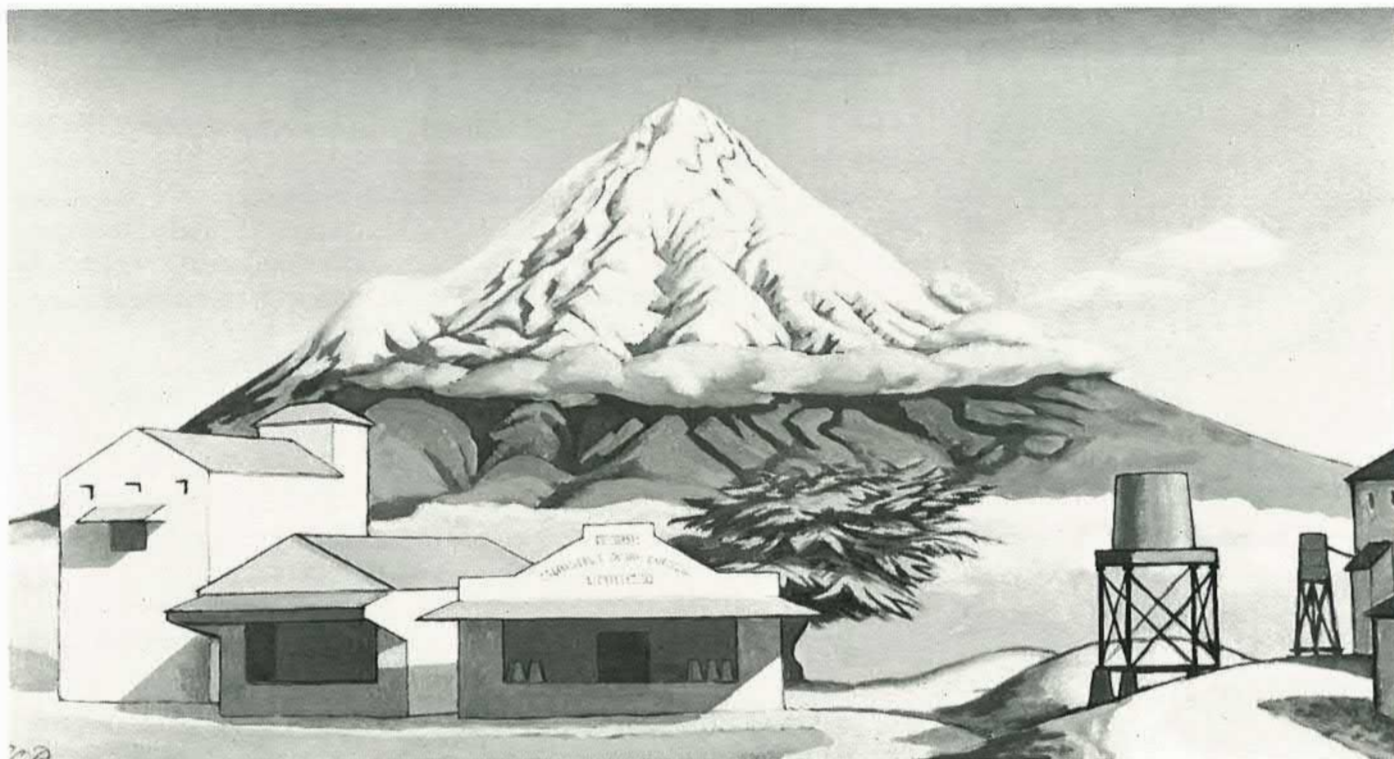
Perkins was officially welcomed by the Academy Council who entertained him to afternoon tea, an honour rarely extended. His bewilderment at this and similar gestures is reflected in his article “Arrival”, in *Art in New Zealand*: “Academies, clubs, receptions, stand by to receive welcome! I slink about cowed and graceless among the civilised . . .”

Perkins was a brilliant but somewhat harsh teacher and his students recall some of their fellows being reduced to tears by his frank comments. If he did not hit it off with the local art establishment, probably his equally frank comments on its output were responsible. Shortly after his arrival he reviewed the Academy’s 41st Annual Exhibition, at which he also exhibited, finding many of the exhibits incomprehensible: “Look at the Willow Pattern, think of the ten years abortive struggle of the cubists to simplify pictures, and ask yourself whether a deal of what we are doing is sincerely artistic.” The *incomprehensible* exhibits fell into three classes: those which yielded no pictorial emotion; those which set out to be glorious but failed to deliver the blow; and finally those which were “very good – but why? Why crack a nut with a sledgehammer?” Since he included in the third class artists like Roland Hipkins (1895–1951), whose prints he praised, his criticism must have offended a great many.

If his own artistic output was not prolific, it was important. He started with a genre work *Whalechasers*,³ 1928, in a style that “was unlike his own”, presumably to prove to the local establishment that he not only understood but could produce their type of painting. The first watershed work by Perkins was *Silverstream Brickworks*, exhibited at the Academy in 1930 and destroyed by bombing in London during the Second World War. It was considered a novelty by many: no one had painted the bare rolling hills of New Zealand in quite this way before. His treatment of topography as pure form was taken further with *Taranaki* in 1931, which may have influenced Rita Angus (1908–1970) in her painting *Cass*,⁴ 1936. She had exhibited with Perkins in the Christchurch Group. Perkins’ influence can be traced in the work of today’s artists.

3. Auckland City Art Gallery.

4. Robert McDougall Art Gallery.



Perkins, Christopher. *Taranaki*. 1931. Oil. 51 x 91.5 cm. Auckland City Art Gallery. This painting and *Silverstream Brickworks* (see page 81) were two of Perkins' works which influenced the approach to landscape painting in New Zealand.

Perkins visited Sydney, where he nearly sold *Taranaki* to an advertising executive, but fortunately it came back to New Zealand. *Taranaki* is important because it commented, perhaps for the first time in New Zealand landscape painting, on the social and political structure of the country. The dairy factory, dominating the foreground, symbolises not only a major source of export earnings but also the pedestrian architecture of the period. On the advice of friends, Perkins had removed the Ford trucks and cream cans to make the painting more saleable. *Taranaki* was a prolonged exercise, the result of several visits to that province, and a large canvas, *Meditation*,⁵ 1931, also took many months to complete. The Group show in Christchurch in 1931 represented a revolt of its member artists against artistic convention, of which, unhappily it must be acknowledged, the Academy was a mainstay. Even Dr Carbery had admitted at an Academy show a year earlier to a tendency to stick to mid-victorian ideals and styles. But if a new wave of thought was presented by Perkins, it was not without cost, although he refused to ally himself permanently with any movement or group. Gordon H. Brown, in *New Zealand Painting 1920–1940* (1968, Wellington), points out that it was too much to expect the New Zealand public to appreciate the symbolic subtleties of pictures like *Taranaki* and Roland Hipkins' *Renaissance*,⁶ which was stating far more than the fact that Napier was being rebuilt after the earthquake. (Hipkins possibly had profited from the earlier criticism by Perkins. *Renaissance* ranks with *Taranaki*.)

It is unclear why Perkins left New Zealand, but possibly he was restless or exasperated by the bland indifference of the art establishment. Not that he was without admirers: W. Basil Honour in *Art in New Zealand*, September 1933, recognised Perkins' originality, along with that of

5. Auckland City Art Gallery.

6. Hawke's Bay Art Gallery and Museum.



Field, R. N. Head carved direct in stone. Shown in the 1931 Group Exhibition in Christchurch. R. N. Field was an art instructor at the Dunedin Technical College.



Gross, R. O. *The Will to Peace* – Wellington Citizens' Peace Memorial. A photograph at the 1940 National Centennial Exhibition of the bronze sculpture.

Thomas Arthur McCormack (1883–1973), Robert Nettleton Field (b.1899), Francis McCracken (1879–1959) and John Weeks (1888–1965): “What is needed today . . . is the cultivation of mental independence, the unprejudiced study of modern movements in art . . . in such matters Art Schools and Art Societies have simply not functioned.” Honour mentioned the wasted money which had been spent during the last twenty to twenty-five years on “unbusiness-like management and unintelligent purchases of works of art”, a view that was to bring him into conflict with the Council. It is probable that Perkins agreed. He cancelled a one-man show in the Academy gallery when he learned it would open on the same day as an exhibition of posters and although his catalogues had been printed he transferred his exhibition to Kirkcaldie and Stains' gallery, despite assurances from the Council that the poster exhibition dates had not been finalised. The Council visited his exhibition and bought a drawing for three guineas and, possibly as a gesture, Perkins presented a second drawing. This was 1931 when the Council were buying paintings from a stable of their own favourites and could well have bought a major painting instead.

Perkins more or less broke with the Academy, although he continued to exhibit with it until he left New Zealand. He had a rather entertaining row with the sculptor Richard O. Gross (1882–1964) over the Wellington Citizens' War Memorial when he attacked Gross for chemically treating the bronze to age it. He thought nature should be allowed to take its course and asked in a letter in *Art in New Zealand* why Gross didn't just give the whole thing a coat of gilt. Gross rose to the bait and the quarterly gleefully published the ensuing heated exchange. Nature has since ousted artifice.

By the close of 1933 Perkins had had enough of New Zealand and sailed with his family on the *Oronsay* to England, where he settled at Sudbury. In *Art in New Zealand* he gave his impressions of his return to London and ended, “the greatest temptation of England is the desire to return to the village and to surrender completely to its charm”, which is what he did. To some extent he must have given up, although he continued to paint and completed the last of his great New Zealand paintings, *Maori Meeting*.⁷ In this country he had attempted to produce a New Zealand identity in the work of local painters and discouraged the creation of a Royal New Zealand Academy which was mooted among the art societies. He was fifty years ahead of his time. He became part of the English painting scene again and later, after serving in the Second World War, turned to religious subjects, in an increasingly primitive style. His last work was *The Blessing of the Wine*. Perkins appears to have become bitter and in a poem among his papers in the Alexander Turnbull Library he speaks of tunes played on his false fiddle no longer fooling the world. He was always candid, but here his self-criticism is extreme, admitting “the genuine genius touch” was never his but that “a modicum of sensitivity gave much the same result as talent”. While history may be uncertain about Perkins' importance, there is every sign that he badly underrated himself. He died on 8 April 1968 at Ipswich. He was aged seventy-five.

7. Auckland City Art Gallery.

CHAPTER 5

Scheme for a National Art Gallery




The Academy was the first to raise the question of a national war memorial after the First World War, and the president, H. M. Gore, suggested that it should be a national art gallery. A scheme for a dominion museum and national art gallery was outlined by a sub-committee and presented to the Council on 29 January 1919, emphasising that it should be a separate building, with space for expansion, and funded by public subscription.

Gore and H. F. von Haast drew up a proposal for the Minister of Internal Affairs, an uncharacteristically prolix and flowery memorandum, emphasizing the need for the gallery and the prestige it would bring to the community: "The Science and Art Act provides that a Dominion Art Gallery shall be established either within the building of the Dominion Museum or in a building or buildings adjoining or at any rate in a separate building with an identity and an individuality of its own – an expression of the art of the community." Sharing premises would mean the art gallery would be regarded as a subservient branch of the museum. "Special features of the gallery should be a representative collection of the works of New Zealand artists and also a collection of works of applied and industrial arts." The Academy had to appeal to the public for funds. A committee, comprising A. Atkins, A. F. Nicoll, W. A. Bowring and T. Shailer Weston, made a draft plan covering the appeal, suggestions for membership of a committee of citizens, co-operation with the City Council, a paid organiser, a public meeting, circulars and private canvassing and the structure of district committees.

Possibly the Academy was spurred on by the success of the Sarjeant Art Gallery, which the generosity of Henry Sarjeant had made possible in Wanganui and which the Academy seemed to regard as almost treason. The Academy's reply to the mayor of Wanganui's query about a proposed exhibition was ungracious, to say the least, for he was told that it would clash with the Academy's Annual Exhibition (the date of which had been flexible enough in the past). Despite this the Sarjeant Gallery persisted in requesting the Academy to send pictures. The Council had long discussions on the difficulties of transport: it was dangerous to send pictures by sea and equally undesirable by motor lorry owing to the "bad state of the roads [over the hill] between Wellington and Paekakariki". Gore discussed the difficulties with T. W. Hislop, the Under-Secretary of Internal Affairs. The Wanganui town clerk said it was impossible to delay the exhibition and the pictures were sent by rail, which should have been the obvious way from the outset, and the Academy's worst fears were realised when one of the pictures was damaged. The Wanganui town clerk suggested that the cost of repairs be claimed against the Railways. The clash of dates was further debated by mail, until the Wanganui town clerk blithely informed the Academy that, as arrangements had already been made with art societies in America, Australia and England, nothing could be done but in future representations from the Academy would be given every consideration, an excellent and well deserved putdown.

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Perkins, Christopher. *Professor G. W. von Zedlitz*. Oil. 81.6 x 71.1 cm. Victoria University of Wellington. Shown in the 1933 Annual Exhibition.



Perkins, Christopher. *Silverstream Brickworks*. Oil. 61 x 50 cm. This work was destroyed in the London blitz during the Second World War.





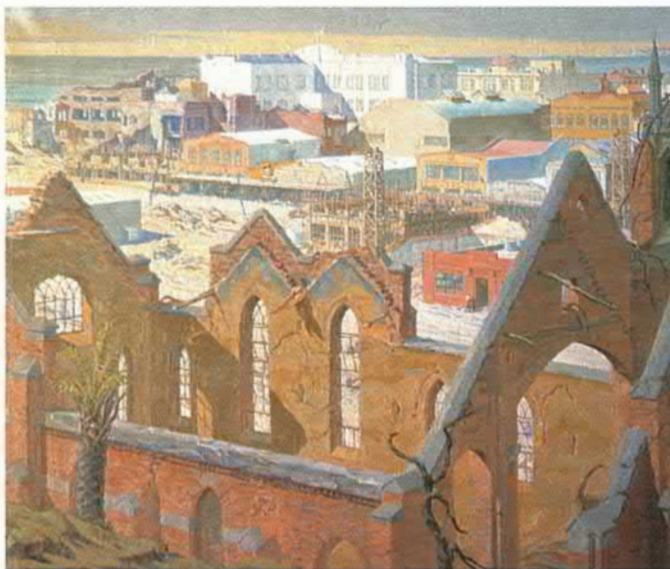
Wauchop, William S. *Gold Country*. Watercolour. 27.8 x 36.2 cm. NAG. Purchased from the 1929 Annual Exhibition with a T. G. Macarthy Trust grant and presented by the Academy to the NAG in 1936. W. S. Wauchop was an artist member for nearly half a century and a member of the Council for twenty-six years, including fourteen years as president.



Gully, John P. *Early Morning Drove, East Coast*. 1977. Oil. 40 x 50.5 cm. Shown in the 1980 Caltex Award for Representational Art Exhibition. John P. Gully, an artist member, is a great great grandson of John Gully.



Gully, Eric N. *Waikaremoana*. 1943. Watercolour. 21.3 x 27.5 cm. Robin Kay collection. Eric Gully, a great grandson of John Gully, was an artist member who exhibited constantly in the 1930s and 1940s.



Hipkins, Roland. *Renaissance*. Oil. 77.5 x 90 cm. Hawke's Bay Art Gallery and Museum. Shown in the 1933 Annual Exhibition.



Higgs, Sydney H. *Wangapeka Valley*. Watercolour. 37.5 x 50.7 cm. Avis Beere collection. Probably *Sherry River*, which was shown in the 1954 Annual Exhibition.



Wheeler, Colin V. *Farmyard on Otago Peninsula*. Watercolour. 39 x 56 cm. Purchased by the Academy from the 1965 Annual Exhibition. Colin Wheeler won the prize for a mural in the 1964 National Bank Art Awards.



Coe, J. B. *The Patrol, Vella Lavella, 1 October 1943*. c.1945. Oil. National Collection of War Art. Shown in the 1952 exhibition of war art in the Academy gallery. A personal recollection of the war in the Pacific.

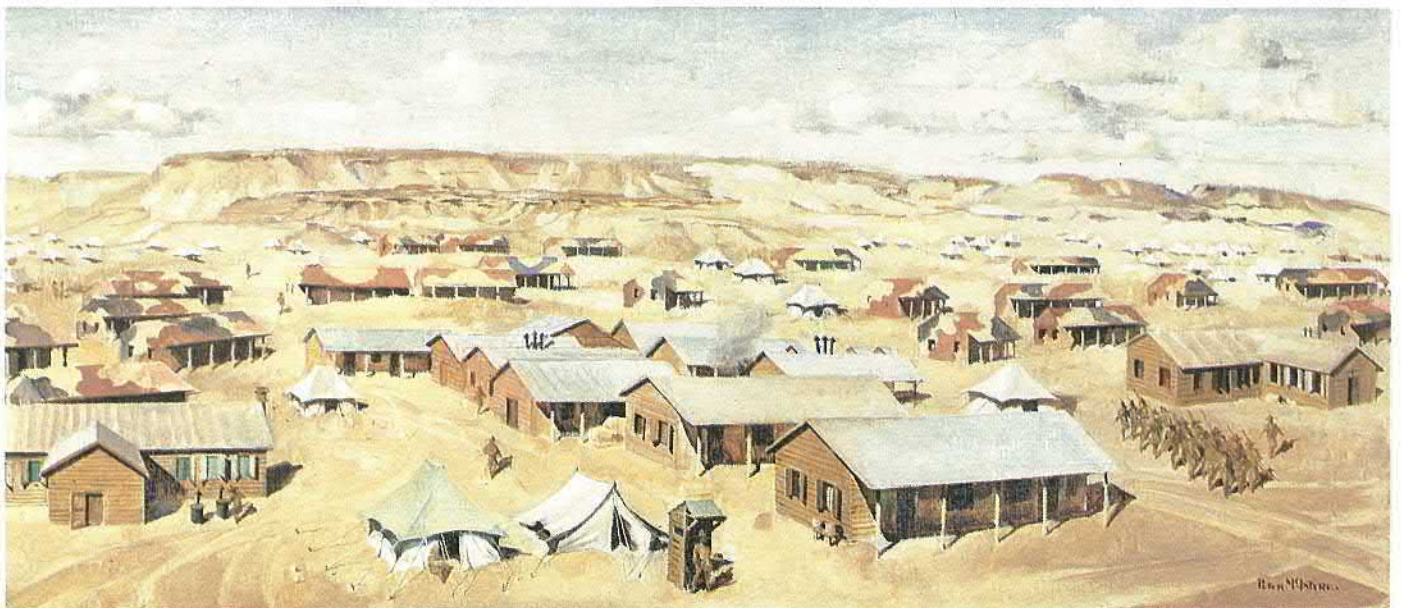
Clark, Russell. *The Lines, M3s and Dingoes, Ngaruawahia*. Watercolour. National Collection of War Art. Russell Clark did this study of armoured fighting vehicles during the Second World War.



Deans, Austen. *P.O.W.* 1943. Oil. 43 x 28 cm. The artist's collection. Shown in the 1944 Annual Exhibition. Portrait of an Englishman who was a fellow prisoner of war in Poland. Austen Deans won the Kelliher Prize for painting in 1962 and 1963.

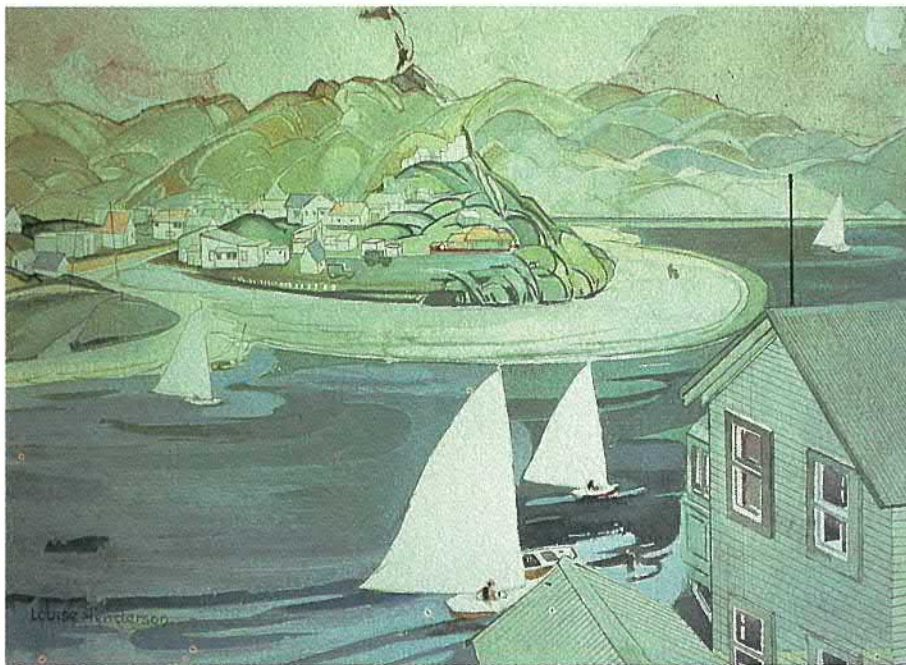


McIntyre, Peter. *Maadi Camp*. 1942. Oil. National Collection of War Art. Peter McIntyre was the official war artist with the Second New Zealand Expeditionary Force, which had its base camp at Maadi, near Cairo. He was on the Academy Council from 1959 to 1965.





Higgs, Avis. *Fern and Cabbage Trees on the Waikato*. 1957. Watercolour and ink. 43.2 x 55.5 cm. Marie Jenkins collection. Shown in the 1957 Autumn Exhibition. Avis Higgs (Mrs D. J. Beere), the daughter of Sydney Higgs, has been an artist member for thirty years and on the Academy Council since 1974. She has also been president of the Wellington Society of Watercolour Artists. She won the National Bank watercolour award in 1964.



Henderson, Louise. *Yachts at Paremata*. c. 1944. Watercolour. 25.5 x 32.5 cm. Felix and Pamela Morrah collection. Louise Henderson's style changed to abstraction in the late 1950s. She won the National Bank watercolour award in 1972.



Fanning, Joan. *Mrs Carter*. Oil. 73.6 x 59.6 cm. NAG. Purchased from the 1959 Autumn Exhibition with a May Robertson Barry Fund grant and presented by the Academy to the NAG. Joan Fanning served for seven years on the Academy Council and was a vice-president in 1972-1973.

Knight, Gwendoline. *Sunset, Tauranga*. Oil. 55.9 x 71.1 cm. NAG. Purchased from the 1964 Annual Exhibition and presented by the Academy to the NAG in 1965. Gwen Knight was influenced as an artist while with Frances Hodgkins in Europe, but developed her individual style after returning to New Zealand in 1948.



McFarlane, Shona. *The Annual Meeting*. 1968. Acrylic. 75 x 90.5 cm. The artist's collection. Shown in the 1969 Annual Exhibition. Shona McFarlane is an artist, writer, and television panelist. She was president of the Otago Art Society from 1965 to 1969, and has been on the Academy Council since 1979. She won the National Bank mural award in 1974.





Savage, Cedric. *Lunchtime*. Oil. 75 x 90.2 cm. NAG. Purchased from the 1955 Annual Exhibition with a T. G. Macarthy Trust grant and presented by the Academy to the NAG. Cedric Savage was on the Academy Council in the 1940s. He won the Kelliher Prize in 1961.



Weeks, John. *Fruit and Flowers*. Oil. 48.2 x 38.1 cm. NAG. Purchased by the Academy and presented to the NAG in 1939. Shown in the 1939 Centennial Exhibition of International and New Zealand Art. John Weeks attended the Auckland and Christchurch schools of art and went to Europe and North Africa to continue his studies. After his return to New Zealand in 1929 he taught for twenty-three years at Auckland's Elam School of Art.

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Continued from page 80

At the annual general meeting of 1919 Gore said he would not seek re-election as chairman but would be secretary "if the Council is stuck" (applause) "... but a younger and more energetic man should be sought." (Cries of "nay, nay".) Thus, T. Shailer Weston became president and Gore secretary.

Wanganui may have applied a spur to the Academy's ambition, but in the 1920s the national gallery project lapsed into an argument over the merits of the sites. Because no progress had been made by 1921, the Government reduced the vote on the estimates to a token £100. The president and secretary were persuaded to see the Prime Minister, W. F. Massey, and the War Memorial Committee to suggest a national art gallery as a war memorial, and in April 1922 the Academy appealed to the Returned Soldiers' Association for help, but it was emphatically opposed to the idea.

A newspaper report "War Memorial – National Gallery – Art Society's Proposal", refers to a letter from Gore with many signatures, recalling the 1919 deputation to the Minister of Internal Affairs, Russell, which had presented a similar proposal.¹ The Academy now proposed to raise £100,000 as the minimum amount with which the Government should proceed and in March 1924 Cabinet approved a subsidy payment of £75,000 on a pound-for-pound basis, increased to £100,000 on 11 August, following representations by a deputation led by C. P. Skerrett. Attitudes were divided on the form of memorial, how the funds should be raised and by whom donated. Wellington felt that the Government should pay the full cost of a national memorial, and provincial centres accused Wellington of being parsimonious in raising money from its citizens.

Gore wrote to the National War Memorial Committee on 17 April 1924 and the chairman, Sir John Allen, replied that it was considered inadvisable to use the national war memorial for the purpose of a national art gallery. The Council cogitated, conspired and decided to enlist the support of Sir John Pearce Luke, the mayor, who also represented Wellington North in the House of Representatives, and a special meeting arranged a deputation. If the deputation failed to get the approval of the National War Memorial Committee, it was to go to the Minister of Internal Affairs. Dr J. A. Thomson told the Council that the Science and Art Board was in favour of the museum and art gallery being under separate control and suggested that while there might be one board of trustees, the expert functions of each institution should be managed separately.

Gore reported on 5 July that the committee was unanimously against the idea, and Academy Council members talked to War Memorial Committee members confirming that the latter were firm and no amount of lobbying would change their minds. A change of tactics was agreed upon and a public meeting was called to form a citizens' committee to raise funds independently for the national art gallery project. Parliament, which had voted £100,000 to the project in November 1919, was of little help. When urging the renewal of the vote several years later, Massey had no definite idea on the form of memorial except that "it should last to judgement day", and be symbolic and visible from all parts of the city and from ships entering the harbour.

While these arguments raged, D. K. Richmond raised another issue of national importance when she spoke against the destructive quarrying being done to Paritutu, the beautiful rock at the western tip of the New

1. Undated press clipping. Academy Minute Book. c.24/7/1924.

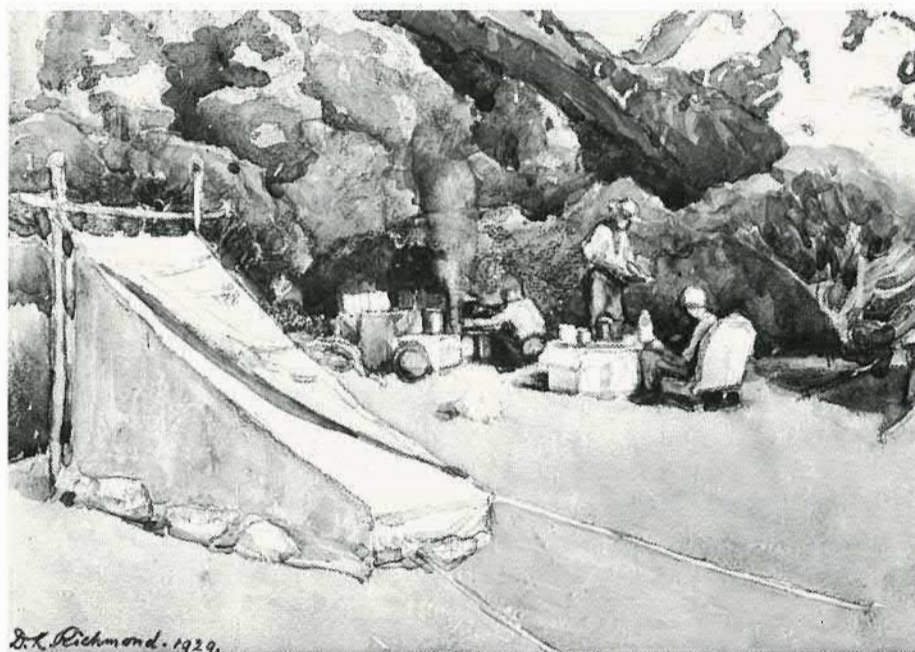
Plymouth bay. She said that this striking peak belonged to the nation and that any attempt to interfere with it was as much an act of vandalism as the destruction of Rheims Cathedral. The quarrying was halted and Paritutu, although dwarfed by a huge smoke stack and surrounded by industrial sites, still exists thanks in some degree to the Academy.

On 6 February 1923 Sir Harold Beauchamp, probably appalled by the mere few hundred pounds in the Academy building fund, brought the art gallery issue into sharp focus by announcing that his Fitzherbert Terrace home could be sold and the proceeds put towards the purchase of pictures for the national art gallery. This fund eventually reached £20,000.

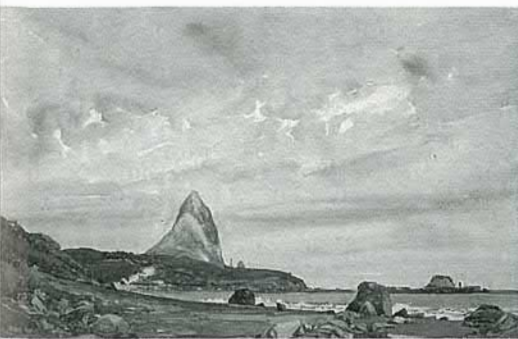
Ernest W. Hunt was elected president at the annual general meeting on 31 August 1923 and the retiring president, T. Shailer Weston, was returned to the Council, to become president again in 1928. Mrs Tripe proposed: "That it be a recommendation to the Government to proceed with the erection of a Dominion Art Gallery in Wellington, with a hall of valour as the national war memorial." This was unanimously carried.

To provoke further action, in November Hunt asked the Council to approve a proposal "that on the erection of the Dominion Art Gallery the Academy's site in Whitmore Street should be disposed of and the proceeds applied to a special wing in the Dominion Art Gallery to be at the disposal of the Academy for its Annual and other exhibitions". This was a complete change of policy. The Council did not entirely fall about with glee and after some discussion the president was politely asked to submit his proposals in a resolution at the next meeting, scheduled for 11 December 1923. The outcome was that Hunt should interview the acting Prime Minister, Sir Francis Henry Dillon Bell, or the Minister of Internal Affairs to ascertain whether the Government was likely to approve of such a scheme.

The 1925 annual report claims that the Council had "urged" that the Whitmore Street site be disposed of and the proceeds devoted to the building fund for the national art gallery and that space be provided in the new building for the Academy's exhibitions. This was not really so. The Council had been lukewarm and told the president to discuss it with the Prime Minister. Massey's long illness and the subsequent rearrangement of the Government meant that the question was virtually shelved.



Richmond, D. K. *Three Campers*. 1929. Watercolour. 27 x 37 cm. ATL. D. K. Richmond was perhaps better known for her flower studies than her landscapes.



Carbery, A. R. D. *The Ruin of Paritutu*. c.1923. Watercolour. 33 x 52.7 cm. NAG. Presented by the Academy in 1949. Probably the painting listed as *Paritutu*, *Moturoa* in the 1923 Annual Exhibition.



Gibb, William Menzies. *Low Tide, New Brighton*. c.1929. Watercolour. 29.8 x 45.7 cm. NAG. Presented by the Academy in 1936. Shown in the 1930 Annual Exhibition.

After nearly six years the building fund amounted to only £492 16s 2d. This was later transferred to the general building fund when the proposals of the citizens' committee were adopted. In 1925 the national art collection was valued at £6,729 17s and the Academy's permanent collection at £6,025 7s 6d. The gallery building was listed among assets as worth £2,116, and the land value was not mentioned but probably included in this rather insignificant figure.

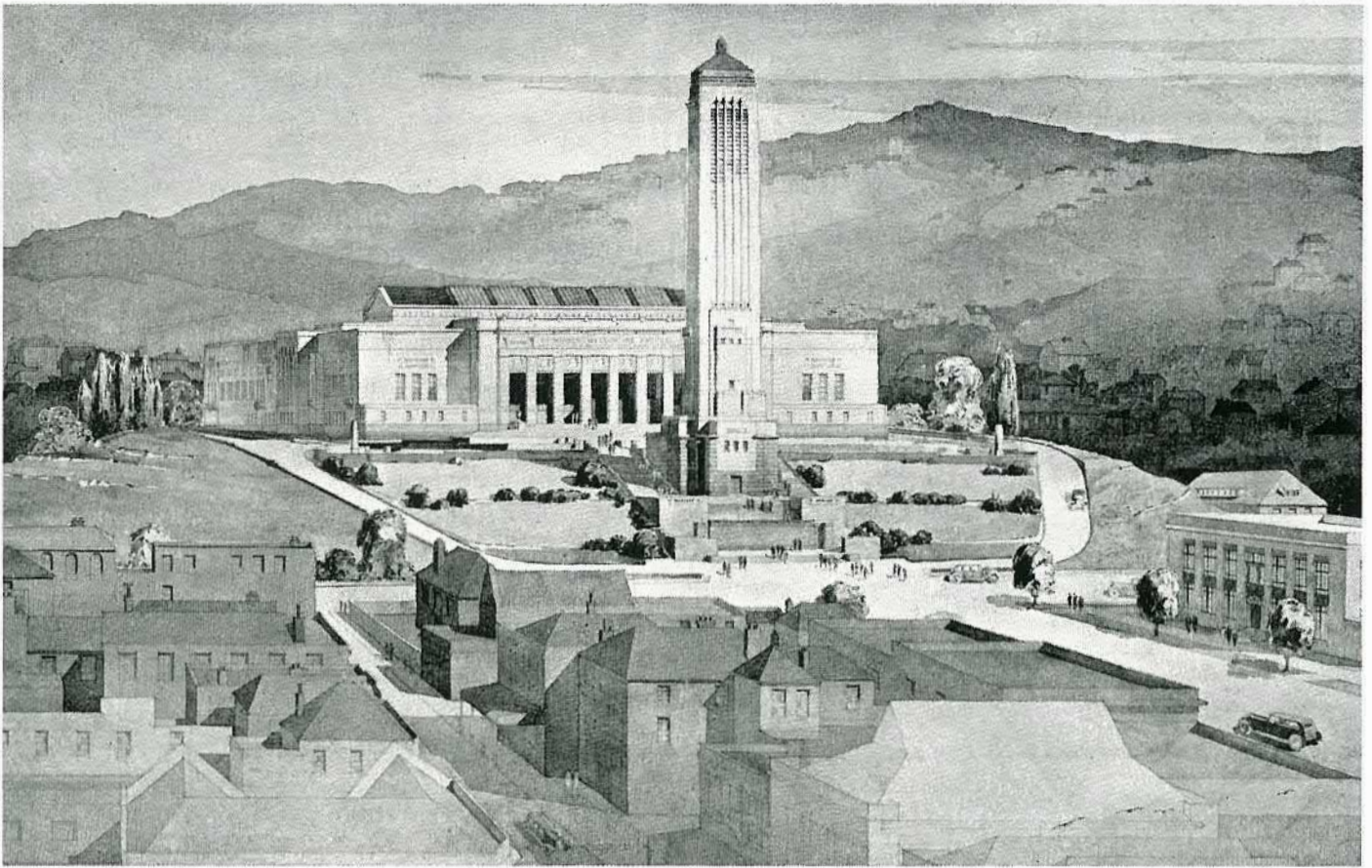
A citizens' committee, formed at a public meeting called by the mayor, George Troup, discussed fund-raising and later conferred with a Cabinet committee in an attempt to settle various matters including the site, before launching a public appeal. In March 1927 Hunt, supported by Sir Harold Beauchamp, advocated the complete separation of the proposal for the art gallery from the combined scheme and suggested that an early campaign for a gallery would be successful. This was pushed successfully at the annual meeting, but again the matter stagnated for a year, and on 27 March 1928 the Council rescinded its decision to press for separate gallery development. The Government finally set aside the Mount Cook site for the national art gallery and museum and decided to appoint trustees to the project. Troup pushed ahead with fund-raising.

A new art gallery was certainly needed, for the size of some of the paintings in the national collection was proving a distinct embarrassment. Two of the biggest, *The Landing at Gallipoli* and *Signing a Treaty with the Natives*, as well as other large canvases belonging to the Academy, could be stored only if a suitable place could be found and some were deposited in the basement at Parliament House and ten in the Maori house at the Museum.

In June 1928 Troup suggested that the Academy offer to sell Whitmore Street and present the proceeds to the gallery building fund, a direct play-back of Hunt's earlier proposal, now received by the Council with more enthusiasm. The president, Charles Wilson, and H. M. Gore were instructed to ascertain the conditions attached to the title to the gallery. On 9 August Gore asked the Minister of Internal Affairs to empower the Council to sell the site and building: the proceeds would go to the new building, provided that the Academy was assured of space in it. At the annual general meeting on 24 April 1928 Troup reported to seventy-six members that £68,000 had been raised and, as soon as £70,000 had been found, a general canvass for the remaining £30,000 would be instituted. The Academy building fund was almost £1,000. Internal Affairs notified the Council on 31 August that amending legislation was in train to allow the Academy to proceed with the sale. T. Shailer Weston, a lawyer and member of the Legislative Council, acted as the Academy's legal adviser.

In September the New Zealand Institute of Architects suggested a joint meeting of the Academy Council and the institute's executive committee to confer on a proposed architectural competition for the complex. The institute was represented by W. M. Page, F. E. Greenish, E. H. Clere and V. P. Houghton. Greenish advised that the Carillon Society was urging the Government to build a skeleton bell-tower, or campanile, on Mount Cook, which was not surprising, since in a fit of enthusiasm the society, almost immediately after its establishment, had purchased the bells, which had played to the delight of all in Hyde Park, London, before being sent to New Zealand. The architects thought that the bell-tower should be considered in the design.

A committee called on the Carillon Society to seek its co-operation and it also lobbied the Government, the Science and Art Board, and anyone else who would listen, including the mayor's meeting. The final design



The architects' perspective view (1930) of the Dominion Museum and National Art Gallery building and the Carillon on the Mount Cook site. The tree-lined boulevard on the right was to run from Buckle Street to Courtenay Place.

comprised bell-tower, a memorial museum and an art gallery. Troup's grand plan for a tree-lined avenue from Buckle Street to the harbour unfortunately did not eventuate.

In April 1929 Nelson Isaac, J. M. Ellis, W. Gray Young, and T. Shailer Weston listed the Academy's needs, including office accommodation, right of entry, and staff assistance. The draft was sent through the chairman of the Board of Trustees of the National Art Gallery and Dominion Museum (hence referred to as the Board of Trustees). The mayor attended the Council meeting which approved the specification, and introduced Cecil Wood, the advising architect. In July Wood asked the Board for a statement of requirements for both the National Art Gallery and the Dominion Museum. The Museum had already presented a list, and the Academy asked for the National Art Gallery to be provided with: 2,000 linear feet of wall space (over and above the space required by the Academy), to meet all the requirements of the national gallery; a small garden court; a small room for prints; room in the entrance hall for displaying sculpture.

A lecture hall was considered unnecessary. The specifications, apart from the modest 2,000 feet of wall space, were mostly things the gallery could do without. The Academy's experience in Whitmore Street should have given a practical appreciation of what was needed but it was caught out unprepared by the sudden request to provide specifications. The years of delay had been lost in the scramble to get agreement to build a gallery and in the search for funds, and insufficient thought was given to the gallery's practical needs. The Academy should have requested that the bulk of the institution, inaccessible to the public, be available for storage,

administration, conservation, preparation of exhibits and packing. There was no proper provision for expansion. Even when the gallery was occupied in 1936, no management scheme had been decided on, and it is not surprising that the gallery is so unsuited for its purpose. Had the Academy produced the type of planning document used for the Baillie Exhibition, the National Art Gallery might still have an assured future in the Buckle Street building.

The Board of Trustees had been appointed with the Prime Minister, Sir Joseph Ward, as chairman and the mayor of Wellington as deputy. The jury for the design contest were Cecil Wood, Christchurch, W. Gray Young, Wellington, and J. W. Manson, government town planner. They considered the eighteen submitted designs and chose Gummer and Ford's. The Museum suggested amendments and the main change appears to have been the abolition of a separate stairway to the Academy gallery. It is not clear whether the original intention had been to give the Academy an entrance of its own instead of sharing a landing with the National Art Gallery.

Sir Joseph Ward died on 8 July 1930, and was succeeded as Prime Minister and chairman of the Board of Trustees by George Forbes. A Bill before Parliament in 1930 provided for only one Academy representative on the Board of Trustees, which Hogg said was inadequate. The mayor was consulted and the Academy decided to try to obtain another seat.

H. M. Gore became seriously ill and it was arranged on 2 October for his son Eru to take over. Henry Gore died in 1930, having been as president for eight years and secretary for four, one of the moving spirits of the Academy.

On 6 October 1930 the Council discussed the Statutes Revision Committee's actions and stated its dismay at the exclusion of the three life members of the Academy who had been appointed to the Board of Trustees, as this left the Academy poorly represented. Although the Council as a body was responsible only to Academy members, it was felt that the board now had a wider duty to protect the interests of the citizens who had subscribed funds. Hogg had grave reservations about the Bill and urged the Academy to press that:

1. The Academy have exclusive use of the space allotted to it.
2. It have the free use of its premises.
3. The Board of Trustees have power to allow the Academy to charge admission.

These were won when A. R. D. Carbery, waving typed copies of the Academy's claims, headed a deputation to the Prime Minister. The issue of representation on the Board of Trustees dragged on, however. The mayor felt that the Academy was adequately represented but Hogg pointed out the Academy's position was secure only as long as the life members survived.

Section 10 of the Reserves and Other Land Disposals Act gave the Academy power to sell its Whitmore Street holding and the Act provided that the Academy Council had to be satisfied that adequate accommodation would be permanently available in the new building. The 1929 annual general meeting had been told that, when the Council *was* satisfied, a general meeting would be called to authorise the Council to act, and not a voice had been raised in dissent.

In October 1929 Troup, the mayor, who was also deputy chairman of the Board of Trustees, pointed out to the president, T. Shailer Weston,

that no provision had been made for the care and maintenance of the National Art Gallery. Troup, assuming that the Government would be unwilling to contribute towards maintenance, suggested that it be paid for out of contributions by the City Council and the art gallery and that control of the gallery could be exercised through the Academy, subject to the authority of the Board of Trustees. This was welcomed by the Academy Council on 29 October, subject to members' approval. The Council must have had in mind that it would run the National Art Gallery in much the same way as it had run the Whitmore Street institution. This appears to be the first time that the idea had been seriously considered, and it is clear that the pressure came from the Board of Trustees. It may have seemed a logical step to take, but neither the Academy nor the National Art Gallery was to benefit greatly from it.

W. Gray Young reported in June 1930 on the progress of the gallery scheme, and the Council agreed in writing that the accommodation was adequate.

Shortly after the death of H. M. Gore, the Academy also lost its president, T. Shailer Weston, who died early in 1931. As the National Art Gallery project was the Academy's most important concern, the mayor, G. Troup, was invited to act as president until the annual general meeting.

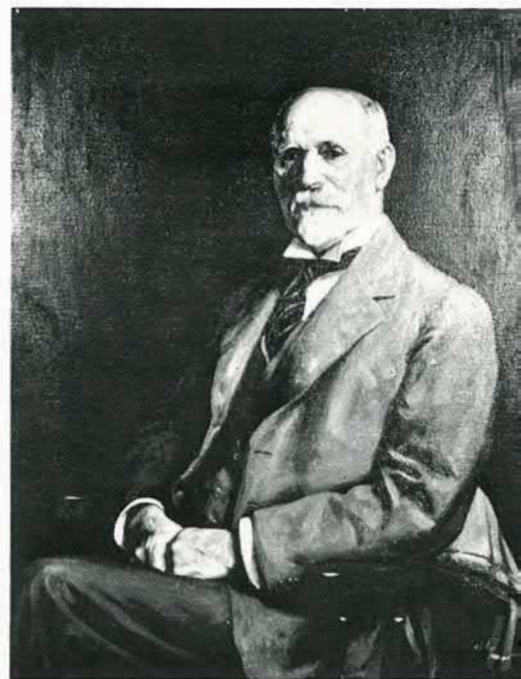
The move to Buckle Street became more pressing when the Academy learned that the Whitmore Street premises would need to be rewired. This was put off for as long as possible but finally owing to a change in the supply voltage had to be done, at the Academy's cost. In spite of efforts to speed up the passage of the National Art Gallery and Dominion Museum Bill, Troup had to tell the council on 22 May 1931 that it was unlikely to be brought forward in that session of Parliament. Meanwhile W. F. Hogg and T. D. H. Hall were asked to prepare a draft setting out the requirements of the Academy, the Museum and the War Memorial authorities.

The country was gripped by the Depression and the Department of Internal Affairs was forced to reduce its annual grant of £159 by 10 per cent. As this was the custodian's salary, the Academy made up the difference from its own funds. This was the second depression the Academy had experienced and it probably was felt more severely than the one in the 1880s. The Whitmore Street property fell in value and became impossible to sell, and a number of members resigned as an economy measure. Nevertheless, membership was not seriously depleted and it was not necessary to reduce subscriptions, which remained unchanged for sixty-five years.

The Hawke's Bay disaster in February 1931 made everybody earthquake conscious and, when Internal Affairs refused to insure the national collection against earthquake or to subsidise the premium for a similar cover on the gallery at Whitmore Street, the Academy arranged temporary cover on the gallery and, later, on the more valuable paintings.

Troup was elected president at the annual general meeting in 1931, the only mayor of Wellington to serve on the Academy Council. He said the Academy should aim to build up its permanent collection and should "make it representative, in the first place, of New Zealand Art". Only then could the collection be expanded to include overseas works. This is the first indication of nationalism being applied officially to the collection.

Troup stated that the Academy was going into the red, the City Council was about to cancel its rates rebate, expenses such as the premium of £35 for earthquake insurance had risen, the Macarthy Trust grant had been cut to £100, subscriptions were not being paid, and those outstanding had



Nicoll, Archibald F. *Sir George Troup*, K.C.M.G. c.1930. Oil. 115.5 x 92 cm. ATL.

been written off. In better times H. M. Gore had apparently stated that the Academy would subscribe £15,000 to the national gallery, which would include the value of the collection of pictures and the sale of the Whitmore Street property, but as things stood a considerable addition would have to be made to the meagre building fund to enable the Academy to live up to its commitment. This was hardly the sort of thing the members wanted to hear. Gore's remarks, if they really had been made, Troup admitted, were the product of happier times.

Gore could have confidently expected the Whitmore Street building to sell for £12,000 and the building fund to produce about £3,000. Now Troup was holding the Academy to a commitment made years earlier under different circumstances and proposed to use the permanent collection to make up the difference between what the Academy reputedly promised and what it could afford. The Government had refused to accept the Academy's embryonic collection as credit toward the £500 subsidy paid in 1905, yet now in 1931 Troup was confident that the value of the permanent collection would be credited to the funds raised by the citizens' committee.

Troup made the first public statement on the fate of the Academy's pictures. The Academy had never intended to surrender ownership of its collection and clearly it proposed to display its own collection *with* but *distinct from* the national collection.

In confirmation of Troup's predictions, the City Council stopped donating the equivalence of the rates on the Whitmore Street premises. Much of the Academy's day-to-day operating expenses had been covered by this grant and it was a serious loss. A large deputation headed by Sir Truby King consulted the City Council's financial committee, who confirmed their decision: the Academy refused to pay anything. Finally a compromise was reached.

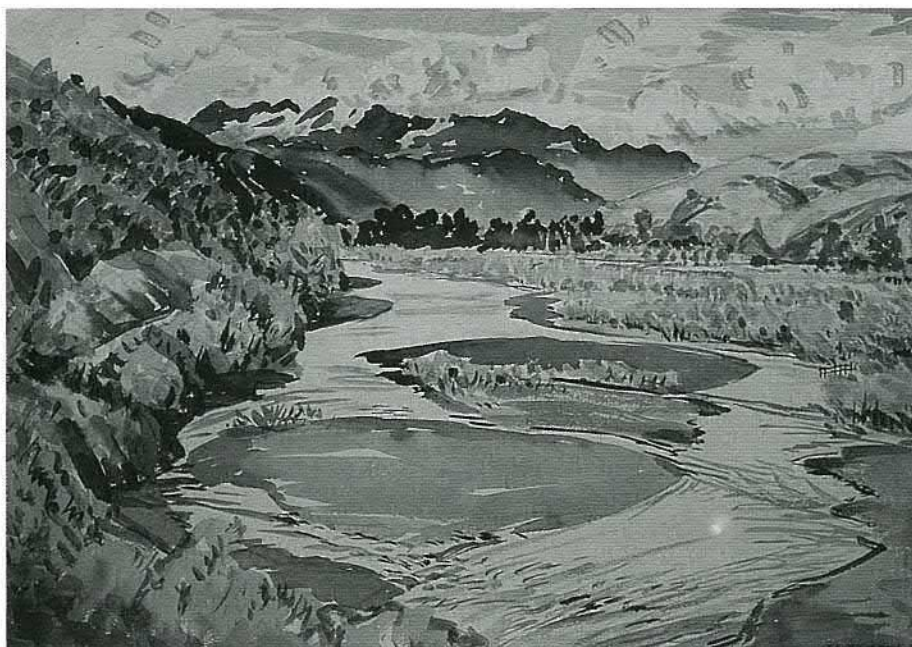
By January 1932 the situation was bleak. To enable an early start on the Mount Cook site, Troup, with £70,000 in hand and firm promises of a further £10,000, suggested the immediate hand-over of the £1,000 from the Academy building fund, with the Government contributing its promised share within two years. The Unemployment Board would be asked to contribute £2,000, thereby saving £15,000 in unemployment benefits of the 200 men working on the project, assuming that they would come from the unemployed. It was brilliant financial salesmanship. Hall cautioned that before handing out any money the Academy should have Government assurance that the work would be completed, but the Council decided to pay £1,000 from the building fund as soon as the tenders were accepted.

By 1932 the Beauchamp fund had climbed from the initial £6,000, the selling price of his home in Fitzherbert Terrace, to £9,075, and would reach £10,000 by 1934. Now the interest from the fund could buy pictures for the National Art Gallery. The Science and Art Act of 1913 had been repealed by the National Art Gallery and Dominion Museum Act, but without provision for the Beauchamp fund, so Sir Harold asked Downie Stewart, Minister of Finance, to insert a clause "in some Government Bill or other" to allow income from the fund to go to the Board of Trustees.

The Council of the Academy went to obsessional lengths to raise the immense sum of £700 for a self-portrait by Sir William Orpen (1878–1931), one of his last paintings. The Council wanted some of the Beauchamp money or the interest on a donation to the National Art Gallery from the Wellington Harbour Board, who announced that it would hand the money only to the Board of Trustees, which at least



Orpen, William. *Après le Bain, Dieppe*, 1929. Oil. Shown in the Murray Fuller exhibition of contemporary British art in 1932.



McCormack, T. A. *Spring Morning, Hutt Valley, Wellington*. Watercolour. 30.5 x 43 cm. Wellington Teachers College. Shown in the 1935 Annual Exhibition.

temporarily had lost interest in pictures while struggling to provide a building. Sir Harold agreed to recommend the purchase of the Orpen picture, provided that the Academy supported him. Carbery deputised for Troup at the Board of Trustees meeting where the Orpen issue was raised after Sir Harold had left. Following an argument about the proper use of the money, it was stated that Sir Harold wanted the Orpen to be purchased, but pending a letter of confirmation the matter was shelved. The letter arrived, backed by legislation directing the Board to consider Sir Harold's wishes.

When the Council finally got its way, it heard that the Dunedin Public Art Gallery had just bought the portrait. But they were good losers and congratulated the Dunedin Gallery on their wisdom in buying the painting and expressed pleasure that it would at least remain in New Zealand. The Academy Council had performed this complicated dance while trying to buy a name rather than a work of art, as it had done so often in the past, and it may not have been worth the money, considering what else could have been bought. Nothing else was bought and, when Messrs Knoldler and Company of London offered to sell Orpen works on 22 August 1932, the Council took no action because of lack of funds.

Ill-health forced Troup to resign from the Academy Council in June 1932, and D. A. Ewen became president. Plans of the National Art Gallery were available for inspection in October, and apart from recommending an additional sink in the side room, the Council had no comments. The Academy was to occupy the entire front of the upper floor except for one gallery at the eastern end. (See diagram on page 164)

In November Troup, chairman of the finance committee of the Board of Trustees, informed the Council that the trustees were considering invoking a clause in the contract which allowed the Board to curtail the major plan, which would complete the Academy's portion of the building but leave until later part of the section intended to house the national collection. This would have perpetuated the Academy's Whitmore Street problem of taking down and rehangng the collections every time there was an exhibition. Troup explained that the Depression had reduced Wellington land values so that, although the original estimate for the sale of the Whitmore Street property had been £15,000, the Government

valuation was now under £10,000, and he suggested that the Academy put the gallery on the market because £10,000 now would be more useful than a greater sum later. Several ground-floor rooms at Buckle Street could be finished to accommodate the collections from Whitmore Street. Alternatively, it might be possible to sell the Academy's gallery, with a delayed occupation date.

Gray Young, an architect, observed that the bottom of a building dries out last and therefore it was unwise to complete the ground floor accommodation first. Memories of bloom and mould on the Academy's pictures following the extensions to the Whitmore Street gallery prompted agreement. Nelson Isaac summed up by stating that it was essential for the entire building to be completed and that as most of the work for the scheme had been done by those interested in the national gallery it would be a great pity if future generations had to finance its completion. Troup assured the Council that the Board of Trustees would go ahead with the major scheme if they knew the money would be forthcoming.

As expected, the Council resolved to place the gallery in Whitmore Street on the market immediately. Troup asked that the Academy building fund be handed over as soon as possible. The Council was suspicious of the Board of Trustees' motives in urging a hasty sale and at a special meeting on 3 February 1933 it authorised a sub-committee to negotiate safeguards for the Academy before handing over the proceeds.

By 7 March 1933 the Board of Trustees had signed a deed indicating the terms of the agreement and the portion of the National Art Gallery building to be allotted to the Academy in perpetuity, in return for the proceeds of the sale of the Whitmore Street gallery and site and the building fund. The Academy's pictures were not mentioned. Ratification of this deed was provided for by a clause in the Local Legislation Bill, which was being opposed in the House of Representatives. The sub-committee said it would be unsafe for the Academy to hand over the fund until the Bill had become law, and the Council agreed not to act.

The annual general meeting on 10 April 1933 was informed that the Local Legislation Bill had been passed by Parliament, and the building fund of £1,369 13s 8d transferred to the Board of Trustees.

A sale of the Whitmore Street property requiring immediate possession could not be entered into without consulting the full Council, but a sub-committee conferred with the Board of Trustees about the terms and price and instructed the agents.

On 10 May the Board of Trustees resolved that: "When the Academy has sold its gallery and site and handed the proceeds together with the building fund to the Board of Trustees it has fulfilled all its obligations to the Board of Trustees." Again the Academy's pictures were not mentioned.

In June the Council learned that the deed of agreement was liable to stamp duty, which triggered off a protracted argument with the Government, and the Stamp Duties Office impounded all documents. Hogg advised the Council to leave the documents impounded and, if the stamp duty had to be paid, to deduct it from the contribution to the Board of Trustees. The matter was passed to the Academy's representatives on the Board of Trustees, which encouraged legislation to exempt the entire transaction from the duty.

By 17 August 1933 there was a likely buyer for the Whitmore Street property and Ewen asked the Council to appoint Hogg and himself as a sub-committee to proceed with the sale. The Council approved, but demanded a selling price of not less than £10,000.

The foundation stone for the new building in Buckle Street was laid by the Governor-General, Lord Bledisloe, on 14 April 1934. Fletcher Construction expected to complete it by 1936. Management proposals, drawn up by the president and the mayor, were approved by the Board of Trustees and explained to the Council on 8 April 1935. The Board of Trustees controlled the National Art Gallery, the Dominion Museum and the National War Memorial and consisted of fifteen members, including the president of the Academy, *ex officio*. Three members were appointed by the Governor-General in Council (then, George Troup, Sir Harold Beauchamp and George Shirtcliffe). Each of the three institutions would be managed by a separate committee of management, the National Art Gallery's committee to consist of two members of the Board of Trustees and seven members nominated, but not appointed, by the Academy, and to be subject to the Board of Trustees.

The scheme stated that the Academy should hand over its pictures to form, with the Government's collection, one national collection. In this lay what seems suspiciously like duplicity. The trust agreement had not mentioned the Academy's collection of pictures, although Troup, while president of the Academy, had stated this intention as part of the Academy's obligation to honour its promise of £15,000. Clearly, the agreement had been that, in return for its building fund and the proceeds from the sale of the Whitmore Street property, the Academy was to be granted permanent accommodation in the new gallery for holding exhibitions and *housing its permanent collection* (for which purpose three galleries had been specially set aside). It seems that the Academy had been hustled by the threat of curtailing the new gallery plans into a rushed sale of its Whitmore Street property at a low price. The resultant deficiency between the amount the Academy was able to contribute towards the national gallery and the amount it reputedly promised may have been used to justify taking over the Academy's permanent collection.

Troup suggested that the director of the National Art Gallery should also act as the secretary of the Committee of Management and of the Academy. In return, the Academy would contribute £300 a year towards the secretary's and the custodian's incomes. The Council's questions reflect their concern: Should the Academy have more direct representatives on the Board of Trustees than the three government appointees (who *by chance* happened to be its friends and advocates)? Could the Government be relied on to make similar appointments in the future? Could the trustees be relied upon to accept the Academy's recommendations for membership of the Committee of Management? Would the Board's proposed control of the Committee of Management amount to interference in matters of administration?

Troup's reply was honeyed: the Council could rest assured that its nominees would be accepted by the Board and that the Governor-General would appoint three members who were of the same views as the present members. He thought there was no chance of the Government agreeing to appoint Board members on the Academy's recommendation. (In view of the Board's involvement in the Museum, this could hardly have been expected, nor had it been suggested.) The appointment of a second Academy member, however, might be acceptable. Troup stressed the urgency by warning that the Act governing the management of the three bodies was to be drawn up before the next session of Parliament. However sincere Troup may have been, the Academy Council should have realised that the Government could not always be relied upon to appoint members of the Board of Trustees who were of the same mind as Beauchamp,



Bower, Olivia Spencer. *Gold Miner's Hut*. Watercolour. Shown in the 1937 Annual Exhibition.

Troup and Shirtcliffe. But they were dealing with a man who had consistently got his own way.

The transfer of the Academy's permanent collection would require the approval of a special meeting. J. M. Ellis, supported by Troup, contended that some years earlier it had been agreed to hand over the Academy's pictures to the national collection. The secretary, E. D. Gore, rightly denied that any such resolution had ever been passed. He read out his father's letter dated 14 August 1928 to the Minister of Internal Affairs, referring to the transfer of the Academy's pictures to the new art gallery and which had been approved by the Council but had not been put to a general meeting:

Under the Special Powers and Contracts Act, 1886, power was given to the Government to grant to the N.Z. Academy of Fine Arts . . . the section of land on which our Art Gallery now stands, on condition that it be used as a site for a building for the promotion of the fine arts.

By proclamation in the *N.Z. Gazette* on 20th June 1889 the said section of land was set apart for such purpose, and
On 5th August 1890 a Certificate of Title was duly issued to the Academy . . .

The Council of the Academy now asks for power to dispose of its present site and building on condition that the whole of the proceeds of the sale be devoted to the building of the projected Dominion Art Gallery on the site recently set apart by the Government – known as the Mount Cook site, and on condition further that when the building is completed the Academy be allotted therein a special gallery for the holding of its periodical exhibitions.

It is assumed that such permission will require legislative authority, and the Council of the Academy respectfully requests that a clause be introduced in the Local Legislation Bill or such other Bill of the present session to give the necessary power.

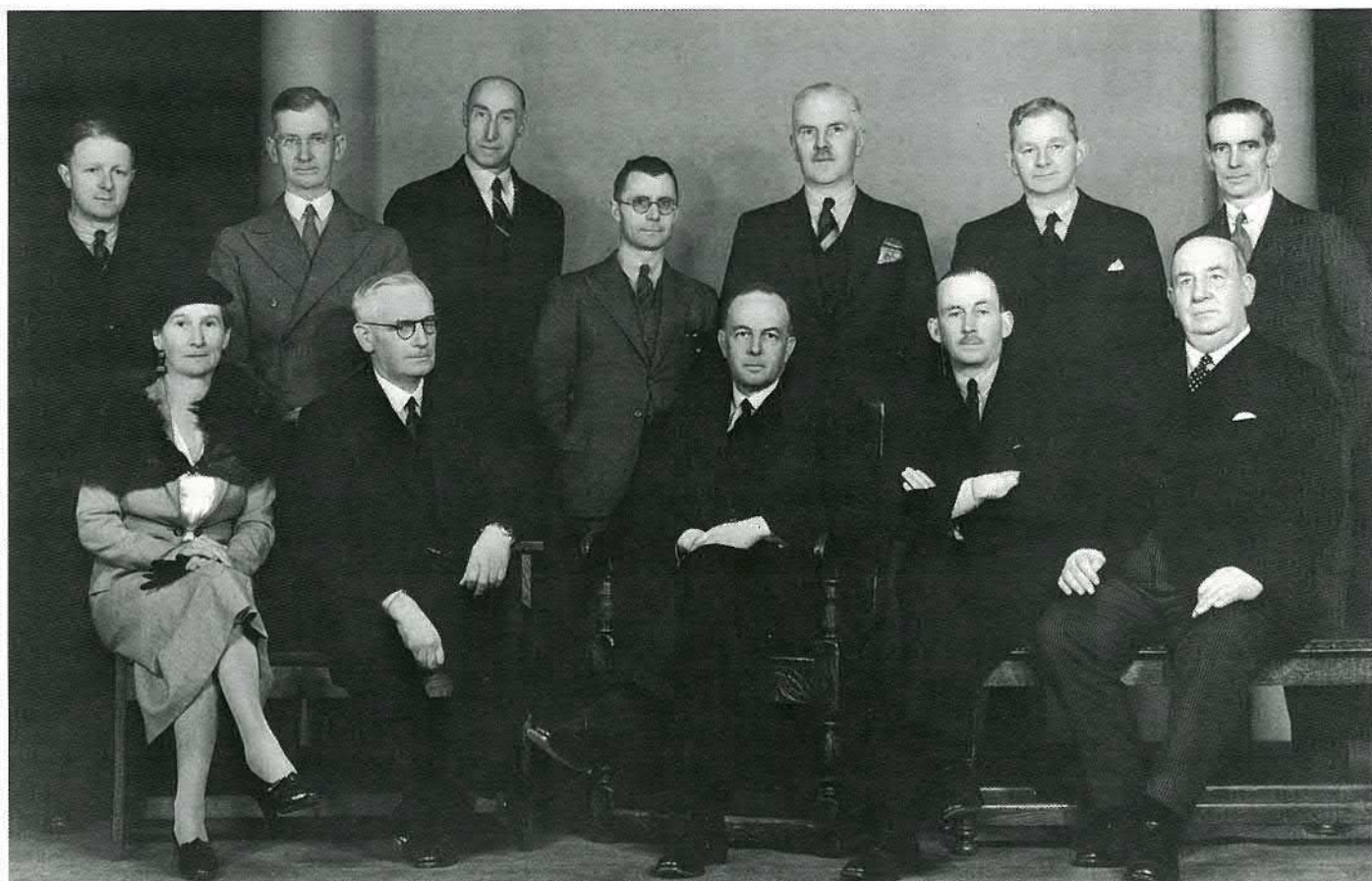
The whole of the present National Collection, valued at about £7,000, and the Academy's Permanent Collection, valued at £7,600, are now housed in the Academy's building in Whitmore Street. In the event of the permission now sought being granted, our own well selected Collection together with the works owned by the Government will be transferred to the new Dominion Art Gallery where they will form a more worthy nucleus for New Zealand's future National Art Collection.

We feel assured that these proposals if carried into effect will have a most beneficial influence upon the future art development and Education in this Dominion.

We have the honour to be,
Your obedient servants,

C. W. [eston]
President
H. M. G [ore]
Secretary.

A resolution of 29 October 1929 referring to the control of the National Art Gallery was also read. Ewen held that these two items made it clear that the Council understood that the Academy's collection would form part of the national collection, which may have been true, but it remains to be proved that the Council understood that it would surrender ownership. W. Gray Young asked if the Academy would still have the use



The 1938 Academy Council. Seated: Mary Murray Fuller, E. W. Hunt (vice-president), G. G. Gibbes Watson (president), W. Fergusson Hogg (vice-president) and A. R. D. Carbery. Standing: E. D. Gore (secretary), Harry Atkinson, Nugent Welch, Roland Hipkins, Robert Stout, W. S. Wauchop and T. D. H. Hall (honorary treasurer). Marcus King was absent.

of the three additional galleries set aside for the permanent collection if it handed over the pictures. Troup said it would. The distinction between the national collection and the Academy's permanent collection had often been vague, but by 1935 it was clear enough.

Dr J. S. (later, Sir James) Elliott moved a trade-off motion that the proposed management scheme be adopted subject to: the Academy having two representatives on the Board of Trustees, the second to be a vice-president of the Academy, and these two members also being the Board's representatives on the Committee of Management. W. Fergusson Hogg and Nelson Isaac proposed an amendment protecting the Academy's right to future repossession of the permanent collection as a condition of the merger but this was lost on the vote. Finally Dr Elliott's motion was carried:

That the Council approves the proposed scheme of management of the National Art Gallery as outlined in the sub-committee's recommendation subject to . . .

- a. That the Act be amended to provide for a second representative of the Academy on the Board of Trustees and that the second representative be a Vice President of the Academy.
- b. It was agreed that the above resolution be subject to the reconsideration of part of the scheme dealing with finance and in particular to the part referring to the suggested contribution of £300 per annum from the Academy, and also to the consent of a General Meeting of Members.

From this meeting a serious rift in the Academy developed over the permanent collection. On 23 April a sub-committee, consisting of Ellis, Hogg, T. D. H. Hall and Dr Elliott, discussed the working of the Committee of Management; there was a difference of opinion and Hogg and P. B. Cooke were absent from the Council meeting two days later. On 7 May Ellis announced that, since Hogg and Cooke had resigned, the three remaining members recommended that the Committee of Management have control of the arrangement and exhibition of the national collection, the officers employed by the National Art Gallery, and the acquisition of works of the national collection. Ellis also read the draft scheme: "It is to be understood that any future gifts or purchases to the Academy or Government, or donations for the purchase of pictures are to be regarded as for the National Collection." He did not think that the Council should consent, and it agreed "that the Academy should preserve its right to accept donations or gifts and the right to purchase pictures for itself".

Thirty-five members attended a special general meeting on 8 May 1935, when Ewen outlined the complicated history of the National Art Gallery and claimed that the Academy would have a preponderant voice in the management of the National Art Gallery. Dr Carbery moved that the Council be authorised to hand over the permanent collection to form part of the national collection, subject to:

1. The Committee of Management of the National Art Gallery to consist of nine members approved by the Board, including seven recommended by the Academy Council, some of whom should represent other centres.
2. An additional Academy representative, a vice-president, on the Board of Trustees, to bring the Academy's representation into line with that of the Royal Society.
3. Passing covering legislation.
4. Recognition of the Academy's autonomy to carry out its objects.

Hogg and Cooke strongly opposed Carbery's motion. Hogg had always tried to keep the Academy's interests separate, but now conflict of interest between the Academy and other bodies was quite evident. For some there was confusion of identity among the various bodies and committees surrounding the Academy and National Gallery (which increased until the Second World War and the consequent moves from and back to Buckle Street brought the roles of these institutions into sharper distinction). But the voices against Hogg and Cooke were strong: seven spoke in favour of handing over the permanent collection.

Hogg sensibly moved that the Academy should agree in principle to the fusion of the two collections but should not part with its property and should be at liberty to resume possession and control of its pictures. Troup contended that this was a direct negative of the proposal: the chairman ruled otherwise and put Hogg's motion, which was lost. Carbery's three motions in support of handing over the permanent collection were then put and carried.

On 14 June 1935 the Board of Trustees accepted the terms decided by the general meeting and advised that the necessary legislation was being passed. Ellis attempted to patch up the disagreement with Hogg and Cooke, and the Academy members unanimously resolved on 14 June to ask them to reconsider their resignations. Both gentlemen refused by letter, on 3 July.

While feelings ran high over the permanent collection, the Whitmore Street sale proceeded. Ellis was appointed to the Board of Trustees as an alternate to Ewen, who was overseas, and W. Gray Young was appointed to the sub-committee to sell the Whitmore Street property. By August 1935 the government valuation on the Whitmore Street property had fallen to a capital value of £7,145 and an unimproved value of £5,445. Hall and Gray Young agreed it would be a mistake to reduce the price and that the Board of Trustees should be requested to raise money until a purchaser was found. Ellis conveyed the bad news to the trustees, who promptly suggested that the property should be sold at the reduced price immediately. The National Art Gallery was expected to be ready by May or June 1936, and the money was urgently needed.

It transpired in November 1935 that legislation had not been passed, but the Board of Trustees asked the Council to nominate seven members for the Committee of Management and invited a second Academy representative to attend meetings meanwhile. The Council nominated W. H. Gummer, Auckland, Sydney L. Thompson, Christchurch, Mrs M. E. R. Tripe, Dr Carbery, W. S. Wauchop, T. D. H. Hall and Nelson Isaac for the Committee of Management. The Board of Trustees was expected to nominate Ewen and Ellis as its representatives.

On 6 December 1935 the secretary read a letter from Hogg enclosing the deed defining the Academy's occupation of the new building. Stamp duty finally had been waived. The seal of the Academy was ceremoniously affixed and the documents were lodged with the National Bank of New Zealand.

The Under-Secretary of the Department of Internal Affairs, J. W. Heenan, suggested that the amendment to the National Art Gallery and Dominion Museum Act should allow for the second representative on the Board of Trustees to be any Council member instead of a vice-president. The Council agreed and in February 1936 the trustees suggested that, in view of the fact that presidents changed, it would be desirable to further amend the Act to read "two members of the Academy to be appointed by Council". The Academy again agreed, adding that it desired to allow for alternates. The new gallery was due to be ready on 31 March 1936, which coincided with the sale of the Whitmore Street property for £9,000. The unnamed buyers were to take possession on 22 March and the transfer of the proceeds was approved by the Council on 6 April 1936.

The end of the long striving for a National Art Gallery was something of an anti-climax, but there was one final convulsion from the old Academy. Hunt pointed out on 16 November 1936 that the National Art Gallery and Dominion Museum Amendment Act stated that *any pictures purchased or otherwise acquired by the Academy for the purpose of permanent exhibition became the property of the National Gallery*. Ewen said the clause should not have been included, and he would discuss it with G. G. Gibbes Watson and J. W. Heenan. The Board of Trustees' reasons for this clause are unclear, but some light is shed by "Relationships between the New Zealand Academy of Fine Arts and the Management of the National Art Gallery", a paper prepared by the Department of Internal Affairs in 1960 which contends that by accepting the Academy's permanent collection the Board of Trustees placed itself under an obligation to see that the Academy's conditions were met. It concludes: "The Academy seems to have used its collection as a means of ensuring that it continued to have a major share in the Art Gallery management." This is not correct. The Academy had sought only to preserve a link with the permanent collection by having a say in the management of the collection, not the gallery, and



The catalogue cover of Sydney Thompson's 1939 exhibition in the Academy, the first one-man exhibition in the Buckle Street building.



Thompson, Sydney L. *A Norwegian Ship at Billingsgate*. 1938. Tempera. 39 x 56 cm. NAG. Purchased with a T. G. Macarthy Trust grant and presented by the Academy to the NAG in 1940. Shown in the artist's solo exhibition in the Academy in 1939.



Thompson, Sydney L. *Darning*. Oil. NAG. Purchased with a T. G. Macarthy Trust grant in 1939 and presented by the Academy to the NAG in 1940.

the drive for the Academy to manage the gallery had come from the Board of Trustees who had neither money nor staff to do it themselves.

An Internal Affairs report of March 1968 is a more balanced view: "... the Academy's offer to merge the proceeds from the future sale of its property and its collection in the National Art Gallery project was a constant factor in all the negotiations and proposals throughout the 1920s. Had it not been for the Academy's firm offer it is quite possible that the project would not have come to fruition, and it is notable that when the Academy considered withdrawing from the project because of the delay, events began to move much more quickly ..."

The minutes of the Board of Trustees meeting on 4 April 1935 read: "The N.Z. Academy of Fine Arts to hand over its present collection of pictures, to form, with the Government's collection, one National Collection. It is to be understood that any future gifts of pictures to the Academy or Government, or donations for purchase of pictures are to be regarded as for the National Collection, [and] legislation will require to be passed to achieve the purpose in view."

Ewen disagreed with the Board's intention, but said he would submit the report to his Council. Regardless, the Board of Trustees took steps to provide legislation, and any law draftsmen acting upon the above minute could only have written the Act as it appeared.

On 8 May the Board's proposal was agreed to by the Academy's general meeting which authorised legislation to be passed without any specific comment. Thus, if the Academy had wished to retain legal control of the permanent collection, or at least retain its right to the collection, it did nothing about it. The Academy was taken completely by surprise by Section 5 of the Amendment Act, 1936, which both empowered *and directed* the Council to transfer the collection to the Board of Trustees, and appeared to place a lien on all further Academy acquisitions.

Internal Affairs admits its involvement: "The mandatory requirements were considered necessary to prevent any reopening of the question by the Academy. Although in our notes to the Minister ... we said that this section gave legislative effect to what had already been agreed on between the Board and the Academy and that, in effect, it was complementary to Section 14 of the principal act, which provides for the sale of the Academy's building in Whitmore Street, we have shown that there was more to it than that." Internal Affairs, determined to deny the Academy any possibility of using its collection as a political lever, resorted to a legal sleight of hand, which included misleading the Minister, to seize a collection of paintings at that time valued at £13,619 12s, considerably more than the sale price of the Whitmore Street building.

The only recompense for the Academy was the addition of a second seat on the Board of Trustees, one of which was lost in 1970, and its seven nominations on the Committee of Management, eventually reduced to none.

For the Council, the *fait accompli* was like a bullet in the head. The minutes of 10 June 1937, recording a debate about charging the National Art Gallery for the use of the Academy galleries, state: "There had been a breach of faith in the part of the Board of Trustees in including in the Art Gallery Amendment Act the clause relating to the purchase or acquisition of pictures by the Academy." It was decided to not charge the National Art Gallery. The Board of Trustees was sympathetic, but pointed out, as it has done from time to time, that the Academy's share of the lighting expenses remained to be considered, an implied threat which is still effective.

CHAPTER 6

Buckle Street at Last



The Academy's last Annual Exhibition in the Whitmore Street gallery was in March 1935. The gallery, used since 1892, was closed in 1936 when the Academy moved its pictures and sculptures to the new building in Buckle Street. Only two-thirds of the structure originally planned was completed, with the additional galleries to be built later. They have not yet been built.

The Committee of Management of the National Art Gallery immediately asked the Academy for the use of its rooms for a series of opening exhibitions, the first to be a British Empire Loan Exhibition. This pushed the Academy's Annual Exhibition into six back rooms. The Council was less than delighted and the secretary, Eru Gore, pointed out to the secretary of the Board of Trustees that the Academy had made some sacrifice in relinquishing its galleries: "The Council . . . mindful of the honour being conferred upon it by being permitted to contribute to the success of this historic function, cheerfully acceded to the Board's request." Gore asked that, in recognition, Academy members should be admitted free to the British Empire Loan Exhibition and be permitted to hold a members only evening, on 5 August 1936. Over 700 works, including 150 pictures, some by expatriate New Zealanders, lent by the National Art Gallery of New South Wales, were displayed, along with the Murray Fuller collection of Contemporary British Art, which included 221 works for sale and would have been supplied by Mrs Mary Murray Fuller, who operated her late husband's art dealer business. The Academy had to forgo the opportunity of selling New Zealand works and charging admission to its own gallery to enable the National Art Gallery to display for sale the imported wares of an art dealer.

Roland Hipkins, in *Art in New Zealand*, September 1936, described the Murray Fuller collection as "a very varied and stimulating display" but commented on the absence of some British artists "whose work is vital and characteristic of present day painting". He also noted that a National Art Gallery without a permanent display of works truly representative of the country's art was "without the status that its name implies". In fairness to the new gallery, it did offer a large loan collection of retrospective New Zealand art and a selection of paintings from the national permanent collection. Hipkins thought that the Academy's first Annual Exhibition at Buckle Street, although capturing "something of the spirit of New Zealand", was overshadowed by the British exhibition. The March 1936 issue of *Art in New Zealand* stated that the opening exhibitions in the new gallery were an ambitious programme, and referred to the "lukewarmness of those of the general public interested in art towards the local product. There are collectors, too, who set a bad example in preferring the works of English painters, even if such works are only slick pot-boilers, to the conscientious and competent craft of native artists." In September, however, it quoted speakers at the official opening counselling "wisdom in selection" from a bombardment of gift pictures, and encouraged the purchase of English pictures for the national collection – an about-face.



Counihan, Noel. D. A. Ewen, M.B.E.
Charcoal. Height 26.5 cm. Shown in this Australian artist's exhibition of caricatures of prominent New Zealanders in 1939.



Day, Melvin N. *The Grand Piano*. 1950.
Oil. 45 x 49 cm. Dowse Art Gallery, Lower
Hutt. Shown in the 1952 Annual
Exhibition. The acceptance of this work,
one of the earliest examples of cubism
produced in New Zealand, suggests
liberality on the part of the selection panel.
Melvin (Pat) Day was director of the
National Art Gallery from 1968 to 1978 and
is government art historian.



Tole, Charles. *Landscape with Stonecrusher*.
Oil. 45.7 x 61 cm. NAG. Acquired from the
1970 Annual Exhibition with a grant from
the Wellington City Council purchase fund.



Barraud, John S. *Enchanted Garden*. 1982. Oil. 52 x 44 cm. The artist's collection. John Barraud, an artist member, is the grandson of Noel Barraud and great grandson of C. D. Barraud. He has been president of the Nelson Suter Art Society.

Taylor, E. Mervyn. *Kauri Stump*. Watercolour. 36.8 x 55.7 cm. NAG. Purchased with a T. G. Macarthy Trust grant and presented by the Academy to the NAG in 1960. Shown in the 1959 Annual Exhibition.





Olds, Paul. *River Bed, Otira*. Oil. 66 x 80 cm. NAG. Purchased from the 1961 Annual Exhibition and presented by the Academy to the NAG. Paul Olds was a lecturer in fine arts at Victoria University of Wellington.



Macarthur, Joan. *Drying Nets*. Watercolour. 55 x 72 cm. Purchased by the Academy from the 1966 Annual Exhibition.



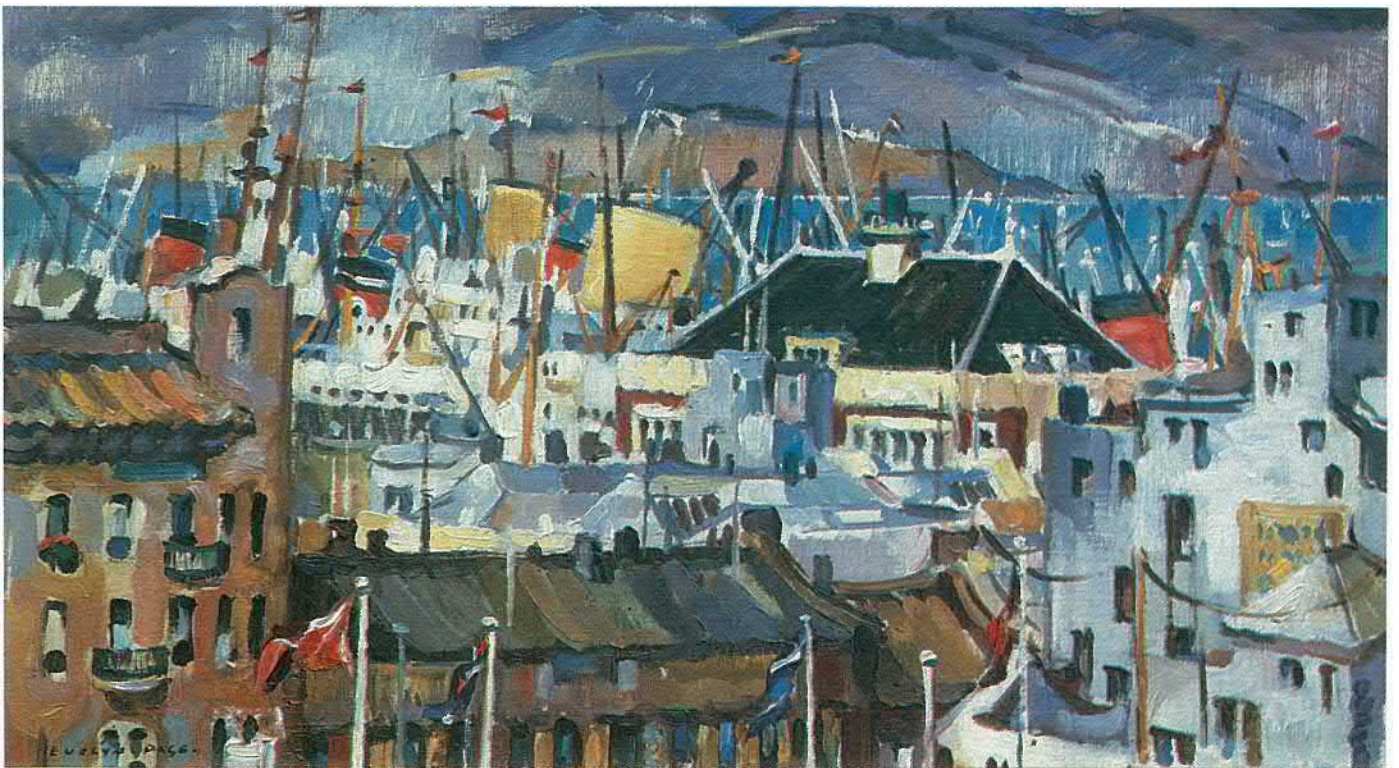
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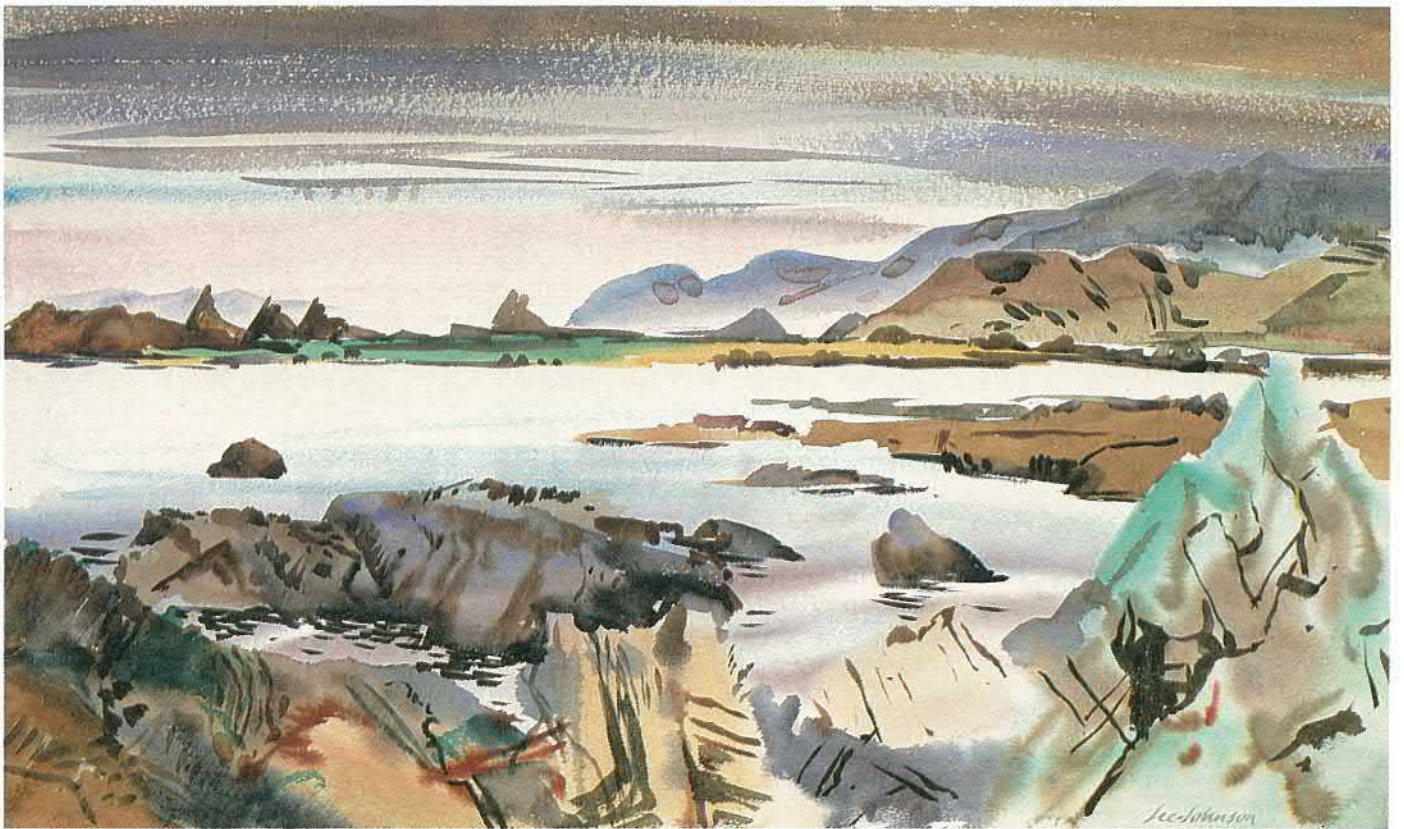
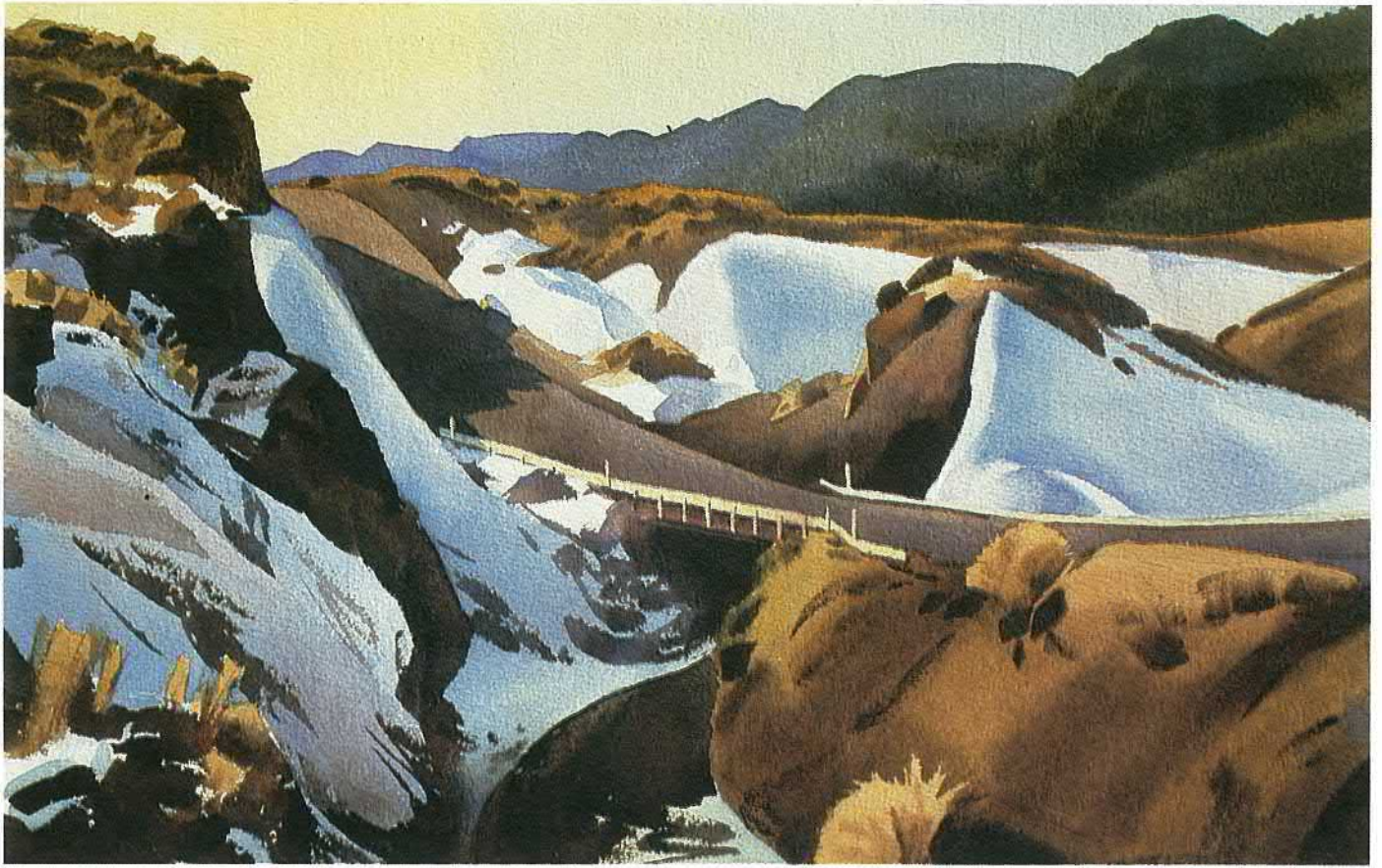
Kay, Robin L. *The Desert Road*, Tongariro National Park. 1978. Watercolour. 35.5 x 56 cm. John and Rangi Livingston collection. Shown in the 1978 Annual Exhibition. An artist member since 1938, Robin Kay has been twenty-one years on the Council, including eleven as vice-president. He won the National Bank watercolour award in 1970.

Lee-Johnson, Eric. *Calm Morning* (Island Bay). 1959. Watercolour. 39 x 58 cm. NAG. Purchased with a T. G. Macarthy Trust grant from the 1959 Autumn Exhibition (at which Lee-Johnson was the guest artist) and presented by the Academy to the NAG. Lee-Johnson won the National Bank watercolour award in 1965.

Angus, Rita. *Still life with plants*. Watercolour. 37.5 x 27.5 cm. W. A. Sutton collection. Rita Angus began exhibiting in the Academy about 1932 and was an artist member from 1957 to 1964. She resigned when one of her paintings was rejected.

Page, Evelyn. *Point of Departure*. 1958. Oil. 42.5 x 76.5 cm. Hocken Library, Dunedin. Eve Page is the only artist to have had two solo exhibitions in the Academy gallery – in 1970 and 1982. *Point of Departure* was shown in both of them.







MacLennan, Dorothy. *Deserted*. Watercolour. 45.7 x 63.5 cm. W. M. van Erpers Roijaards collection. Shown in the 1966 Autumn Exhibition. Dorothy MacLennan, wife of Stewart MacLennan, was on the Academy Council in the 1960s.



Waghorn, R. J. *Aratiatia Rapids*. 1968. Watercolour. 57 x 78 cm. Shown in the artist's 1973-74 retrospective exhibition and purchased by the Academy. Reg Waghorn, an exhibitor since the 1920s, served for eleven years on the Council, including four (1967-1971) as president, at a time of expansion in the Academy's activities.



MacLennan, Stewart B. *Late Frost*. Watercolour. 51 x 66 cm. J. O. Mercer collection. Shown in the 1970 Autumn Exhibition. Stewart MacLennan was the first director of the National Art Gallery, from 1948 to 1968. He became an artist member of the Academy in 1941 and was on the Council from 1943 to 1959, the last ten years as vice-president.

Sutton, W. A. *Dr R. M. Williams, C.B., C.B.E.* 1982. Oil. 93.3 x 81.3 cm. Australian National University, Canberra. Bill Sutton, who was on the staff of the School of Fine Arts at Canterbury University for about thirty years, has been commissioned to paint portraits of many prominent people.



McFarlane, Shona. *Man in my Bean Bag.* 1975. Acrylic. 99 x 149.5 cm. The artist's collection. Her husband, Allan Highet, Minister of Internal Affairs.





Watson, W. R. B. *Chloë*. Oil. 39.3 x 49.5 cm. NAG. Shown in the 1968 Autumn Exhibition. Bob Watson was on the Academy Council in the 1960s. He won the Kelliher Prize in 1967.

Cairncross, S. D. F. *People, Lambton Quay*. 1954. Oil. 53 x 64 cm. ATL. Sam Cairncross often painted Wellington street scenes in the 1950s and 1960s.



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Advertisement in the 1928 catalogue for the quarterly *Art in New Zealand*, which began publication in September 1928.

A year earlier *Art in New Zealand*, whose editor H. H. Tombs was on the Council, protested that “the National Gallery is not a perquisite of Wellington, but belongs to the people of New Zealand”, and called for representation of “outside societies” on its management committee. The catalogue of the October 1936 exhibition lists the people on the Board of Trustees and the Committees of Management of the National Art Gallery, the Dominion Museum and the National War Memorial Carillon, as well as the Council of the New Zealand Academy of Fine Arts. There was serious duplication of members on the Committee of Management of the National Art Gallery and the Council: D. A. Ewen, J. M. Ellis, N. Isaac, T. D. H. Hall, A. R. D. Carbery and N. Welch were on both; in addition Ewen and Ellis were on the Board of Trustees. G. A. Troup, chairman of the committee, and S. L. Thompson had also been closely associated with the Council and E. D. Gore was the secretary. It is conceivable that these gentlemen had difficulty deciding on the proper functions of the different institutions they represented and where their first loyalty should lie. In September 1936, the Board of Trustees, hopelessly under-financed from the outset, asked the Academy to increase its contribution by adding £50 to the £150 it was paying towards the salaries of the secretary and the custodian. No doubt this influenced the Academy’s decision to rent the gallery to the British Medical Association for its 1937 annual conference and mayoral reception for £10.

The Academy was making some progress. At the close of 1936 it heard that a Coronation Exhibition was planned by the British Colonial Society of Artists, and Academy members contributed nineteen of the thirty-two works despatched to England in February 1937.

There was almost no notice taken of the New Zealand artists who were later well-known, such as Russell Clark (1905–1966), Bill (W.A.) Sutton (b.1917), Rita Angus (1908–1970), Evelyn Page (b.1899), Toss Woollaston (b.1910), Colin McCahon (b.1919), Doris Lusk (b.1916) and Eric Lee-Johnson (b.1908), but when S. J. Lamorna Birch (b.1869) visited from England in 1937 he made a resounding impact. Birch was a royal academician and a member of the Royal Society of Painters in Water Colours, and also a very keen fisherman. Mrs Murray Fuller suggested that the Academy give a reception for him, a rare honour! Birch held a one-man show in the Academy gallery and was made an honorary member so that his work could be sent to Christchurch with other Academy offerings. The Council were blushing bumble-footed in their dealings with the great man, wondering whether to not charge him rent for the gallery, thereby setting a precedent, and the secretary discussed terms with him: he generously donated £30 in addition to the rent.

After this heart-fluttering event, the Academy’s Autumn Exhibition was a flop. Attendances were down, and only thirteen pictures were sold: the gallery’s location so far from the city centre was proving a drawback. The conclusion of the celebrations marking the opening of the new building must have left the Council feeling flat. Since incorporation in 1889 the Academy had concentrated on fund-raising for buildings and art collections, but now, although there were other objectives, the Council were no longer so spurred on and met only to confirm routine arrangements for opening exhibitions. One innovation was to advise artists before an exhibition opening whether their works had been accepted or rejected, by mail slips of paper showing alongside the title a magical A or a depressing R.

A dance in the gallery to celebrate the 50th anniversary of the incorporation of the Academy was dropped in favour of a special vice-



The Academy gallery in the Buckle Street building during the "50th Anniversary" Exhibition in 1938.

regal opening, by Lord Galway, of the Annual Exhibition in October 1938. The catalogue, costing one shilling, the same as the price of admission and of an art union ticket, outlined the Academy history and was illustrated by photographs of Nairn's portrait of Barraud, the Council in 1889 and 1939, the Whitmore Street gallery, the Buckle Street building and Carillon (not then flanked by trees) and the interior of the Academy gallery, as well as paintings in the exhibition. The photograph of the gallery reveals that the five parallel wooden rails for hanging pictures had not yet been installed.

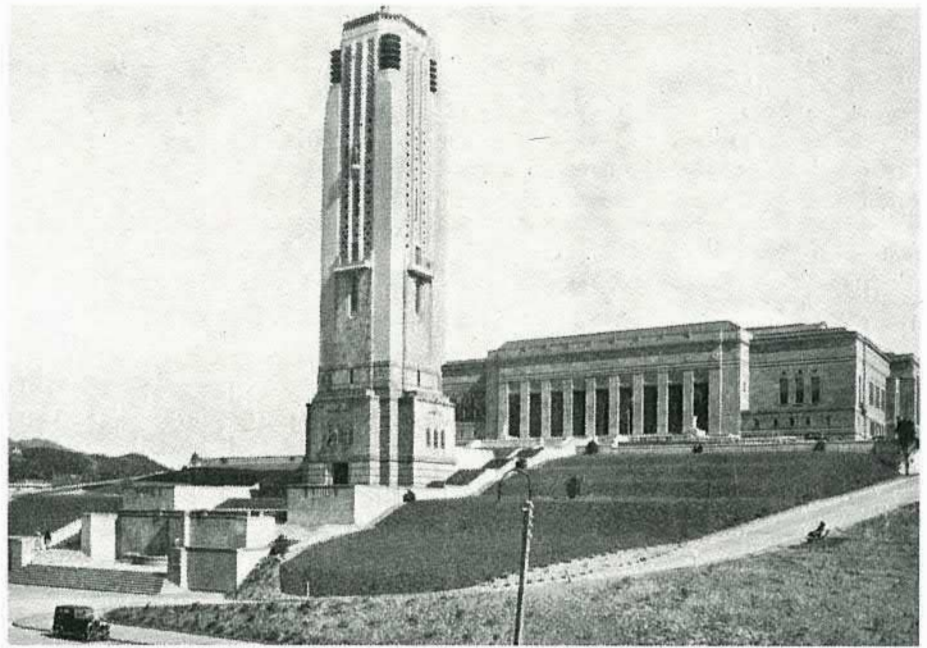
At the 1938 annual general meeting G. G. Gibbes Watson was elected president, replacing D. A. Ewen. Carl Laugeson said that some of the pictures that the Academy had bought, and some of the visiting artists' works, should not have been hung. The Government had bought pictures by visitors when better work by local artists was available and he suggested that subscribers should have a say in the choice.

R. J. Waghorn pointed out that the Academy's withdrawal from the Rota system of circulating pictures among art societies represented a loss of privilege for a number of artists, and he warned against the dangers of parochialism, which he believed was creeping into the Academy. His motion, seconded by Laugeson, that the Academy should continue to support the Rota scheme was defeated.

(Waghorn and Laugeson are among the Academy's most senior members. Carl Laugeson was born at Marton in 1900. He was on the Council for eighteen years and was an art teacher at the Wellington Technical College for eight. He has conducted private art classes and is the patron of the Wellington Art Club. A. (Areginald or Reginald) J. Waghorn, OBE, was born on Banks Peninsula in 1898. His career as a teacher and lecturer culminated as principal of the Wellington Teachers College. He has given a lifetime of service to the arts as a practitioner and as an administrator, serving for twelve years on the Academy Council and as president from 1967 to 1971. He has been active in the Association of New Zealand Art Societies and on the Board of Trustees of the National Art Gallery and is patron of the Wellington Society of Watercolour Artists.)

The Rota system was begun by the Association of New Zealand Art Societies in the 1930s. Its idea of circulating paintings, especially among

The National Art Gallery and Dominion Museum building, with the War Memorial Carillon in the foreground, in 1938.



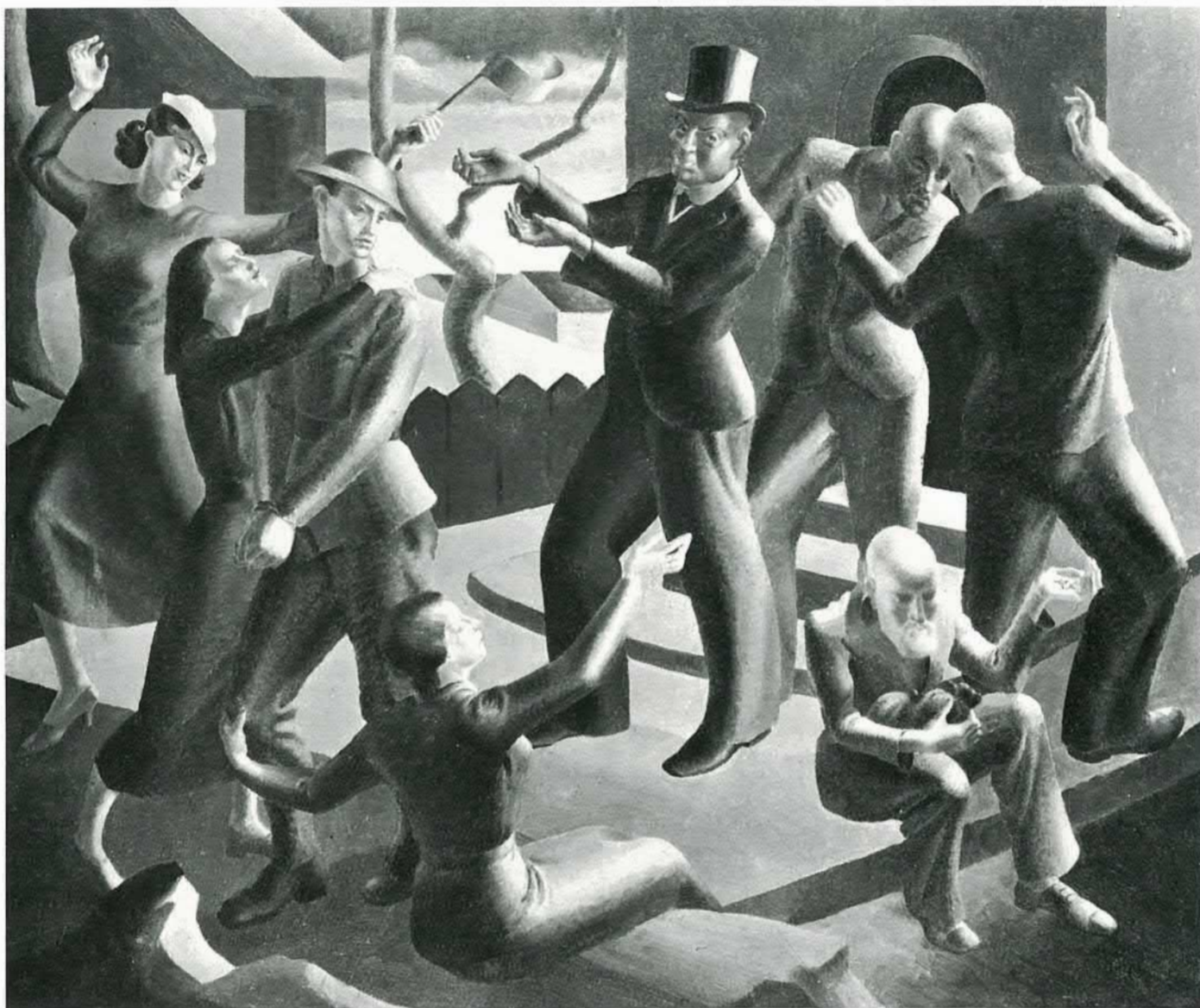
smaller art societies, was commendable, but the stipulation that all the paintings had to be hung deprived the societies of the right to select exhibitions. A levy on a per capita basis made a disproportionate demand on the funds of the Academy, which had about 700 members. Some felt that the Academy should concentrate on matters in its own province, and a sub-committee reported that Rota had contributed to a gradual decline in the standards of exhibits which would be improved by direct contact with members of societies who, without Rota, were free to send fresh work.

The argument dragged on for some years until the scheme was abandoned, but in 1938 it was a live issue. A. R. D. Carbery said the Academy's withdrawal would be ungenerous to the small societies which could not hold exhibitions without Rota's support. Carbery won a compromise offer from the Academy to pay freight on the work of artists in other centres. Reciprocal payment of freight with the Auckland, Waikato and Canterbury art societies was operating by 1940.

Despite the opposition, the annual general meeting in 1938 voted that the Academy should not rejoin Rota, which left only Auckland and Otago as the major participants (Canterbury had not joined). Rather patronisingly, the Academy offered to help organise a Rota scheme for the small art societies. The Rota issue was to resurface in 1940.

In 1937 John Barraud, great grandson of C. D. Barraud, was elected an artist member. Among the artists members elected in 1938 were Gwendoline Jessie Knight (d.1974), who had painted with Frances Hodgkins in Europe and made an important contribution to New Zealand painting, Eric Lee-Johnson, one of the country's most outstanding watercolourists, and Russell Clark, painter, sculptor, muralist, illustrator and war artist. Eric N. Gully, a great grandson of John Gully, also was an artist member and his son John P. Gully was to become an artist member in 1980.

The 1938-39 Council first met in E. W. Hunt's boardroom in Featherston Street: it seems that councillors found the trek to Buckle Street difficult. The T. G. Macarthy Trust had donated £400, earmarked for purchases from the New Zealand Centennial Exhibition, several versions of which were being planned.



White, A. Lois. *War Makers*. 1937. Oil. 84.5 x 69 cm. Auckland City Art Gallery. Shown in the 1937 Annual Exhibition and the 1940 National Centennial Exhibition of New Zealand Art. This painting is leaning against the wall in the background of the photograph of the selection committee (see frontispiece)

The Board of Trustees considered importing a comprehensive collection of contemporary art for a six-month exhibition. Nominations were called for the Committee of Management of the National Art Gallery and W. H. Gummer of Auckland resigned which prompted a discussion on the difficulty of Auckland members attending meetings. The Council planted the seeds of their virtual disfranchisement by deciding it would be better to appoint people on the spot, despite the fact that the committee was supposed to be a national body. The secretary pointed out that there was no provision for out-of-town members to nominate alternates when the prospect of the smoky overnight train journey or a heaving Cook Strait passage was too unattractive.

The Australian artist Robert Johnson (1890–1964) advised in February 1939 that since he could not obtain an import licence he would have to cancel his booking for the gallery where he had planned to hold a one-man show. It is difficult to see why a licence would have been needed, but things were getting tougher! Simultaneously the Wellington Art Club sought Academy support in protesting at the apparently total restriction



Butler, Margaret. *New Zealand*. Sculpture. Shown at the Salon des Tuileries, Paris, in 1938 and later in the Jeu de Paume, French Gallery of Foreign Art.

on importing artists' materials. To a plea for at least a modification the Minister answered that there was provision for private individuals to import up to £10 worth of artists' materials without a licence which would usually be enough, but that he would gladly consider special cases.

When the secretary asked Margaret Butler (1883–1947), a well-known sculptor, if the Council could see her work at her studio with a view to a purchase, she replied somewhat elusively that she was leaving Wellington, and when asked when she would return, she refused to say. It emerged that she had suffered an “unhappy experience” when the National Art Gallery opened, and did not want to have anything to do with official societies and the Council’s intention of visiting her had upset her. Finally the president and three councillors visited her and mended the rift: she later bequeathed a large number of works to the Academy, which handed them over to the National Art Gallery in 1950. The Council had hoped to buy *Maori figure* in 1939, but it could not be cast because the war had prevented the sculptor’s return to Paris. The Council instead bought the bronze *Berto, Head of a Boy* for sixty-five guineas.

Mr Gunji, the Japanese Consul, offered to lend a number of interesting Japanese watercolours and the Council thanked him and said that they would perhaps be glad to take advantage of his offer in the future when the opportunity arose, a reply unlikely to have contributed to Pearl Harbour but nonetheless insensitive.

Miss Effie Jenkins of Auckland wanted to show her psychic ink drawings at the Academy and was informed by the bewildered Council that all work was judged on the basis of the rules, complimentary copy enclosed, and that work which complied would be judged accordingly. Perhaps the Council envisaged ink drawings appearing spontaneously on the gallery walls and ceiling.

The 1939 balance sheet showed a remarkably large sum in the picture-purchase fund, usually spent with unseemly haste, which suggested that a more responsible attitude prevailed, perhaps because of the flak the Council had drawn for poor buying.

In 1939 the Academy had 546 subscribing members, 200 artist and five life members. Disquiet among artist members surfaced during November. Over the last fifty years there had been few complaints from artists about the rejection of work, and the sudden arrival of four letters was, by comparison, a flood, suggesting either a tightening of standards or a problem in the selection. Two artists resigned, one was told “the Council does not give reasons for the rejection of work” and the fourth’s letter was merely “received”. One artist asked the Council to move her painting away from a group of “moderns” but the Council kept it where it was because of its heavy dark wood frame, whose relevance is obscure. (In the past one or two presidents were reputed to have nudged their own work into the best positions.)

The Academy stated that while it was unable to financially assist the competing Wellington Sketch Club and Academy Studio Club, it would give a “substantial” grant if they amalgamated. The outcome of this economic blackmail was predictable: a union of the clubs and a grant of £40 from a benevolent Academy (which about that time applied unsuccessfully for membership of the Royal Water Colour Society of London).

The war had not killed art buying and the Annual Exhibition closed on 31 January 1940 with sixty-three sales, achieving a record £827 14s.

In spite of the declaration of war on 3 September 1939, the Centennial Exhibition of International and New Zealand Art opened on 10

November. It was prepared by and held at the National Gallery, with a section for the Academy, who invited New Zealand artists living in Australia, Robert Johnson, Elioth Gruner (1882–1939) and Maud Sherwood, to send work but could not offer to pay freight and must have had to overcome the import licence problem. Most of the exhibits were from England and were all for sale except for seven pictures on loan from the Tate Gallery and a china statuette of the Duchess of Devonshire. There were works from Belgium and France and two Henry Moore sculptures, both dated 1912, a boxwood figure for £47 5s and a seated figure in cement for £52 10s. There were 562 overseas and 408 New Zealand exhibits. New Zealand may have been one hundred years old in terms of its colonial status, but it was not ready to sever the apron strings binding it to England. Over 60,000 people visited the exhibition which ran until 12 May 1940. The Academy spent £460 on pictures for the National Collection.

Harry Tombs, in *Art in New Zealand*, criticised Mary Murray Fuller's selection of pictures for the exhibition and questioned the ethics of selling pictures from the National Art Gallery, which he might well have done three years earlier. He pointed out that the Empire Art Loan Society could have put together a better collection at a fraction of the cost, and that New Zealand artists did not need such avoidable competition.

The Board of Trustees, still short of money, requested that the Academy forgo its share of £120 for admissions at the Centennial Exhibition to offset the cost of publicity, which had been received free through the National Art Gallery. The Academy dug in its heels, announcing its intention to waive its share of the takings only if the Centennial Exhibition finally showed a *loss*, otherwise the Academy's purchases for the national collection should be borne in mind. Obliging the Board of Trustees, which could have declined to pay the electricity bill, agreed not to press the matter.

The Centennial Exhibition was followed by the National Centennial Exhibition of New Zealand Art, organised by the Department of Internal Affairs. It had opened in Dunedin in February 1940 and was travelling the country. Its showing at the National Gallery was delayed so as to not clash with the Centennial Exhibition.

Mary Murray Fuller criticised the catalogue of the National Centennial Exhibition of New Zealand Art for its inaccuracies and omissions. She said it left out several important figures in New Zealand art and was based on obsolete directories instead of first-hand information. The Academy Council agreed and said that it was a pity that the catalogue represented an official history of New Zealand art.

Sir Harold Beauchamp, whose support had been essential to the Academy's role in the founding of the National Art Gallery, died in 1939. M. E. R. Tripe also died that year and was mourned especially by her former students. In June 1940 the Academy held a retrospective memorial exhibition of her work and bought *The Road to Arthur's Pass* for fifty guineas.



Weeks, John. Still life with art magazines. Oil. Valmai Cooke collection.



Tripe, M. E. R. *The Successful Immigrant*.
c.1928. Oil.



Kelly, A. Elizabeth. *Blue and Silver*. Oil.
Shown in the 1939 Annual Exhibition and
in the Centennial Exhibition of
International and New Zealand Art.

Tripe, M. E. R. *Self Portrait*. Oil. NAG.
Shown in the 1939 Annual Exhibition.



CHAPTER 7

Conflict of Interests



Seldom has there been a conflict of interests among Academy councillors because of their membership of other institutions, such as the Wellington Art Club. At one time, however, there were so many Wellington Art Club members on the Council that there was a risk of the club unduly influencing the selection for Academy exhibitions. When the mayor of Wellington, George Troup, also deputy chairman of the Board of Trustees of the National Art Gallery, was president of the Academy in 1931–32, there were circumstances in which the Academy did not have priority.

In the 1940s conflicting interests caused a schism in the Council. W. Basil Honour, a painter, president of the Association of New Zealand Art Societies and secretary of the New Zealand Society of Artists, was elected to the Council at the annual general meeting in 1940, and he immediately enlivened the meetings.

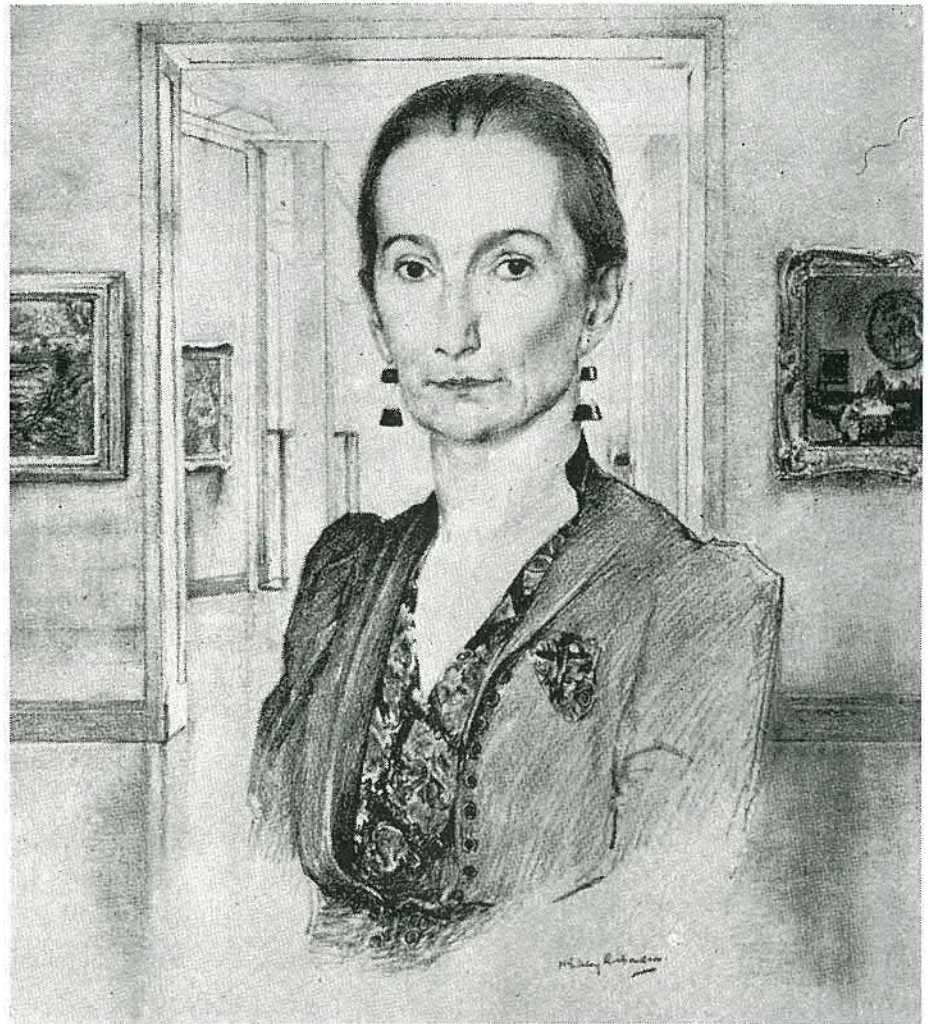
On 22 November 1940 Robert Stout and Roland Hipkins questioned the wisdom of the Academy's 1938 decision to stay out of Rota. Mary Murray Fuller reviewed the system: sales had fallen; artists were limited to four works each for the entire tour; the selection method was wrong, since it favoured smaller societies. Stout pointed out that sales had fallen because of the depression and not Rota, and Basil Honour suggested that Mrs Fuller and W. F. Hogg had not read the new Rota rules, which was hotly denied. The Council divided, and the "wars of the Rotas" began.

The Society of Artists, polite enough to seek the Academy's blessing, wanted to join the Association of New Zealand Art Societies. Dr Stout, the Academy's representative, was instructed to vote against it, and when



Honour, Basil. *Wainui, Golden Bay*. Oil.
Shown in the 1940 Annual Exhibition.

Richardson, H. Linley. *Mrs. Murray Fuller*. Drawing. Shown in the 1940 Annual Exhibition.



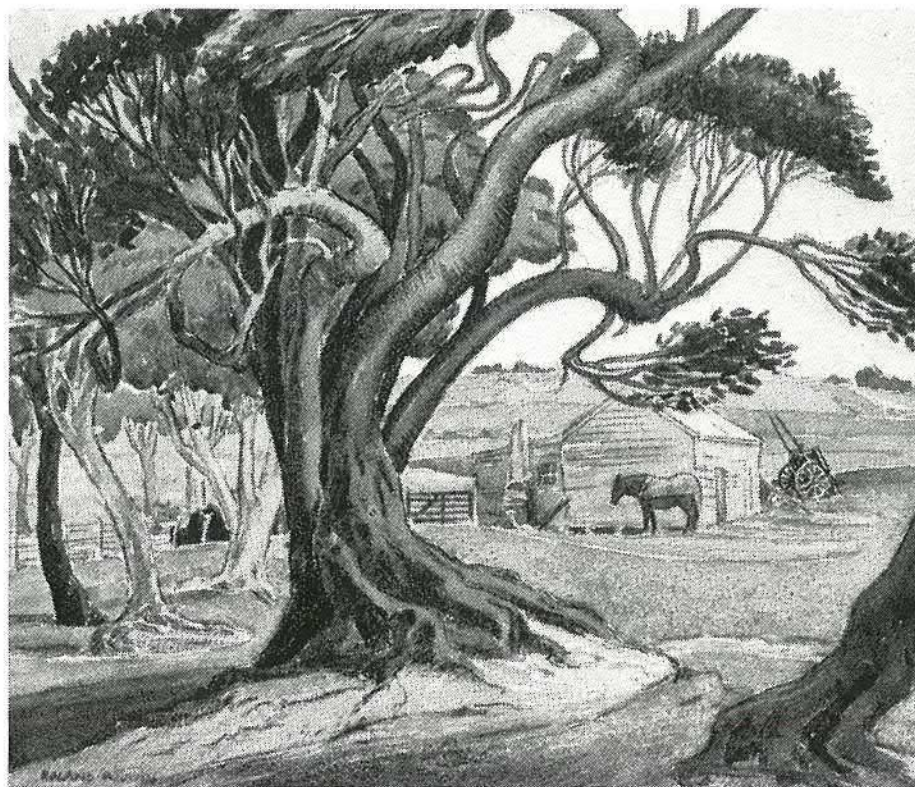
he reported that he had been the sole dissenting voice, the fury of the Council turned inward. Mrs Murray Fuller suggested that conflict of interests required some Council members to act for the benefit of one to the detriment of another.

The minutes of the subsequent Council meeting on 5 August 1941 still steam slightly. Basil Honour objected to the phraseology of the previous minutes and asked for correction, but was ruled out of order, and discussion turned to the purchase of a painting by Raymond McIntyre. Roland Hipkins clashed with Mary Murray Fuller over the principle of buying the work of dead artists, saying that the Academy's first duty was to buy work by living artists. Basil Honour rode in on this, suggesting that in spite of the quality of McIntyre's painting the fact that the Academy had missed buying work during the artist's lifetime reflected to the discredit of the Academy and every art society in New Zealand. (The Academy had in fact purchased one picture by McIntyre, *A Child's Head*, on 27 October 1908.) Honour asked pointedly what had happened to the £900 granted by the Government for the purchase of New Zealand artists' work and received a lengthy and unsatisfactory explanation to the effect that grants were only available for the purpose for which they were granted. This grant had been for the purchase of work from the New Zealand Centennial Exhibition. Hogg then attacked Roland Hipkins, stating that surely the function of the Academy was to support ART, not necessarily artists, a question which has always bothered the Academy, who on the one hand operated as a guild of artists and on the other tried to

stimulate people's interest in the arts. Stout jumped in with a motion to resign from the Association of New Zealand Art Societies, which was almost decided, but in a last-ditch stand Hipkins and Honour managed to have it referred to the next meeting. Happy ending? No!

Mary Murray Fuller moved "that the council take steps . . . that no member of the executive or executive officer of any other Art Society may be a member of the Council". She stated that the New Zealand Society of Artists was a copy of the Academy and claimed that Council members of the society were taking back ideas to the society. This was supported by Hogg, Welch and Wauchop. Honour, the target, denied any conflict of interest and was supported by Atkinson, but M. Murray Fuller's motion was carried by five votes to three. She then moved that no Council member should be allowed to represent any other art society as a delegate to the Association of New Zealand Art Societies, which was also carried.

There was now open war. The annual meeting was the biggest ever seen. An attendance of seventy members was considered to be high and this time 211 turned up. There were lengthy arguments and the meeting moved forward only when a gag was applied to speakers after two minutes. Basil Honour moved to exclude art dealers and the employees of art societies from holding office in the Academy (by coincidence Mary Murray Fuller was an art dealer) but lost by a large majority. The president stated that the attack against Mrs Murray Fuller was scurrilous and Honour retaliated by suggesting that the Council members should be artist members who had exhibited within two years. This too was lost by a large majority. He then moved that selection be by a jury of five artist members, which was also lost. Nothing daunted him and he moved against the rejection of work for reasons other than not being up to the general standard of the exhibition. And lost. His final shot for the day was to suggest that nominations to the Board of Trustees be determined by ballot in a general meeting, and again lost. He may not have had a good day, but he lifted some interesting rocks. Stout moved to withdraw from



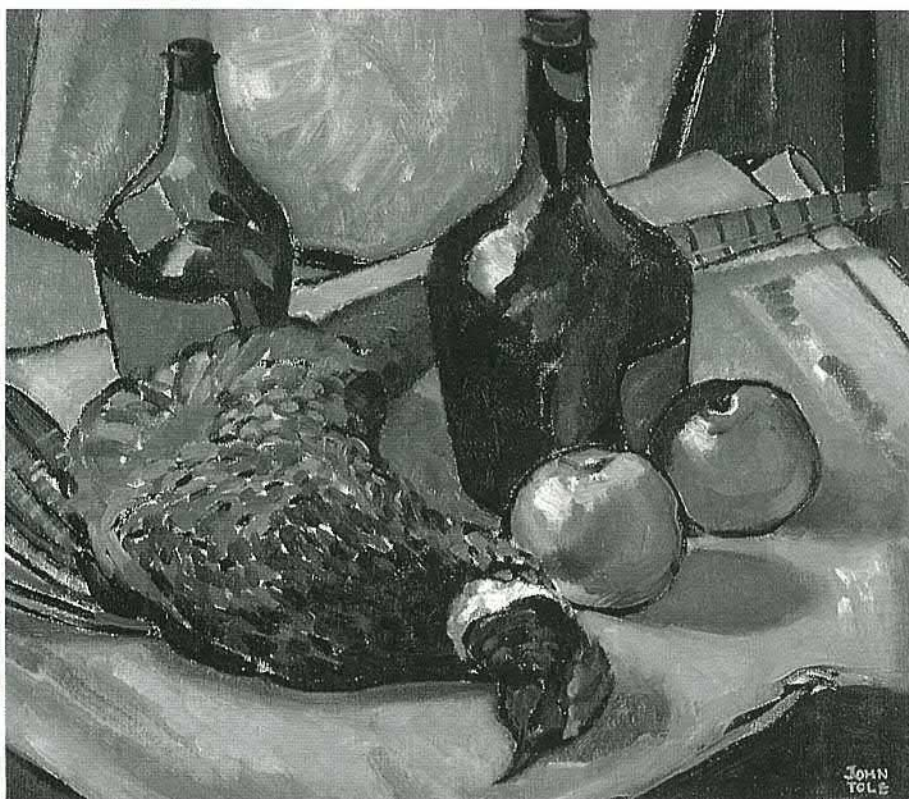
Hipkins, Roland. *The Old Tree*.
Watercolour. c. 1944.

the Association of New Zealand Art Societies, which was promptly referred back to the incoming Council. (The Academy remained a member of the Association.)

Before the voting for Council, the chairman ruled that plumping was not allowable. Plumping is the practice of voting for one candidate alone when a member could vote for two or more. The voting system called for four members of Council to be indicated on the voting paper. Atkinson moved that this ruling be disregarded and lost, but was promptly elected with Carbery, F. V. Ellis and Marcus King. T. D. H. Hall was elected vice-president, and R. E. Tripe treasurer. It had been the most exciting meeting since the days of Wardell.

This conflict was to drag on for years, and at times both Basil Honour and Mary Murray Fuller lost their Council seats. The finale was at the annual general meeting on 30 September 1942 which attracted a record attendance of 246 members. It was a triumph for Mary Murray Fuller: Roland Hipkins and Basil Honour were not among the incoming Council.

Tole, John. Still life. Oil. 33 x 38 cm.
NAG. Purchased with a T. G. Macarthy
Trust grant and presented by the Academy
to the NAG in 1943. Shown in the 1941
Annual Exhibition. John Tole (1890–1967)
was the elder brother of Charles Tole (see
page 105).



CHAPTER 8

Downtown Again



Apart from having to vacate its Buckle Street premises for nearly seven years, the Academy was not greatly affected by the Second World War. Some younger members served overseas, several becoming war artists, and those remaining at home had to contend with shortages of imported art materials.

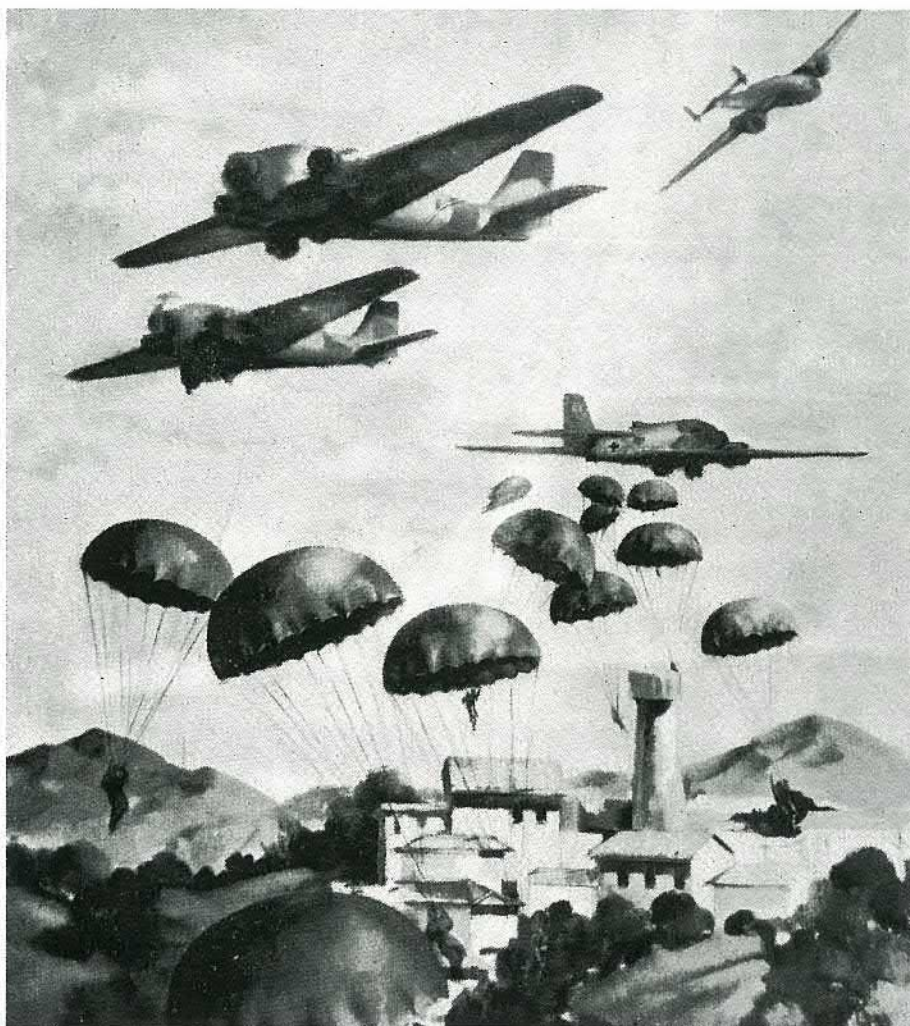
The Academy encouraged the Government to appoint war artists. Austen Deans, who was serving with the 2nd New Zealand Expeditionary Force in the Middle East, was the Government's first choice but shortly after being told this he was wounded and taken prisoner in Crete in May 1941. Peter McIntyre, with the forces in Egypt, was selected by General Freyberg for the position of official war artist, which he held for four years in Crete, North Africa and Italy. The official artists in the Pacific were Russell Clark and A. B. Barnes-Graham. Other New Zealanders serving in the Middle East, Europe and the Pacific did paintings and drawings, many of which were exhibited overseas as well as in New Zealand and were acquired for the official war art collection. The Academy's gallery was borrowed by the Department of Internal Affairs in June 1942 for an exhibition of paintings by British war artists and by Peter McIntyre and Austen Deans.

In 1952, the National Art Gallery held an exhibition in the Academy gallery of about three hundred paintings of the First and Second World Wars, which was opened by the Governor-General, Lord Freyberg. In the exhibition catalogue the chairman of the Committee of Management,



McIntyre, Peter. The meeting in Canea, Crete, on 9 May 1941 of King George II of Greece, the Prime Minister of Greece (Tsouderos) and Major-General B. C. Freyberg, who commanded the Allied forces in Crete. Pencil. D. J. Beere collection.

McIntyre, Peter. *Parachutists Landing on Galatos, 20 May 1941*. Oil. National Collection of War Art. The artist's portrayal of the airborne invasion of Crete.



Gibbes Watson, hoped that the satisfactory permanent custody of these pictures would be arranged and suggested that a national war museum like those in England and Australia should hold these works "which have a high value both as history and as works of art". Nearly thirty years were to elapse before this was attempted, by placing the war art collection in the National Archives. Until then the pictures were scattered throughout the country, in RSA clubs and elsewhere, with some even stacked on the bare ground under the Dominion Museum.

The president may have had a premonition of the Academy's impending wartime dispossession of its Buckle Street premises when in February 1942 he suggested placing a bronze plaque at the gallery entrance, setting out a brief history and the Academy's rights to the premises. A scroll was placed to the left of the main doors, maybe in the nick of time, for in April it was announced that the military would take over the National Art Gallery except for four small rooms. The Board of Trustees had asked if part of the national collection could hang in the Academy but the query became obsolete, for a short while later the Academy got its marching orders, and in August 1942 it too moved out of Buckle Street.

The National Art Gallery was given the tearooms in the DIC building, converted to a small though useful gallery, and an office in the DIC chambers. Stewart MacLennan, in *Art in New Zealand*, December 1942, said that a lot of thought had been put into the conversion of the lounge to a temporary gallery, and that the pictures had to be crowded, but with



Barnes-Graham, A. B. *First Encounter with the Japanese in Vella Lavella*. Oil. National Collection of War Art. Shown in the 1952 exhibition of war art in the Academy gallery. The 3rd New Zealand Division in action in the Solomon Islands in 1943.



Waghorn, R. J. *U.S. Task Force 44, 19th July 1942*. Watercolour. National Collection of War Art. American ships in Wellington Harbour during the war in the South Pacific.

judicious placing presented an air of “orderly abundance”. The lack of an identifiable New Zealand school of painting amongst the works on display and the carelessness of young artists’ drawing concerned him.

Since the Royal New Zealand Air Force was to occupy the Buckle Street premises, the 1942 Annual Exhibition was opened appropriately by a marshal of the Royal Air Force, the Governor-General, Sir Cyril Newall, at a function in the afternoon because of night lighting restrictions.

A wartime innovation was Sunday concerts in the gallery, the first on 1 June 1942 raising £78 7s 3d which, while hardly enough to buy a Spitfire, provided an opportunity for people at home to support the war effort. (The gallery is an excellent venue for concerts. A recent exhibition by the Army of Peter McIntyre’s war paintings as part of a fund-raising drive for the War Museum at Waiouru demonstrated this to great effect when a brass band played to the delight of the guests at a function organised with military precision.)

In July 1942 Eru Gore became ill, and Mary Murray Fuller became acting secretary. Gore returned in February 1944, but lived for only another three years and Mary Murray Fuller left for England in December 1945.

Clark, Russell. *Fox Holes in the Rain, Mono Island*. Watercolour. National Collection of War Art. Shown in the 1952 war art exhibition. The conditions endured by the 3rd New Zealand Division in the Pacific Islands.



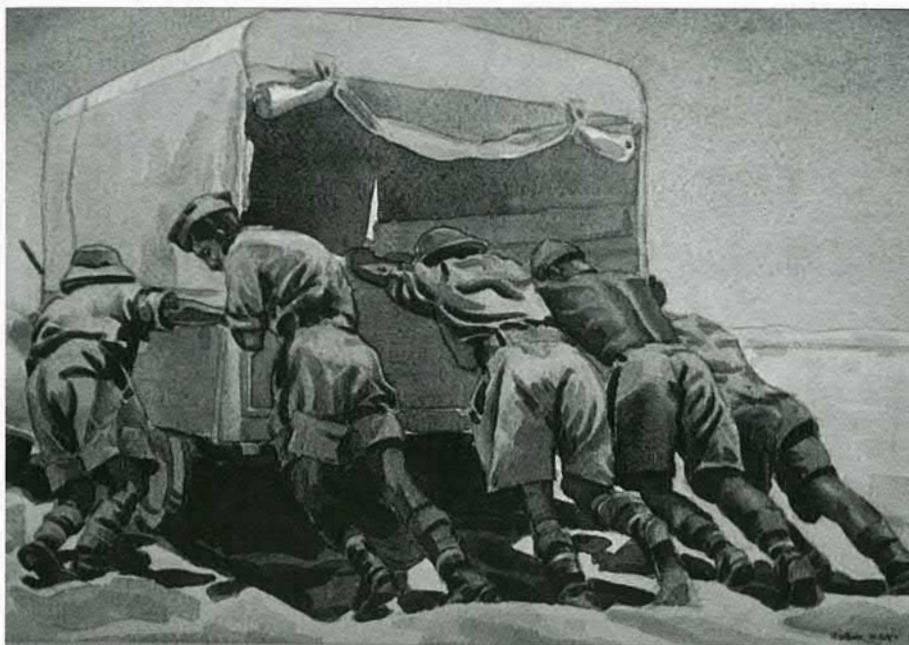
Clark, Russell. *Walking Wounded, Mono Island (3rd New Zealand Division)*. Watercolour. 58.7 x 41.9 cm. National Collection of War Art. Shown in the 1952 exhibition of war art.

The Academy's move to the DIC underlined the main drawback of the Buckle Street building, that it was too far from the mainstream of town life. The 1943 Annual Exhibition achieved record sales of £1,051 1s. Of particular interest in the 1944 Annual Exhibition were ten paintings by Austen Deans, done while with the New Zealand Division in Greece and while a prisoner of war in Poland. He does not know how these pictures reached England before they came to New Zealand. In 1943, while he was in Stalag XXV at Thorn in Poland, he was told that a Red Cross representative could get his work to the British Red Cross without German censorship by a secret method. "So I sent about 100 odds and ends, and kept about as many, which proved foolish as I lost them all later when we were marched out and I could not carry them."¹

The Academy exhibitions in the DIC usually comprised about 250 pictures, a few pieces of sculpture and examples of pottery and craft work. Prices ranged from one guinea to fifty guineas, and seldom went higher. Probably half of the artists were Wellingtonians and there was criticism that a large proportion of the pictures came from the same few artists. The rules allowed artist and life members to submit up to eight works each, and all others no more than four, and a small group of artists regularly exhibited between five and eight pictures which they justified on the grounds that professional artists, unlike amateurs, depended for their livelihood on the sale of their work and needed a shop window. In those days they did not have the alternative of a dealer gallery. Among the more conspicuous exhibitors were Nugent Welch, Thomas A. McCormack, Stewart Maclellan, William S. Wauchop and Archibald Nicoll; others well represented included Sydney Higgs, Basil Honour, Esther Hope, Elizabeth Kelly, Cecil Kelly, Marcus King, Carl Laugeson, Evelyn Page, Mervyn Taylor, Bill Sutton and Sydney Thompson.

The Academy was losing touch with other art societies. McGregor Wright's had to give up packing pictures for shows out of town, and the

1. Letter to authors. 2/2/1982.



Kay, Robin L. *Manpower, Egypt, 1942*. Watercolour. 23.5 x 35 cm. Alison Kay collection. The conditions for the 2nd New Zealand Division in North Africa were the opposite of those for the 3rd New Zealand Division in the Pacific.

Academy was compelled to use the gallery staff, working in their own time, to pack for artists.

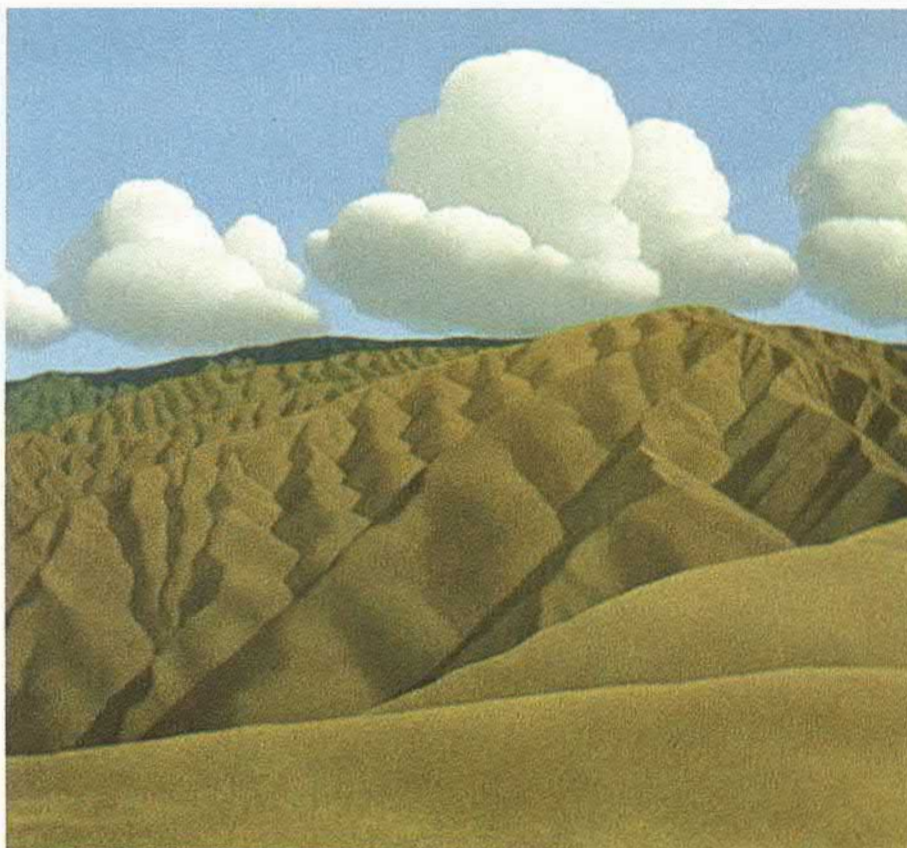
The Army Secretary, F. B. Dwyer, refused to regard the Academy as anything but a tenant of the National Art Gallery and would not negotiate with the Council about compensation for using its premises. In vain did the Council explain that the Academy was father of the landlord: apparently the waif had grown up. To no effect did the Academy point to the scroll on the wall in the Buckle Street building and claim control over its own domain and affairs. The government accommodation officer informed Eru Gore that the Accommodation Board would pay the Academy £500 a year for the use of Buckle Street, but the War Cabinet reversed this decision and would only pay the rent for the DIC tearooms. A letter to the Army Secretary pointed out that the military had been in the gallery for months with no sign of compensation, and Gibbes Watson finally went to Peter Fraser, the Prime Minister and a member of the Academy. The Army Department, as adept at battles on the home front as overseas, engaged in a rearguard action over compensation for the loss of Buckle Street and finally announced that they were prepared to recognise the Academy by meeting the direct cost of its removal and to consider compensation for any resulting loss. Gibbes Watson thought this a meagre offer, and the question was held open pending the Prime Minister's return from overseas.

When the war ended in 1945 the Academy could tackle the Army Department about the use of the Buckle Street gallery without feeling unpatriotic. Instead of making a frontal attack, the Council tried a flanking move by approaching Walter Nash, who was acting Prime Minister and Minister of Defence and in a position to decide the issue. The Under-Secretary of Internal Affairs and the Army Secretary were present at the meeting when Nash agreed to pay the Academy £1,000 and ordered that the gallery was to be returned to the Academy in the state it had been in when commandeered. The compensation may seem small, but probably was adequate. The Academy's accommodation in the DIC had suited people working in the city and those who had not been able to use their private cars during the war, and sales of pictures had been excellent.



Boswell, James. *Desert Roads (in Iraq)*. 1943. Pen and watercolour. National Collection of War Art. Shown in the 1952 war art exhibition.

Skerman, Susan. *Moon Lily*. Serigraph.
 Sue Skerman is a painter, printmaker and
 art tutor. Her major works include the *Bush*
Walk for EXPO '70 in Japan and her
 contribution to the 1979 Wilderness 5
 Exhibition. She has been on the Academy
 Council since 1973.



Wong, Brent. *Ranges and Clouds*. Acrylic.
 68 x 73 cm. Shown in the 1978 Spring
 Exhibition. Kate Harcourt collection.





Cowan, J. Roy *Lantern*. c.1966. Ceramic sculpture. Height 61 cm. Roy Cowan is a painter, printmaker, sculptor and ceramic artist who has done many large commissioned murals including one in the New Zealand pavilion at EXPO '70 in Osaka.



Peter, Juliet. A ceramic wall panel. 32 x 31.5 cm. Barbara Kay collection. Shown in the 1964 Sculpture, Pottery and Graphic Art Exhibition. Juliet Peter is involved in painting, printmaking and ceramics.

Peter, Juliet. *The World of the Night Kiln-Firers*. 1973. Lithograph. 50 x 93 cm. Shown in the 1973 Sculpture, Pottery and Graphic Art Exhibition. Juliet and Roy Cowan, who were married in 1952, are depicted at work at their Wellington kiln.





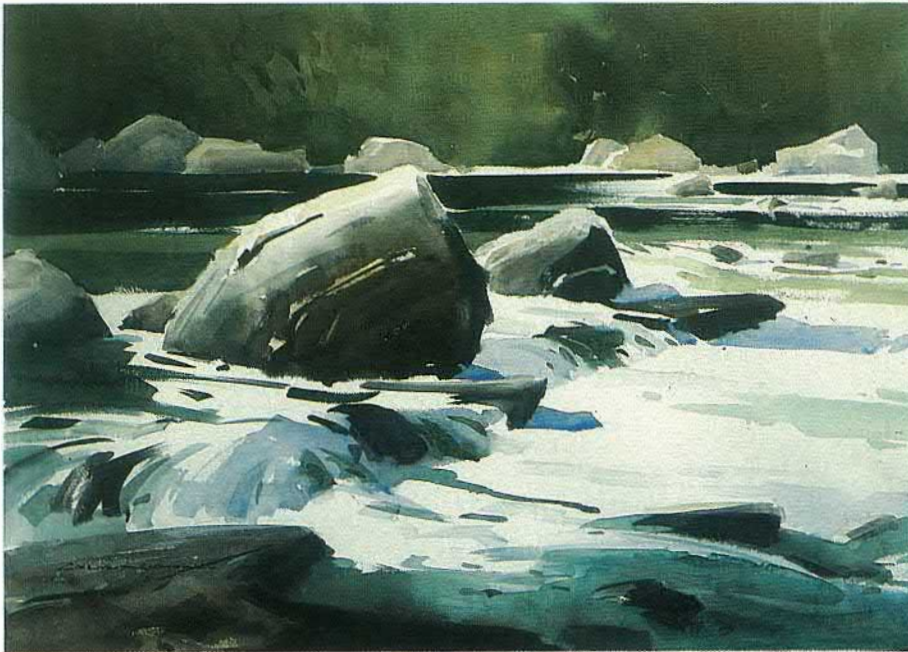
Carmody, Brian. *Islands of the Bay*. Watercolour. 66 x 59 cm. G. B. Oldershaw collection. Brian Carmody has been on the Academy Council since 1970 and president since 1974. He is senior lecturer in arts and crafts at the Wellington Teachers College. He won the National Bank watercolour award in 1980.



Ngan, Guy. *Bronze Habitation No. 80*. 1977. Bronze. 7.6 cm cube. Painter, sculptor, printmaker, carver and interior designer, Guy Ngan was appointed director of the Academy in 1977. He has been an artist member since 1943.



Dean, Frank. *Blue Heron, Sentinel*. Acrylic. Shown in the 1982 Caltex Art Award for Representational Painting, Sculpture and Drawing Exhibition.



Nicholls, Colyn. *Hollyford River*. Watercolour. Shown in the 1982 Caltex Art Award for Representational Painting, Sculpture and Drawing Exhibition.



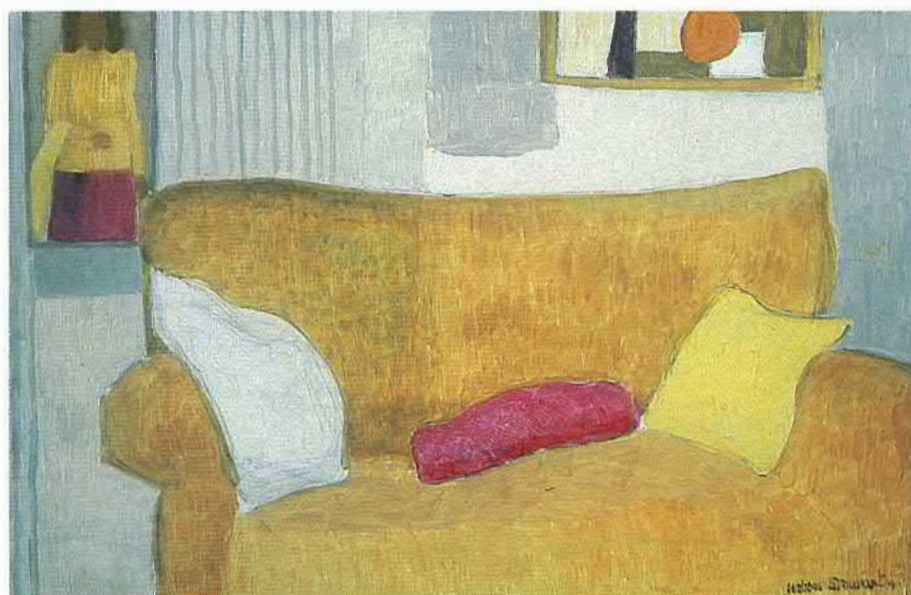
Lindsey, Joan. *Seabirds*. Oil. Shown in the 1982 Caltex Art Award for Representational Painting, Sculpture and Drawing Exhibition.

Blumhardt, Doreen. Slab moulded bottle. 1973. Stoneware. Height 32 cm. Brian Brake photograph. Doreen Blumhardt was head of the art department, Wellington Teachers College, from 1951 to 1972. She has been on the Academy Council since 1972 and vice-president since 1976.



Ngan, Jean. Floor rug (detail). Wool. 32 x 145 cm. Jean Ngan is a foundation member of the Port Nicholson Weavers.

Stewart, Helen. *Sofa*. Oil. Shown in the 1982 Caltex Art Award for Representational Painting, Sculpture and Drawing Exhibition. Helen Stewart first became an artist member in 1923.



Eden, Sally. *Summer 81 Resort Series*. 1982. Watercolour. Shown in the 1982 Caltex Art Award for Representational Painting, Sculpture and Drawing Exhibition.



Waters, Margaret. *Jane Harding*. Watercolour. This won an award in the 1982 Caltex Art Award for Representational Painting, Sculpture and Drawing Exhibition.



Facing page:
Mawhinney, Neville. *Wellington Gothic*. Egg tempera. Shown in the 1982 Caltex Art Award for Representational Painting, Sculpture and Drawing Exhibition.

Rundle, John. *Jumped up Downs*. Watercolour. Shown in the 1982 IBM Award for Contemporary Art Exhibition.



Jennings, Claire. *The Man Who Flew Over One Tree Hill*. Oil. 94 x 120 cm. Purchased by the Academy. Shown in the 1981 Williams Art Award for Painting, Sculpture and Drawing Exhibition. Claire Jennings has been on the Academy Council since 1976.



Summers, Llewellyn. *Circus Act*. Oak. Shown in the 1982 Caltex Art Award for Representational Painting, Sculpture and Drawing Exhibition.

Underwood, Leslie. *Riddiford Street, 6 a.m. Sunday*. Watercolour. Shown in the 1982 Caltex Art Award for Representational Painting, Sculpture and Drawing Exhibition.







Papas, John. *Xanthus*. Ceramic. ICI Bursary Exhibition 1982.



Stojanovich, Dragan. *Blue Painting*. Oil. Shown in the 1978 Spring Exhibition. Arthur Williams collection.



Ashken, Tanya. Pendant. 1973. Gold and greenstone. Tanya Ashken, the wife of John Drawbridge, was a guest artist in the 1969 Annual Exhibition.



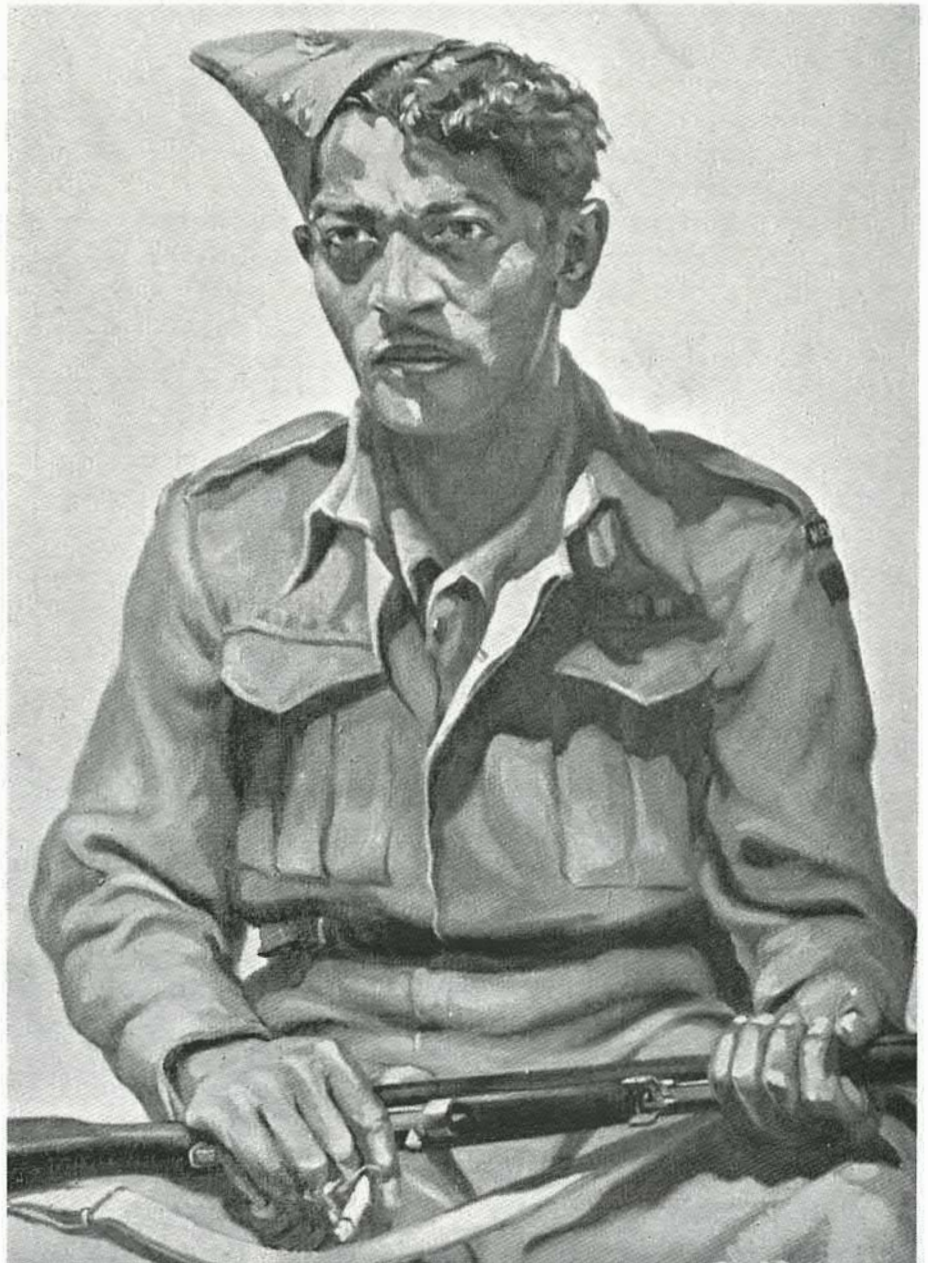
Stringer, Terry. *Two Views Table with Fallen Figure*. Polychrome bronze. ICI Bursary Exhibition 1982.

Academy members returned from active service overseas, seventeen to rejoin at one meeting alone in May 1946. This affected the comfortable pre-war image of the Academy, for no longer could the Council rely on a few privileged people who had made the grand tour abroad to impose their views on contemporary art. The attitudes of the young people who had seized the opportunities offered by the war to bring themselves up to date on international art would have to be considered, but a decade was to pass before they were to have much influence on the Academy, and by then more young New Zealanders were going overseas to widen their horizons.

In June 1946 Gibbes Watson referred to the unusually large number of letters to the press criticising the selection for the Autumn Exhibition, some attacking artist members of the Council with untruths, and an official statement was sent to the press which, however, did not stifle criticism.

About that time, the English periodical *Studio* published an article on art in New Zealand, instigated by Dr J. C. Beaglehole. A. J. Fisher of

Dickison, Roy. *Rawiri Renata, Maori Battalion*. Oil. Shown in the 1944 Autumn Exhibition.



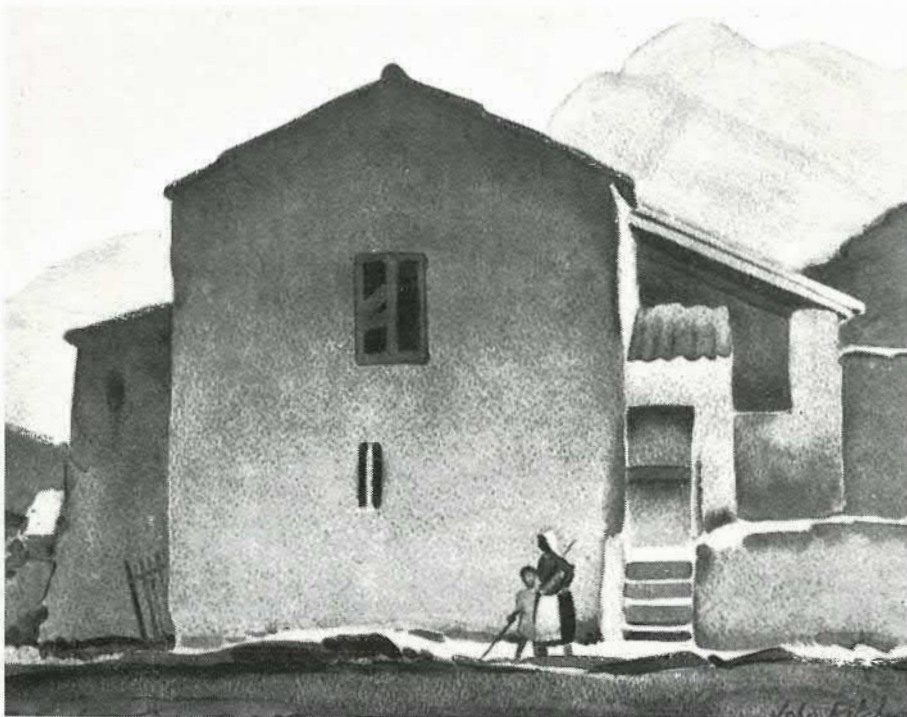
Auckland selected the illustrations, and with Roland Hipkins wrote the articles. The Academy Council were piqued by not having been consulted and a letter to *Studio* produced a reply that, as in the case of all national issues, the editor had approached the government, which did not mollify the Council.

The restoration work, necessary after the forces vacated the Buckle Street building, meant there would be about three years' delay before it could be reoccupied. The Academy seemed in no obvious hurry to return: the DIC was handy to the Council members' offices, and a *bonhomie* arose from sharing premises with the Board of Trustees. When the Hawke's Bay Art Society inquired in 1946 if the Academy would co-operate if an itinerary could be arranged for the tour of a craft exhibition, the uncertainty of the Academy's future gallery facilities was used as an excuse to avoid involvement.

A Christchurch couple, Elizabeth Kelly (1877–1946) and Cecil Kelly (1879–1954), had exhibited for many years in the Academy. In 1946 Elizabeth died. She was a talented painter, but limited to some fine landscapes and beautifully executed portraits of composed young ladies. In comparison M. E. R. Tripe's portraits were sardonic comments.

In May 1947 the Academy learned that the Waipoua Forest was being severely damaged by the State Forest Service and was requested to support a delegation to the Commission of State Forests, but unfortunately the petitioners did not raise the question of the other tracts of native bush which have since been destroyed or only lately defended.

Eru Gore died in 1947. "His valiant devotion to duty, his wide knowledge of Academy matters, his kindly and sympathetic desire to help others and his artistic taste and appreciation of duty" made it difficult to replace him but he was succeeded by his brother Ross, the third member of the family to hold this office. Ross was a well-known illustrator and historian who compiled the cartoon series "It happened in New Zealand" which ran for twenty years. He was a champion swimmer and tennis player, but his sporting career was ruined when he suffered from poliomyelitis. He became an artist member of the Academy in 1920.



Ritchie, John. *Morning Sun, Riardo, Italy*. Watercolour. Shown in the 1945 Annual Exhibition.

There was an attempt to define the staff responsibilities when Stewart MacLennan, the education officer for two years, was appointed the first director of the National Art Gallery in 1947: the secretary was to be responsible to him for the functions of the National Art Gallery and at the same time to the Academy Council. This attempt to separate the institutions could have been hampered by the fact that MacLennan was a member of the Academy Council, from 1943 to 1955, half that time as vice-president, as well as director of the National Art Gallery, but with charm and tact he performed the extraordinary task of serving the two to their mutual advantage.

Crippen, Jack. *Cassino*. Pen and wash. The ruins of the Italian town after the battle of 1944.



Peter, Juliet. *Winter Ploughing*. Conté crayon.



Back in Buckle Street



The Buckle Street premises were ready in 1949 and the Academy was welcomed home with requests from the National Art Gallery to use its gallery for exhibitions of early British watercolours, Canadian watercolours, and the Wakefield Collection. It is not surprising if the public was and is confused about the Academy's identity, cheek by jowl with the National Art Gallery, on the same floor, with the same entrance. The Academy was not very informative about its location, which appeared in catalogues from 1949 to 1962 as "National Art Gallery, Wellington", or "Buckle Street, Wellington", or just "Wellington". An entrance on the eastern side of the building, as well as the front entrance, was used on opening nights of exhibitions, but this had to be discontinued because it also opened up the Museum, creating security risks. Separate entrances for the National Art Gallery, the Academy, and the Museum should have been provided from the start.

G. G. Gibbes Watson retired as Academy president in 1949, and was succeeded by W. S. Wauchop, who was to occupy that position for the next fourteen years. Ross Gore, who did not find the book-keeping to his liking, resigned as secretary in April 1950, and was replaced by C. Millan (Tommy) Thompson. The Council was still meeting in the city, which may have been convenient for the councillors but had the disadvantage of their being out of touch with the Buckle Street gallery except when they occasionally participated in selecting and hanging an exhibition and may have given the unfortunate impression of an inactive Council neglecting an often empty gallery.

In 1949 the Council set up a sub-committee to plan a craft exhibition, and the Auckland Society of Arts, usually oblivious to Wellington events, warmly wished the Academy success. This exhibition, opened by Lady Freyberg in 1950, was a turning point, the first of its kind since 1934 and was followed by two more, in 1951 and 1954. The Academy purchased pottery by Kenneth Clark, Olive Jones and William R. Newland, a drawing by E. B. Lattey, wood engravings by Stewart MacLennan and Mervyn Taylor, and a colour print by George Woods.

The hassle of packing and despatching work discouraged artists in other centres from exhibiting in Wellington. Strong and expensive packaging is not always a protection against damage, and a striking example is the fate of Bill Sutton's *Homage to Frances Hodgkins* which he painted in 1949 as his protest in the controversy over the rejection of her picture, *The Pleasure Garden*, by the Canterbury Society of Arts and the Robert McDougall Gallery in Christchurch. "I had it crated here by a local firm, and they despatched it to Wellington, and it must have gone via the Chathams . . . it took weeks. It was on one of these coastal vessels, the *Calm*, *Storm*, *Gale* or what have you. When it was eventually unpacked in Wellington it had gone mouldy. The crate was made of green timber and there was no waterproofing whatever. The secretary sent me a telegram immediately telling me of its condition, so I instructed him to nail the lid



Clark, K. I. C. Design for a dish in majolika. Shown in the 1950 Craft Exhibition. The Academy presented a majolika jar by Ken Clark to the NAG in 1950.



Lattey, E. B. *Rimu*. Pencil. 27.4 x 21.5 cm. NAG. Purchased from the 1950 Craft Exhibition and presented by the Academy to the NAG.

Hipkins, Roland. *Wellington Harbour from Karori Hills*. Watercolour. 35.5 x 38.1 cm. NAG. Presented by the Academy in 1951. Shown in the 1935 Annual Exhibition.



Day, Melvin N. *Portrait (Neville King)*. 1945. Oil. 41 x 33 cm. The artist's collection.

down again and send it back to me. I inspected it on arrival and it was just a hopeless mess. Mushrooms. And the paint gone into ridges and fissures. Kept it lying about the studio for a couple of years then destroyed it . . . You can imagine my visit to the packing company here. They slammed in a bill and I went to see 'em in one of my Irish tempers. Office girls fled and I threatened the manager with everything except hellfire. That's the prerogative of the clergy."¹ Sutton's painting showed some of the Christchurch champions of Frances Hodgkins standing around *The Pleasure Garden* on an easel. In 1951, after a change in administration, the McDougall Gallery accepted *The Pleasure Garden*.

Mrs W. M. Nairn, a friend of Lady Freyberg, requested that her craft circle be allowed to exhibit in the Academy's next craft exhibition, which was agreed to, subject to the Council's selection of items. The 1951 Craft Exhibition was the forerunner of the Handweaving Unlimited exhibitions which were held until a disagreement erupted between the weavers and the Council in 1980, after which the Academy continued on its own to show art forms in fabric and fibres.

Roland Hipkins died in 1951 and the minutes of 31 May record a motion of sympathy to his relatives, but fail to pay tribute to his lengthy service to the Academy. Hipkins, born in England in 1894, came to New Zealand in 1922 and settled in Napier where he formed a society of arts and crafts and married the artist Jenny Campbell, from Scotland. In 1929 he was a teacher at the Wellington Technical College, and later a lecturer in arts and crafts at the Teachers College. He advocated child expression and education through art, and with the assistance of Roy Cowan in 1938 organised probably the first major children's art exhibition in the country.

Hipkins "was also an influential critic who voiced the doctrine of 'New Zealandism' in local paintings",² not always to his contemporaries' delight. "He saw the role of the painter as being that of an interpreter,

1. Letter to authors. 23/2/1982.

2. Docking, G. 1971. *Two Hundred Years of New Zealand Painting*. Wellington. Page 130.

rather than a transcriber of nature . . . and thought a truly national art could be realised by a process of selecting significant elements in the New Zealand environment." His *Wellington Harbour from Karori Hills* is a good example: "The lacerating of the rumpled hills to accommodate a spreading suburbia around the austere lovely Wellington Harbour would normally not be considered a charming subject for a painting. Destructive work of this order is not confined to Wellington, but Hipkins shows an aspect of 'what New Zealand is really like' and demonstrates his involvement as painter." Hipkins' most significant painting is *Renaissance of Napier*, from both historical and interpretive points of view.

Reg Waghorn, a friend and colleague of Hipkins, suggested a memorial exhibition and Mrs Hipkins was granted free use of the gallery if she provided attendants. The Academy bought *Wellington Harbour from Karori Hills* for twelve guineas.

Isobel Field, Frances Hodgkins' sister, also died in 1951. She had been proclaimed the better artist when she and Frances were young, but had abandoned serious painting to give time to her family. She did not completely approve of her sister's later development and was overheard exclaiming when leaving an exhibition "I don't know what Fannie's up to – it's like an explosion in a paint factory." Isobel put some of Frances' work in an Academy exhibition at prices lower than they would have been in Europe, probably in 1928, and Helen Stewart, who won a prize in an art union, purchased *Venetian Lagoon* for six guineas and learned that Frances had written reprovingly to Isobel, pointing out that this would have raised £50 in Europe.

The Council's selection decisions were questioned from time to time: Malcolm Robertson pointed out in May 1951 that his portrait *Brian*, rejected by the Academy, had been accepted by the Paris Salon. The Otago Art Society in March 1954 wrote that it was disappointed with the number of works accepted by the Academy for its Annual Exhibition, and the Academy replied that it was disappointed with the quality of work sent from Otago, which was not up to past standards. One wonders whether the Otago Art Society would have paid to ship sub-standard work.

Despite, or possibly because of, its authoritarian aspect, the Academy was attracting flocks of people to its openings and it was decided to close later on opening nights, 10.30 instead of 10 p.m., and to allow guests to return to the gallery after supper in the Blue Room. The Blue Room, on the southern side of the National Art Gallery, so called because of its blue-tiled walls, served as tearooms in the daytime and as a supper room on opening nights. Because of the National Art Gallery's shortage of space, the walls and windows of the Blue Room are now covered over to create an additional gallery, but perhaps one day the tiled walls will be rediscovered and acclaimed as an example of 1930s décor.

Staffing and servicing costs were rising. The secretary of the Board of Trustees, F. H. Bass, wrote to the Academy in 1951 pointing out that its annual contribution had remained at £225 since 1939. An increase to £325 was agreed upon, with a further increase to £525 approved in 1954 in consideration of the substantial assistance the Academy was receiving from the National Art Gallery staff.

There were rumblings of dissatisfaction over the control the Academy appeared to have over the National Art Gallery because of its representation on the Board of Trustees and the Committee of Management. When Sir David Ewen and Gibbes Watson, nominated by the Academy, were reappointed by the Government in 1952 for a further three-year term on the Board, the Association of New Zealand Art Societies complained to



Collier, Edith M. *Mary*. Pencil. 43.1 x 36.2 cm. NAG. One of four works purchased by the Academy from Edith Collier's 1957 solo exhibition for presentation to the NAG. This drawing, an oil and a watercolour were acquired with a grant from the T. G. Macarthy Trust Fund, and an oil with a grant from the May Robertson Barry Bequest Fund. Edith Collier, of Wanganui, lived and worked in England for about ten years.



Woods, George. *Joan and Barry Posing*. Charcoal. 30.8 x 36.8 cm. NAG. Purchased with a Wellington City Council picture fund grant from the George Woods 1966 retrospective exhibition in the Academy.

the Minister of Internal Affairs that there had been concern “for a number of years that the control of the National Gallery is vested in what is, virtually, a Wellington Society of Fine Arts”. In his reply the Minister merely outlined the constitution of the Board and the Committee.

The Academy’s “control” was not without cost. Cecil Kelly bequeathed to each of the main centres a picture by his wife Elizabeth and one by himself which were distributed by the Canterbury Society of Arts. Auckland, Christchurch and Dunedin could keep their pictures, but the Academy had to hand over its pictures immediately to the National Art Gallery. Cecil Kelly had taught at the Canterbury University College school of art for many years, including Rita Angus, Ivy G. Fife, Rhona Fleming, Alfred and James Cook, Bill Sutton, Austen Deans, John Ritchie, Jim Coe, Juliet Peter, Owen Lee, “and the Lord knows who else,” says Bill Sutton. “He introduced us to Impressionism and insisted we painted the colours we saw. He was very fond of yellow ochre, and was always telling us to ‘put more ochre in it’.”

After an unexplained lapse of three years, the craft exhibition re-emerged in 1954 and was opened by Dr Robert Falla, director of the Dominion Museum. What used to be called “varnishing day” became a social function for exhibiting artists prior to the members’ preview. The Council grudgingly agreed to try to cater for the afternoon function, at Dr Robert Stout’s suggestion. For the artists it was a great success. Because the 1954 Craft Exhibition lost £125, the Council was discouraged from repeating this type of exhibition until the 1960s, when Mervyn Taylor promoted his scheme for displaying sculpture, pottery and graphic art.

Since 1889 members had been paying one guinea subscription, of which ten shillings was for an art union ticket, and because it no longer covered costs, in 1954 it was proposed to increase the subscription to thirty shillings for subscribing members, and from ten to twenty shillings for artist members. (An increase in subscription from \$20 to \$30 was approved in 1981. On this basis the dollar in 1981 had the same purchasing power as one shilling in 1954, a sobering thought.) The

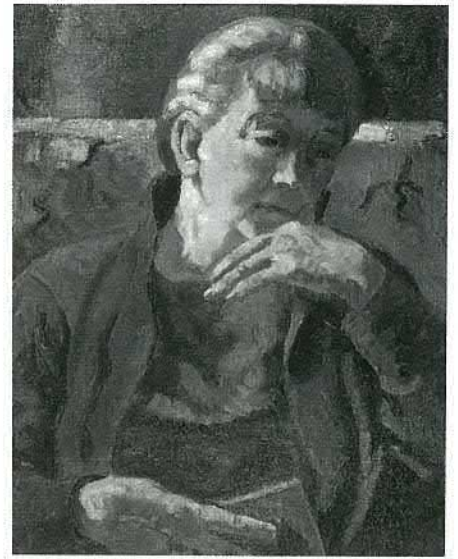


McIntyre, Peter. *Frosty Morning, King Country*. Oil. 49 x 59 cm. Purchased by the Academy from the 1963 Annual Exhibition. Peter McIntyre won the Kelliher Prize in 1959, the National Bank award for watercolours in 1960, and the prize for oil painting in the 1962 Hay's Art Competition.

increase was approved at a meeting attended by only ten members other than the Council, a very poor turn-out from a membership of 1,415. There was a loss of £6 for the year, compared with £53 the previous year, and with the increased subscriptions the Academy's finances began to recover. The 1955 Autumn Exhibition showed a profit of £54 from sales totalling £1,274 12s 6d, which was a record, but fewer admissions and catalogue sales. Sydney Higgs' suggestion that advertising space be sold in the catalogues was rejected on the mistaken grounds that "it would lend an unpleasant commercial flavour" and was "not necessary as printing costs would be covered" by raising the price from one shilling to one shilling and sixpence. Admission was one shilling, as before the war.

The society working for the preservation of Old St Paul's in Thorndon asked for the Academy's support. The Council appeared to be unaware that the founders of the Academy had been closely associated with the church: Toxward had designed the transepts, and stained-glass windows had been designed by the English firm of Lavers and Barraud, a partner of which was Francis Philip Barraud, brother of C. D. Barraud, who himself did the lettering on some interior timber. The Council offered support in principle until the aims of the preservation society were known, which were obvious enough; the society published the Academy as a supporter, to the Council's consternation.

The Architectural Centre Gallery, in Lambton Quay, requested assistance from the Academy, which was rejected at a Council meeting in December 1954. Perhaps the Council was not prepared to encourage what could be competition, but it did seem to be losing sight of the Academy's objective, "to promote the study, practice, and cultivation of the Fine Arts in New Zealand". The Centre Gallery flourished for some years showing contemporary art and exhibitions which otherwise would not have been seen in Wellington and it provided accommodation for the Thursday Group, which included some active Academy members and met weekly to draw from life (and later met at the home of Avis Higgs).



Tylee, Marion. *Portrait of Helen Crabb*. 1958. Oil. 54 x 42.5 cm. Patricia Fry collection. Marion Tylee was an artist member for over fifty years. She won a gold medal for a watercolour in 1923.



Barc (Helen Crabb). *Pen Drawing with Venus*. Pen and ink and watercolour. 49.5 x 57.8 cm. NAG. Purchased from the 1949 Autumn Exhibition with a T. G. Macarthy Trust Fund grant and presented by the Academy to the NAG.

Knight, Gwen. *Susie's Garden*. Oil. 49.2 x 69.5 cm. Dowse Art Gallery. Presented by Muriel Moody. Shown in the 1969 Autumn Exhibition.



Apart from the three craft exhibitions, the Academy did little in the 1950s to dispel the impression that it had the limited outlook of a provincial art society, and was incapable of making use of the country's most capacious gallery. Its only regular exhibitions were the annual and the autumn. It presented retrospective or memorial exhibitions, for Roland Hipkins, Edith Collier (1885–1964), Maud Sherwood, and once or twice a year lent its gallery for National Art Gallery exhibitions.

Until about 1972 the evening preview, or members' private view, of an Academy exhibition was a ceremonious affair and one of the highlights of the social calendar: women wore long gowns, jewellery and furs; the men wore tails, dinner jackets, or dark suits, and on vice-regal occasions war medals and decorations. Members of the diplomatic corps, especially those from Eastern countries, added splashes of colour.

The guest speaker was a distinguished person, such as the governor-general (the patron of the Academy), the prime minister or a cabinet minister, an ambassador or a high commissioner or the mayor. The guests of honour were met at the entrance steps and escorted to the Academy office, where they were introduced to the councillors and their spouses and offered drinks, at one time paid for by the president, before proceeding upstairs to the gallery which was filled with people seated on rows of folding wooden chairs or standing. A handbell was rung for silence, and the doors were closed while the speeches were in progress, late-comers having to wait in the foyer until the end of the formalities.

The official party occupied three lines of chairs on the elevated western end of the gallery, with guests of honour and senior members of the Council in the front row and the most recently elected councillors and their spouses in the back. After the speaker had delivered his address and declared the exhibition open, the president thanked him, announced the names of the prize-winners of the art union, made any other pronouncements, and finally proclaimed that supper would be served in the Blue Room. Not until then were members allowed to purchase works of art, of which one or two may have already been chosen for presentation to the National Art Gallery.

As people headed for the Blue Room through the National Art Gallery, the folding seats in the Academy gallery were removed, with much



Skerman, Susan. *Grasses*. Serigraph. 50 x 116.5 cm. Shown in the 1967 Sculpture, Pottery and Graphic Art Exhibition.

clattering. In the Blue Room the councillors' wives had arranged flowers on pedestals and on the supper tables. Only those with special invitations were welcome at the president's table, set apart at one end of the room. The president paid for the supper until the Council decided that the Academy should.

Sometimes on opening night the blustery wind buffeted what must be one of the most exposed spots in the City, making it hazardous to climb the front steps. (The handrails came later.) A few elderly persons were blown off their feet, and one or two limbs were broken, but the crowds grew so large that the folding chairs were removed to give sufficient standing room, and then sometimes one or two fainted.

Another popular function was the afternoon artists' party, attended by councillors and their spouses, life and donor members, and exhibitors. A much smaller gathering, it gave the artists, many from outside Wellington, opportunity to discuss the exhibits. However, this has changed recently with the increased numbers of donor and corporate members.

The pattern of selecting and hanging an exhibition has scarcely varied for many years. Wellington artists deliver their works to the western entrance on receiving day, and artists in other centres pack and despatch theirs. The Council acted as the selection panel, taking up a Saturday to judge the pictures placed before them by E. P. (Vince) Vincent and two or three helpers. In the 1960s it was agreed that anyone on the panel could request that a rejected work be reconsidered and state why they thought it should be accepted, which allowed original and experimental work to be admitted and the recognition of artists of promise.

It was the responsibility of the artist members of the Council to put the exhibits on the gallery floor in the order they were to be hung, which was usually completed on the Sunday. The hanging of the pictures on the horizontal wooden rails was done by the reliable Vincent, with the help of one or two others over the next few days. The secretary compiled the catalogue. Each artist's works were usually kept together, which made cataloguing easier and pleased the artist. The more important paintings were likely to be displayed conspicuously on the "main line"; the smaller watercolours and drawings gravitated to the end rooms. Sculpture was on plinths, the pottery on tables in corners out of the way, and the miniatures

were in a glass cabinet. Before the innovations of the last twenty years the exhibitions looked comfortably familiar and predictable.

The question of how pictures should be selected for Academy exhibitions is a hardy annual. Selection is sometimes by different numbers of Council members and at other times by outside experts. Ninety years ago A. D. Riley and H. S. Wardell proposed that the whole Council be the selection committee. They won the day after much argument but the new procedure did not change anything: 258 pictures were selected from 315, still too many for the wall space, and the inevitable practice of “skying” did nothing for the pictures hanging above and below “the line” (at eye level). To be hung above or below the line was a fate usually reserved for pictures considered second-rate or, it was sometimes claimed, for those by the hanging committee’s enemies.

Another hardy annual was the argument over grouping works by one artist, which is the present practice of the Academy. In the early days it was feared that this gave some artists pride of place on the gallery walls, a fear probably persisting, despite attempts to treat each wall as equally desirable. It is hard to deny the initial impact of the wall facing the visitor entering the gallery.

By 1910 Mary Richardson was agitating for selection to be confined to the president and practising artists. This was a major issue at the annual meeting which recommended that the incoming Council appoint a selection committee composed “not necessarily of their own members”, and that they “obtain if possible the assistance of competent persons outside the council” for hanging the pictures. This was savage criticism, implying partiality, and it is surprising that the Council accepted it so meekly. There is no perfect answer to selection, which is usually necessary because of the limitations of space, apart from a desire to set a standard. There are no generally acknowledged criteria for the judgement of art: no person can be absolutely objective or impartial, and in the brief time available to selectors, judgements can be hasty. Some professional artists have resented exposing their work to the judgement of people whom they believed to be unqualified or biased, and consequently the Academy has missed out on the work of some of the country’s most progressive and experimental artists.

Not all councillors have been suitable selectors: some have been too conservative, a few too avant-garde, or lacking in taste and appreciation. A good selector does not have to be a practising artist, and there is the danger that a selection panel composed entirely of practitioners may jealously guard the establishment against outsiders or new schools. During the 1940s and 1950s a few professional artists proclaimed their right to a major share of the wall space – and for a while managed to hang many more pictures than anyone else – because of their need of a shop window to help them make a living. Another consideration has been the selectors’ desire to hang works which they anticipate will sell, in order to earn as much as possible for the Academy. The Academy’s attitude has depended on the personalities on the Council and the economic climate.



Laugeson, Carl T. *George Nepia*. 1952. Pastel. 40.2 x 30.5 cm. The artist's collection. Carl Laugeson served for eighteen years on the Academy Council. He is patron of the Wellington Art Club.

Winds of Change



Competitions became a regular feature of the Academy's programme. The Kelliher Art Prize competition was first held in the Auckland City Art Gallery in 1956 and thereafter was an annual event in the Academy gallery until 1970. The National Bank of New Zealand Art Awards began at the Academy in 1958 and were repeated annually, except when occasionally held elsewhere, until 1980, and the Benson and Hedges Art Award has also featured at the Academy.

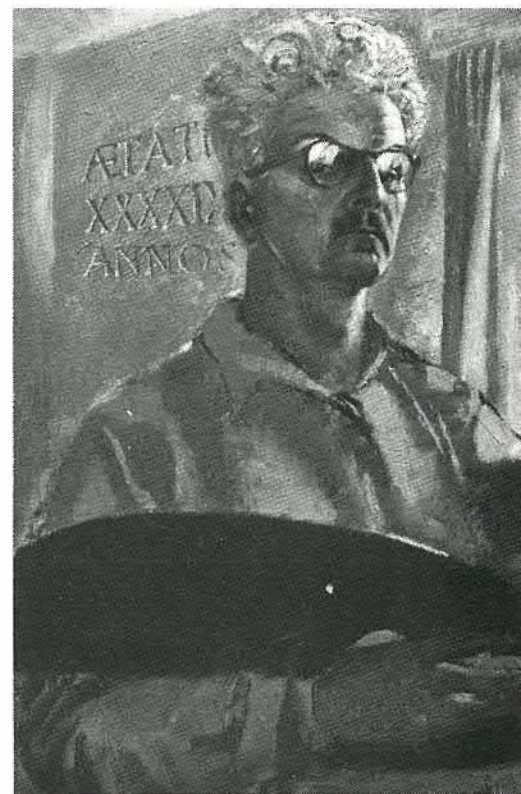
The Council was ambivalent about the Kelliher Art Prize, which was awarded for the best oil painting of a typical New Zealand landscape and had to be "a realistic natural representation", a stipulation excluding some of New Zealand's leading imaginative painters. H. J. (later Sir Henry) Kelliher, who gave generous prizes, intended that every picture submitted should be exhibited, but this was a physical impossibility. In 1957 pictures were crammed on the walls and stacked on the floor. The large number of entries and the lack of selection posed problems for the Academy.

At the 1960 annual general meeting Joan Fanning discussed the merits of the Kelliher competition, saying that some people felt that it was undermining standards. The acting president, Dr J. O. Mercer, ruled her out of order because there had been no request from the Kelliher organisers to hold the 1961 exhibition in the Academy and he said that the incoming Council would give the matter serious attention. The Kelliher programme went ahead nonetheless, but the Council at least tried to improve the Academy's standard by rejecting all but 266 of more than 600 works submitted for the 1961 Annual Exhibition.

The Council thought the Kelliher competition entries would have to be selected if it was to be continued in the Academy, and so two Academy representatives sat on the selection panel. The judge was always an Australian, which may have been a disadvantage, considering that the subject had to be a realistic New Zealand landscape and that he might not appreciate that the clarity of the New Zealand light could sharply outline the landscape in a way not seen in his own country. One of the judges was Joshua Smith, whose portrait won William Dobell the Archibald Prize in 1943, which resulted in a famous court case.

The Kelliher exhibitions continued to be enormously popular, and the suppers were probably the most lavish ever held in the Blue Room. People went at a fast trot through the National Gallery to get to the tables laden with huge quantities of delectable food, where it was a case of first there first served. Large people who wedged themselves tightly around the tables to guzzle gave the laggards little chance. A Hogarthian scene!

The Kelliher Art Trust Board was flexible and co-operative in its dealings with a critical but well-meaning Academy Council and it made generous grants to the Academy's general funds and also to a special fund to be used for artists in any way that the Academy wished. While some Council members believed that the Kelliher Prize encouraged too many



MacLennan, Stewart B. *Self Portrait*. 1952. Oil. Shown in the artist's 1968 retrospective exhibition. Stewart MacLennan won the National Bank award for watercolours in 1962, 1963 and 1966, and the watercolour section of the Hay's Art Competition in 1962.

chocolate-box pictures, others were impressed by the public interest aroused by the competition and lamented its departure. The Kelliher Trust took the competition to the South Island, where pictures of snow-capped mountains, however hackneyed, were still much admired.

The exhibitions for the National Bank art awards may have been less exuberant affairs than the Kelliher, but usefully promoted murals, an art form much neglected in New Zealand, and sustained interest in watercolour painting which was in danger of languishing in competition with other media. The mural competition was for a design to be used in one of the bank's branches, and the watercolour competition, begun in 1960, was for a New Zealand landscape. Subsequently the awards were also for portrait painting. Stewart MacLennan won the watercolour contests so often that he was made a judge, presumably to give others a chance. Guy Ngan was the most frequent winner in the mural section, and Rodger Harrison won the Kelliher Prize three times as well as the National Bank watercolour and mural awards and is the only winner of both the Kelliher and National Bank painting competitions in the same year (1968).

Eric Ramsden, *Evening Post* art critic, did much to persuade newspapers that art had news value and gave the Academy much unprecedented publicity, but was not a professional art critic. The standard of criticism among some of his successors was such that sometimes the Academy Council felt obliged to protest to the editor, but not all critics are deplorable and reviews by informed critics like Professor John Roberts and Elva Bett are well received.

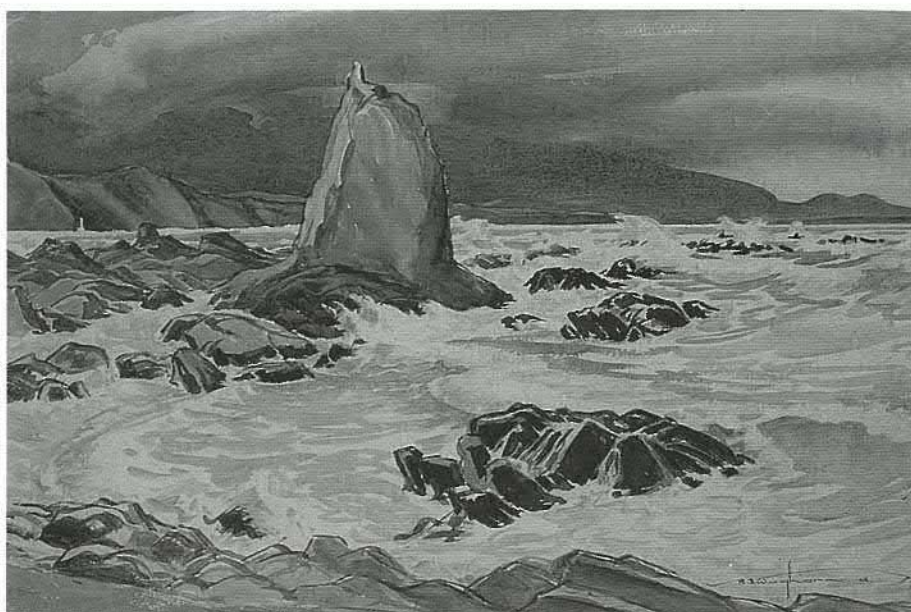


Harrison, Rodger P. *After Rain, Lambton Quay in the 1920s*. 1979. Oil. Rodger Harrison, art director of an advertising agency, won the Kelliher Prize for landscape in 1968, 1969 and 1971, the National Bank award for a watercolour in 1968, and the National Bank award for a mural in 1965.



Lee-Johnson, Eric. *Root and Rocks*. c.1947. Watercolour. Wellington Teachers College. Lee-Johnson was a guest artist in the 1950 Autumn Exhibition.

Early in 1959 the Academy presented, as part of the first Festival of Wellington, an exhibition of the works of veteran professional artists T. A. McCormack and Nugent Welch, and a retrospective display of work by other New Zealand artists. This entailed considerable effort from people such as councillor R. J. Waghorn (elected in 1957), who took infinite trouble over setting out and hanging an exhibition and – even when he was president – did much of the work himself, spending countless hours working for the Academy, the National Art Gallery and the Association of New Zealand Art Societies. Reg Waghorn fired the first shots of a battle to broaden the Academy's outlook and attract the support of more artists outside Wellington. In October 1958 he gave notice of motion "that the Council consider the desirability of securing more contemporary [i.e. modern] works for its exhibition and . . . determine methods of encouraging the submission of such works". It was to be a long time before this battle was won.



Waghorn, R. J. *Southerly*. 1962. Watercolour. 38.2 x 56.5 cm. NAG. Purchased from the 1962 Annual Exhibition and presented by the Academy to the NAG.

MacLennan, Stewart B. *Wind in the Willows*. 1964. Watercolour. 47 x 59 cm. Purchased by the Academy from the 1964 Autumn Exhibition.



In the 1950s there were sometimes as many as 800 works submitted for the annual and autumn exhibitions, which must have presented a daunting task on selection days, and usually between 300 and 450 works were accepted, mostly representational landscapes, still-life and flower studies in oils and watercolours. There were few portraits and figure studies, or modern paintings, and abstracts were viewed suspiciously. There were seldom more than a few pieces of sculpture, and not much pottery. Artist and life members were still permitted to submit up to eight works, while others were not allowed more than four and consequently the exhibitions were dominated by a hard core of prolific painters, mostly Wellingtonians.

Waghorn's encouragement of contemporary art resurfaced in December 1958, and was promptly deferred to the following February, when his views were read to the Council by the chairman. Waghorn's charge of prejudice against modern art was rejected, but the Council agreed that its lack of prejudice might not have been as clear to exhibitors as it should and conceded that from time to time a noted contemporary artist should be invited to exhibit. Thus, Eric Lee-Johnson, at the invitation of the Council ("a new departure", says the annual report), exhibited eight works in the 1959 Autumn Exhibition: if Lee-Johnson was not altogether an abstract painter, his work was modern in treatment. His *Calm Morning*, a watercolour of Island Bay, and Joan Fanning's oil painting, *Mrs Carter*, were purchased. Reg Waghorn had won a point. He withdrew from the fray for two years (1959–1961) while he was the New Zealand Colombo Plan representative in Indonesia.

The winds of change blew stronger and the 1959 annual general meeting was a fairly breezy affair. People complained about the practice of reserving chairs for exhibition openings, implying that councillors were favouring their friends: if seats could not be provided for everybody why not limit invitations? Eventually the seating was removed and people hoped for brief speeches, but the seating problem was acute in the late 1950s. The doors did not open until 7.15 p.m., and people waited outside, often in a chilly southerly or a howling northerly, the smell of mothballs from the furs and dinner suits vanishing promptly. It spoke volumes for the popularity of the opening nights that as many as 800 people usually arrived.

Lack of ventilation in the gallery was a problem and the heat build-up from the many bodies on opening nights was to be countered in 1957 by the installation of centrifugal fans with a low decibel rating. The Board of Trustees agreed to pay half the cost of £383 a fan. Nearly twenty-five years later Guy Ngan discovered a two-fan system between the roof and the ceiling of the gallery, which when oiled (for the first time) ran perfectly. Was this the low-decibel system installed by A & T Burt in 1957, or one installed by the military during their occupation of the building and never put to use?

In 1959, for the first time in many years, the T. G. Macarthy Trust declined to make a grant to the Academy. The Council reapplied, pointing out that as a result of the grants there was a Macarthy collection valued at £5,000 in the National Art Gallery, but the trustees were obdurate.

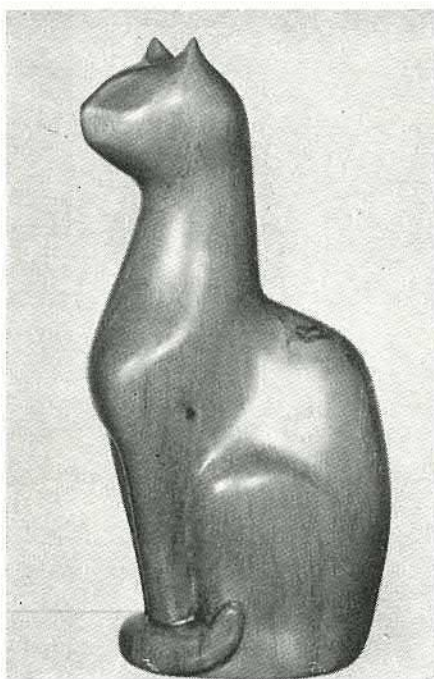
The 1950s were years of stagnation. In the decade since the return to Buckle Street the only innovations were an increase in subscriptions, the half-hearted reintroduction of craft exhibitions, the installation of fans in the gallery to stop people from fainting, and the use of the gallery as a venue for art prize exhibitions. Perhaps a decade was needed to consolidate after the Second World War. Among the now mature returned servicemen and their contemporaries there was a growing ferment for change, resulting in an infusion of new blood on the Council: Peter McIntyre, Ian Calder, Dorothy MacLennan, Robin Kay and R. B. (Bob) Watson wanted more than just flower studies and traditional landscapes on the Academy walls.



Moody, Muriel. *The Naked Truth*. Ceramic sculpture. Shown in the 1966 Sculpture, Pottery and Graphic Art Exhibition.



Ellis, Lorna M. *The Late E. Mervyn Taylor*. Cold cast bronze. Height 38.5 cm. Purchased by the Academy from the 1966 Sculpture, Pottery and Graphic Art Exhibition.



Taylor, E. Mervyn. *Marmaduke*. Totara. NAG. Presented by the Academy to the NAG in 1962.

Dr Robert Stout, treasurer from 1940 to 1959, died the following year. He was described in the annual report as the “architect of the solid financial structure on which the Academy rests”. C. J. Read succeeded him. Tommy Thompson, successful as secretary and as a collector, had resigned in 1953 because of ill health, and also died in 1960. The succeeding secretaries were A. E. Q. Pope, Essie Hogarth-Gill, Colyn Hynes, Helen Dahl, Marcelle Harper, Constance Kirkcaldie and Joan Pascoe.

The 1960s began with a cold blast, with the Department of Internal Affairs advising that the Government would not agree to an increase in the National Art Gallery staff and that the existing staff could no longer cope. Perhaps the Academy could help? This would have been an excellent opportunity for the Academy to act as a “friends of the gallery” organisation similar to that which now exists, with volunteers to assist in fund-raising and advise the Government of the need for an immediate review of the situation. The Council deferred the matter. The Committee of Management of the National Art Gallery outlined long-standing staffing problems. As the staff employed part-time on Academy business would have to return to the National Gallery, the Academy needed a public accountant for two or three years. Essie Hogarth-Gill’s competence would handle the additional administration burden temporarily, but an assistant secretary was appointed in 1963, and further clerical staff might be needed. The Academy made its own arrangements for cleaning and maintaining the gallery.

The Council’s “back-benchers” were restless. Peter McIntyre pointed out that a number of excellent artists were now seldom if at all submitting work to the Academy, and he and Mervyn Taylor made a list of artists to be sent a letter encouraging them to show more regularly. It is unlikely that this had much effect. A probable reason for the reduced number of submitted works from established artists was the increasing control by dealer galleries, which had appeared since the Second World War, whose contracts took artists away from exhibiting organisations. But this is not always the case. Elva Bett, a pioneer of small galleries in Wellington, has as a teacher encouraged her pupils to submit work to the Academy, of which she herself is an artist member.

Mervyn Taylor, a Council member since 1953 and one of the country’s most versatile artists, planned to expand the Academy activities and give greater scope to media other than painting. Both he and Roy Cowan, who became involved in Academy activities several years before being elected to the Council in 1966, were willing as professional artists to sacrifice time and energy without remuneration. Taylor proposed an exhibition of sculpture, pottery and graphic art, but members who disapproved of the recent trend in the Academy, including a strong contingent from the Wellington Art Club, turned out for the annual general meeting in great force and he was voted off the Council. Undeterred, Taylor and Cowan were co-opted with councillors Peter McIntyre and Robin Kay to select and arrange the 1962 Sculpture, Pottery and Graphic Art Exhibition, the first of its kind.

Despite the attitude of the president, W. S. Wauchop, who seized the opportunity at the opening to deliver a stinging denunciation of modern art, the exhibition was a great success and was the first Academy exhibition to be televised. The sculpture, pottery and graphic art displays became an annual event. Mervyn Taylor, re-elected to the Council in 1963, died suddenly in 1964. The setting up of this type of exhibition was carried on by a team of councillors, usually including Cowan, Waghorn,



The 1964 Sculpture, Pottery and Graphic Art Exhibition.

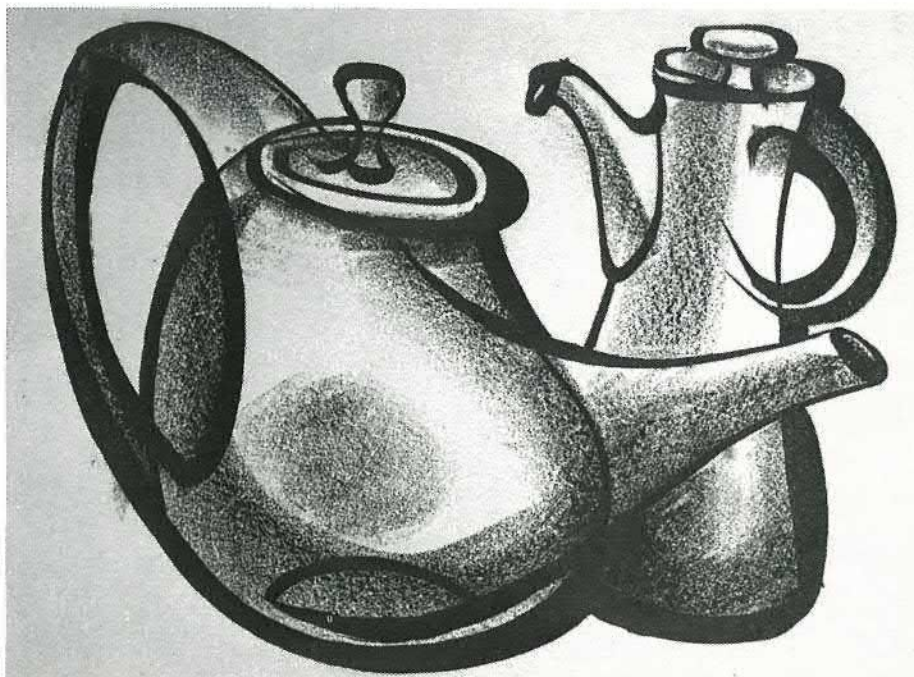


Ramage, D. J. *New Horizon*. Lithograph. Shown in the 1967 Sculpture, Pottery and Graphic Art Exhibition. Don Ramage was on the staff on the Wellington Polytechnic School of Design, and became head of the school in 1977.

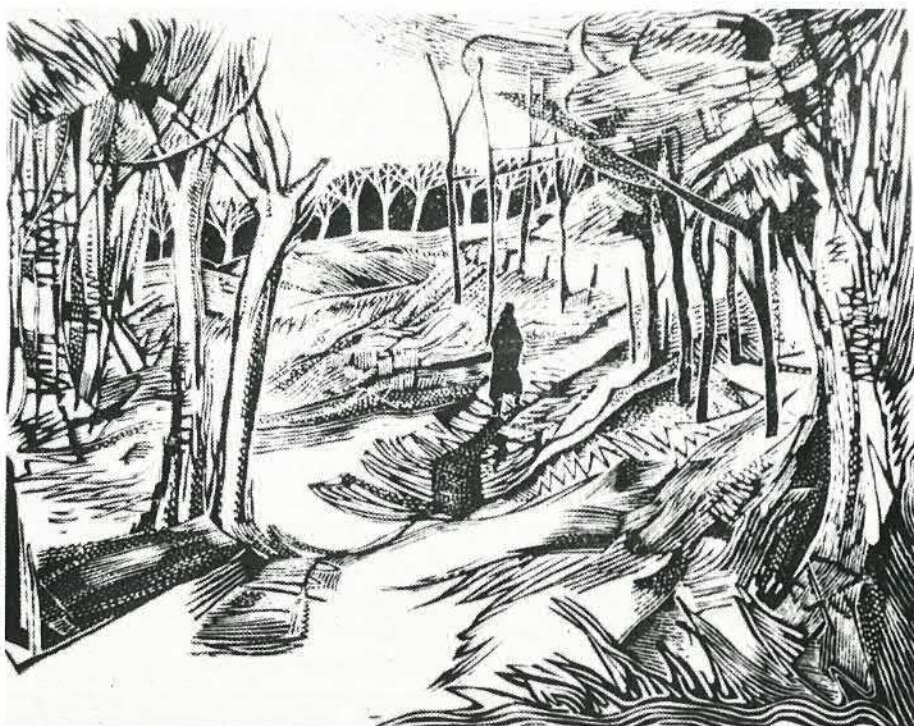
Kay and Lorna M. Ellis. It took several days of hard physical work to arrange the display on the tables designed by Taylor, and on stands and plinths composed of concrete building blocks donated by D. E. Harper.

One aim of the Academy is "to provide means of instruction to students in the several branches of the fine arts". The Academy's endeavours in this direction – apart from its support of the Wellington Art and Sketch Clubs – had been negligible but in January 1963 the first summer school was organised by the Academy and the Regional Council of Adult Education, under the direction of Jack Laird, and attracted thirty-eight artists from various parts of the country; the second, in 1964 under Paul Olds, was attended by forty-seven and the third, in 1965 under William Jones, by thirty-six. The programme then lapsed for about eight years,

Cowan, J. Roy. *Two Eccentrics*.
Lithograph. Shown in the 1968 Sculpture,
Pottery and Graphic Art Exhibition.

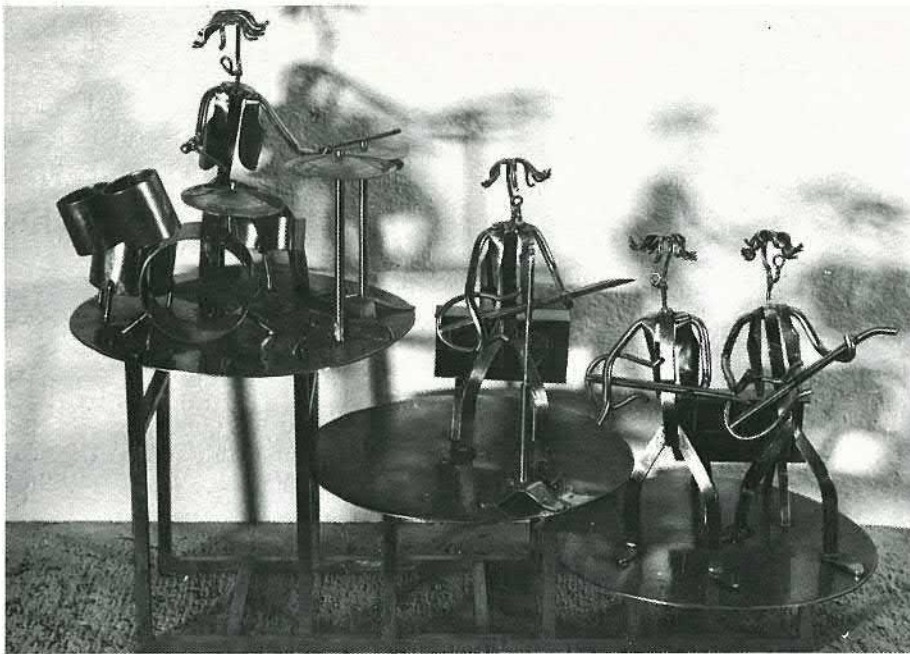


Hart, Roger. *Winter Journey*. Linocut.
Shown in the 1968 Sculpture, Pottery and
Graphic Art Exhibition.

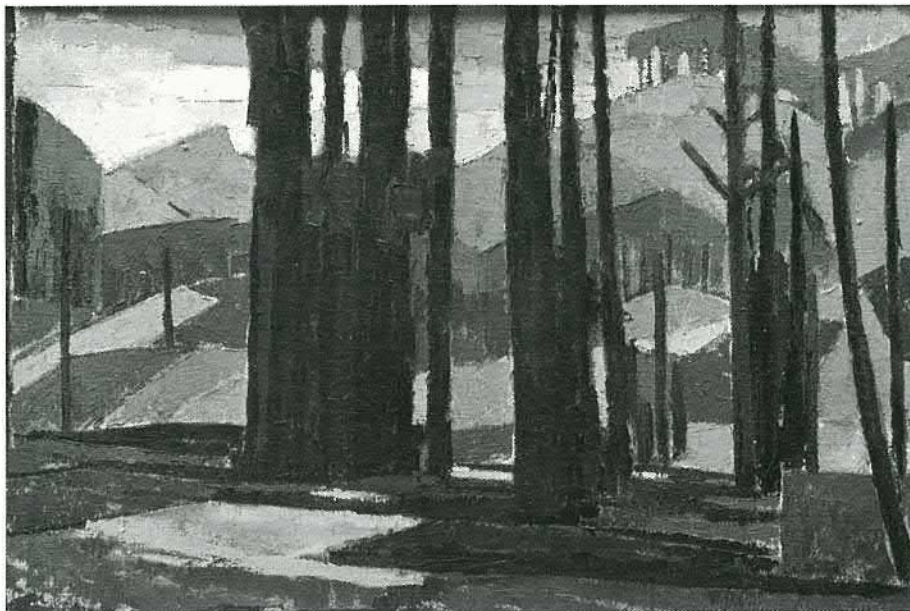


probably because of problems with sharing accommodation with the National Art Gallery.

One of the senior members of the Council, Basil Webster, who had been elected in 1942, retired from the position of vice-president in 1970, and Reg Waghorn, who had been president for four years, retired in 1971 at the age of seventy-three. Ian Calder became president and then was succeeded three years later by Brian Carmody. Mrs M. F. Harper resigned in 1970 after being secretary for five years, and Constance Kirkcaldie was appointed, bringing (wrote Waghorn in the 1971 Annual Report) "a wide interest and experience in the arts generally . . . and administrative ability and a lively outlook that will serve the Academy well in its expanding . . . programme".



Gibson, Jack. *Pop Group*. Brass. Shown in the 1966 Sculpture, Pottery and Graphic Art Exhibition.



Duff, Alison. *Hillary* (Sir Edmund Hillary). Bronze. One of six pieces of sculpture shown by Alison Duff as guest artist in the 1967 Annual Exhibition.

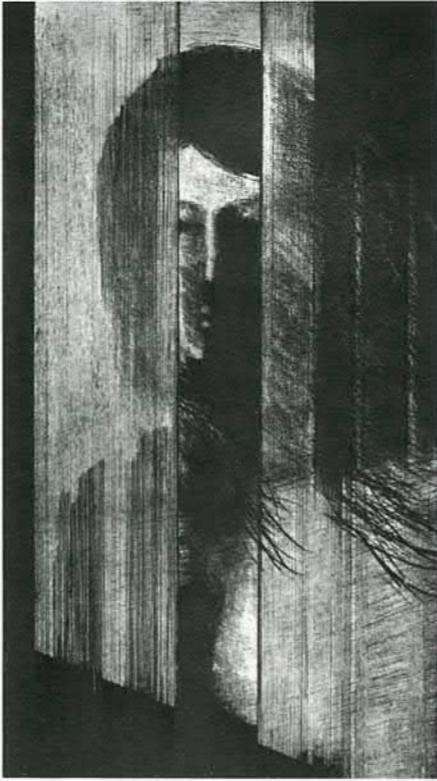
Scott, Norman. *Pine Forest*. Oil. Shown in the 1968 Annual Exhibition.

In 1971 the Blue Room was converted to exhibition space for the National Art Gallery and since then Academy members have had to serve refreshments in their gallery or the foyer.

At the 1971 annual general meeting an "open forum" discussed the policies and activities of the Academy. Martin Hill drew attention to the Academy's objectives: to hold exhibitions and promote and study the fine arts. The Council was endeavouring to broaden the Academy's activities and keep up with the tendency of the arts to "to splash into all forms of man's activities". The Academy aimed to fill the gap caused by Wellington not having a civic art gallery. David Carson-Parker pointed out the Council's responsibility to make the maximum use of the gallery and its endeavours to present a programme representing "a full range of artistic activities in New Zealand". Brian Carmody said the gallery should not be a place just for looking at pictures but also for doing things, and young people should be encouraged to join Academy activities such as the planned education programme.



Wong, Brent. *Protea*. Acrylic. Shown in the 1968 Annual Exhibition.



Drawbridge, John. *Girl at a Window*. Etching and drypoint. 63 x 36 cm. Shown in the 1968 Sculpture, Pottery and Graphic Art Exhibition. John Drawbridge is a painter, printmaker and teacher. Among his more important works are a large mural for EXPO '70 at Osaka in Japan, the Beehive Mural at Parliament Buildings, and a mural in New Zealand House in London.



Smisek, Mirek. Crock – salt glaze. Stoneware. Shown in the 1979 Lombard Art Award for Crafts Exhibition. Mirek Smisek was born in Czechoslovakia, came to New Zealand in 1951, and was one of the first full-time professional potters in this country.

Constance Kirkcaldie discussed extra-curricular activities: "When I was asked to take on the secretaryship I was told that it was the Council's wish to get the Academy 'swinging', to make it a lively place where things are always happening. Nothing could have been better calculated to catch me . . . I believe very strongly in the need for cross-fertilisation of the arts . . . so we have had fashion shows . . . the Stravinsky Memorial concert, two concerts by the Auckland University Festival Choir . . . We continue with the Lindsay Strings concerts; we invited the Wellington Regional Arts Federation to use the gallery and they presented two concerts – New Zealand poets reading their own poetry and the National Orchestra trainees playing New Zealand music . . . an evening of modern ballet is coming in November."

The Academy gallery had been minimally used until the 1960s, when there were about half a dozen exhibitions a year, including several by the Academy, a couple by the Kelliher and other art competitions, and occasionally one by the National Art Gallery. As well as its regular autumn, annual, and sculpture, pottery and graphic art displays, the Academy held retrospective exhibitions of the work of George Woods in 1966, Mervyn Taylor in 1967 and Stewart Maclellan in 1968. There was an exhibition by Five Guest Artists, John Drawbridge, Melvin Day, Patrick Hanly, Ralph Hotere and Donald Peebles, in 1969 and one by Five Sculptors, Jim Allen, Laurence Karasek, Terry Powell, Greer Twiss and Warren Viscoe, in 1970.

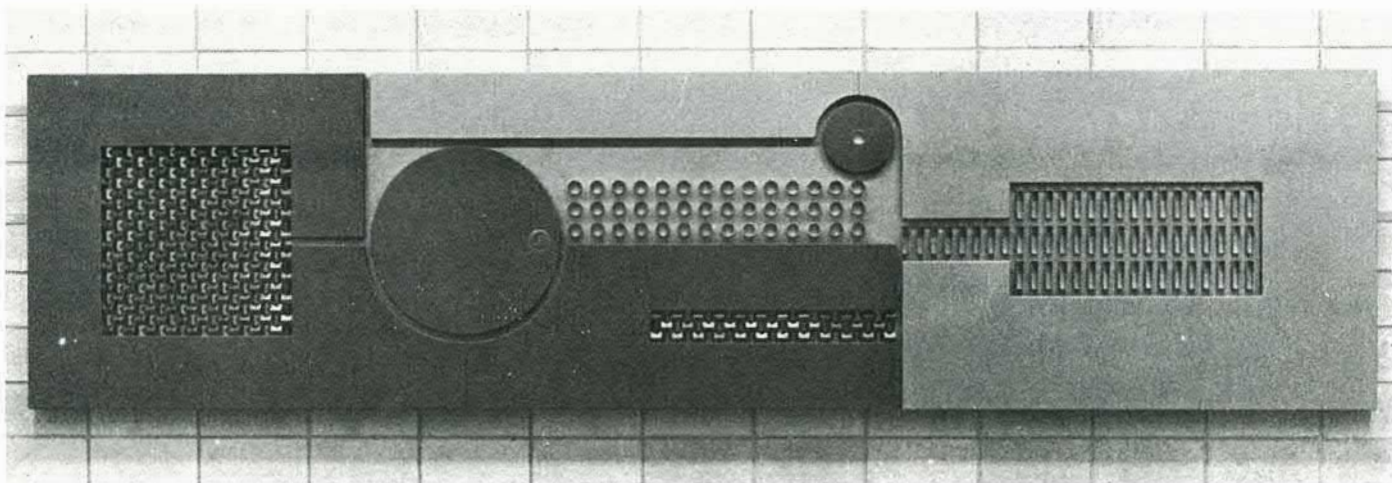
Full use of the gallery throughout the year was the most important development of the 1970s. The pattern of ten exhibitions a year set in 1971 has continued, catering for painters, sculptors, print-makers, potters, photographers, weavers, and a wide range of crafts people, including guest artists, many of whom would not otherwise have exhibited in the Academy.

There were solo exhibitions by Evelyn Page in 1970 (in conjunction with the National Art Gallery) and 1982, T. A. McCormack in 1971–72, Roy Cowan in 1973, and Reg Waghorn in 1973–74. Exhibitions originating in other galleries, mostly in Auckland or the Govett Brewster in New Plymouth, included work by Colin McCahon in 1972, David Armitage in 1974, Ralph Hotere in 1975, Pat Hanly in 1977, and Shona McFarlane in 1979. Ten Big Paintings, by Don Driver, Michael Eaton, Robert Ellis, Hanly, Hotere, McCahon, Milan Mrkusich, Peebles, Ross Ritchie, and Wong Sing Tai, were shown in 1971, and there were other group shows including several by promising young artists.

In 1972 students from the Wellington Polytechnic School of Design built a Paper Palace, a cocoon-like "environment" running the full length of the gallery, with room to talk, sit or lie down. "We had poetry readings and Robin Oliver's early music and we found people changed when once inside – friendly, more gentle, sounds absurd but it's true," says Constance Kirkcaldie. "At the end of the season children were invited to pull the whole thing down. Controlled destruction?"

There were exhibitions of pictures from the National Art Gallery, the Manawatu Art Gallery, Victoria University, and the Kim Wright collection, and the National Museum exhibited traditional and modern Maori art. The exhibition in 1972 was the first showing of almost the entire Manawatu permanent collection in one place.

The Academy held an exhibition of Indonesian batik and an extraordinary Hundertwasser show in 1973; the Luc Peire paintings, graphics and mirror environment, and the Tamarind – Homage to Lithography in 1974; Canadian handicrafts, Eskimo and North American



Ngan, Guy. Mural. Wood and metal. Approximately 5 metres in length. National Bank, Thames Branch. Guy Ngan has won many art awards and competitions, including the National Bank mural awards in 1968, 1969 and 1971, and the tapestry design for the Beehive at Parliament Buildings.

art in 1975; Polish art in 1976; Australian contemporary watercolours in 1978; and Vasarely in 1980. Many touring exhibitions made available through the North Island Gallery Directors' Association.

The Indonesian Embassy and the New Zealand Indonesian Society contributed to the batik exhibition where the master, Bambang Oetoro, demonstrated batik with the aid of Indonesian students, who one day set to work before the master arrived, allowing the wax to get too hot. The smoke set off the fire alarms, bringing the fire brigade rushing.

A colourful character, Hundertwasser (Friedrich Stowasser, born in Vienna in 1928) fell in love with New Zealand and became a citizen. He thought that a country with butterflies on its postage stamps must be wonderful, and loved the new style of "Mickey Mouse" architecture. His exhibition prompted the refurbishing of the Academy gallery, for he was distressed by its vastness, and wanted to paint it all black: one end was painted and cut off by a "Berlin Wall" built by Academy members working into the depths of the night with the concrete blocks normally used for the sculpture, pottery and graphic art displays. Beyond the Wall a sales table was stocked with Hundertwasser's books and prints and there were screenings of his film, *Rainy Day*. He was to be interviewed for radio but he stormed out saying "I am sorry, there will be no radio interview. How can I talk to someone who has never heard of Klee!"

There was an exhibition of Picasso etchings in 1975. One and a half sets of original but unsigned etchings which had been hand-pulled from plates made by Picasso and printed under his supervision had been purchased on favourable terms and beautifully framed for the exhibition, which was opened by the French Ambassador, Christian De Nicolay. The catalogue stated that the plates had been destroyed after 400 sets of the sixty-six etchings selected by Picasso to illustrate *La Célestine* had been pulled, which meant that the one edition could never be repeated. Despite criticism in the press that the etchings had been "torn from a book" and some confusion about the difference between a hand-pulled print and a photographic reproduction, it was a great success: every etching was sold and the profit of about \$6,000, went towards refurbishing the gallery.

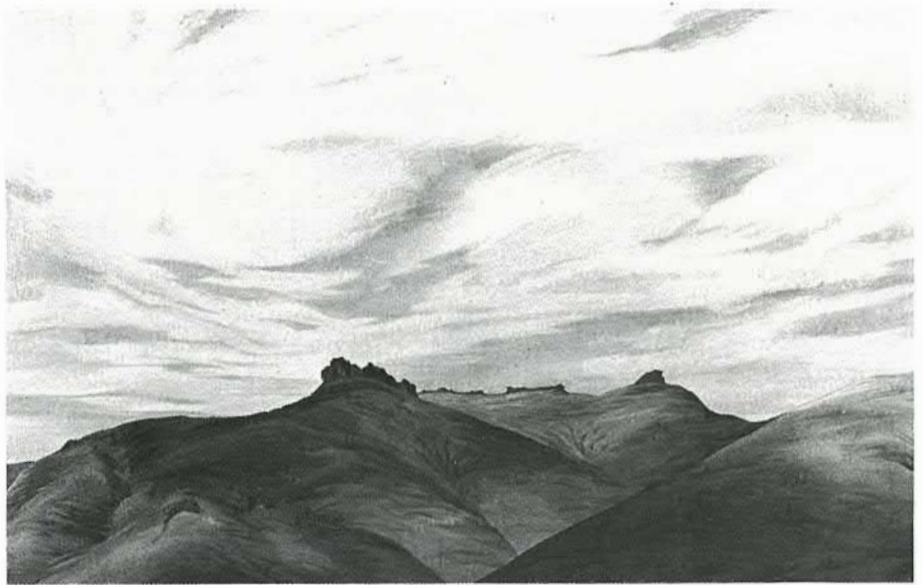
A "cash and carry" craft exhibition was organised when the Academy was asked if something could be done for the women who accompanied their husbands to the Commonwealth Universities Vice-Chancellors' Conference in 1976. Constance Kirkcaldie pointed out that New Zealand

craft was of world standard and leading crafts people were invited to send small portable works. The exhibition opened with a lunch for the women who bought items and was opened to Academy members in the evening. "Great bundles of loot in specially stapled and signed [security] bags . . . were whisked away, and the general public bought and removed the rest during the remainder of the season under the wary eye of the custodians." The exhibition was repeated in 1977.

The Academy gallery needed refurbishing. The horizontal battens on the walls were convenient for hanging pictures on L-shaped hooks screwed into the frames but distracting to the eye, and the walls, originally light cream, were painted different colours. The gallery was given a new image: the battens were removed and the surface covered with an off-white linen which disguised nail holes; the ugly heaters were remodelled, the floor previously covered in brown linoleum and rubber was carpeted, curtains were hung to close off rooms, the lighting system was improved; and a comfortable place for gallery-minders was provided.

In 1978 W. A. Sutton exhibited ten large paintings, each eight feet by five feet in the gallery, probably the only one in the country where they all could have been seen at once. They were all titled *Te Tihi o Kahukura and Sky* (the Citadel of the Rainbow God) and were based on the view of the Christchurch Port Hills seen from the artist's home.

Sutton, W. A. *Te Tihi o Kahukura and Sky VII* (The Citadel of the Rainbow God). Oil. Approximately 152 x 244 cm. One of ten paintings of this size in the artist's solo exhibition in 1978.



Another large display was *Wilderness 5* in 1979. Assisted by a generous grant from the New Zealand Forest Service, this exhibited works from nature by Brian Enting, author and photographer; Nancy Adams, botanist and artist; Susan Skerman, painter, print-maker, tutor and creator of the New Zealand Bush Walk for Expo '70 in Japan; John Johns, senior official photographer with the Forest Service; and Grieg Royle, professional photographer. A black and white photograph five feet by twenty-six feet by Johns strikingly portrayed, row upon row like a war cemetery, the charred trunks of a forest which had been swept by fire.

In 1973 the Academy re-embarked upon an education programme and children and adults attended "have a go" classes in pottery and linocuts, craft workshops, drawing, painting and print-making courses, demonstrations, lectures (including Ellen Soulliere on the arts of China), film screenings and guided tours of exhibitions. These activities started in the Academy rooms, but because so much space was needed for the

Views of the Academy gallery in 1980.





frequently changing exhibitions, courses were held in the Wellington Teachers College art rooms in Karori. Among the Academy members were some excellent tutors, including Brian Carmody and John Pine Snadden. School holiday workshops were supervised largely by Joan Pascoe.

In 1977 there were three guided tours of the newly constructed Beehive addition to Parliament Buildings, highlighted by John Drawbridge's gigantic mural and Guy Ngan's wall hanging, and each preceded by a fund-raising dinner in the Academy gallery. In 1980 visits were organised to the studios of Lorna Ellis, Kay Billings, John Drawbridge and Tanya Ashken, Doreen Blumhardt, Guy Ngan and Raymond Boyce.

The Academy's burgeoning exhibition and education programmes imposed an increasingly heavy work load on the Council and staff with more frequent and prolonged meetings, and sub-committees spending long hours planning activities. The secretary and assistant were given much more to do than usual, but were, Ian Calder observed, "at all times cheerful, resourceful, friendly and hard working". But they could not be expected to go on working so hard, and the Council decided in 1975 to give Constance Kirkcaldie the status of director and to appoint Pauline Ritchie as part-time assistant. Joan Pascoe then became secretary. Voluntary helpers assisted with routine work, rewarded only by "the satisfaction of being closely associated with a service that seeks to improve in practical ways the quality of life in our community".¹

Constance Kirkcaldie resigned in 1977 and was thanked by the Council at a cheerful farewell dinner in the Academy gallery. The Academy's professional standing had been greatly enhanced during her seven years as an administrator. Her successor was a vice-president, Guy Ngan, whose business acumen and wide-ranging skills as artist and designer soon made an impact. By 1981 nine persons were drawing salaries totalling \$40,000, a far cry from the 1960s.

1. 1971 Annual Report.

Separate Ways



The National Art Gallery and Dominion Museum Amendment Act of 1936 provided for two nominees of the Academy to be appointed to the Board of Trustees of the National Art Gallery and seven Academy members to its Committee of Management. The chairman, W. S. Wauchop, announced at a Council meeting on 14 March 1961 that the right to nominate seven members to the Committee of Management had been questioned by a member of the Board and so the last Academy nominees had been appointed for one year only, pending consideration by the Board.

A report, "The relationship between the NZ Academy of Fine Arts and the Management of the National Art Gallery", produced by the Advisory and Research Branch of the Department of Internal Affairs (and commented on by the press under the headline "Gallery Control Move Fails"), was presented to the Board by the Secretary of Internal Affairs. H. C. McQueen, chairman of the Committee of Management for the Dominion Museum, and E. J. Fairway, deputising for the Secretary of Internal Affairs, recommended that Academy nominations to the Committee be reduced to four and that the staff and administration of the Academy be separated from that of the National Art Gallery.

Gibbes Watson described the report as "mischievous", full of inaccuracies and serious omissions, and moved that the Board reject it and take no action. He said it had done nothing but disrupt the harmony between the National Gallery and the Academy and that it was morally reprehensible to attempt to repudiate an honourable and commonsense arrangement which the Board itself had offered to the Academy and which the Academy had accepted as the basis of handing over assets totalling £30,000. He regarded it as a vote of no confidence in the Committee of Management and offered to resign if it were adopted. Wauchop supported him, saying that the report was a misleading attempt to whittle down what the Academy had been promised.

In rebuttal McQueen said that the Academy's representation needed modification in view of the need to distinguish from each other the Academy's and the National Art Gallery's functions and he noted the amount of public money that originally went to the Academy (in fact not more than the original Whitmore Street land and three grants of £500) and the Board of Trustees' many contributions over the years. Fairway denied that the report was mischievous or inaccurate. There can be no doubt about the inaccuracies and omissions. The report supported a particular viewpoint and tended to ignore contrary arguments. Dr J. C. Beaglehole thought it was difficult to convince the people of New Zealand that the National Gallery was a national institution when it was "run by the local Wellington Art Society" which was, he claimed, all that the Academy of Fine Arts was. The voting was six to four against the adoption of the report.

At a meeting on 30 May 1961 the Academy Council read the report, before it was considered by the Board of Trustees, and unanimously



Eden, Tony. Small figures. Marble. Shown in the 1978 Pottery, Sculpture and Prints Exhibition.

agreed that it was misleading and incorrect, because: the statutory rights of the Academy were hardly discussed, and the Board had not approached the Academy on any of the matters raised in it.

The accommodation and staff arrangements for the move to Buckle Street were recalled, and the Council felt that the report in omitting to mention the Academy's assistance to the gallery had belittled the Academy's role, which was particularly hurtful because the Academy had always willingly assisted.

"The Council views with deepest concern and surprise the tone of the report circulated to members of the Board of Trustees of the National Art Gallery and Dominion Museum, criticising the New Zealand Academy of Fine Arts and its dealings with the National Art Gallery. It feels that it is biased and places the Academy's work in a bad light. While underlining the many benefits the Academy has received (and of which it is fully aware) the report neglects to point out what the Academy has done to assist the National Art Gallery. Some of the statements are false and misleading."

This was forwarded to the Board of Trustees, whose chairman ruled that the resolution could not be received since the report had not been officially submitted to the Academy.

This may have added insult to injury, but the status quo was maintained and the representatives nominated previously by the Council for the Committee of Management were appointed by the Board for three-year terms from 1 April 1961, a date they may have felt to be appropriate. The Board had not given an inch as the original intention was to maintain the status quo pending a revision of the situation.

The director of the National Gallery, S. B. MacLennan, on 11 November 1962 asked for the return of the room next to the Academy's office as it was required for the newly appointed education officer and the gallery which had been converted for the director's use was unsuitable. Miss E. Kingdon, who had occupied the room and worked for both the Academy and the Gallery, had resigned and was leaving at the end of 1962. C. J. Read and B. R. Webster were to discuss with the director of the National Gallery the question of the Academy employing its own clerk-typist.

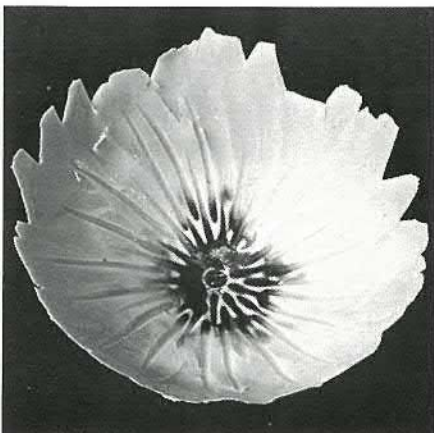
From the Deed of Agreement of 1933 it appeared that the following were reserved for the occupation and use of the Academy *in perpetuity*.

For the exclusive use of the Academy:

- the galleries numbered 1 to 5;
- the Academy kitchen;
- the three collection galleries (at the time occupied by the National Gallery);
- the cloakrooms on the mezzanine floor;
- the secretary's office and council room.

For joint use with the National Gallery:

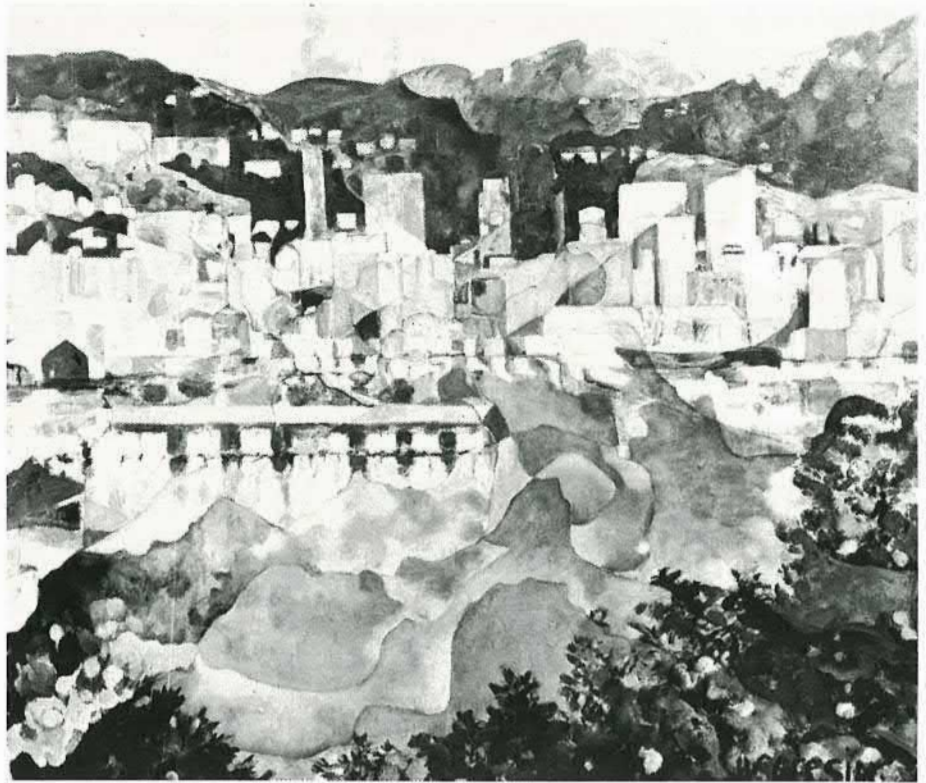
- the landing beside the lift on the gallery floor;
- the lift;
- the carpenter's shop on the ground floor described in the deed as "receiving and packing". (See diagram on page 164)



Brokenshire, David. *Flower bowl G*.
Porcelain. Shown in the 1979 Lombard Art
Award for Crafts Exhibition.

The Council was not required to do anything then, but if the Academy were to separate from the National Gallery, the space to which it was entitled could become vitally important. How and when, for instance, did the three collection rooms become occupied by the National Gallery? No

Seresin, Helen. *The City*. Oil. Shown in the 1978 Spring Exhibition.



The secretary, Miss Hogarth-Gill, reported on 5 February 1963 that she had asked S. W. Fearn when the three galleries had been handed to the National Gallery. The Board minutes were searched but nothing was found. Since it was now obvious that the National Gallery was squatting unofficially in the three galleries, some felt the matter should be pushed further. Wauchop could not remember any further agreement being made but thought that the Academy, always helpful, had allowed the National Gallery to use the rooms without intending it to have permanent occupation.

W. F. Hogg was interviewed, and the Academy minutes and correspondence files were searched but nothing came to light. The position is no clearer today. In the mid-1970s the Academy formally asked for the return of these rooms, which then was not possible, but some additional rooms were provided by partitioning the large cloakrooms which it appears already belonged to the Academy.

The ill-will generated by the Internal Affairs report caused a review of the Academy's purchasing policy of works for the National Gallery in May 1963, and the Council examined a list of items which had been presented to the National Gallery, particularly since the opening of the Buckle Street building. R. J. Waghorn said that it was not a question of whether the Academy should stop buying, but whether it was bound to purchase *only* for the national collection. The Academy's solicitor initially decided that the Academy could buy work only for the Gallery, but he revised this opinion. The Council formed a sub-committee to prepare a specification for works which should be presented to the National Art Gallery, and to consider other reasons which might be ascribed to purchases, for example, for the office, touring exhibitions, loan purchases, or the Academy's collection.

Gibbes Watson and Read had discussed Section 5 of the National Art Gallery and Dominion Museum Amendment Act 1936 which stated: "and all purchases or other works of Art that may hereafter be purchased or



Tilly, Grant. *Opposite Side of Arthur Street* (detail). Pen drawing. Shown in the 1979 Spring Exhibition.

otherwise acquired by the Academy [and here comes the loophole] *for the purpose of permanent exhibition in the National Art Gallery*". This could mean that any picture purchased for any intention other than "permanent exhibition in the National Art Gallery" would belong to the Academy. Would it also mean that, if the Academy was separated from the Academy its collection would go with it? It could be argued that the failure of the National Gallery to keep the Academy's permanent collection on "permanent exhibition in the National Art Gallery" constitutes a breach of the Act.

The sub-committee concluded that: works purchased specifically for permanent exhibition in the National Art Gallery *must* be transferred to the national collection, but if purchase was not made with this sole objective in mind, the Academy had the right (provided the work was not permanently exhibited in its own rooms) to use it for any other purpose set out in the Academy's objectives. The Academy sought a further legal opinion.

The proposed move of the National Art Gallery was also raised at this meeting, almost twenty years ago. The National Gallery's requirements had been forwarded to the secretary of the Board of Trustees, but it was not known if the Academy had been considered. There were doubts as to whether the Academy could or should move with the National Gallery, although it was considered as important for the Academy also to be more conveniently located. B. R. Webster thought that the Academy had not been heeded in the proposed arrangements, and promised to discuss it at the next Board meeting.

In September the Committee of Management agreed in principle (hardly surprising considering its membership): "... Section 5 of the Amendment Act applies only to those works purchased for the purpose of permanent display in the National Art Gallery and that accordingly the Academy was free to buy and retain any pictures bought for any purpose other than the purpose of permanent exhibition in the National Art Gallery." This was unlikely to endear the members of the Committee of Management to either the Board of Trustees or Internal Affairs, who had slipped Section 5 hastily and surreptitiously into the Act.

The sub-committee's purchasing policy, outlined by Peter McIntyre, at least delayed the possibility of Internal Affairs seeking *utu* (satisfaction). It proposed to provide paintings by New Zealand artists to overseas embassies, and was to directly approach the Prime Minister as he was the head of External Affairs.

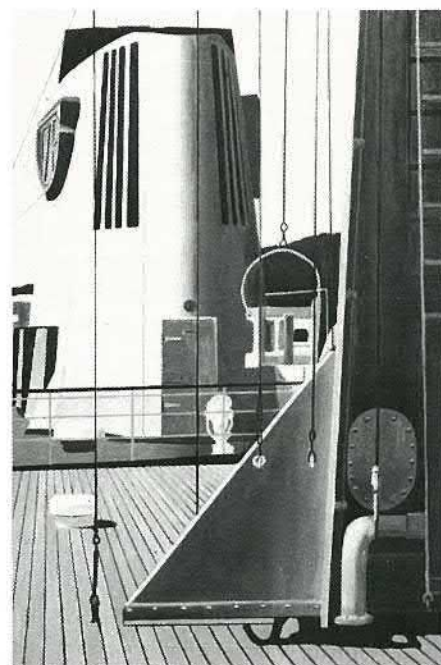
The selection of works for the national collection was discussed with the director of the National Art Gallery. (The Academy's earlier partiality for certain artists, many of them friends or members of the Council, would have seemed obvious.) The sub-committee suggested:

- (a) The Academy build up a collection of pictures from which work could be selected for overseas posts.
- (b) A new system of selection for presentation to the National Gallery should be devised.
- (c) Recommendations from a joint committee of the Committee of Management and the Council should be put before the Council for final decision. A list of preferred artists would be undesirable and limiting.

The Council might well have expected to be attacked again, but there was a stroke of statesmanship! Internal Affairs could be invited to select



Foshko, Jack. *Leaves in the Wind*. Brass. Shown in the 1967 Sculpture, Pottery and Graphic Art Exhibition.



Roberts, Newton. *Picton Ferry*. Oil. Shown in the 1969 Annual Exhibition.



Mansfield, Edgar. *Animism 60*. Bronze. Shown in the 1970 Autumn Exhibition.

work to present to VIPs. This, however, was spoiled by the addition of "the Department to pay for these in full", which was asking to be cut off at the knees.

The sum of £250 was budgeted for the coming year, and a deputation of the president, vice-president and the sub-committee saw the Prime Minister. The sub-committee was detailed to see Internal Affairs.

The expected *utu* was sought by Internal Affairs, which transferred the secretary, Essie Hogarth-Gill, to another branch from 18 November 1963 and gave two days' notice, but she stayed until the 20th. The Council met on 10 December and recorded surprise and disappointment at Internal Affairs' abrupt manner and sent them a strongly worded resolution. Essie Hogarth-Gill had given six years' faithful service to the Academy. In future the Academy would employ its own secretary, which would at least protect the office from bureaucratic reprisals.

Eric Lee-Johnson and E. C. Simpson were sounded out in January 1964 as possible nominees to the Committee of Management. The Board of Trustees failed to notify the Academy of the need for new nominations before the expiry of the term, either by accident or design. Miss Colyn Hynes was appointed secretary and Mrs B. Rattray joined as clerical assistant. The office has since been staffed daily, from 9 a.m. to 4 p.m. and often much longer.

The secretary of the Committee of Management asked for nominations during February. The Academy had to act swiftly, and canvassed Council opinions and the existing committee was re-nominated.

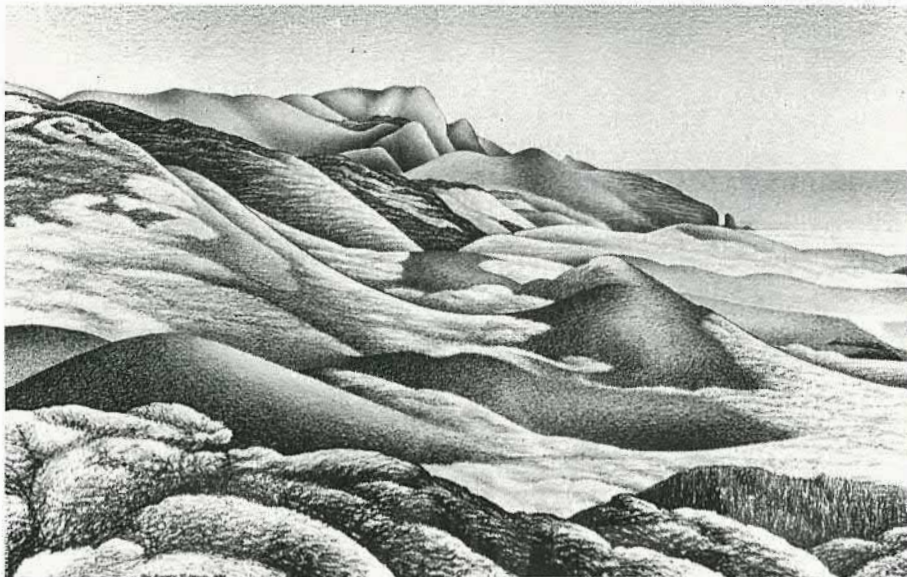
As the relationship with Internal Affairs eroded, the Academy made friends with Foreign Affairs. The president, Dr J. O. Mercer, reported to a pleased Council that Keith Holyoake (now Sir), the Prime Minister and Minister of Foreign Affairs, had approved a grant for the purchase of pictures for overseas posts. Pictures were stockpiled. Reg Waghorn suggested that the Academy might occasionally present a picture to an overseas post as a goodwill gesture. The Council's first purchase was made on 11 May from the Autumn Exhibition. Pictures by Stewart MacLennan and Evelyn Page were bought for a total of £61 19s for the Academy, and a picture by Waghorn was bought for £10 10s for presentation to the Wellington Senior Citizens' Association. The Academy purchased a couch and nine chairs from the National Gallery for £5 and spent £70 refurbishing them: more of a gesture of independence than economy!

The breach with Internal Affairs mended as 1965 progressed. Perhaps the Department felt that Essie Hogarth-Gill's transfer was sufficient and it allowed £10 10s, an unclaimed art-union prize, to be used for a painting for the Academy collection. But this was merely a lull: the giant had been slumbering and in 1968 it awoke. In May the secretary of the National Art Gallery requested the use of a further area of the Academy's premises, this time the cloakrooms, inconveniently situated on the mezzanine floor. The Council at last dug its heels in and replied that its own shortage of space prevented it from complying and that, further, it might also find it necessary to request the occasional use of the three galleries belonging to the Academy now seemingly permanently occupied by the National Gallery. Should the latter move to other premises at any time, the Academy would require *all* the space allocated under the Deed of Agreement of 22 February 1933.

The guns were reloaded. At the annual general meeting on 21 September 1968 Reg Waghorn said that he thought that in the event of a separation from the National Gallery the Academy would receive the same space that was presently allotted to it.



Kojis, George. *Jug and spoon for a spoon*. Stoneware. Shown in the 1979 Lombard Art Award for Crafts Exhibition.



Binney, Don. *Te Henga*. 1978. Drawing. Shown in the 1978 Spring Exhibition.

Waghorn advised the Council in March 1969 that a draft had been prepared by Internal Affairs for the revised National Art Gallery and Dominion Museum Act 1930 and the Council wrote asking the Secretary of Internal Affairs for a copy of the Act and further investigation was left to Webster and Waghorn.

Roy Cowan felt that the Council should reconsider its nomination of Stewart Maclellan to the Committee of Management. The nomination was not withdrawn, but it was decided that in future sufficient notice of motion for nominations would be required. Maclellan settled the matter by withdrawing and Professor John Roberts was nominated instead.

The Council objected to a letter (30 June 1969) from the Secretary of Internal Affairs, presumably refusing to advise of the changes proposed in the revised Act, and asked R. S. V. Simpson of Bell, Gully, to draft a reply expressing the Council's objections and its belief that it should be given notice of and the reasons for proposed changes.

The Council's experience with the first Act meant that it mistrusted changes and Internal Affairs' refusal to provide details proved to the Academy that there were sinister motives. Simpson advised that no legislation was proposed for 1969 and that the proposed Bill had been withdrawn, and that he would see that the Committee of Management had permission to pass on to the Academy details of proposed changes. Internal Affairs advised the Council that Basil Webster's term on the Board would expire on 29 October and asked for a nomination. The Council decided to first discuss with R. S. V. Simpson and Professor John Roberts the constitution, position and powers of the Academy members on the Board and the Committee of Management, and resolved that the Council's representatives on both bodies were to be considered free to discuss with the Council any matters affecting the Academy. The Academy expressed its concern with the appointment of a secretary to the National Art Gallery directly by Internal Affairs, and with the proposed amendment to the Academy's representation. It asked what recommendations had been made and what action taken by the Committee regarding the proposals. At the time there were only two Council members on the Committee. Roberts and Simpson were welcomed to a Council meeting and it was determined that the number of Academy members on each body could be changed only by legislation. The membership of the Committee of Management was historically

Muru, Selwyn. *He Apakura Mo Papatuanuku*. (A Lament for Mother Earth.) Oil. Shown in the 1979 Spring Exhibition.



founded and Simpson said it would be wrong to reduce the number in view of the Academy's part in establishing the National Art Gallery. The Committee of Management ran the National Art Gallery with the approval of the Board of Trustees, and called for applications and appointed staff, who were subject to the control of the State Services Commission.

Simpson said that the Academy's nominees on both bodies should be advised of the Council's wishes and would be expected to express them if asked to do so by the Council. Having done this, the nominees could not be told by the Academy how to vote. They should keep the Council advised of any matters affecting the Academy which were being considered by Committee of Management and Board meetings. Roberts agreed, saying that the Academy had the right to oppose legislation affecting its nominees. He pointed out that the meetings of the Board of Trustees were open to the public and the press. Both advisers agreed that no action should be taken to protest against the proposed legislation until after the next Board meeting.

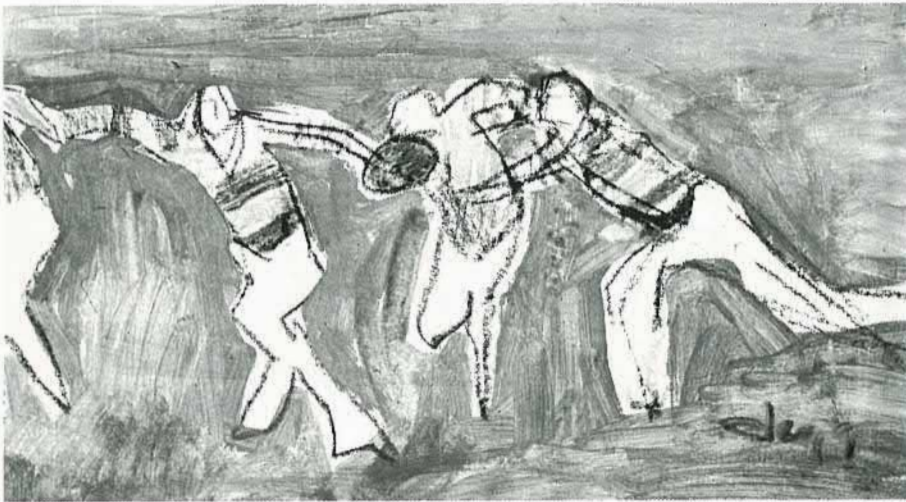
After Roberts and Simpson left, the Council nominated the latter as their second member to the Board. The Academy formally requested the return from the National Art Gallery of the three collection galleries for use in the World Craft Exhibition, but the Committee of Management could only make the print room available as it had arranged an exhibition in the galleries.

Waghorn advised that a new site for the National Art Gallery was under review by the Committee of Management, who would guard the

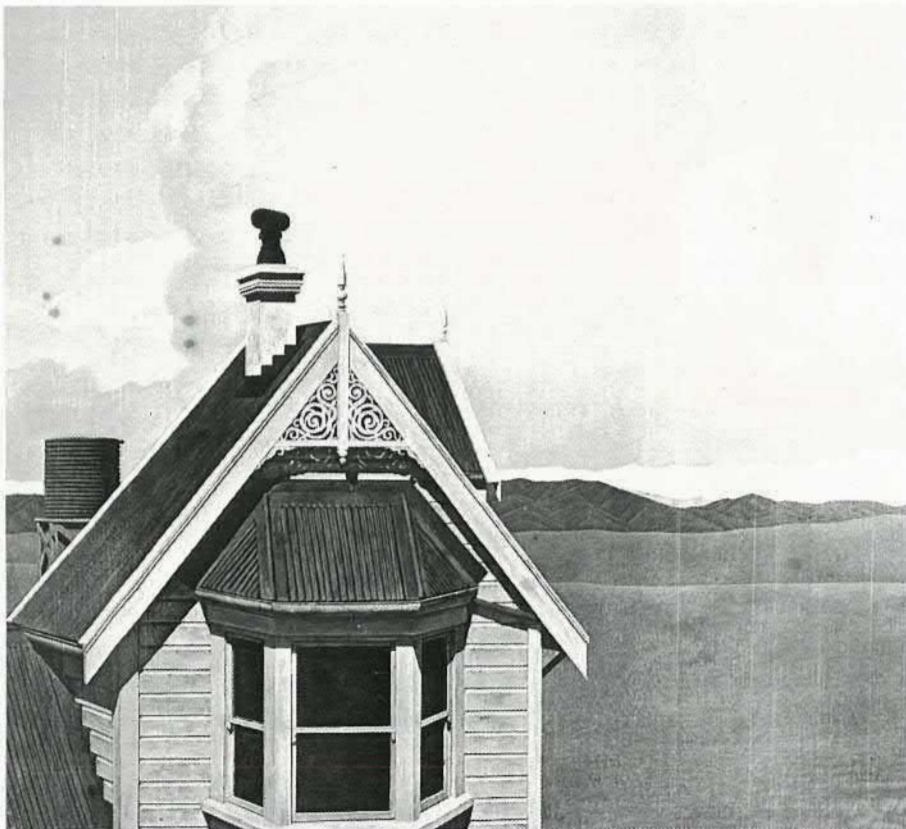
Academy's interests in seeing that it would receive the equivalent of its present space in a new gallery.

The Council lost because it was hopelessly out-gunned by Internal Affairs and the Board of Trustees on the question of representation. In 1972 the Act was revised, and Academy representation was reduced to its present level of one person on the Board, which, it must be admitted, seems adequate.

Since the Buckle Street complex was opened various proposals for its reorganisation have been put forward. The first, by the National Expenditure Commission in 1932, before the building was finished, suggested passing it over to independent local control with an annual government grant of only £2,000 to sustain it, which, the Commission claimed proudly, would have saved an additional £2,000 in administration costs. It would also have killed the project.



Clegg, Betty. *Footballers*. Crayon and acrylic. 40.5 x 51 cm. Shown in the 1978 Spring Exhibition.



Wong, Brent. *Monarch* (detail). Acrylic.



Markham, Philip. *Mark* (detail). Tempera. Shown in the 1978 Spring Exhibition.



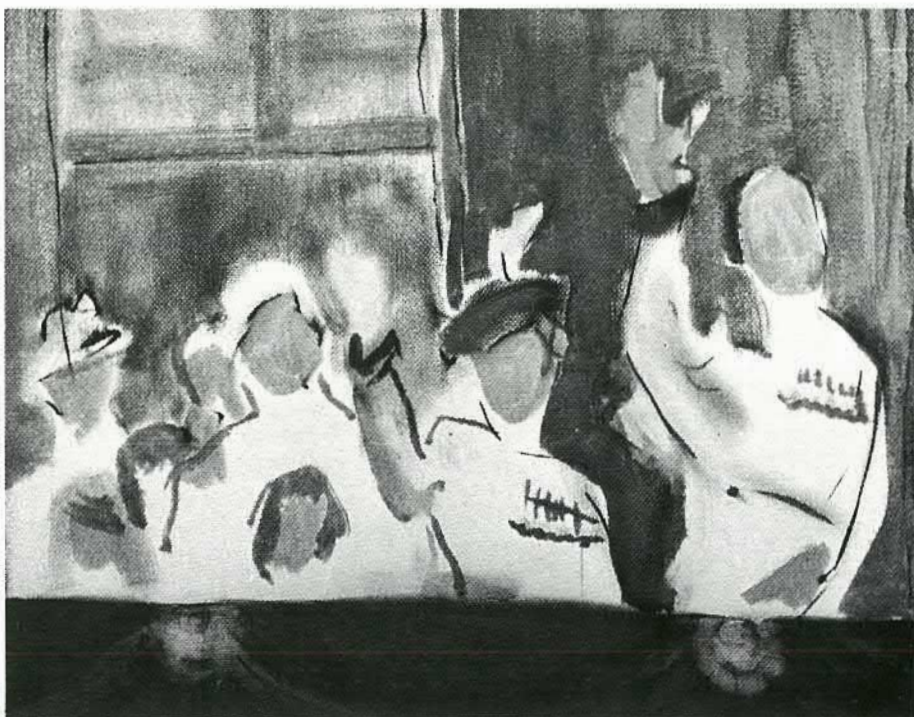
Knowles, David. *Andy*. Oil. Shown in the 1979 Spring Exhibition. Won the Williams Art Award for painting.

Dr, later Sir Charles, Fleming at a Board of Trustees meeting on 12 July 1956, sensibly recommended representation from the Department of Scientific and Industrial Research on the Board and the transfer of the scientific, professional and technical staff to that department. He suggested the division of the government grant, one sum for Internal Affairs to cover administration, including that of the Art Gallery and War Memorial, as well as the maintenance and repairs of the building, and the other to fund the scientific activities of the Museum.

In 1956 the Board of Trustees set up a committee to review the Act, which resulted in a long battle between the Museum and the Gallery. H. C. McQueen, the convenor of the Board's committee and chairman of the Management Committee of the Museum, suggested giving the institutions more autonomy, which was strongly opposed by the Academy.

In March 1968 the Advisory and Research Branch of the Department of Internal Affairs got into the act and presented a more reasoned report than their earlier paper, prepared by D. A. Kerr and J. R. S. Daniels and covering legislation, administration and finance of the Buckle Street complex. It proposed greater local involvement and financial participation, and separate administration for each institution. It is difficult to see how operational apartheid could have been avoided. If the Second World War had not separated the National Gallery and the Academy from their joint premises for so long, there might have been a smoother evolution toward autonomy.

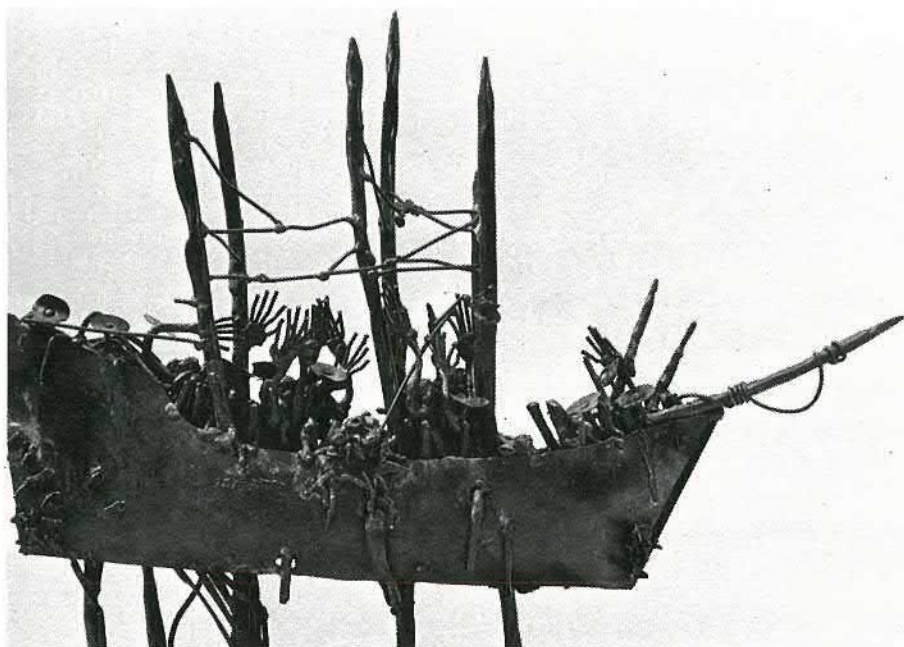
The National Gallery and the Academy share the need for space to exhibit; the work exhibited and the reasons for display are different. The Academy is now essentially a sales and promotional organisation linking artists and buyers and creating a climate for appreciation and sales and selling the work from its walls. The National Art Gallery buys work to exhibit on its walls and to build up its collections, and lately has again become a library and a research and restoration institution. Although the National Gallery was the Academy's offspring, born of financial liaisons with all kinds of peoples and committees, the child grew up and wanted to leave home.



Fry, Patricia. *Royal Image*. Oil. Shown in the 1982 Caltex Art Award for Representational Painting, Sculpture and Drawing Exhibition.

Today the Academy is more commercial than it has been at any time in its history. In this respect it reflects the mood of our times. Although there is a contrary view, commercialism is necessary to the survival of an institution which exists to support the arts. If the Academy is to maintain its varied programme in the future there is no doubt that income from traditional sources would be inadequate. There is a vast difference between running two exhibitions a year, which was the only activity of the Academy for many years, and the full programme that fills the Academy calendar of the 1980s. In 1882 fourteen days of the year were exhibition days; in 1982 the Academy had 189 days open to the public. One attempt to defray costs is in the large number of corporate and donor members and in the increasing level of subscribing and artist membership. In 1982 there were 59 corporate members (3 per cent), 238 donor members (12 per cent), 1,407 subscribing members (70 per cent), 214 artist members (10 per cent), 83 student members (4 per cent) and 16 life members – some of whom are also artist members; a grand total of 2,004.

Subscriptions have been forced upwards and may continue to rise. Since 1979, however, the Academy has attracted support from a hitherto untapped source, the business community. The companies who sponsor exhibitions and provide the monetary awards for art prizes are today performing what was originally the role of the church and the nobility. The patronage of the commercial sector is a great stimulus to our artists. The only other source of reasonably large donations is the Government. Consequently the Academy of the 1980s can claim to be self-supporting or, at least, almost completely self-financed.



Middleditch, John. *The Boat People*.
Copper. Shown in the 1979 Lombard Art
Award for Crafts Exhibition.

Bower, Olivia Spencer. *Father O'Gorman*. Watercolour. Shown in the 1980 Caltex Art Award for Representational Art Exhibition.



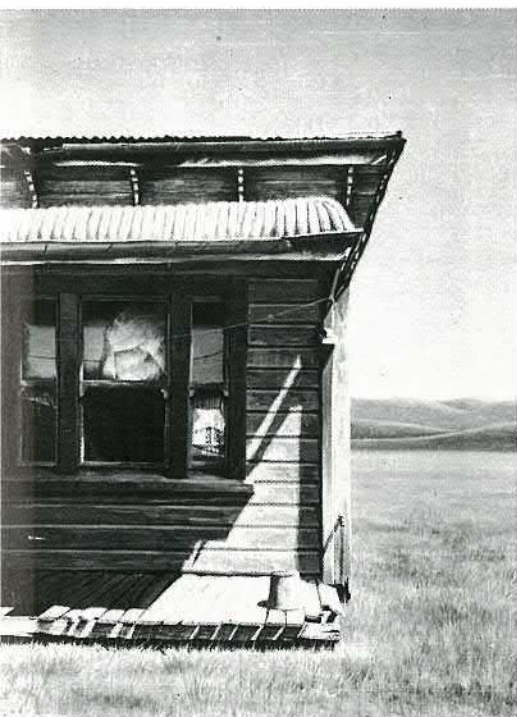
In a way the Academy has moved through one complete life cycle. It came into being in a society which was Victorian, completely European oriented for many years and certainly European in membership. The early Academy held competitions and awarded prizes. At the turn of the century it became a quasi-government gallery in both outlook and activity. For a time it was both the Wellington and the national gallery. As a result it began raising funds for a building worthy of housing the collections in its care. In fact it became so obsessed with this objective that, once it was achieved, it floundered in a confusion of identity, which to some extent has lasted to this day.

When the Academy, with the National Art Gallery, was expelled from Buckle Street during the war, the Academy settled happily into the role of a Wellington art society from which comfortable stupor it might never have recovered. It was jerked out of this during the 1950s and 1960s by a group of younger councillors who urged an expansion of activities and modernisation of outlook. They wanted a greater number of exhibitions and higher standards. By the late 1960s the Academy, like any product which finds itself on a declining sales curve, was forced to accept the advice of the young turks of the day. Revitalisation and change were around the corner.

In time it became evident that councillors, acting in their spare time, could not be expected to provide the labour force for what had become a busy and professional gallery organisation. The Academy appointed a full-time secretary, then a director and a secretary. As the staff increased the Council became a policy-making body performing a role of company directors, which is what they are in fact.

The director, secretary and staff have become an executive arm with a great degree of operating autonomy, subject to the decisions of the elected council.

These changes did not take place without much heart searching and the present corporate structure owes a great deal to the way that Constance Kirkcaldie, Brian Carmody and Guy Ngan were able to let the new structure evolve with due regard to sensitivities of the people involved.



Husband, John. *Erua's Villa*. Acrylic. Shown in the 1980 Caltex Art Award for Representational Art Exhibition.

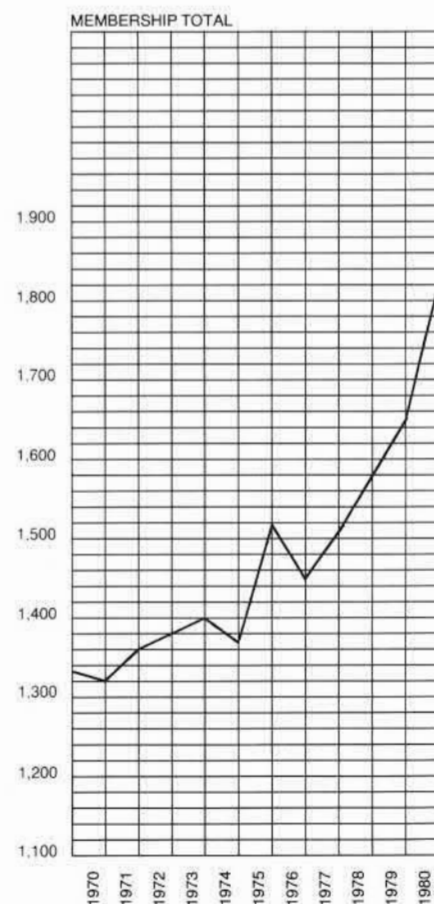
The two main developments of the current administration have been the return to the early custom of the Academy presenting awards to artists and the introduction of commercial sponsorships to make these awards possible. The sponsored awards are listed on pages 178–182.

The selection of winners does not pass without considerable differences of opinion and there is always some bright debate both at council meetings and annual general meetings and even in the press. Some have advocated awards made by the whole Council, some said that the members should vote at exhibitions; while yet another school favours the appointment of sole judges to shoulder the praise or blame! At the time of writing various methods have been tried. The subject of judging works of art has been a hardy annual since the beginning of the Academy and it will continue so to be until the day that artists and critics can agree on criteria for the judgement of art.

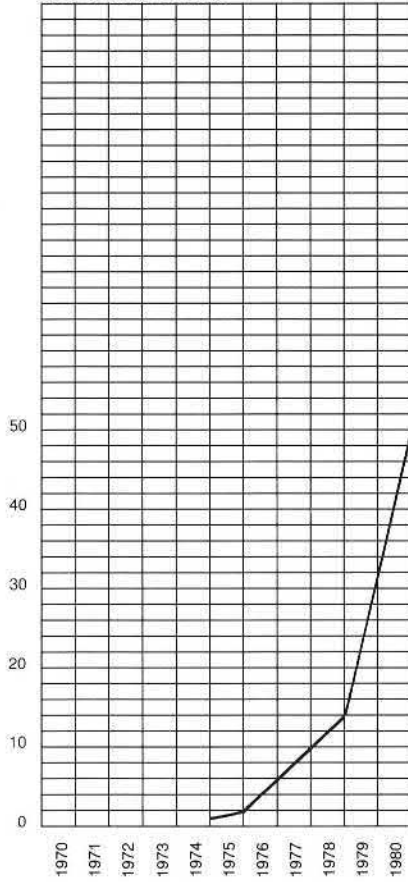
The debate on commercial sponsorship was more easily solved by pointing to the results it had achieved in other fields. If sponsorships were good enough for sport then why not for art? In 1974 Tony Eden, a marketing consultant, joined the Council and on Brian Carmody's invitation presented a report on future directions which the Council might take. He advocated separate administration of matters financial and matters artistic. Some of the Council were impressed, others horrified at his suggestion that the Academy must regard itself as a fully commercial business. But when a visiting Canadian expert on gallery administration, Paul Schaeffer, said the same thing, the progressive attitude of the Council's artistic policy began to be echoed in its financial outlook. A few companies, who had showed interest in the Academy by becoming corporate members, were approached and offered the opportunity to participate. It became more and more obvious to all that to achieve new artistic objectives the Academy would have to seek funding of this sort. There has been a rapid growth in the level of grants and donations from 1977 onwards, and a steady growth in sales from exhibitions, \$50,000 in 1975, \$65,000 in 1977 and almost \$80,000 in 1980. One exhibition in 1982 grossed over \$30,000. The increased prices for works of art have contributed to this rise.

Although the proposed changes to the Academy originated from the Council, the motive power emerged from the office. Guy Ngan has led a growing and enthusiastic force of paid staff, whose dedication has followed the traditions of long hours of work to ensure the smooth running of openings and exhibitions. This staff is supported by a reliable and dedicated band of voluntary helpers who "mind" the gallery, lick envelopes, post out invitations and do the dozens of jobs which are necessary to keep the membership informed and the gallery a living and vital part of the community.

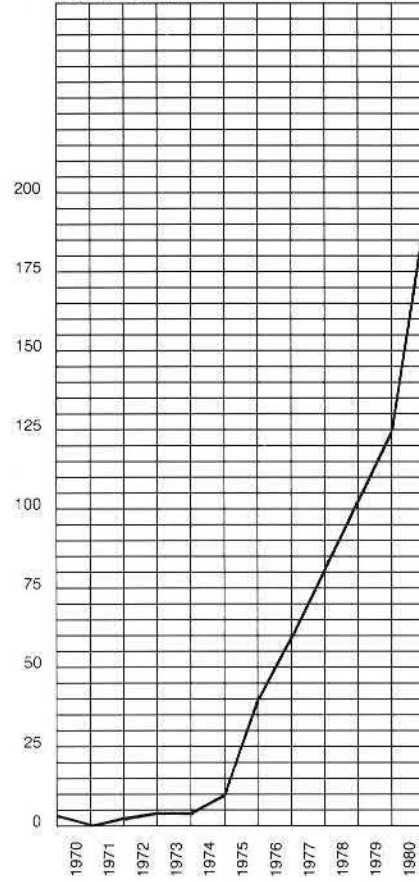
The Academy has always considered itself a national body. In 1982 36 per cent of the artist members of the Academy have central Wellington addresses, 41 per cent live beyond commuting distance of the city, leaving 23 per cent out of the Wellington province. Lately there has been a noticeable increase in artist members from the other centres. The artists accept membership readily in spite of distance and the cost of travel and subscription because of the esteem in which the Academy is held. They know the Academy exists to support them, with the advantage of putting them in touch with potential buyers. The Academy has the largest gallery in the country but continues to charge the lowest commission on sales. Its audience is one of the largest in the country providing a diverse and discerning cross section of buyers.



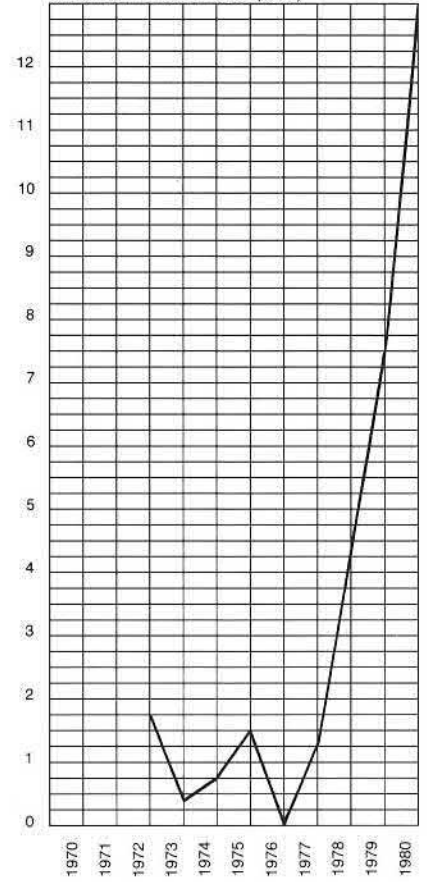
CORPORATE MEMBERS



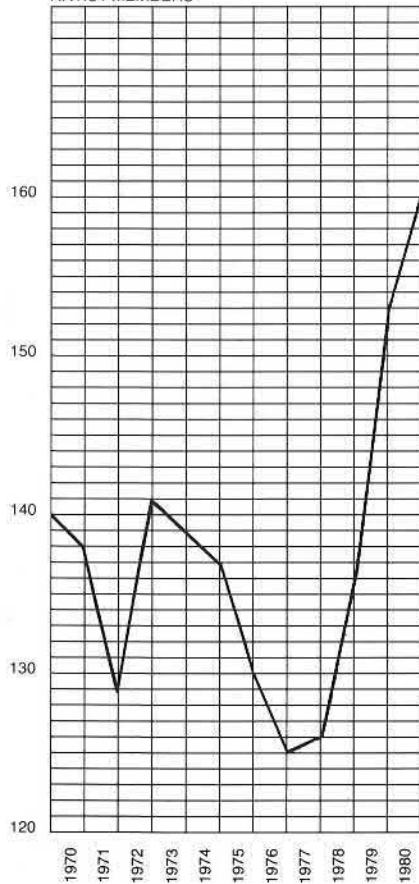
DONOR MEMBERS



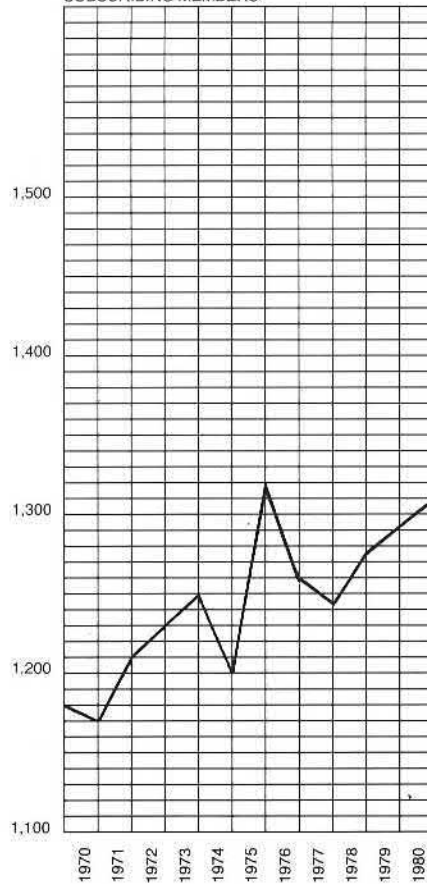
GRANTS AND DONATIONS (\$000)



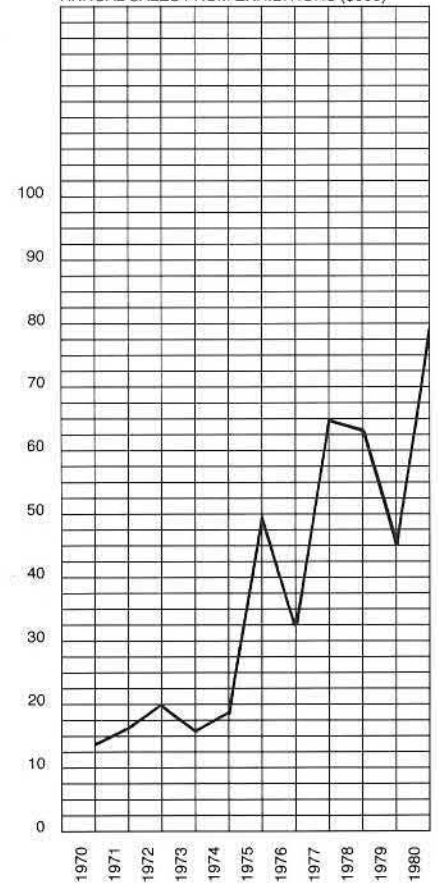
ARTIST MEMBERS



SUBSCRIBING MEMBERS



ANNUAL SALES FROM EXHIBITIONS (\$000)



In his presidential report for 1982 Brian Carmody said "Thank you to the Sponsors through whose concern and generosity we are able to offer awards. It is rewarding to see the concern of business houses for the arts, and of course, it cannot be emphasised enough how their participation contributes towards our existence. Of equal importance is the recognition and stimulus afforded the award winners."

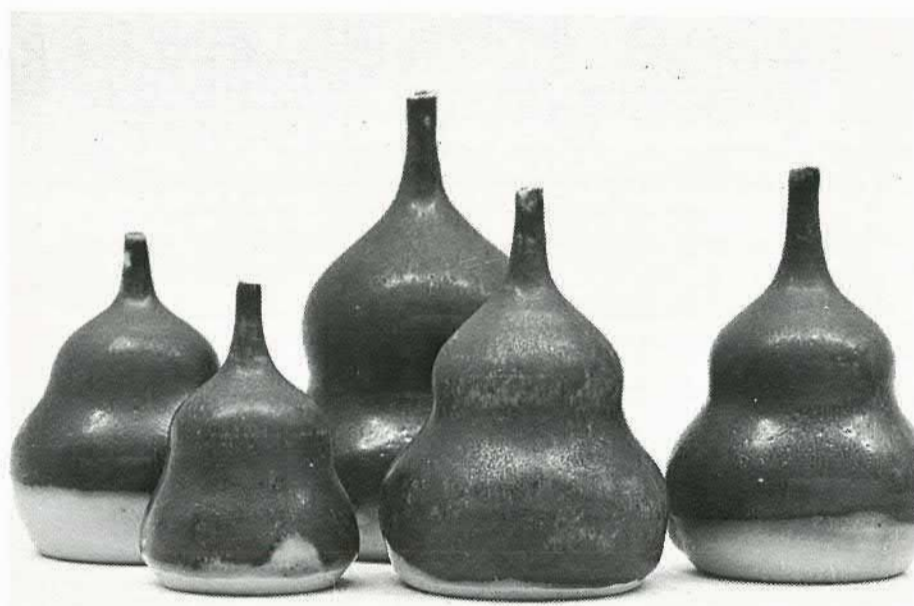
At the risk of speculating it is clear that costs will continue to rise both in line with national trends and the Academy's ambitions. The future of the Academy remains dependant on the mutual support of its members and artists. Artists and buyers must meet and the members must see the kind of work they want to buy. This is a reality. Yet the Academy does recognise that not everything it does is commercially viable. Many exhibitions are based on a belief that the work concerned should be seen for its artistic worth. The Academy should stimulate, inform, inspire. This responsibility can be shared. For example, through the generosity of ICI and because of their expressed commitment to the arts, bursaries of \$2,400 each were offered for painting and sculpture.



Kahukiwa, Robyn. *The Outcast*. Oil. Shown in the 1980 Caltex Art Award for Representational Art Exhibition.



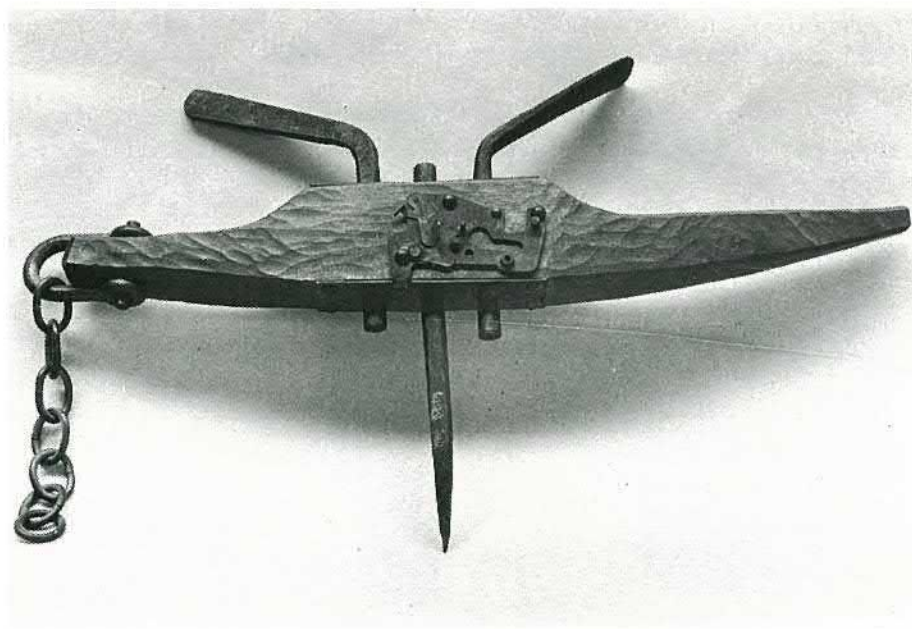
Trevelyan, Judith. *Elbows on the Table*. Acrylic. Shown in the 1980 Caltex Art Award for Representational Art Exhibition.



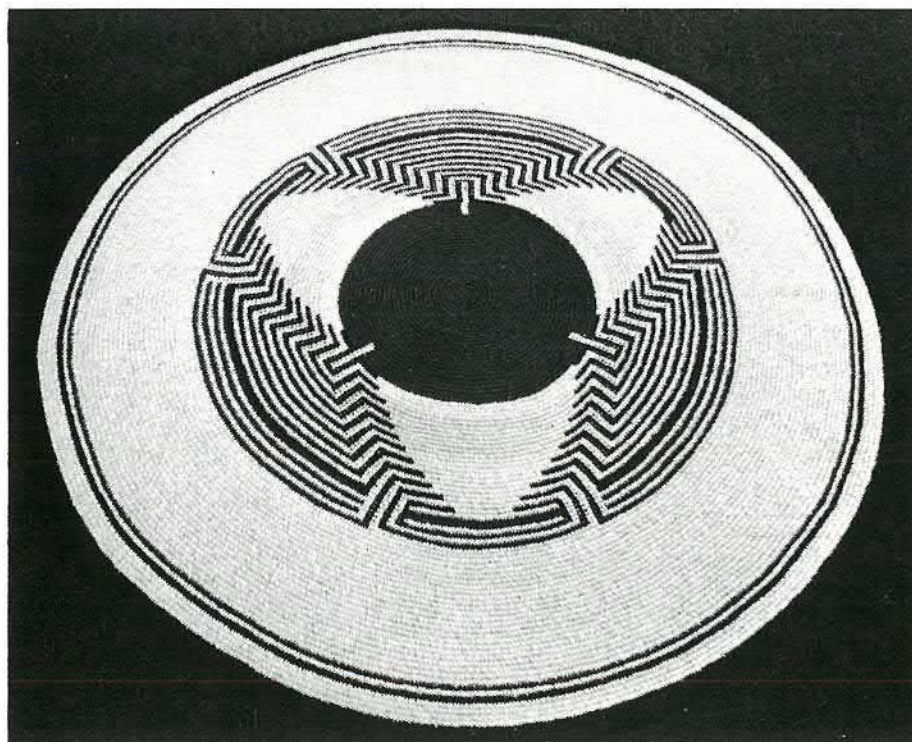
Shearer, Jennifer. Set of five eastern bottles. Porcelain. Shown in the 1980 BNZ Art Award for Pottery, Sculpture and Prints Exhibition.

In his report Brian Carmody also said "A centenary makes the opportunity to look both to the past and the future and there is a temptation to indulge in reminiscences and speculation . . . Claire Jennings and her Centenary Committee have already presented us with a memorable occasion at Old St Paul's on July 11. The script was written by Peter Harcourt and the producer was Fergus Dick, with an address by Professor John Roberts." This occasion celebrated the origins of the Academy.

There are new issues, new problems and new factors facing the Academy at the beginning of its second century. One hundred years from now historians will look back to the present time as the start of a new story. Let us hope that our times will be seen as a step towards new peaks of achievement.



Middleditch, John. *Witches Bobbin II*. Copper/kauri. Shown in the 1980 BNZ Art Award for Pottery, Sculpture and Prints Exhibition.



Hendriksen, Jessie and Jean. Circular Rug. Shown in the 1980 ANZ Art Award for Handweaving Unlimited Exhibition. Won an award for handweaving.

ACADEMY AWARDS

1979

ANZ BANK ART AWARD

For Handweaving Unlimited Exhibition

Winners: Ian Spalding of Auckland for Woolcraft, Adele Brandt of Auckland for Woolcraft.

WILLIAMS ART AWARD

For Spring Exhibition

Winners: David Knowles of Carterton for Painting, Edward Sherwen of Auckland for Painting.

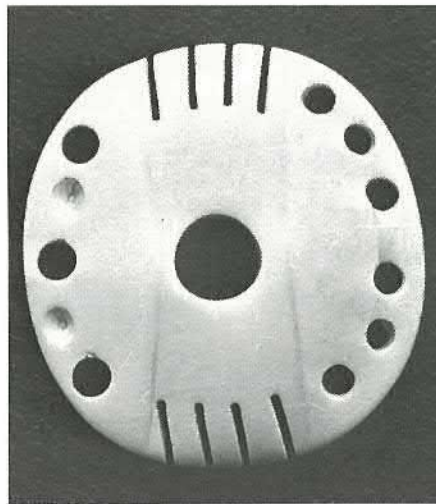
LOMBARD ART AWARD

For Crafts Exhibition

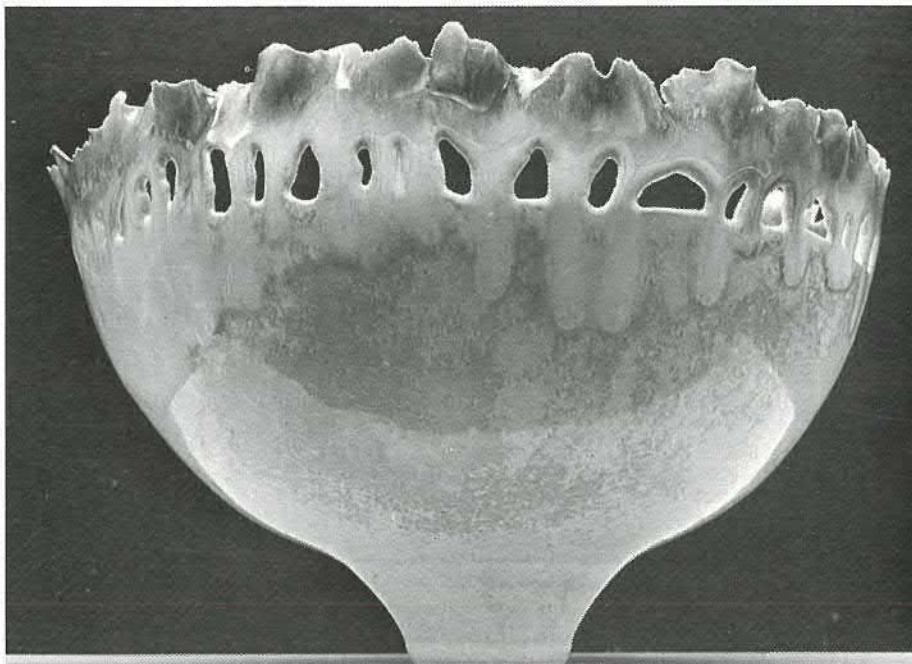
Winners: Ray Ansin of Runanga for Jade Carving, Patti Meads of Wellington for Pottery, Stephen Myre of Paraparaumu for Bone Carving.



Carter, Stephen and Zoë. Cane-handled tea pot. Stoneware. Shown in the 1980 Lombard Art Award for Crafts Exhibition.



Bowie, Ronald. Hand-carved bone. Shown in the 1980 Lombard Art Award for Crafts Exhibition.



Meads, Patti. *Ngaio Tree Bowl*. Porcelain. Shown in the 1980 Lombard Art Award for Crafts Exhibition.



Williams, Ronald. *Heru* (comb). Ivory. Shown in the 1980 Lombard Art Award for Crafts Exhibition.

1980

CALTEX ART AWARD

For Representational Art Exhibition

Winners: David Knowles of Carterton For Painting, Elizabeth Stevens of Alexandra for Painting.

IBM ART AWARD

For Contemporary Art Exhibition

Winners: Suzanne Herschell of Eastbourne for Painting, Guy Ngan of Stokes Valley for Painting.

BNZ ART AWARD

For Pottery Sculpture and Prints Exhibition

Winners: David Brokenshire of Christchurch for Ceramic Art, John Drawbridge of Wellington for Printmaking, Margaret Milne of Auckland for Ceramic Art.

ANZ ART AWARD

For Handweaving Unlimited Exhibition

Winners: Jessie and Jean Hendriksen of Wellington for Handweaving, Yvonne Spalding of Auckland for Handweaving.

WILLIAMS ART AWARD

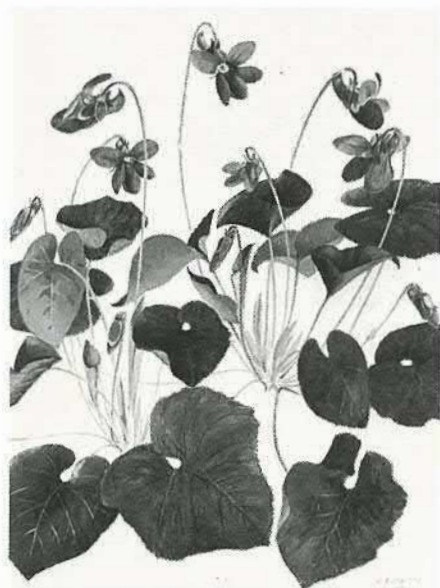
For Annual Exhibition

Winners: Philip Markham of Wellington for Painting, Dragan Stojanovich of Wellington for Painting.

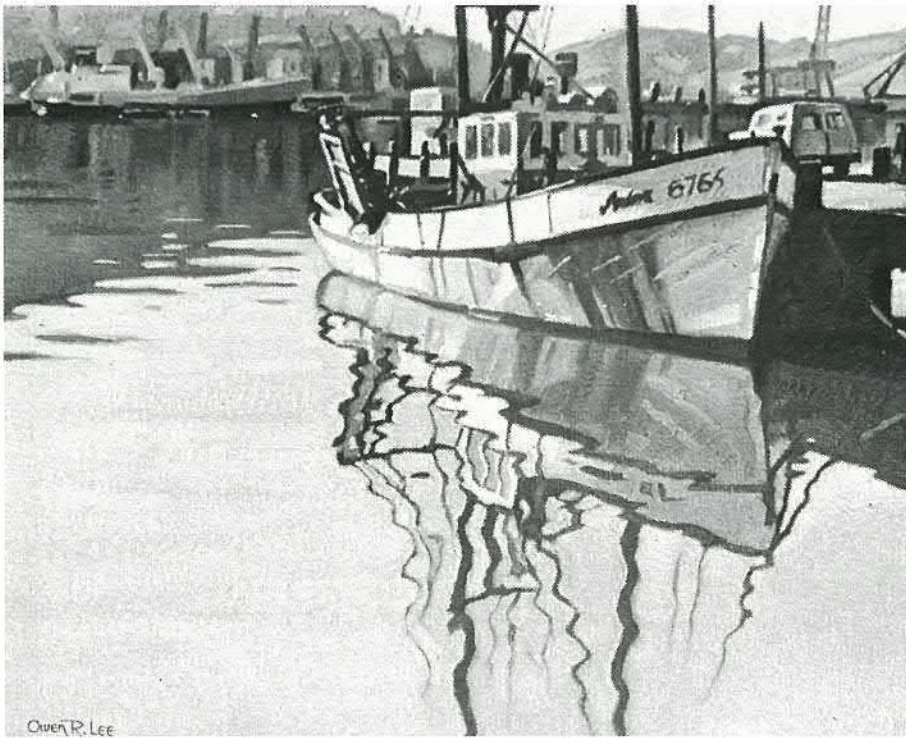
LOMBARD ART AWARD

For Crafts Exhibition

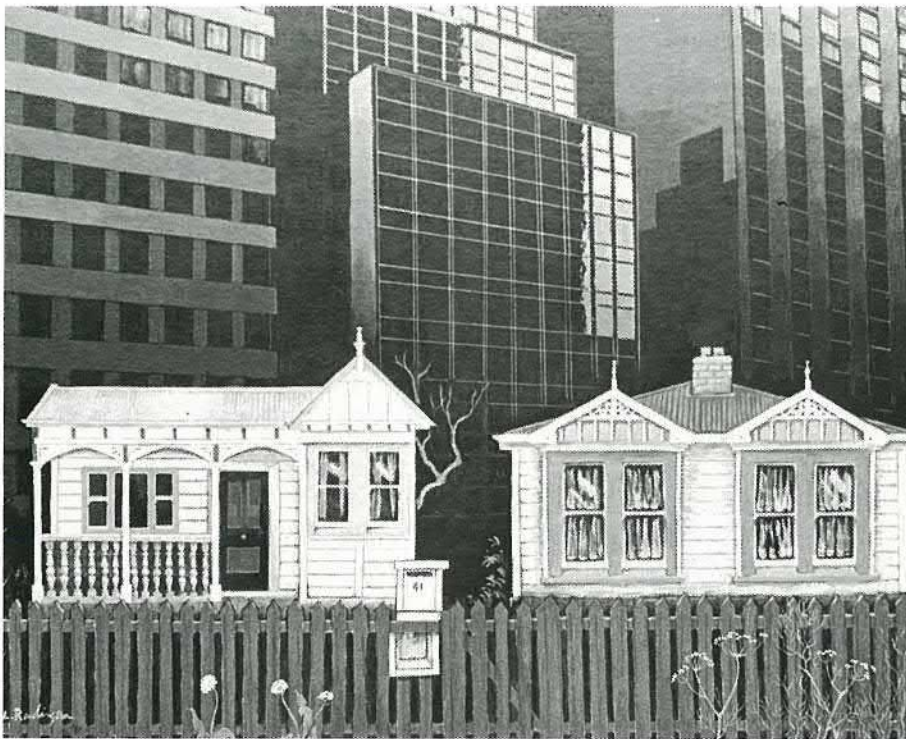
Winners: Carol Bauer of Wellington for Embroidery, Gavin Hitchings of Nelson for Jewellery.



Burbidge, Lore. *Violets*. Acrylic. Shown in the 1981 Caltex Art Award for Representational Painting, Sculpture and Drawing Exhibition.



Lee, Owen R. *Trawler at Anchor*. Oil. Shown in the 1981 Caltex Art Award for Representational Painting, Sculpture and Drawing Exhibition. Owen Lee won the Kelliher Prize for landscape in oil in 1960, and Kelliher awards in 1970, 1971, 1974 and 1976.



Rawlinson, Lynette. *Survivors*. Oil and acrylic. Shown in the 1981 IBM Art Award for Contemporary Painting, Sculpture and Drawing Exhibition. Won the award for painting.



Collinson, Fergus. *Family History*. Acrylic. Shown in the 1981 IBM Art Award for Contemporary Painting, Sculpture and Drawing Exhibition.



Henderson, Louise. *Les Femmes Curilises*. Oil. Shown in the 1981 IBM Award for Contemporary Painting, Sculpture and Drawing Exhibition.

1981

CALTEX ART AWARD

For Representational Painting Sculpture and Drawing Exhibition

Winners: Kingsley Baird of Wellington for Sculpture, Mark Bassett of Wellington for Painting.

IBM ART AWARD

For Contemporary Painting Sculpture and Drawing Exhibition

Winners: Lynette Rawlinson of Paremata for Painting, Max Tilley of Paraparaumu for Painting.

BNZ ART AWARD

For Pottery Sculpture and Prints Exhibition

Winners: Debbie Pointon of Raumati Beach for Ceramic Art, Malcolm Warr of Waikanae for Printmaking.

ANZ ART AWARD

For Art Forms in Fabric and Fibres Exhibition

Winners: Joan Beattie of Lower Hutt for Fabric Art, Carole Davis of Okaihau for Fabric Art.

WILLIAMS ART AWARD

For Painting Drawing and Sculpture Exhibition

Winners: Helen Stewart of Lowry Bay for Painting, Julia van Helden of Eastbourne for Painting.

LOMBARD ART AWARD

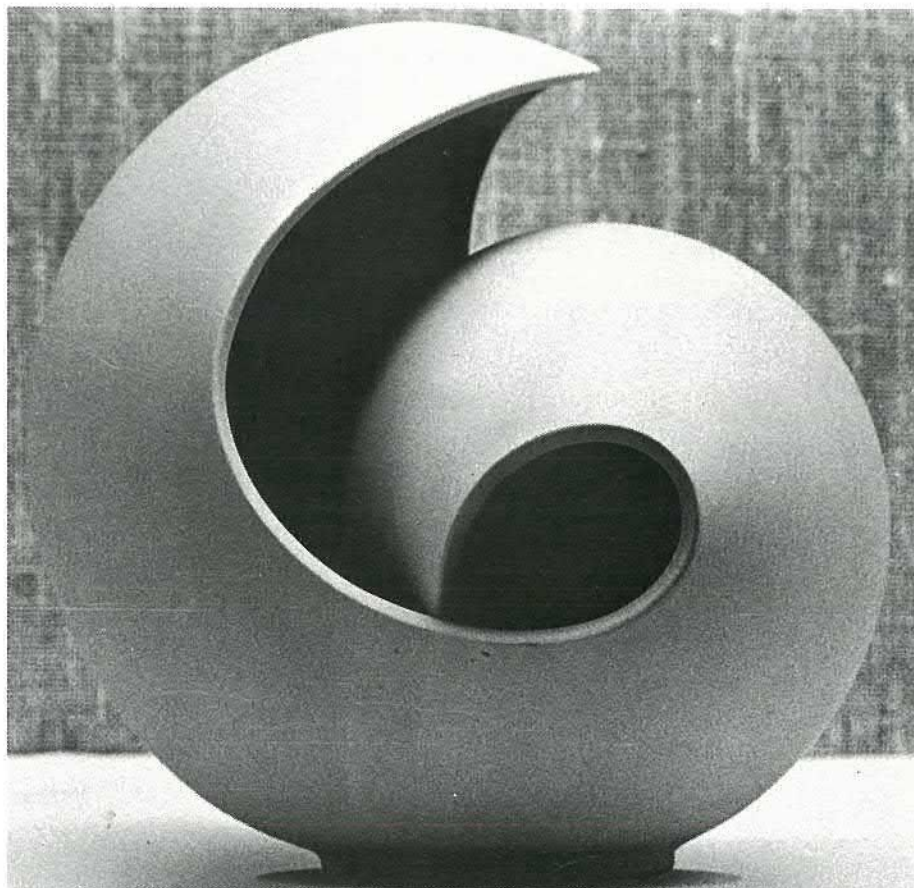
For Crafts Exhibition

Winners: Judy Wilson of North Canterbury for Wool Sculpture, Russell Beck of Invercargill for Jade Carving.



McKelvey, P. J. *Scorpion*. Steel. Shown in the 1981 BNZ Art Award for Pottery, Sculpture and Prints Exhibition.

King, Leo. *Conchoid*. Ceramic. Shown in the 1981 IBM Art Award for Contemporary Painting, Sculpture and Drawing Exhibition.



1982

CALTEX ART AWARD

For Representational Painting Sculpture and Drawing Exhibition

Winners: Margaret Waters of Levin for Painting, John Rundle of Petone for Painting.

IBM ART AWARD

For Contemporary Art Exhibition

Winners: Joan Fanning of Wellington for Painting, Fergus Collinson of Wellington for Painting.

ACADEMY BURSARIES

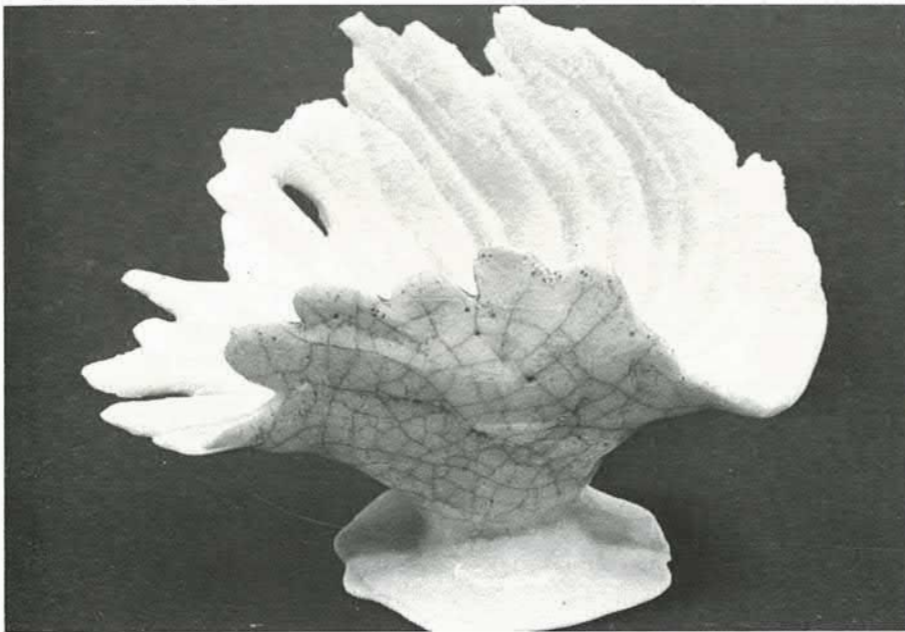
1982

ICI Artist's Bursary for Painting and Sculpture

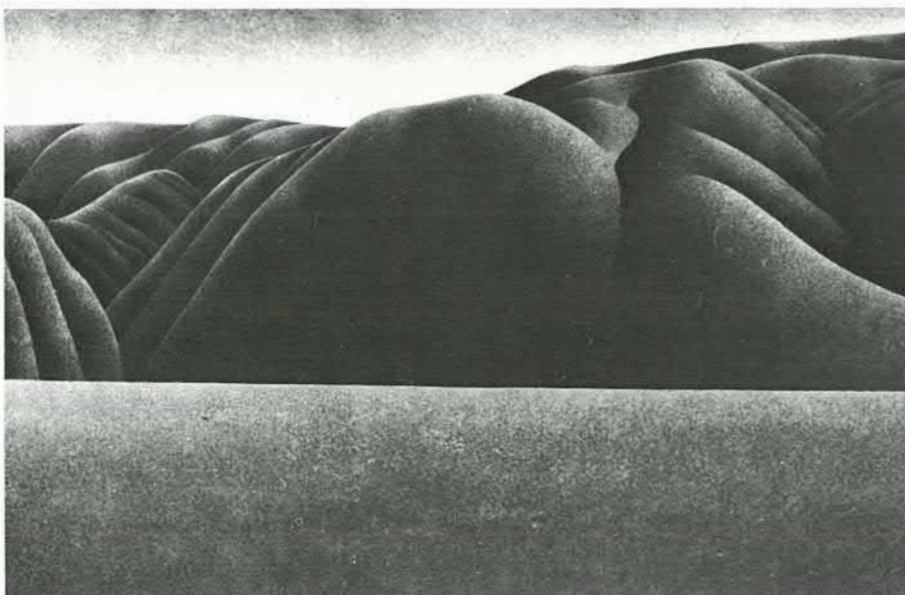
Winners: John Papas of Auckland for Painting, Terry Stringer of Auckland for Sculpture.



Fanning, Joan. *Woman in a Greatcoat*. Oil. Shown in the 1982 Caltex Art Award for Representational Painting, Sculpture and Drawing Exhibition.

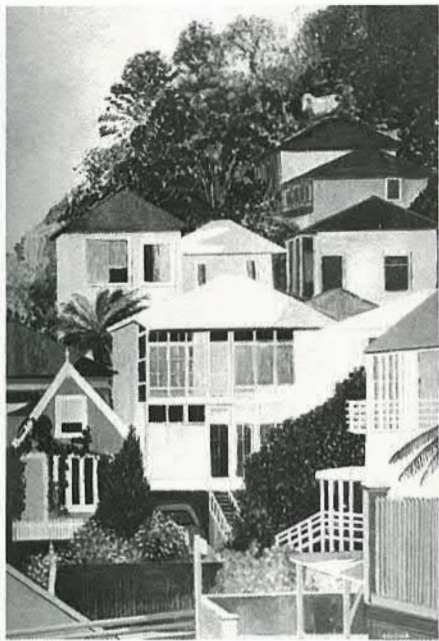


Brittain, Rosemarie. *Small forms (pair)*. Porcelain. Shown in the 1981 BNZ Art Award for Pottery, Sculpture and Prints Exhibition.



Stevens, Elizabeth. *Fiddlers Flat*. Acrylic. Shown in the 1982 Caltex Art Award for Representational Painting, Sculpture and Drawing Exhibition.

Hughes, Selwyn. *Flypass*. Acrylic. Shown in the 1982 Caltex Art Award for Representational Painting, Sculpture and Drawing Exhibition.



Priestley, Allona. *Hill City I*. Oil. Shown in the 1982 Caltex Art Award for Representational Painting, Sculpture and Drawing Exhibition.

Walker, Jeanette. *Working Party*. Oil. Shown in the 1982 Caltex Art Award for Representational Painting, Sculpture and Drawing Exhibition.



WORKS PRESENTED TO THE NATIONAL ART GALLERY

WORKS PRESENTED IN 1936

Artist	Title/Description	Medium	National Art Gallery accession number	Year acquired by Academy
Australian and New Zealand artists				
Atcherly, Henry M. L. (fl. 1863–1901)	<i>Orphan Rock, N.S.W.</i>	watercolour	1936/12/239	1929
Atkinson, Esmond H. (1888–1941)	<i>Sunrise, Wellington Heads</i>	watercolour	1936/12/227	1928
Baillie, John (1866?–1926)	<i>Evening Shadows</i>	watercolour	1936/12/295	n.d.
Barraud, Charles D. (1822–1897)	<i>The Manawatu 1873</i>	watercolour	1936/12/245	1929
Barraud, Charles D. (1822–1897)	<i>Mt. Cook From Tasman Valley</i>	watercolour	1936/12/2	1898
Barraud, Charles D. (1822–1897)	<i>N.Z. River Scene 1869</i>	watercolour	1936/12/243	1929
Barraud, Charles D. (1822–1897)	<i>Raurakia, Wanganui River</i>	watercolour	1936/12/3	1898
Barraud, Charles D. (1822–1897)	<i>Southern Lake</i>	watercolour	1936/12/244	1929
Barraud, Charles D. (1822–1897)	<i>The White Terraces</i>	watercolour	1936/12/281	1934
Barraud, Edward Noel (1857–1920)	<i>The Coast Near Paekakariki</i>	watercolour	1936/12/176	1924
Barraud, Edward Noel (1857–1920)	<i>In the Highlands, Scotland</i>	watercolour	1936/12/175	1924
Baxter, Alfred E. (1878–1936)	<i>Evening Shadows, Taylors Mistake</i>	watercolour	1936/12/247	1930
Booth, Leonard H. (1879–1974)	<i>Professor James Shelley</i>	oil	1936/12/274	1933
Bowring, Walter A. (1874–1931)	<i>An Idyll</i>	oil	1936/12/68	1920
Bowring, Walter A. (1874–1931)	<i>Portrait of Sir Harold Beauchamp</i>	oil	1936/12/236	1929
Butler, Margaret (1883–1947)	<i>Sea Nymph</i>	marble	1936/12/287	1935
Carrington, George W. (1855–1940)	<i>Dunedin From Pine Hill</i>	oil	1936/12/266	1932
Chapman, Ernest A. (b. 1847)	<i>Mount Titoko</i>	watercolour	1936/12/230	1928
Cooch, William T.	<i>Houghton Bay</i>	woodcut	1936/12/271	1932
Cook, James (1904–1960)	<i>Forty Winks</i>	pencil	1936/12/260	1931
Dobie, Beatrix C. (1887–1944)	<i>Drought</i>	oil	1936/12/167	1923
Ellis, Joseph M. (fl. 1904–1935)	<i>Portrait Bust of H. M. Gore</i>	sculpture	1936/12/221	1927
Frood, Hester (b. 1882)	<i>Countess of Weir Bridge</i>	pencil	1936/12/193	1925
Gibb, John (1831–1909)	<i>Lyttelton Heads</i>	oil	1936/12/101	1921
Gibb, John (1831–1909)	<i>Port Nicholson Heads</i>	oil	1936/12/235	1929
Gibb, W. Menzies (1859–1931)	<i>Lake Wakatipu</i>	watercolour	1936/12/237	1929
Gibb, W. Menzies (1859–1931)	<i>Sandhills</i>	oil	1936/12/265	1931
Gibb, W. Menzies (1859–1931)	<i>Low Tide, New Brighton</i>	watercolour	1936/12/250	1930
Goldie, Charles F. (1870–1947)	<i>Memories: Te Hei</i>	oil	1936/12/48	1909
Gore, Henry M. (1864–1930)	<i>The Stream, Heretaunga</i>	oil	1936/12/261	1931
Gouldsmith, Edmund T. (1852–1932)	<i>A Rock Bound Stream</i>	watercolour	1936/12/187	1925
Gouldsmith, Edmund T. (1852–1932)	<i>Seascape (West Coast Scene)</i>	watercolour	1936/12/78	1921
Gouldsmith, Edmund T. (1852–1932)	<i>West Coast Scene</i>	oil	1936/12/228	1928
Griffiths, Harley (b. 1878)	<i>Beryl</i>	oil	1936/12/67	1920
Gully, John (1819–1888)	<i>Lake Manapouri 1887</i>	watercolour	1936/12/58	1911
Gully, John (1819–1888)	<i>Lake Te Anau 1888</i>	watercolour	1936/12/57	1911
Gully, John (1819–1888)	<i>Landscape 1881</i>	watercolour	1936/12/189	1925
Gully, John (1819–1888)	<i>Landscape 1881</i>	watercolour	1936/12/190	1925
Gully, John (1819–1888)	<i>Landscape 1881</i>	watercolour	1936/12/191	1925
Gully, John (1819–1888)	<i>Landscape, Southern Alps</i>	watercolour	1936/12/242	1929
Gully, John (1819–1888)	<i>Mount Cook 1872</i>	watercolour	1936/12/4	1901
Gully, John (1819–1888)	<i>National Park in the Sixties</i>	watercolour	1936/12/225	1928

Artist	Title/Description	Medium	National Art Gallery accession number	Year acquired by Academy
Gully, John (1819–1888)	<i>Paekakariki</i>	watercolour	1936/12/241	1929
Haszard, Rhona (1901–1931)	<i>Finisterre</i>	oil	1936/12/278	1934
Haszard, Rhona (1901–1931)	<i>Morning Calm, Camaret</i>	oil	1936/12/279	1934
Heysen, Hans (1877–1968)	<i>The Bridge Builders, South Australia</i>	watercolour	1936/12/276	1933
Hill, Mabel (1872–1956)	<i>Portrait of J. M. Nairn 1894</i>	watercolour	1936/12/76	1921
Hodgkins, Frances Mary (1869–1947)	<i>A Dutch Girl</i>	watercolour	1936/12/50	1909
Hodgkins, Frances Mary (1869–1947)	<i>Maori Woman and Child</i>	watercolour	1936/12/62	1915
Hodgkins, Frances Mary (1869–1947)	<i>The Orange Sellers, Tangiers</i>	watercolour	1936/12/5	1901
Howorth, Charles H. (1856–1945)	<i>Mt. Aspiring (?)</i>	oil	1936/12/10	1905
Hoyte, John B. C. (1835–1913)	<i>Akaroa Harbour</i>	watercolour	1936/12/296	n.d.
Hughes, Eleanor (b.1882)	<i>Lamorna Mill (?)</i>	watercolour	1936/12/55	1910
Johnson, Robert (1890–1964)	<i>The Spit, Middle Harbour, Sydney</i>	oil	1936/12/264	1931
Kelly, A. Elizabeth (1877–1946)	<i>Andrew</i>	oil	1936/12/256	1931
Kelly, Cecil F. (1879–1954)	<i>Mt. Cook</i>	oil	1936/12/231	1929
King, Marcus (b.1891)	<i>Moonrise</i>	oil	1936/12/232	1929
Lindauer, Gottfried (1839–1926)	<i>Maori Girl</i>	oil	1936/36/1?	1908
Merton, Owen (1887–1931)	<i>Fruit Stall, Port Said</i>	watercolour	1936/12/37	1908
Morice, J.	<i>Lake Hawea</i>	oil	1936/12/238	1929
Moultray, J. Douglas (1831–1911)	<i>One Mile Creek Near Queenstown</i>	oil	1936/12/229	1928
McCormack, Thomas A. (1883–1973)	<i>Afternoon Light</i>	watercolour	1936/12/233	1929
McCracken, Francis (1879–1959)	<i>Portrait of a Lady</i>	watercolour	1936/12/79	1921
McCracken, Francis (1879–1959)	<i>The Weald of Surrey</i>	oil	1936/12/75	1921
McIntyre, Raymond F. (1879–1933)	<i>A Child's Head</i>	oil	1936/12/26	1908
McKay, Jean	<i>Toadstool Land</i>	watercolour	1936/12/225	1930
Murray Fuller, E. (1892–1933)	<i>Malindi Market, Zanzibar 1931</i>	watercolour	1936/12/277	1933
Nairn, James McL. (1859–1904)	<i>Charles Decimus Barraud 1897–8</i>	oil	1936/12/1	1908
Nairn, James McL. (1859–1904)	<i>Girl With Cattle</i>	oil	1936/12/297	n.d.
Nairn, James McL. (1859–1904)	<i>Landscape</i>	oil	1936/12/298	n.d.
Nairn, James McL. (1859–1904)	<i>A Summer Idyll 1903</i>	oil	1936/12/7	1903
Nairn, James McL. (1859–1904)	<i>Wellington Harbour</i>	watercolour	1936/12/74	1920
Nairn, James McL. (1859–1904)	<i>Tess 1904</i>	oil	1936/12/8	1904
Nerli, Girolamo P. (1863–1926)	<i>At Rotorua</i>	oil	1936/12/174	1924
Nicoll, Archibald F. (1886–1952)	<i>The Citadel, Cairo</i>	oil	1936/12/66	1920
Nicoll, Archibald F. (1886–1952)	<i>Peninsular Winter</i>	oil	1936/12/273	1933
Nicoll, Archibald F. (1886–1952)	<i>September, Finisterre</i>	oil	1936/12/195	1926
Nicoll, Archibald F. (1886–1952)	<i>Thomas George Macarthy</i>	oil	1936/12/253	1930
Nicoll, Archibald F. (1886–1952)	<i>Valley of the Spey</i>	oil	1936/12/103	1922
Nicoll, Archibald F. (1886–1952)	<i>Winter (A Mid-Lothian Canal)</i>	oil	1936/12/196	1926
Perkins, Christopher (1891–1968)	<i>Drawing</i>	pencil	1936/12/270	1932
Proctor, (T.)? (1879–1966)?	<i>Campo. Rome</i>	oil	1936/12/34	1908
Richardson, H. Linley (1878–1947)	<i>In Fancy Dress</i>	pencil	1936/12/197	1926
Richardson, H. Linley (1878–1947)	<i>(All, all are gone) Maori</i>	oil	1936/12/53	1910
Richardson, H. Linley (1878–1947)	<i>Once Upon a Time</i>	etching	1936/12/166	1923
Richardson, H. Linley (1878–1947)	<i>Portrait of a Boy</i>	pencil	1936/12/257	1931
Richmond, Dorothy K. (1861–1935)	<i>The Black Birch</i>	watercolour	1936/12/38	1908
Richmond, Dorothy K. (1861–1935)	<i>Zinnias</i>	oil	1936/12/199	1927
Richmond, Dorothy K. (1861–1935)	<i>Zinnias</i>	watercolour	1936/12/104	1922
Rubbo, A Dattilo	<i>Monk's Head</i>	oil	1936/12/63	1915
Savage, Cedric (1901–1969)	<i>Wanaka Landscape (Mountain Harvest?)</i>	oil	1936/12/299	1936
Sedgwick, Frederick M. (d.c.1922)	<i>The Top of the Hill</i>	oil	1936/12/168	1923
Sherwood, Maud W. (1880–1956)	<i>On the Beach, Dee Why, Sydney</i>	watercolour	1936/12/182	1925
Sherwood, Maud W. (1880–1956)	<i>The Model</i>	oil	1936/12/102	1922
Sperry, Eleanor K. (1862–1893)	<i>Sir Harry Albert Atkinson</i>	oil	1936/12/312	n.d.
Stoddart, Margaret O. (1865–1934)	<i>From Ball Hut</i>	watercolour	1936/12/259	1931
Stoddart, Margaret O. (1865–1934)	<i>Old Cottage, Arthur's Pass</i>	watercolour	1936/12/300	n.d.
Stoddart, Margaret O. (1865–1934)	<i>Roses</i>	watercolour	1936/12/184	1925

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Stoddart, Margaret O. (1865–1934)	<i>Roses</i>	watercolour	1936/12/255	1931
Stoddart, Margaret O. (1865–1934)	<i>Snow, Stocking Glacier</i>	watercolour	1936/12/283	1935
Thompson, Sydney L. (1877–1973)	<i>The Crucifix</i>	oil	1936/12/12	1906
Thompson, Sydney L. (1877–1973)	<i>La Vieille Bretonne</i>	oil	1936/12/27	1908
Thompson, Sydney L. (1877–1973)	<i>Last Rays, Cafe de la Crie, Concarneau</i>	oil	1936/12/180	1924
Thompson, Sydney L. (1877–1973)	<i>Patient Horses</i>	oil	1936/12/179	1924
Thornton, Ceridwyn	<i>Portrait of the Late Miss D. K. Richmond</i>	oil	1936/12/284	1935
Tripe, Mary E. R. (1867–1939)	<i>The Blue Ribbon</i>	oil	1936/12/198	1927
Tripe, Mary E. R. (1867–1939)	<i>The Favourite</i>	watercolour	1936/12/71	1920
Tripe, Mary E. R. (1867–1939)	<i>Portrait of H. C. Williams</i>	oil	1936/12/165	1923
Tripe, Mary E. R. (1867–1939)	<i>The Purple Veil</i>	oil	1936/12/77	1921
Tristram, John W. (1872–1938)	<i>Tremulous Dusk</i>	watercolour	1936/12/6	1901
Van der Velden, Petrus (1837–1913)	<i>Boy Reading</i>	pencil	1936/12/158	1922
Van der Velden, Petrus (1837–1913)	<i>Child</i>	pencil	1936/12/126	1922
Van der Velden, Petrus (1837–1913)	<i>Child's Head (incomplete)</i>	pencil	1936/12/144	1922
Van der Velden, Petrus (1837–1913)	<i>Digging Roots</i>	pencil	1936/12/125	1922
Van der Velden, Petrus (1837–1913)	<i>Dutch Funeral No. 1</i>	oil	1936/12/113	1922
Van der Velden, Petrus (1837–1913)	<i>Dutch Funeral No. 2</i>	oil	1936/12/114	1922
Van der Velden, Petrus (1837–1913)	<i>Dutch Houseboat (Interior)</i>	pencil	1936/12/304	1922
Van der Velden, Petrus (1837–1913)	<i>Dutch Houseboat</i>	pencil	1936/12/139	1922
Van der Velden, Petrus (1837–1913)	<i>Dutch Lady</i>	watercolour	1936/12/107	1922
Van der Velden, Petrus (1837–1913)	<i>Dutch River Scene</i>	pencil	1936/12/129	1922
Van der Velden, Petrus (1837–1913)	<i>Dutch Soldier</i>	pencil	1936/12/156	1922
Van der Velden, Petrus (1837–1913)	<i>Dutch Women</i>	pencil	1936/12/149	1922
Van der Velden, Petrus (1837–1913)	<i>Fairy Dell</i>	pencil	1936/12/135	1922
Van der Velden, Petrus (1837–1913)	<i>Figure Group</i>	pencil	1936/12/143	1922
Van der Velden, Petrus (1837–1913)	<i>Fisherman</i>	watercolour	1936/12/108	1922
Van der Velden, Petrus (1837–1913)	<i>Forty Winks, Holland, River Scene</i>	drawing	1936/12/140	1922
Van der Velden, Petrus (1837–1913)	<i>Funeral Group</i>	drawing	1936/12/137	1922
Van der Velden, Petrus (1837–1913)	<i>Heads and Figure of a Woman</i>	drawing	1936/12/150	1922
Van der Velden, Petrus (1837–1913)	<i>Hermit</i>	drawing	1936/12/164	1922
Van der Velden, Petrus (1837–1913)	<i>Holland, Boat Scene</i>	drawing	1936/12/127	1922
Van der Velden, Petrus (1837–1913)	<i>Holland, Shipping Scene</i>	drawing	1936/12/141	1922
Van der Velden, Petrus (1837–1913)	<i>Holland, Shipping Scene</i>	drawing	1936/12/159	1922
Van der Velden, Petrus (1837–1913)	<i>Holland, Shipping Scene</i>	drawing	1936/12/163	1922
Van der Velden, Petrus (1837–1913)	<i>Holland, Street Scene</i>	drawing	1936/12/167	1922
Van der Velden, Petrus (1837–1913)	<i>Interior of a Fisherman's Cottage</i>	oil	1936/12/119	1922
Van der Velden, Petrus (1837–1913)	<i>Landscape With Figures</i>	oil	1936/12/124	1922
Van der Velden, Petrus (1837–1913)	<i>Landscape With Bare Trees</i>	oil	1936/12/117	1922
Van der Velden, Petrus (1837–1913)	<i>Man in Uniform</i>	drawing	1936/12/138	1922
Van der Velden, Petrus (1837–1913)	<i>The Master</i>	drawing	1936/12/131	1922
Van der Velden, Petrus (1837–1913)	<i>Mountain Landscape</i>	oil	1936/12/116	1922
Van der Velden, Petrus (1837–1913)	<i>Mountaineer</i>	drawing	1936/12/154	1922
Van der Velden, Petrus (1837–1913)	<i>Musicians</i>	drawing	1936/12/130	1922
Van der Velden, Petrus (1837–1913)	<i>My First Trial</i>	oil	1936/12/9	1905
Van der Velden, Petrus (1837–1913)	<i>Naval Engagement</i>	drawing	1936/12/145	1905
Van der Velden, Petrus (1837–1913)	<i>Old Boat</i>	watercolour	1936/12/106	1905
Van der Velden, Petrus (1837–1913)	<i>Old Dutch Warrior</i>	drawing	1936/12/136	1905
Van der Velden, Petrus (1837–1913)	<i>Old Man</i>	drawing	1936/12/133	1905
Van der Velden, Petrus (1837–1913)	<i>Old Mariner</i>	drawing	1936/12/146	1905
Van der Velden, Petrus (1837–1913)	<i>Old Windmill</i>	oil	1936/12/111	1905
Van der Velden, Petrus (1837–1913)	<i>Quarrel</i>	drawing	1936/12/148	1905
Van der Velden, Petrus (1837–1913)	<i>River Scene (a)</i>	drawing	1936/12/161	1905
Van der Velden, Petrus (1837–1913)	<i>River Scene (b)</i>	drawing	1936/12/162	1905
Van der Velden, Petrus (1837–1913)	<i>Rock Study, Sumner</i>	oil	1936/12/112	1905
Van der Velden, Petrus (1837–1913)	<i>The Runaround, Wellington</i>	oil	1936/12/115	1905

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Van der Velden, Petrus (1837–1913)	<i>The Shepherds</i>	drawing	1936/12/132	1905
Van der Velden, Petrus (1837–1913)	<i>Shipping Scene</i>	drawing	1936/12/142	1905
Van der Velden, Petrus (1837–1913)	<i>Shipping Scene</i>	drawing	1936/12/303	1905
Van der Velden, Petrus (1837–1913)	<i>Shipping Scene</i>	drawing	1936/12/160	1905
Van der Velden, Petrus (1837–1913)	<i>A Shipwreck</i>	watercolour	1936/12/110	1905
Van der Velden, Petrus (1837–1913)	<i>Shipwrecked</i>	drawing	1936/12/155	1905
Van der Velden, Petrus (1837–1913)	<i>Shipwrecked Sailors</i>	drawing	1936/12/128	1905
Van der Velden, Petrus (1837–1913)	<i>Sketch of a Sailing Ship (a)</i>	oil	1936/12/122	1905
Van der Velden, Petrus (1837–1913)	<i>Sketch of a Sailing Ship (b)</i>	oil	1936/12/123	1905
Van der Velden, Petrus (1837–1913)	<i>Standard Bearer</i>	drawing	1936/12/152	1905
Van der Velden, Petrus (1837–1913)	<i>A Student</i>	watercolour	1936/12/109	1922
Van der Velden, Petrus (1837–1913)	<i>Study of the Artist at Work</i>	oil	1936/12/118	1922
Van der Velden, Petrus (1837–1913)	<i>The Tormentors</i>	drawing	1936/12/147	1922
Van der Velden, Petrus (1837–1913)	<i>Tree Study</i>	oil	1936/12/120	1922
Van der Velden, Petrus (1837–1913)	<i>Two Barge Men</i>	oil	1936/12/121	1922
Van der Velden, Petrus (1837–1913)	<i>Women Reading</i>	drawing	1936/12/134	1922
Van der Velden, Petrus (1837–1913)	<i>Women Scrubbing</i>	drawing	1936/12/151	1922
Van der Velden, Petrus (1837–1913)	<i>Young Dutch Gentleman</i>	drawing	1936/12/153	1922
Walsh, Alfred W. (1859–1916)	<i>Landscape</i>	watercolour	1936/12/282	1934
Wauchop, William S. (1889–1971)	<i>Gold Country</i>	watercolour	1936/12/248	1930
Welch, Nugent H. (1881–1970)	<i>Pirinoa</i>	watercolour	1936/12/183	1925
Welch, Nugent H. (1881–1970)	<i>Terrace Lands</i>	watercolour	1936/12/246	1930
Worsley, Charles N. (d.1923)	<i>Mountain Mists, Mount Sefton 1906</i>	watercolour	1936/12/16	1906
Worsley, Charles N. (d.1923)	<i>River Landscape (Riviera?)</i>	watercolour	1936/12/262	1931
Worsley, Charles N. (d.1923)	<i>A Street in Berne Switzerland</i>	watercolour	1936/12/49	1909

British and European artists

Unknown	<i>The Captive Before Caesar</i>	oil	1936/12/97	1921
Unknown	<i>Marble Bust</i>	marble	1936/12/99	1921
Unknown	<i>Marble Bust</i>	marble	1936/12/100	1921
Adam, J. Denovan	<i>Landscape</i>	oil	1936/12/275	1933
Allan, Hugh (Ugolin)	<i>Female Head</i>	etching	1936/12/218	1927
Allan, Hugh (Ugolin)	<i>Female Head</i>	etching	1936/12/221	1927
Allan, Hugh (Ugolin)	<i>Head of a Girl</i>	etching	1936/12/219	1927
Allan, Hugh (Ugolin)	<i>Head of a Girl</i>	etching	1936/12/220	1927
Bartolozzi, F. after Hans Holbein	<i>The Lady Parker</i>	coloured mezzotint	1936/12/269	1932
Bartolozzi, F. after Hans Holbein	<i>Thomas Strange, Knight</i>	coloured mezzotint	1936/12/268	1932
Bell, M. A.	<i>Boy and Child</i>	pastel	1936/12/56	1910
Bell, Robert Anning (1863–1933)	<i>Jane in Blue and Red</i>	watercolour	1936/12/39	1908
Birch, S. J. Lamorna (fl.1920–1937)	<i>The Drocon, Huntly, Aberdeenshire</i>	watercolour	1936/12/178	1924
Birch, S. J. Lamorna (fl.1920–1937)	<i>Dusk</i>	watercolour	1936/12/41	1908
Birch, S. J. Lamorna (fl.1920–1937)	<i>The Thaw</i>	watercolour	1936/12/42	1908
Blacke, Annie T. (fl.1886–1904)	<i>Chrysanthemums 1907</i>	oil	1936/12/21	1907
Bone, Muirhead (1876–1953)	<i>Sketch From Deck of Battleship</i>	lithograph	1936/12/72	1920
Boyle, George (fl.1884–1906)	<i>Moonlight 1906</i>	oil	1936/12/11	1906
Braekeleer, A. de	<i>Interior Study</i>	oil	1936/12/263	1931
Brangwyn, Frank (1867–1943)	<i>Santa Maria della Salute Venice</i>	oil	1936/12/29	1908
Brown, Arnesby (1866–1955)	<i>Autumn</i>	oil	1936/12/223	1928
Butler, George E. (1870–1936)	<i>Alone in Cloisters Dim</i>	oil	1936/12/22	1907
Clausen, George (1852–1944)	<i>At Finchingfield</i>	watercolour	1912/41/1?	1912
Clausen, George (1852–1944)	<i>An Orchard</i>	oil	1936/12/13	1906
Cleaver (Claver), R.	<i>Untitled</i>	drawing	1936/12/70	1920
Clouston, R. S.	<i>Portrait of Mrs Fowlds</i>	watercolour	1936/12/105	1922

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Colquhoun, Archibald	<i>Portrait of the Artist's Mother, Mrs Alexander Colquhoun</i>	oil	1936/12/289	1935
Connard, Philip (1875–1958)	<i>Dieppe</i>	oil	1936/12/285	1935
Constable, John (1776–1837)	<i>Design for a Triptych</i>	drawing	1936/12/202	1927
Constable, John (1776–1837)	<i>Sketch of Hay Wagon</i>	drawing	1936/12/203	1927
Constable, John (1776–1837)	<i>Sketch of a Horse Drinking</i>	drawing	1936/12/205	1927
Constable, John (1776–1837)	<i>Sketch of an Old Cart</i>	drawing	1936/12/204	1927
Coutts-Mitchie, J.	<i>Eventide 1907</i>	oil	1936/12/18	1907
Crawhill	<i>Set of Ten Drawings</i>	drawings	1936/12/310	1903
Dawe, George (1781–1829)	<i>Achilles Mourning the Death of Patroclus</i>	oil	1936/12/83	1921
Dawe, George (1781–1829)	<i>Andromache Pleading for the Life of Her Son</i>	oil	1936/12/93	1921
Dawe, George (1781–1829)	<i>The Arch Girl</i>	mezzotint engraving	1936/12/95	1921
Dawe, George (1781–1829)	<i>Bust of the Poet Coleridge</i>	bas relief	1936/12/88	1921
Dawe, George (1781–1829)	<i>Child Study</i>	oil	1936/12/85	1921
Dawe, George (1781–1829)	<i>Child Study</i>	oil	1936/12/86	1921
Dawe, George (1781–1829)	<i>Duke of Wellington</i>	oil	1936/12/91	1921
Dawe, George (1781–1829)	<i>The Eagle's Nest</i>	oil	1936/12/82	1921
Dawe, George (1781–1829)	<i>George Dawe's Atelier</i>	aquatint and engraving	1936/12/94	1921
Dawe, George (1781–1829)	<i>Imogen</i>	oil	1936/12/84	1921
Dawe, George (1781–1829)	<i>The Lady and the Harper</i>	oil	1936/12/81	1921
Dawe, George (1781–1829)	<i>Mary Queen of Scots</i>	oil	1936/12/89	1921
Dawe, George (1781–1829)	<i>Meditation</i>	oil	1936/12/90	1921
Dawe, George (1781–1829)	<i>Portrait of the Artist</i>	oil	1936/12/87	1921
Dawe, George (1781–1829)	<i>Princess Charlotte (two portrait studies)</i>	oil	1936/12/92	1921
Dore, Gustave	<i>Untitled (3)</i>	steel engraving	1936/12/170–172	1921
Eastlake, Charles	<i>St Paul's</i>	watercolour	1936/12/54	1910
Flaxman, John (1775–1826)	<i>Sketch No. 1: A Man Threatening Two Women</i>	drawing	1936/12/200	1927
Flaxman, John (1775–1826)	<i>Sketch No. 2</i>	drawing	1936/12/290	n.d.
Flaxman, John (1775–1826)	<i>Sketch No. 3: Three Grieving Women</i>	drawing	1936/12/201	1927
Flaxman, John (1775–1826)	<i>Sketch No. 4: The Evil Race, a Pestilence</i>	drawing	1936/12/291	n.d.
Forbes, Elizabeth E. (1859–1912)	<i>Charity</i>	pastel	1936/12/47	1908
Frampton, George	<i>St Christina</i>	bas relief	1936/12/73	1920
Garlick, Henry G. (1877–1910)	<i>The Adjutants</i>	watercolour	1936/12/61	1915
Ghisolfi, Giovanni (1632–1683)	<i>Christ in the Temple</i>	oil	1936/12/24	1907
Gill, Edmund	<i>Waterfall (A Mountain Stream)</i>	oil	1936/12/248	1930
Grant, Francis (1810–1878)	<i>The Duchess of Sutherland with Two Dogs</i>	drawing	1936/12/212	1927
Grant, Francis (1810–1878)	<i>The Duke of Buccleuch</i>	drawing	1936/12/216	1927
Grant, Francis (1810–1878)	<i>Ecclesiastical Portrait</i>	drawing	1936/12/207	1927
Grant, Francis (1810–1878)	<i>Full Length Portrait</i>	drawing	1936/12/206	1927
Grant, Francis (1810–1878)	<i>Head of a Soldier</i>	drawing	1936/12/210	1927
Grant, Francis (1810–1878)	<i>Portrait of a Soldier</i>	drawing	1936/12/209	1927
Grant, Francis (1810–1878)	<i>Three Quarter Length Portrait, Henry Hunt</i>	drawing	1936/12/215	1927
Grant, Francis (1810–1878)	<i>Equestrian Portrait, Mr Parry M.F.H.</i>	drawing	1936/12/213	1927
Grant, Francis (1810–1878)	<i>Equestrian Portrait With Two Dogs</i>	drawing	1936/12/211	1909
Haite, George (b.1855)	<i>View from Richmond Hill</i>	watercolour	1936/12/51	1909
Hall, Frederick (b.1860)	<i>An Old Waterway</i>	oil	1936/12/35	1908
Hall, Frederick (b.1860)	<i>The Result of High Living</i>	oil	1936/12/20	1907
Harcourt, George (b.1869)	<i>The Wanderer</i>	oil	1936/12/19	1907
Hollingsworth, Ruth	<i>Odette</i>	oil	1936/12/177	1924
Hood, E. G.	<i>Birch Trees</i>	oil	1936/12/69	1920
Jones, R. (P.?)	<i>Early Spring</i>	oil	1936/12/234	1920

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King, Henry Y.	<i>The Mill Meadow</i>	oil	1936/12/280	1934
Knight, Charles P. (1829–1897)	<i>Low Tide, Appleton Ferry 1906</i>	oil	1936/12/15	1906
Knight, Harold (1874–1961)	<i>A Cottage Interior</i>	oil	1936/12/36	1908
Knight, Laura (or Orovida) (1877–1970)	<i>Mending Linen</i>	watercolour	1936/12/43	1908
Leader, Benjamin W. (1831–1923)	<i>Southward From Surrey Hills</i>	oil	1936/12/25	1907
Lee-Hankey, W. (1869–1952)	<i>The Right of Way</i>	watercolour	1936/12/226	1928
Lewis, J. F.	<i>Street Scene</i>	watercolour and pencil	1936/12/181	1925
Lindner, Moffat (b. 1854)	<i>Amsterdam 1908</i>	oil	1936/12/33	1908
MacFarlane, J. L.	<i>Roses</i>	oil	1936/12/192	1925
May, Philippe W. (Philmay) (1864–1903)	<i>Sketch</i>	drawing	1936/12/292	n.d.
Mayor, Frederick (1868–1916)	<i>Sketch</i>	watercolour	1936/12/45	1908
Mayor, Frederick (1868–1916)	<i>Sketch</i>	watercolour	1936/12/44	1908
Menpes, Mortimer L. (b. 1860)	<i>The Church of St Maclou, Rouen</i>	etching	1936/12/64	1919
Mitchell, J. Campbell (1862–1922)	<i>The Firth of Forth</i>	oil	1936/12/301	n.d.
Morland, George	<i>Portrait of George Dawe as a Child</i>	oil	1936/12/96	1921
Murray, David (b. 1849)	<i>Farewell to the Forest</i>	oil	1936/12/14	1906
North, John W. (1842–1924)	<i>Sketch</i>	pencil	1936/12/185	1925
North, John W. (1842–1924)	<i>Sketch</i>	pencil	1936/12/186	1925
Norris, N. L. (or Morris)	<i>Downtown, Salisbury</i>	watercolour	1936/12/46	1908
Olsson, Julius (b. 1864)	<i>Silver Sea, Irish Coast</i>	oil	1936/12/272	1932
Orpen, William (1878–1931)	<i>The Breeze</i>	watercolour	1936/12/252	1930
Paterson, James (1854–1932)	<i>On the Loing (sic), near Fontainebleu</i>	watercolour	1936/12/40	1908
Paton, Walter H. (1828–1895)	<i>Harvest Time Near Lamlash, Arran</i>	watercolour	1936/12/59	n.d.
Paton, Walter H. (1828–1895)	<i>Stockyard, Moulmearn</i>	watercolour	1936/12/60	n.d.
Priestman, Bertram (1868–1951)	<i>Flooded meadows</i>	oil	1936/12/30	1908
Reid, Flora M.	<i>Poor Motherless Bairns 1907</i>	oil	1936/12/17	1907
Reid, George (1841–1913)	<i>Sketch</i>	drawing	1936/12/217	1927
Ruggeri, C. after Murillo	<i>Madonna and Child</i>	oil	1936/12/267	1932
Sims, Charles (1873–1928)	<i>By Summer Seas</i>	oil	1936/12/28	1908
Sims, Charles (1873–1928)	<i>Outdoor Sketch</i>	oil	1936/12/302	n.d.
Speed, Harold	<i>May Morning</i>	oil	1936/12/224	1928
Steer, P. Wilson (1860–1942)	<i>The Waterfall</i>	oil	1936/12/31	1908
Stuart, Charles	<i>Fruit</i>	oil	1936/12/98	1921
Summers, L.	<i>Marble Bust</i>	marble	1936/12/188	1925
Talmage, Algernon (1871–1939)	<i>Blue and Silver, pas de Calais</i>	oil	1936/12/254	1930
Tebbutt, H.	<i>Pangbourne Woods Upper Thames</i>	watercolour	1936/12/65	1919
Tiller, William	<i>In the Trees</i>	oil	1936/12/258	1931
Tucker, Arthur	<i>Landscape (British)</i>	watercolour	1936/12/80	1921
Turner, George A. (1833–1911)	<i>A Derbyshire Water Lane 1907</i>	oil	1936/12/23	1907
Veronese (Paolo Caliari) (1528–1588)	<i>Calaban</i>	drawing	1936/12/293	n.d.
Veronese (Paolo Caliari) (1528–1588)	<i>The Finding of Moses</i>	drawing	1936/12/294	n.d.
Watson, Henry (Harry) (1822–1911)	<i>The Valley of the Doone</i>	oil	1936/12/194	1926
Williams, Terrick (1860–1937)	<i>Lincoln</i>	oil	1936/12/173	1924
Wood	<i>A Breezy Upland</i>	oil	1936/12/32	1908

WORKS PRESENTED AFTER 1936

Australian and New Zealand artists

Browne, Ruth D.	<i>View From Te Mata Peak</i>	oil	1960/2/2	1960
Butler, Grace (1887–1962)	<i>Mt. Baron, Otira</i>	oil	1951/11/1	1951
Butler, Margaret (1883–1947)	<i>Berto</i>	bronze	1940/5/5	1940
Butler, Margaret (1883–1947)	<i>Sculpture (approximately fifty pieces)</i>	bronze, wood, plaster		1948 1950

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Carbery, Andrew R. D. (1868–1948)	<i>The Ruin(s) of Paritutu</i>	watercolour	1949/2/1	1949
Clark, C. Russell S. (1905–1966)	<i>Girl With Pony Tail</i>	marble (NZ)	1960/8/1	1960
Clark, C. Russell S. (1905–1966)	<i>Old Keta</i>	oil	1949/15/1	1949
Clark, K. I. C. (b.1922)	<i>Majolica Jar</i>	pottery	1950/15/2	1950
Collier, Edith M. (1885–1964)	<i>Counting the Catch, St. Ives</i> also titled <i>Bon Mahon, Counting the Catch, St. Ives</i>	drawing oil	1957/4/4	1957
Collier, Edith M. (1885–1964)	<i>Little Schoolboy of Bon Mahon</i>	oil	1957/4/3	1957
Collier, Edith M. (1885–1964)	<i>Mary</i>	drawing	1957/4/5	1957
Collier, Edith M. (1885–1964)	<i>Meditation</i>	oil	1957/4/2	1957
Collier, Edith M. (1885–1964)	<i>Portrait of My Uncle</i>	oil	1941/6/2	1941
Cook, James (1904–1960)	<i>Les Angles, South of France</i>	watercolour	1938/8/4	1938
Cowan, J. Roy (b.1918)	<i>Edge of the City</i>	drawing	1966/20/1	1966
Crabb, Helen (Barc) (1891–1972)	<i>Kitten</i>	drawing	1967/26/1	1967
Crabb, Helen (Barc) (1891–1972)	<i>Pen Drawing With Venus</i>	watercolour	1949/7/2	1949
Crabb, Helen (Barc) (1891–1972)	<i>Professor Hughes at (the) Table</i>	ink	1957/4/7	1957
Dargie, William A.	<i>Sultry Day, Palm Beach</i>	oil	1954/1/1	1954
Fanning, Joan (b.1912)	<i>Mrs Carter</i>	oil	1959/21/2	1959
Field, Robert N. (b.1899)	<i>Faun</i>	stone	1957/4/1	1957
Fraser, Alexander R. (1880–1956)	<i>The Bomber</i>	bronze	1954/18/1	1954
Gully, John (1819–1888)	<i>Mount Cook 1884</i>	watercolour	1939/10/3	1939
Hanson, Albert J. (1866–1914)	<i>Devonshire</i>	watercolour	1939/10/1	1939
Hassall, K. W.	<i>Tortured</i>	wood engraving	1953/1/3	1953
Higgs, Sydney H. (1884–1978)	<i>Western Tiers, Tasmania</i>	watercolour	1951/11/2	1951
Hipkins, Roland (1895–1951)	<i>Wellington Harbour From Karori Hills</i>	watercolour	1951/11/3	1951
Hodgkins, William M. (1839–1898)	<i>Mitre Peak, Milford Sound</i>	watercolour	1939/10/6	1939
Hodgkins, William M. (1839–1898)	<i>On the Arthur River</i>	watercolour	1939/10/5	1939
Hope, Esther S. (1885–1975)	<i>Ohau River</i>	tempera	1941/6/1	1941
Johnson, Sybil	<i>Eric</i>	pastel	1948/4/17	1947
Jones, Olive	<i>Blue Glaze Vase</i>	pottery	1950/15/3	1950
Kelly, A. Elizabeth (1877–1946)	<i>Autumn, Christchurch</i>	oil	1938/8/3	1938
Kelly, A. Elizabeth (1877–1946)	<i>Interior (also titled My Dining Room)</i>	oil	1943/1/2	1943
Kelly, Cecil F. (1879–1954)	<i>The Bridle Track, Heathcote</i>	oil	1953/1/1	1953
Knight, Gwendoline (1888–1974)	<i>Sunset, Tauranga</i>	oil	1965/7/1	1965
Lattey, E. B. (b.1898)	<i>Rimu</i>	pencil	1950/15/5	1950
Lee-Johnson, Eric (b.1908)	<i>Calm Morning</i>	watercolour	1959/21/3	1959
Lovell-Smith, Rata (1895–1969)	<i>Baroque</i>	oil	1955/7/2	1955
Merton, Owen (1887–1931)	<i>Fontarabia</i>	watercolour	1948/4/16	1947
McCormack, Thomas A. (1883–1973)	<i>Across the Straits</i>	watercolour	1938/8/1	1938
McCormack, Thomas A. (1883–1973)	<i>Anemones</i>	watercolour	1937/9/1	1937
McCormack, Thomas A. (1883–1973)	<i>Coast Scene</i>	watercolour	1937/9/2	1937
McCormack, Thomas A. (1883–1973)	<i>Late Autumn</i>	watercolour	1947/4/3	1947
McCormack, Thomas A. (1883–1973)	<i>Lupins</i>	watercolour	1949/2/2	1949
McCormack, Thomas A. (1883–1973)	<i>Orongo Orongo Mountains</i>	watercolour	1958/1/1	1957
McIntyre, Raymond F. (1879–1933)	<i>The Old Inn</i>	oil	1947/4/13	1946
McIntyre, Raymond F. (1879–1933)	<i>Self Portrait</i>	oil	1941/6/3	1941
McIntyre, Raymond F. (1879–1933)	<i>Street in Chelsea</i>	oil	1947/4/12	1946
McIntyre, Raymond F. (1879–1933)	<i>Tulips</i>	oil	1947/4/14	1946
McIntyre, Raymond F. (1879–1933)	<i>Village Street</i>	oil	1948/4/15	1946
MacLennan, Stewart B. (1903–1973)	<i>Child Asleep</i>	wash	1947/4/7	1944
MacLennan, Stewart B. (1903–1973)	<i>Dandelion</i>	wood engraving	1947/4/10	1947
MacLennan, Stewart B. (1903–1973)	<i>Passion Flower</i>	wood engraving	1950/15/4	1950
MacLennan, Stewart B. (1903–1973)	<i>Sand Dunes</i>	watercolour	1947/4/9	1947
MacLennan, Stewart B. (1903–1973)	<i>Trees and Ferns</i>	watercolour	1957/4/62	1947

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MacLennan, Stewart B. (1903–1973)	<i>Waikanae</i>	watercolour	1949/5/3	1949
McLintock, A. H. (1903–1968)	<i>The Barge Repairs Shed or The Barge Repairer's Shop</i>	etching	1943/1/6	1942
McLintock, A. H. (1903–1968)	<i>Towards the Hills</i>	etching	1943/1/5	1942
MacLennan, Dorothy	<i>Forest Home</i>	watercolour	1962/4/1	1962
Nairn, James McL. (1859–1904)	<i>Street Scene</i>	watercolour	1948/4/18	1947
Nerli, Girolamo P. (1863–1926)	<i>The Lilac Sunbonnet</i>	watercolour	1939/10/1	1939
Newland, William R. (b.1919)	<i>Rust Pot</i>	pottery	1950/50/1	1950
Nicoll, Archibald F. (1886–1953)	<i>Lunn's Lane</i>	chalk	1947/4/5	1944
Nicoll, Archibald F. (1886–1953)	<i>Mrs Middleton's Shed</i>	oil	1947/4/11	1947
Nicoll, Archibald F. (1886–1953)	<i>Winter Sunshine</i>	oil	1943/1/4	1943
O'Keefe, Alfred H. (1858–1941)	<i>Charlie</i>	oil	1938/8/2	1938
Olds, R. Paul (1922–1976)	<i>River Bed, Otira</i>	oil	1962/2/1	1961
Page, Evelyn (b.1899)	<i>Camellias</i>	oil	1954/1/3	1954
Peter, Juliet	<i>Polescape, Thorndon Quay</i>	lithograph	1962/4/2	1962
Richardson, H. Linley (1878–1947)	<i>Countryman Reads the War News</i>	etching	1943/1/7	1943
Richardson, H. Linley (1878–1947)	<i>In the New Zealand Bush</i>	oil	1948/7/1	1948
Richardson, H. Linley (1878–1947)	<i>Sunlight</i>	crayon	1947/4/1	1946
Savage, Cedric (1901–1969)	<i>Chops and Tomato Sauce</i>	oil	1953/1/2	1953
Savage, Cedric (1901–1969)	<i>Lunchtime</i>	oil	1955/7/1	1955
Savage, Cedric (1901–1969)	<i>Takaka River</i>	watercolour	1944/6/1	1944
Savage, Cedric (1901–1969)	<i>The Torrent</i>	watercolour	1949/15/3	1949
Savage, Cedric (1901–1969)	<i>Whataroa Valley</i>	oil	1947/4/2	1943
Sherwood, Maud W. (1880–1956)	<i>The Little Village, Italy</i>	drawing	1958/5/2	1958
Sherwood, Maud W. (1880–1956)	<i>Yellow Lilies</i>	watercolour	1958/5/1	1958
Stenberg, Ronald J. (b.1919)	<i>Don, Convalescent</i>	oil	1957/24/1	1957
Sutton, William A. (b.1917)	<i>The Artist's Father</i>	oil	1947/4/6	1944
Taylor, E. Mervyn (1906–1964)	<i>Clover</i>	wood	1950/15/7	1950
Taylor, E. Mervyn (1906–1964)	<i>Huias</i>	engraving		
Taylor, E. Mervyn (1906–1964)	<i>Kauri Stump</i>	wood	1950/15/6	1950
Taylor, E. Mervyn (1906–1964)	<i>Magical Wooden Head</i>	engraving		
Taylor, E. Mervyn (1906–1964)	<i>Marmaduke</i>	wood	1962/10/1	1962
Thompson, Sydney L. (1877–1973)	<i>Almond Tree at Veille</i>	oil	1940/13/1	1939
Thompson, Sydney L. (1877–1973)	<i>Darning</i>	oil	1940/5/2	1940
Thompson, Sydney L. (1877–1973)	<i>A Norwegian Ship at Billingsgate</i>	tempera	1940/5/4	1940
Thompson, Sydney L. (1877–1973)	<i>Sardine Fishers, Concarneau</i>	oil	1940/5/3	1940
Thompson, Sydney L. (1877–1973)	<i>Morning, Lake Grassmere</i>	oil	1954/1/4	1954
Thompson, Sydney L. (1877–1973)	<i>Return of the Sardine Fishers, Concarneau</i>	oil	1960/5/1	1960
Thompson, Sydney L. (1877–1973)	<i>Quayside, Concarneau</i>	oil	1960/5/2	1960
Tole, John C. (1890–1967)	<i>Still Life</i>	oil	1943/1/1	1942
Tripe, Mary E. R. (1867–1939)	<i>The Road to Arthur's Pass</i>	oil	1941/6/4	1941
Tylee, Marion E. (1900–1981)	<i>Crimson Plums</i>	oil	1954/1/2	1953
Van der Velden, Petrus (1837–1913)	<i>Gorge Landscape</i>	oil	1939/10/4	1939
Waghorn, Reginald J. (b.1898)	<i>Southerly</i>	watercolour	1963/1/1	1962
Waghorn, Reginald J. (b.1898)	<i>Towards Wairakei</i>	watercolour	1954/1/4	1954
Wallwork, Elizabeth (d.1969)	<i>The Welcome Guest</i>	pastel	1947/4/4	1943
Walsh, Alfred W. (1859–1916)	<i>Kaikoura Coast</i>	watercolour	1959/21/1	1959
Wauchop, William S. (1889–1971)	<i>A Bromley Farm</i>	watercolour	1949/7/1	1949
Weeks, John (1888–1965)	<i>Fruit and Flowers</i>	oil	1939/3/1	1939
Welch, Nugent H. (1881–1970)	<i>Calm Morning, Terawhiti</i>	watercolour	1951/6/1	1951
Welch, Nugent H. (1881–1970)	<i>Coromandel Coast</i>	oil	1943/1/3	1943
Welch, Nugent H. (1881–1970)	<i>Abandoned</i>	watercolour	1951/6/2	1951
Welch, Nugent H. (1881–1970)	<i>Little Vapour Vagrant</i>	watercolour	1949/5/4	1949

Artist	Title/Description	Medium	National Art Gallery accession number	Year acquired by Academy
Welch, Nugent H. (1881–1970)	<i>Morning Shadows</i>	watercolour	1947/4/8	1945
Welch, Nugent H. (1881–1970)	<i>Stormy Evening, Fordell</i>	watercolour	1940/5/1	1940
Wheeler, Colin V. (b.1919)	<i>From the Artist's Window</i>	oil	1962/2/2	1961
White, A. Lois (b.1903)	<i>Brunette</i>	oil	1949/15/2	1949
Wong, Brent (b.1945)	<i>Linear Aspect (A) 1969</i>	acrylic	1970/5/1	1969
Woods, George (1898–1963)	<i>Come With Old Kay, Yarn</i>	linocut	1966/25/3	1966
Woods, George (1898–1963)	<i>Decorative Design</i>	linocut	1966/25/2	1966
Woods, George (1898–1963)	<i>Joan and Barry Posing</i>	drawing	1966/25/4	1966
Woods, George (1898–1963)	<i>Joan Asleep</i>	drawing	1966/25/5	1966
Woods, George (1898–1963)	<i>Mother and Daughter</i>	watercolour	1966/25/1	1966
Woods, George (1898–1963)	<i>Marine Pattern</i>	colour print	1950/15/8	1950

British and European artists

Buhot, Felix	<i>Landing in England</i>	etching	1948/4/19	1947
Cameron, David Y. (1865–1945)	<i>Loch Nell</i>	oil	1940/5/6	1940
Cameron, David Y. (1865–1945)	<i>Street Scene With Figures</i>	etching	1948/4/20	1947
Fleetwood-Walker, Bernard (1893–1965)	<i>Three Boys</i>	oil	1937/10/1	1937
Holmes, Charles J. (b.1868)	<i>The Garden Wall</i>	oil	1937/10/2	1937
Jackson, A. Y. (b.1883)	<i>Winter in Quebec</i>	oil	1938/8/5	1938
Lumsden, Ernest, S. (1883–1948)	<i>Harry McGregor Esq.</i>	oil	1940/5/7	1940
Steer, P. Wilson (1860–1942)	<i>Boating at Maldern, Essex</i>	watercolour	1940/5/8	1940

Pictures purchased for the national collection by the Academy with public subscriptions before 1936 are not regarded by the National Art Gallery as being presentations by the Academy.

OFFICERS OF THE ACADEMY

The presidents, vice-presidents, councillors, honorary treasurers and secretaries listed below are those who held office after each annual general meeting. Appointments to fill vacancies caused by resignation or death are not included. Any person appointed by the Council to fill such a vacancy was required to stand for re-election at the next annual general meeting.

FINE ARTS ASSOCIATION OF NEW ZEALAND

- 1882 *President:* W. Beetham; *vice-president:* C. D. Barraud; *council:* F. C. Binns, A. T. Bothamley, E. Brandon, W. C. Chatfield, R. T. Holmes, T. K. Macdonald, L. Stowe, C. J. Toxward; *treasurer:* J. D. Treanore; *secretary:* E. N. Barraud.
- 1883 *President:* W. Beetham; *vice-president:* C. D. Barraud; *council:* A. T. Bothamley, E. Brandon, R. T. Holmes, F. B. Hutchinson, T. K. Macdonald, W. S. Reid, L. Stowe, C. J. Toxward; *treasurers:* J. D. Treanore; *secretary:* E. N. Barraud.
- 1884 *President:* C. D. Barraud; *vice-president:* J. C. Richmond; *council:* J. R. Blair, A. T. Bothamley, E. Brandon, R. T. Holmes, W. S. Reid, L. Stowe, A. Koch, C. J. Toxward; *treasurer:* J. D. Treanore; *secretary:* E. N. Barraud.
- 1885 No annual general meeting.
- 1886 Council re-elected.
- 1887 *President:* C. D. Barraud; *vice-president:* J. C. Richmond; *council:* A. T. Bate, J. R. Blair, A. T. Bothamley, R. T. Holmes, T. K. Macdonald, W. S. Reid, L. Stowe, A. Koch, C. J. Toxward; *treasurer:* J. D. Treanore; *secretary:* E. N. Barraud.
- 1888 *President:* C. D. Barraud; *vice-president:* J. C. Richmond; *council:* A. T. Bate, F. Grady, R. T. Holmes, A. Koch, T. K. Macdonald, W. S. Reid, A. D. Riley, C. J. Toxward; *treasurer:* E. N. Barraud; *secretary:* W. L. Morison.

NEW ZEALAND ACADEMY OF FINE ARTS

- 1889 *President:* C. D. Barraud; *vice-presidents:* J. C. Richmond, H. S. Wardell; *council:* A. T. Bate, A. T. Bothamley, F. de J. Clere, W. Fell, R. T. Holmes, A. Koch, A. D. Riley, C. J. Toxward; *treasurer:* E. N. Barraud; *secretary:* C. St Barbe.
- 1890 *President:* C. D. Barraud; *vice-presidents:* J. C. Richmond, H. S. Wardell; *council:* E. N. Barraud, A. T. Bothamley, W. Fell, A. Koch, J. M. Nairn, W. L. Morison, A. D. Riley, D. T. Stuart; *treasurer:* F. de J. Clere; *secretary:* J. B. Hackworth.
- 1891 No annual general meeting. Secretary resigned and F. de J. Clere held this position temporarily.
- 1892 *President:* C. D. Barraud; *vice-presidents:* J. C. Richmond, H. S. Wardell; *council:* G. Beetham, W. Fell, K. Holmes, W. L. Morison, J. M. Nairn, A. D. Riley, D. T. Stuart; *treasurer:* J. Baillie; *secretary:* A. Koch.
- 1893 *President:* C. D. Barraud; *vice-presidents:* H. S. Wardell, W. S. Reid; *council:* G. Beetham, W. Fell, K. Holmes, J. M. Nairn, M. E. Richardson, A. D. Riley, D. T. Stuart; *treasurer:* J. Baillie; *secretary:* A. Koch.
- 1894 *President:* C. D. Barraud; *vice-presidents:* H. S. Wardell, W. S. Reid; *council:* J. H. Baker, A. T. Bothamley, F. de J. Clere, W. Fell, R. H. Govett, F. Grady, K. Holmes, D. T. Stuart; *treasurer:* L. H. B. Wilson; *secretary:* A. Koch.
- 1895 *President:* C. D. Barraud; *vice-presidents:* H. S. Wardell, W. Fell; *council:* J. Baillie, H. M. Gore, M. S. Grace, R. H. Govett, M. Hill, J. M. Nairn, M. E. Richardson, D. T. Stuart; *treasurer:* W. F. Barraud; *secretary:* L. H. B. Wilson.

- 1896 *President*: C. D. Barraud; *vice-presidents*: H. S. Wardell, W. Fell; *council*: H. M. Gore, M. S. Grace, R. H. Govett, M. Hill, J. M. Nairn, M. E. Richardson, W. S. Reid, D. T. Stuart; *treasurer*: W. F. Barraud; *secretary*: L. H. B. Wilson.
- 1897 *President*: C. D. Barraud; *vice-presidents*: H. S. Wardell, W. Fell; *council*: F. H. Fraser, H. M. Gore, K. Holmes, J. M. Nairn, M. E. Richardson, W. G. Rhind, M. C. Smith, D. T. Stuart; *treasurer*: W. F. Barraud; *secretary*: L. H. B. Wilson.
- 1898 *President*: W. Fell; *vice-presidents*: H. S. Wardell, J. M. Nairn; *council*: F. H. Fraser, H. M. Gore, K. Holmes, W. G. Rhind, M. E. Richardson, D. K. Richmond, M. C. Smith, D. T. Stuart; *treasurer*: W. F. Barraud; *secretary*: L. H. B. Wilson.
- 1899 W. K. Fyffe replaced W. G. Rhind.
- 1900 *President*: W. Fell; *vice-presidents*: H. S. Wardell, J. M. Nairn; *council*: F. H. Fraser, I. (Hodgkins) Field, H. M. Gore, K. Holmes, M. E. Richardson, M. C. Smith, D. T. Stuart, C. N. Worsley; *treasurer*: W. Gill; *secretary*: L. H. B. Wilson.
- 1901 *President*: W. Fell; *vice-presidents*: H. S. Wardell, C. N. Worsley; *council*: E. Adams, G. Butler, F. H. Fraser, H. M. Gore, K. Holmes, J. M. Nairn, D. T. Stuart, M. E. (Richardson) Tripe; *treasurer*: W. Gill; *secretary*: L. H. B. Wilson.
- 1902 *President*: W. Fell; *vice-presidents*: H. S. Wardell, J. M. Nairn; *council*: E. Adams, H. Bastings, F. H. Fraser, H. M. Gore, K. Holmes, D. T. Stuart, M. E. R. Tripe, M. Williams; *treasurer*: W. Gill; *secretary*: L. H. B. Wilson.
- 1903 *President*: W. Fell; *vice-presidents*: H. S. Wardell, J. M. Nairn; *council*: E. Adams, H. Bastings, F. H. Fraser, I. Field, K. Holmes, D. T. Stuart, M. E. R. Tripe, L. H. B. Wilson; *treasurer*: W. Gill; *secretary*: H. M. Gore.
- 1904 *President*: W. Fell; *vice-presidents*: H. S. Wardell, L. H. B. Wilson; *council*: E. Adams, J. Campbell, I. Field, F. H. Fraser, K. Holmes, D. K. Richmond, D. T. Stuart, M. E. R. Tripe; *treasurer*: W. Gill; *secretary*: H. M. Gore.
- 1905 *President*: W. Fell; *vice-presidents*: L. H. B. Wilson, H. M. Gore; *council*: E. Adams, H. Bastings, J. Campbell, F. H. Fraser, J. W. Joynt, D. K. Richmond, M. E. R. Tripe, H. S. Wardell; *treasurer*: W. Gill; *secretary*: E. R. Dymock.
- 1906 *President*: W. Fell; *vice-presidents*: L. H. B. Wilson, J. W. Joynt; *council*: H. Bastings, J. Campbell, W. K. Fyffe, H. M. Gore, A. Hamilton, D. K. Richmond, D. T. Stuart, M. E. R. Tripe; *treasurer*: C. Wilson; *secretary*: E. R. Dymock.
- 1907 *President*: H. S. Wardell; *vice-presidents*: L. H. B. Wilson, J. W. Joynt; *council*: W. Fell, W. K. Fyffe, G. H. Garnham, A. Hamilton, D. K. Richmond, Bishop Wallis; *treasurer*: C. Wilson; *secretary*: H. Bastings.
- 1908 *President*: H. S. Wardell; *vice-presidents*: L. H. B. Wilson, H. M. Gore; *council*: W. F. Barraud, A. T. Bate, W. Fell, W. K. Fyffe, A. Hamilton, J. W. Joynt, S. Johnson, D. K. Richmond; *treasurer*: C. Wilson; *secretary*: H. Bastings.
- 1909 *President*: H. S. Wardell; *vice-presidents*: H. M. Gore, W. Fell; *council*: W. F. Barraud, A. T. Bate, A. Hamilton, S. Johnson, J. W. Joynt, H. L. Richardson, D. K. Richmond, L. H. B. Wilson; *treasurer*: C. Wilson; *secretary*: H. Bastings.
- 1910 *President*: H. S. Wardell; *vice-presidents*: H. M. Gore, W. Fell; *council*: A. T. Bate, A. Hamilton, S. Johnson, H. H. Rayward, H. L. Richardson, D. K. Richmond, M. E. R. Tripe, L. H. B. Wilson; *treasurer*: C. Wilson; *secretary*: H. Bastings.
- 1911 *President*: H. M. Gore; *vice-presidents*: W. Fell, H. L. Richardson; *council*: A. T. Bate, A. Hamilton, K. Holmes, S. (Johnson) Hannah, H. H. Rayward, D. K. Richmond, M. E. R. Tripe, L. H. B. Wilson; *treasurer*: C. Wilson; *secretary*: E. A. S. Killick.
- 1912 *President*: H. M. Gore; *vice-presidents*: W. Fell, H. L. Richardson; *council*: A. T. Bate, J. M. Ellis, A. Hamilton, K. Holmes, D. K. Richmond, M. E. R. Tripe, R. Wakelin, L. H. B. Wilson; *treasurer*: C. Wilson; *secretary*: E. A. S. Killick.
- 1913 *President*: H. M. Gore; *vice-presidents*: H. L. Richardson, C. Wilson; *council*: K. M. Ballantyne, A. T. Bate, W. A. Bowring, J. M. Ellis, H. F. von Haast, D. K. Richmond, M. E. R. Tripe, L. H. B. Wilson; *treasurer*: F. Sedgwick; *secretary*: E. A. S. Killick.
- 1914 *President*: H. M. Gore; *vice-presidents*: C. Wilson, A. T. Bate; *council*: A. Atkins, K. M. Ballantyne, W. A. Bowring, J. M. Ellis, H. F. von Haast, J. A. Hannah, D. K. Richmond, L. H. B. Wilson; *treasurer*: P. D. Hodgkins; *secretary*: E. A. S. Killick.

- 1915 *President:* H. M. Gore; *vice-presidents:* J. M. Ellis, A. T. Bate; *council:* A. Atkins, W. A. Bowring, H. F. von Haast, J. A. Hannah, D. K. Richmond, M. E. R. Tripe, T. Shailer Weston, C. Wilson; *treasurer:* J. McDonald; *secretary:* E. A. S. Killick.
- 1916 *President:* H. M. Gore; *vice-presidents:* C. Wilson, H. F. von Haast; *council:* A. Atkins, A. T. Bate, W. A. Bowring, J. M. Ellis, J. A. Hannah, D. K. Richmond, M. E. R. Tripe, T. Shailer Weston, *treasurer:* J. McDonald; *secretary:* E. A. S. Killick.
- 1917 *President:* H. M. Gore; *vice-presidents:* H. F. von Haast, J. M. Ellis; *council:* A. Atkins, A. T. Bate, W. A. Bowring, J. A. Hannah, D. K. Richmond, M. E. R. Tripe, T. Shailer Weston, C. Wilson; *treasurer:* H. Bastings; *secretary:* P. D. Hodgkins.
- 1918 *President:* H. M. Gore; *vice-presidents:* H. F. von Haast, J. M. Ellis; *council:* A. Atkins, W. A. Bowring, E. G. Hood, A. F. Nicoll, D. K. Richmond, J. A. Thomson, T. Shailer Weston, C. Wilson; *treasurer:* A. Bender; *secretary:* J. McDonald.
- 1919 *President:* T. Shailer Weston; *vice-presidents:* J. M. Ellis, W. A. Bowring; *council:* A. Bender, W. Fell, A. F. Nicoll, J. A. Thomson, D. K. Richmond, N. Welch, C. Wilson, W. Gray Young; *treasurer:* E. W. Hunt; *secretary:* H. M. Gore.
- 1920 *President:* T. Shailer Weston; *vice-presidents:* J. M. Ellis, W. A. Bowring; *council:* A. Bender, W. Fell, E. Murray Fuller, E. W. Hunt, D. K. Richmond, N. Welch, C. Wilson, W. Gray Young; *treasurer:* H. E. Anderson; *secretary:* H. M. Gore.
- 1921 *President:* T. Shailer Weston; *vice-presidents:* J. M. Ellis, E. W. Hunt; *council:* A. Bender, W. Fell, E. Murray Fuller, J. F. Munnings, D. K. Richmond, N. Welch, C. Wilson, W. Gray Young; *treasurer:* H. E. Anderson; *secretary:* H. M. Gore.
- 1922 *President:* T. Shailer Weston; *vice-presidents:* J. M. Ellis, E. W. Hunt; *council:* W. Fell, E. Murray Fuller, J. McDonald, J. F. Munnings, D. K. Richmond, N. Welch, C. Wilson, W. Gray Young; *treasurer:* H. E. Anderson; *secretary:* H. M. Gore.
- 1923 *President:* E. W. Hunt; *vice-presidents:* J. M. Ellis, W. A. Bowring; *council:* W. Fell, E. Murray Fuller, J. McDonald, D. K. Richmond, N. Welch, T. Shailer Weston, C. Wilson, W. Gray Young; *treasurer:* E. A. S. Killick; *secretary:* H. M. Gore.
- 1924 *President:* E. W. Hunt; *vice-presidents:* J. M. Ellis, W. A. Bowring; *council:* W. Fell, E. Murray Fuller, J. A. Heginbotham, D. K. Richmond, N. Welch, T. Shailer Weston, C. Wilson, W. Gray Young; *treasurer:* H. E. Anderson; *secretary:* H. M. Gore.
- 1925 *President:* E. W. Hunt; *vice-presidents:* J. M. Ellis, C. Wilson; *council:* A. R. D. Carbery, W. Fell, E. Murray Fuller, J. A. Heginbotham, D. K. Richmond, N. Welch, T. Shailer Weston, W. Gray Young; *treasurer:* H. E. Anderson; *secretary:* H. M. Gore.
- 1926 *President:* E. W. Hunt; *vice-presidents:* J. M. Ellis, C. Wilson; *council:* A. R. D. Carbery, W. Fell, J. A. Heginbotham, D. K. Richmond, W. S. Wauchop, N. Welch, T. Shailer Weston, W. Gray Young; *treasurer:* H. E. Anderson; *secretary:* H. M. Gore.
- 1927 *President:* C. Wilson; *vice-presidents:* J. M. Ellis, A. R. D. Carbery; *council:* W. Fell, J. A. Heginbotham, E. W. Hunt, W. B. Montgomery, M. E. R. Tripe, W. S. Wauchop, N. Welch, W. Gray Young; *treasurer:* H. E. Anderson; *secretary:* H. M. Gore.
- 1928 *President:* C. Wilson; *vice-presidents:* J. M. Ellis, A. R. D. Carbery; *council:* W. Fell, N. Isaac, W. B. Montgomery, M. E. R. Tripe, W. S. Wauchop, N. Welch, T. Shailer Weston, W. Gray Young; *treasurer:* H. E. Anderson; *secretary:* H. M. Gore.
- 1929 *President:* T. Shailer Weston; *vice-presidents:* J. M. Ellis, A. R. D. Carbery; *council:* W. Fell, W. F. Hogg, N. Isaac, M. King, M. E. R. Tripe, W. S. Wauchop, C. Wilson, W. Gray Young; *treasurer:* T. D. H. Hall; *secretary:* H. M. Gore.
- 1930 *President:* T. Shailer Weston; *vice-presidents:* J. M. Ellis, A. R. D. Carbery; *council:* D. A. Ewen, W. F. Hogg, N. Isaac, M. King, D. K. Richmond, W. S. Wauchop, C. Wilson, W. Gray Young; *treasurer:* T. D. H. Hall; *secretary:* H. M. Gore.
- 1931 *President:* G. A. Troup; *vice-presidents:* J. M. Ellis, A. R. D. Carbery; *council:* D. A. Ewen, W. F. Hogg, N. Isaac, M. King, D. K. Richmond, M. E. R. Tripe, W. S. Wauchop, W. Gray Young; *treasurer:* T. D. H. Hall; *secretary:* E. D. Gore.

- 1932 *President*: D. A. Ewen; *vice-presidents*: J. M. Ellis, W. F. Hogg; *council*: A. R. D. Carbery, N. Isaac, M. King, D. K. Richmond, M. E. R. Tripe, W. S. Wauchop, N. Welch, W. Gray Young; *treasurer*: T. D. H. Hall; *secretary*: E. D. Gore.
- 1933 *President*: D. A. Ewen; *vice-presidents*: J. M. Ellis, W. F. Hogg; *council*: A. R. D. Carbery, P. B. Cooke, J. S. Elliott, N. Isaac, M. King, D. K. Richmond, N. Welch, W. Gray Young; *treasurer*: T. D. H. Hall; *secretary*: E. D. Gore.
- 1934 *President*: D. A. Ewen; *vice-presidents*: J. M. Ellis, W. F. Hogg; *council*: A. R. D. Carbery, P. B. Cooke, J. S. Elliott, N. Isaac, D. K. Richmond, M. E. R. Tripe, N. Welch, W. Gray Young; *treasurer*: T. D. H. Hall; *secretary*: E. D. Gore.
- 1935 *President*: D. A. Ewen; *vice-presidents*: J. M. Ellis, W. Gray Young; *council*: A. R. D. Carbery, J. S. Elliott, N. Isaac, M. King, H. H. Tombs, M. E. R. Tripe, W. S. Wauchop, N. Welch; *treasurer*: T. D. H. Hall; *secretary*: E. D. Gore.
- 1936 *President*: D. A. Ewen; *vice-presidents*: W. Gray Young, E. W. Hunt; *council*: A. R. D. Carbery, M. Murray Fuller, R. Hipkins, M. King, H. H. Tombs, G. G. Gibbes Watson, W. S. Wauchop, N. Welch; *treasurer*: T. D. H. Hall; *secretary*: E. D. Gore.
- 1937 *President*: D. A. Ewen; *vice-presidents*: W. F. Hogg, E. W. Hunt; *council*: H. Atkinson, A. R. D. Carbery, M. Murray Fuller, R. Hipkins, M. King, G. G. Gibbes Watson, W. S. Wauchop, N. Welch; *treasurer*: T. D. H. Hall; *secretary*: E. D. Gore.
- 1938 *President*: G. G. Gibbes Watson; *vice-presidents*: W. F. Hogg, E. W. Hunt; *council*: H. Atkinson, A. R. D. Carbery, M. Murray Fuller, R. Hipkins, M. King, R. Stout, W. S. Wauchop, N. Welch; *treasurer*: T. D. H. Hall; *secretary*: E. D. Gore.
- 1939 No change.
- 1940 *President*: G. G. Gibbes Watson; *vice-presidents*: W. F. Hogg, E. W. Hunt; *council*: H. Atkinson, A. R. D. Carbery, M. Murray Fuller, R. Hipkins, W. B. Honour, M. King, W. S. Wauchop, N. Welch; *treasurer*: R. Stout; *secretary*: E. D. Gore.
- 1941 *President*: G. G. Gibbes Watson; *vice-presidents*: T. D. H. Hall, E. W. Hunt; *council*: H. Atkinson, A. R. D. Carbery, F. V. Ellis, R. Hipkins, M. King, W. B. Honour, W. S. Wauchop, N. Welch; *treasurer*: R. E. Tripe; *secretary*: E. D. Gore.
- 1942 *President*: G. G. Gibbes Watson; *vice-presidents*: E. W. Hunt, W. S. Wauchop; *council*: A. R. D. Carbery, F. V. Ellis, S. W. Fearn, M. Murray Fuller, H. Webster Nash, C. Savage, B. R. Webster, N. Welch; *treasurer*: R. Stout; *secretary*: E. D. Gore.
- 1943 S. B. MacLennan replaced A. R. D. Carbery.
- 1944 and 1945 No change.
- 1946 A. Gray replaced M. Murray Fuller.
- 1947 *President*: G. G. Gibbes Watson; *vice-presidents*: E. W. Hunt, W. S. Wauchop; *council*: F. V. Ellis, S. W. Fearn, S. H. Higgs, S. B. MacLennan, H. Webster Nash, E. B. Lattey, B. R. Webster, N. Welch; *treasurer*: R. Stout; *secretary*: R. D. Gore.
- 1948 No change.
- 1949 *President*: W. S. Wauchop; *vice-presidents*: E. W. Hunt, S. B. MacLennan; *council*: F. V. Ellis, S. W. Fearn, A. R. Fraser, S. H. Higgs, E. B. Lattey, J. O. Mercer, H. Webster Nash, B. R. Webster; *treasurer*: R. Stout; *secretary*: R. D. Gore.
- 1950 *President*: W. S. Wauchop; *vice-presidents*: E. W. Hunt, S. B. MacLennan; *council*: S. W. Fearn, A. R. Fraser, S. H. Higgs, E. B. Lattey, C. T. Laugeson, J. O. Mercer, H. Webster Nash, B. R. Webster; *treasurer*: R. Stout; *secretary*: C. Thompson.
- 1951 and 1952 No change.
- 1953 *President*: W. S. Wauchop; *vice-presidents*: E. W. Hunt, S. B. MacLennan; *council*: S. W. Fearn, S. H. Higgs, E. B. Lattey, C. T. Laugeson, J. O. Mercer, H. Webster Nash, E. M. Taylor, B. R. Webster; *treasurer*: R. Stout; *secretary*: A. E. Q. Pope.
- 1954, 1955 and 1956 No change.
- 1957 *President*: W. S. Wauchop; *vice-presidents*: E. W. Hunt, S. B. MacLennan; *council*: S. W. Fearn, S. H. Higgs, C. T. Laugeson, J. O. Mercer, H. Webster Nash, E. M. Taylor, R. J. Waghorn, B. R. Webster; *treasurer*: R. Stout; *secretary*: E. Hogarth-Gill.

- 1958 E. Boyes replaced S. W. Fearn.
- 1959 *President:* W. S. Wauchop; *vice-presidents:* E. W. Hunt, J. O. Mercer; *council:* E. Boyes, L. A. Fielder, S. H. Higgs, C. T. Laugeson, P. McIntyre, E. M. Taylor, H. Webster Nash, B. R. Webster; *treasurer:* C. J. Read; *secretary:* E. Hogarth-Gill.
- 1960 *President:* W. S. Wauchop; *vice-presidents:* J. O. Mercer, B. R. Webster; *council:* I. F. Calder, L. A. Fielder, S. H. Higgs, R. L. Kay, C. T. Laugeson, P. McIntyre, D. MacLennan, E. M. Taylor; *treasurer:* C. J. Read; *secretary:* E. Hogarth-Gill.
- 1961 *President:* W. S. Wauchop; *vice-presidents:* J. O. Mercer, B. R. Webster; *council:* I. Calder, L. A. Fielder, R. L. Kay, C. T. Laugeson, P. McIntyre, D. MacLennan, R. J. Waghorn, R. B. Watson; *treasurer:* C. J. Read; *secretary:* E. Hogarth-Gill.
- 1962 No change.
- 1963 *President:* J. O. Mercer; *vice-presidents:* B. R. Webster, R. J. Waghorn; *council:* I. F. Calder, L. A. Fielder, R. L. Kay, C. T. Laugeson, P. McIntyre, D. MacLennan, E. M. Taylor, R. B. Watson; *treasurer:* C. J. Read; *secretary:* E. Hogarth-Gill.
- 1964 *President:* J. O. Mercer; *vice-presidents:* B. R. Webster, R. J. Waghorn; *council:* I. F. Calder, J. R. Cowan, L. A. Fielder, R. L. Kay, C. J. Laugeson, P. McIntyre, D. MacLennan, R. B. Watson; *treasurer:* C. J. Read; *secretary:* C. Hynes.
- 1965 *President:* J. O. Mercer; *vice-presidents:* B. R. Webster, R. J. Waghorn; *council:* I. F. Calder, J. R. Cowan, L. M. Ellis, L. A. Fielder, R. L. Kay, C. T. Laugeson, D. MacLennan, R. B. Watson; *treasurer:* C. J. Read; *secretary:* A. H. Dahl.
- 1966 *President:* J. O. Mercer; *vice-presidents:* B. R. Webster, R. J. Waghorn; *council:* I. F. Calder, J. R. Cowan, L. M. Ellis, J. Fanning, L. A. Fielder, R. L. Kay, C. T. Laugeson, R. B. Watson; *treasurer:* C. J. Read; *secretary:* M. F. Harper.
- 1967 *President:* R. J. Waghorn; *vice-presidents:* B. R. Webster, I. F. Calder; *council:* J. R. Cowan, L. M. Ellis, J. Fanning, L. A. Fielder, R. L. Kay, C. T. Laugeson, R. B. Watson; *treasurer:* C. J. Read; *secretary:* M. F. Harper.
- 1968 *President:* R. J. Waghorn; *vice-presidents:* B. R. Webster, I. F. Calder; *council:* G. Cashmore, J. R. Cowan, L. M. Ellis, J. Fanning, L. A. Fielder, J. M. Harcourt, R. L. Kay, R. B. Watson; *treasurer:* C. J. Read; *secretary:* M. F. Harper.
- 1969 *President:* R. J. Waghorn; *vice-presidents:* B. R. Webster, I. F. Calder; *council:* A. Briscoe, G. Cashmore, D. M. Carson-Parker, J. R. Cowan, L. M. Ellis, J. Fanning, J. M. Harcourt, R. L. Kay; *treasurer:* C. J. Read; *secretary:* M. F. Harper.
- 1970 *President:* R. J. Waghorn; *vice-presidents:* I. F. Calder, R. L. Kay; *council:* A. Briscoe, B. S. Carmody, D. M. Carson-Parker, J. R. Cowan, L. M. Ellis, J. Fanning, J. M. Harcourt; *treasurer:* C. J. Read; *secretary:* C. Kirkcaldie.
- 1971 *President:* I. F. Calder; *vice-presidents:* R. L. Kay, J. Fanning; *council:* R. Boyce, B. S. Carmody, D. M. Carson-Parker, V. D. Blumhardt, L. M. Ellis, J. M. Harcourt, P. M. Hill, G. Ngan; *treasurer:* C. J. Read; *secretary:* C. Kirkcaldie.
- 1972 *President:* I. F. Calder; *vice-presidents:* R. L. Kay, J. Fanning; *council:* R. Boyce, V. D. Blumhardt, B. S. Carmody, D. M. Carson-Parker, L. M. Ellis, P. M. Hill, G. Ngan, W. B. Sutch; *treasurer:* C. J. Read; *secretary:* C. Kirkcaldie.
- 1973 *President:* I. F. Calder; *vice-presidents:* R. L. Kay, B. S. Carmody; *council:* V. D. Blumhardt, G. Crook, J. Drawbridge, L. M. Ellis, G. Ngan, D. J. Ramage, S. Skerman, T. M. Taylor; *treasurer:* C. J. Read; *secretary:* C. Kirkcaldie.
- 1974 *President:* B. S. Carmody; *vice-presidents:* R. L. Kay, G. Ngan; *council:* A. (Higgs) Beere, V. Blumhardt, J. Drawbridge, A. B. Eden, D. J. Ramage, S. Skerman, T. M. Taylor, G. Tilly; *treasurer:* D. M. P. Hay; *director:* C. Kirkcaldie; *secretary:* J. Pascoe.
- 1975 *President:* B. S. Carmody; *vice-presidents:* G. Ngan, V. D. Blumhardt; *council:* A. Beere, L. Corner, A. B. Eden, R. Hoy, S. Skerman, R. L. H. Taylor, T. M. Taylor, G. Tilly; *treasurer:* D. M. P. Hay; *director:* C. Kirkcaldie; *secretary:* J. Pascoe.
- 1976 *President:* B. S. Carmody; *vice-presidents:* G. Ngan, V. D. Blumhardt; *council:* A. Beere, L. Corner, A. B. Eden, R. Hoy, C. Jennings, S. Skerman, R. L. H. Taylor, G. Tilly; *treasurer:* D. M. P. Hay; *director:* C. Kirkcaldie; *secretary:* J. Pascoe.
- 1977 R. L. Kay replaced G. Tilly.
- 1978 *President:* B. S. Carmody; *vice-presidents:* V. D. Blumhardt, R. L. Kay; *council:* A. Beere, L. Corner, A. B. Eden, R. Hoy, C. Jennings, M. Scott, S. Skerman, R. L. H. Taylor; *treasurer:* D. M. P. Hay; *director:* G. Ngan; *secretary:* J. Pascoe.

- 1979 *President*: B. S. Carmody; *vice-presidents*: V. D. Blumhardt, R. L. Kay; *council*: A. Beere, A. J. Brunt, A. B. Eden, R. Hoy, C. Jennings, S. McFarlane, S. Skerman, R. L. H. Taylor; *treasurer*: R. R. Stephens; *director*: G. Ngan; *secretary*: J. Pascoe.
- 1980 No change.
- 1981 J. D. Stevenson replaced R. L. H. Taylor.
- 1982 No change.

HONORARY AUDITORS OF THE ACADEMY

- 1892–1893 W. F. Barraud and F. H. Fraser.
1893–1897 F. H. Fraser and T. R. Fleming.
1898–1902 T. R. Fleming and A. T. Bate.
1903–1951 C. D. Morpeth.
1952–1981 R. C. Morpeth.
1981–1982 Lawrence Anderson Buddle.

ARTISTS EXHIBITING AT THE ACADEMY 1883-1983

N2A

The following names are reprinted from original catalogue entries. There are in excess of 4,000 exhibitors but some are duplicated. Over the years artists listed themselves in a variety of ways; many women artists married and used their married name from that point on — hence two entries will appear. Some obvious duplications have been deleted; others remain as it has not been the intention of the publishers to edit the list — rather to reprint, faithfully, the entries as they appeared. Artists active during the hundred year period are recorded and provide a definitive source for artist reference. Additional information and corrections will be welcomed by the New Zealand Academy of Fine Arts, particularly as the following catalogues were missing at the time of publication and names of artists exhibiting in those years are not included: Annual Exhibitions in 1896, 1911, 1913, 1915, 1917, 1936, 1939, Sculpture, Pottery and Graphics Arts Exhibition in 1964 and the Autumn Exhibitions in 1971, 1972 and 1973.

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|---------------------------------|---------------------------------------|------------------------------------|-------------------------------|
| Abbott, A. Elizabeth, 1898-1907 | Allen, A. M., 1904-1906 | Archibald, M. Helen, 1889-1901 | Bade, Leila F., 1938 |
| Abbott, Barbara, 1979-1980 | Allen, A. S., 1883 | Armour, Alan, 1959-1963 | Bade, S. Northcote, 1938 |
| Abbott, David, 1982 | Allen, Colin, 1950-1956 | Arndt, E. G., 1906 | Baer, Peter, 1977 |
| Abbott, Elva, 1982-1983 | Allen, Hugh U., 1926 | Arndt, Mina, 1906-1926 1885-1926 | Bagnall, Jillian, 1969-1979 |
| Abbott, Pauline, 1978 | Allen, Jim, 1970 | Arnold, Elizabeth, 1977 | Bagnall, Stella, 1955 |
| Abbott, Zena, 1979-1982 | Allen, Miss Mary, 1883-1890 | Arnold, Essie, 1954 | Bailey, Alan, 1978 |
| Abutertton, Margaret, 1979 | Allen, R. W., 1894 | Arnold, Leonie, 1980 | Bailey, Martin, 1979 |
| Ace, Gwyn, 1963-1973 | Allen, W. H., 1926-1937 131894 | Arnold, Peter, 1964-1965 | Bailey, Steven, 1975 |
| Acres, Avis, 1958-1962 | Allen, W. R., 1949-1954 | Artemiev, Olga, 1971 | Bain, Alice, 1983 |
| Adair, Hilary, 1981 | Allis-van Rossum, Fientje, 1979-1982 | Arthur, Anthony, 1971 | Bain, Ann, 1980 |
| Adams, Ella, 1898-1907 | Allman, Vida, 1934 | Ash, John W., 1921-1942 1865-1942 | Baird, Annie, 1980-1983 |
| Adams, Florry, 1907 | Allo, E., 1904 | Ashcroft, Anthony, 1982 | Baird, Kingsley, 1979-1982 |
| Adams, Gore, 1938 | Allom, Lena, 1957-1965 | Ashe, Hilda V., 1959 | Baird, Laura, 1897-1912 |
| Adams, Grace, 1971 | Allpress, Susan, 1969 | Ashford, Gay, 1966 | Baird-Luxton, E., 1902 |
| Adams, Jessie, 1900-1905 | Allwood, Stephen, 1976-1980 | Ashken, Tanya, 1964-1982 | Baker, Ashley, 1976-1977 |
| Adams, M., 1920 | Allwright, D., 1958 | Ashton, Dorothy, 1928-1935 | Baker, C. S., 1951 |
| Adams, Marjorie J. M., 1907 | Allwright, Doris, 1944-1949 | Ashton, Julian, 1902 | Baker, E. W., 1923 |
| Adams, Mary S., 1927 | Amodeo, Isabelle, 1950 | Ashton, Will, 1905 | Baker, Ethel M., 1898 |
| Adams, Nancy, 1951-1979 | Andersen, Karin, 1982 | Ashwell, Mary, 1956-1965 | Baker, G., 1892 |
| Adams, Ngaere, 1973-1982 | Anderson, A., 1905-1911 | Askew, Esther W., 1946 | Baker, H. Knight, |
| Adams, Robin, 1971 | Anderson, David, 1982 | Aspril, Tom, 1981 | Baker, James, 1972 |
| Adams, Mrs., 1894-1907 | Anderson, E. W., 1924 | Atcherley, M. H. L., 1895-1899 | Baker, Jan, 1969-1974 |
| Adcock, Neil, 1977-1980 | Anderson, Gladys, 1926 | Athea, Elma, 1967-1973 | Baker, Janette, 1968 |
| Adkin, Nancy F., 1933-1938 | Anderson, Grahame, 1921 | Atkins, Mollie, 1964-1980 | Baker, Maureen G., 1949 |
| Adkins, Eleanor, 1928-1939 | Anderson, Harold, 1905-1923 1869 1926 | Atkinson, Alfred C., 1910-1933 | Baker, W. G., 1883-1903 |
| Adkins, Eleanor, 1951 | Anderson, Margaret, 1925-1927 | Atkinson, E. H., 1906-1908 | Bale, Ida, 1962 |
| Adlam, Heather, 1979-1980 | Anderson, Olive, 1960-1965 | Atkinson, Esmond, 1910-1940 131885 | Balfour, J. Lawson, 1900-1911 |
| Adsett, Peter, 1981-1982 | Anderson, Paul, 1982 | Atkinson, Gordon, 1968 | Balfour, James, 1900-1921 |
| Adshead, Monica, 1975 | Anderson, R. N., 1890-1895 | Atkinson, H. T. (Helen), 1903-1904 | Balfour, Mrs J., 1908 |
| Ahuja, Ameena, 1963 | Anderson, Susan, 1977 | Atkinson, Mary, 1919-1920 | Balichop, M., 1909-1911 |
| Aihara, Misako, 1977 | Andrew, Shirley, 1979 | Attwell, Edgar, 1969 | Balis, David, 1893 |
| Ainslie, Sybil, 1979 | Andrews, K., 1918 | Attwood, T. R., 1895 1865-1925 | Ball, Barry and Jane, 1980 |
| Aitken, Chrystabel, 1934 | Angus, Jean, 1961 | Auld, J. M., 1918 | Ball, Derek, 1962-1976 |
| Aitken, Queenie, 1966-1982 | Angus, Rita, 1951-1963 1908-70 | Aumeaux, 1893 | Ball, Gertrude, 1931-1935 |
| Ajija, A., 1964 | Angus, Roger, 1981-1983 | Aureli, F., 1893 | Ball, Julia J., 1955 |
| Akins, Florence, 1934 | Annesley, Lady Mabel, 1950-1951 | Austad, Pauline, 1968-1969 | Ball, T., 1892 |
| Akins, Florence E., 1957 | Annsouth, Pamela, 1980-1981 | Austin, A. E., 1918 | Ballantine, Celina, 1964 |
| Alber, R., 1960 | Anscombe, Edmond, 1937 1872-1948 | Austin, Margaret, 1973-1981 | Ballantyne, K. M., 1912-1914 |
| Albrecht, Gretchen, 1980 131943 | Ansell, Mary, 1970-1974 | Austin, Richard, 1973-1976 | Ballie, John, 1891-1921 |
| Aldrich, Miss Rosa, 1883 | Ansing, Raymond, 1976-1982 | Avery, Alice L., 1905-1948 | Bancroft, Ria, 1963 |
| Aldwell, Madeleine, 1980 | Anthony, Dale, 1981 | Avery, G. N. A., 1923 | Bange, Anne, 1979-1980 |
| Alexander, Fred, 1961-1972 | Anyon, David, 1979-1980 | Avison, Jonathan, 1982 | Banks, A. J., 1964-1967 |
| Alexander, Fred R., 1926-1943 | Anyon, Elsie M., 1952-1957 | Ayers, J. R., 1953-1954 | Banks, Anthony, 1965 |
| Alexander, I. A., 1958-1959 | Anyon, E. M., 1939 | Babbage, H. J., 1909-1912 | Banks, John, 1921 |
| Alexander, Rona, 1967 | Apps, Eieke, 1979-1982 | Baber, E. W., 1892 | Banks, Paul, 1955-1968 |
| Allington, W. H., 1968 | Apse, Aina, 1981 | Bach, Barbara, 1972 | Banks, P. R., 1964 |
| Allan, Beverley, 1950 | Apthorp, Maureen, 1971 | Bach, Robert, 1972 | Bannerman, Mary, 1983 |
| Allan, Bill, 1980-1983 | Archer, Pearl, 1955-1963 | Backhouse, Michelle, 1980 | Banwell, Ingrid, 1982 |
| Allan, Francis A., 1969 | Archer, Terry, 1977-1979 | Bacon, J. H., 1902 | Barber, Ronald, 1966-1982 |
| Allardice, Wendy, 1982 | Archibald, Betty, 1963-1966 | Badcock, Douglas, 1961 | Barber, W. H. P., 1890 |

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 Barclay, Miss C., 1893
 Barclay, W. C., 1934
 Barclay, Captain W., 1893
 Bardi, L., 1893
 Bardsley, Joyce, 1950
 Barke, William, 1950-1983
 Barker, Constance M., 1952-1957
 Barker, David J., 1961-1965
 Barker, E. S., 1919
 Barker, Maureen, 1950-1961
 Barker, Nan, 1978
 Barker, N. N., 1920
 Barnao, Elena, 1968-1979
 Barnao, Valerie, 1967-1968
 Barnard, Lance, 1980-1981
 Barnes, Berry, 1965-1967
 Barnes, Janet, 1981
 Barnes, W. Rodway, 1892-1892
 Barnes-Graham, A. B., 1932-1974
 Barnett, Gerald, 1979
 Barnicoat, Nancy, 1967-1968
 Barnicoat, Rosamond E., 1900-1919
 Barratt, Thelma, 1969-1971
 Barraud, C. D. (Chas), 1883-1898
 Barraud, David J., 1965
 Barraud, F. P., 1883-1897
 Barraud, H., 1893
 Barraud, John S., 1938
 Barraud, Miss Jessie, 1883
 Barraud, Noel, 1883-1919
 Barraud, W. F., 1883-1923
 Barraud, W. M., 1920-1966
 Barraud, W. P., 1901
 Barrett, Geo., 1883
 Barrett, Kath, 1966
 Barrett, W. H., 1897-1909
 Barrier, Margaret, 1945
 Barron, Gay, 1957
 Barron, Nola, 1965-1981
 Barrow, T., 1958
 Barr, Lorraine, 1981
 Barry, Charles, 1961
 Barry, Eve, 1951-1956
 Barter, W. H. Junior, 1912
 Bartlett, Adrian, 1982
 Bartlett, Myrtle, G., 1950
 Bartley, Edwin, 1899-1926
 Bartolozzi, 1898
 Barton, Annette, 1924-1925
 Barton, C., 1927-1929
 Barton, Cranleigh, 1919-1957
 Barton, Graham, 1956-1959
 Barton-Chapple, Virginia, 1982
 Barwick, R. E., 1955
 Bascand, Audrey, 1972
 Baskville-Robinson, Heather, 1982
 Bassant, Bob, 1956-1966
 Bassett, Mark, 1979-1983
 Bastings, Henri, 1898-1909
 Bate, A. T., 1883
 Bates, B. G., 1958
 Bates, Frank, 1979-1980
 Bathgate, Janet, 1980
 Battensby, G. G., 1955
 Batty, Dora, 1934
 Baty, Eleanor A., 1934
 Bauer, Carol Anne, 1973-1983
 Baxter, A. E., 1916-1935
 Baxter, Nancy Waller, 1940-1942
 Baynes, Florence, 1923-1928
 Beadle, Paul John, 1976
 Beadle, Peter, 1969-1970
 Beadwall, Mr, 1889
 Beath, Miss Maggie, 1883
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 Beattie, James, 1942
 Beattie, Joan, 1977-1982
 Beattie, Veira, 1956-1962
 Beauchamp, Veiza, 1908
 Beaumont, N. Matheson, 1983
 Beaumont, Sidney, 1909
 Beaven, Florence, 1977-1980
 Bechelli, Julian, 1972-1974
 Beck, Helen, 1979-1981
 Beck, Martin, 1957-1971
 Beck, Nancy, 1971
 Beck, Russell, 1979-1982
 Becken, Olive C., 1940
 Becker, Gordon, 1976
 Bedell, Zelda A., 1934
 Bedingfield, N., 1910-1911
 Beeby, Jule, 1969
 Beechey, Elizabeth, 1975
 Beere, Adrienne, 1939-1941
 Beere, E. M. (Estelle), 1907-1912
 Beetham, Mrs Geo. (Thyra), 1890-1904
 Beetham, Mrs R. F. R., 1934
 Beetham, Richmond, 1883-1893
 Beetham, W. M. (William), 1883-1893
 Begg, S. 1902
 Beken, Olive, 1927-1968
 Belcher, Rowan, 1979
 Bell, A. M., 1897
 Bell, Enid, 1934-1947
 Bell, Hilda, 1909
 Bell, Jan, 1979-1980
 Bell, V., 1914
 Bellis, I. E., 1952
 Belliss, Esther, 1954-1958
 Bellman, E. F., 1931
 Bendall, E. K., 1907-1909
 Bendall, Yvonne, 1928-1934
 Bendell, David, 1977
 Bender, A., 1912-1921
 Bender, A. A., 1908-1929
 Bender, A. E., 1926
 Bender, Arthur A., 1938
 Bender, O. A., 1927
 Bendow, Cecilia M., 1883
 Bendow, Elizabeth, 1897-1900
 Bendow, L., 1903-1906
 Benefield, Elizabeth, 1974-1983
 Benge, Alan, 1966
 Benham, G. Lucy, 1934-1941
 Benner, Renee, 1964-1968
 Bennett, Beverley Shore, 1967-1970
 Bennett, Bill, 1963-1964
 Bennett, Duncan, 1966
 Bennett, Miss H. S., 1890
 Bennett, Miss M. E., 1890
 Benney, Nancy, 1956-1962
 Benney, G., 1953
 Bennie, Jas, 1924
 Benson-Cooper, J., 1976-1979
 Bergman, Margaret, 1973
 Berkeley, Nan, 1953-1982
 Berry, James, 1966-1968
 Berry, Laurence, 1980-1982
 Bertinshaw, G., 1942
 Bertinshaw, Hilary D. M., 1950-1953
 Bertinshaw, J. A., 1948
 Berwald, C. Von, 1929
 Bestall, L. D., 1926-1954
 Best, Miss Madeline, 1883-1894
 Best, T., 1890
 Beswick, Florence, 1928-1931
 Beswick, T. F., 1923-1928
 Bethune, Phyllis, 1949-1956
 Bett, Elva, 1957-1969
 Bettany, F., 1920
 Betteridge, Hugh, 1967
 Beukes, Marjorie, 1967-1971
 Beuth, Emilie, 1953-1961
 Bickerton, C. E., 1893-1911
 Billens, Robt. H., 1907-1931
 Billings, Kay, 1968-1982
 Billington, Hilda, 1971-1979
 Bindon, Thyrsa, 1963
 Binney, Don, 1971-1978
 Birch, Alan, 1982
 Birch, Ida, 1931-1978
 Birch, S. J. Lamorna, 1937
 Bird, Rata, 1921-1923
 Birley, H., 1934
 Birley, Oswald, 1935
 Birtenden, J. A. M., 1938
 Bish, Patrick, 1981
 Bishop, R. E., 1905
 Bishop, Vivien, 1980
 Bisley, G. A., 1933
 Bispham, N., 1960
 Black, A. J., 1895
 Black, J., 1954
 Black, Jennifer, 1979
 Black, June, 1953-1968
 Black, Noeline, 1981-1983
 Black, Sue, 1962-1963
 Blackburn, John, 1950
 Blackburn, Kenneth, 1951
 Blacket, Miss Isabel M., 1883-1897
 Blackman, Clement W., 1899
 Blackman, Margery, 1977-1980
 Black, E. M., 1905-1906
 Blain, Olwen, 1981-1982
 Blair, Helen S., 1927-1933
 Blair, Holly, 1982
 Blakeley, Rita, 1970-1971
 Blakeley, S., 1932
 Blennerhassett, Jean, 1975-1978
 Blight, Keith, 1979-1982
 Bliss, H. D., 1957
 Blogg, Beverly, 1982
 Blomfield, D. G., 1890-1893
 Blomfield, Joan, 1944
 Blow, Michael, 1976-1977
 Bloxham, H. W., 1967
 Blumhardt, Doreen, 1951-1963
 Blunt, Anneke, 1974
 Blunt, E. B., 1919-1933
 Blunt, Suzanne, 1973-1982
 Boardman, W., 1953
 Bock, W. R., 1934
 Bodhi, 1983
 Bodle, Winifred, 1926-1944
 Bodley, J., 1903
 Bonner, Heidemarie, 1968-1970
 Boehnke, Heinz, 1968-1970
 Bogle, Andrew, 1977
 Bolderson, R. R., 1966-1967
 Boleyn, Wilhelmina, 1980
 Bollard, A. E., 1937-1949
 Bollard, Albert E., 1966-1983
 Bollard, P. M., 1934
 Bollard, W. A., 1906-1927
 Bollen, Derek, 1980
 Bolstad, Sylvie, 1982
 Bolton, Constance, 1933-1935
 Bolton, Nancy, 1940-1945
 Bondy, Minna, 1957-1979
 Boocock, Claire A., 1963
 Boocock, Gordon, 1966
 Booth, Léonard H., 1932-1945
 Booth, L. H., 1956-1957
 Bordereau, N. E., 1934
 Borren-Mapp, Anneke, 1971-1982
 Boswell, James, 1932
 Boswell, J. E. B., 1929
 Bothamley, A. T., 1883-1893
 Bounsdon, C. E., 1893
 Bourke, Agnes, 1940-1955
 Bourke, A. M., 1951
 Bouverie, Brian, 1981
 Bowen, M., 1904
 Bowen, Sylvia, 1982
 Bower, Mary, 1906-1923
 Bower, Olivia Spencer, 1931-1945
 Bower, R. Spencer, 1921-1927
 Bowie, J. W., 1942-1944
 Bowie, Ronald, 1980-1982
 Bowler, R. Spencer, 1908
 Bowring, Violet, 1929-1931
 Bowring, Walter A., 1894-1931
 Bowron, Jean R., 1958-1959
 Bowry, W., 1883
 Boxall, D'Auvergne, 1931-1932
 Boyce, Leah, 1967-1969
 Boyce, Raymond, 1971-1975
 Boyd, A. S., 1921-1927
 Boyes, A. E., 1925
 Boyes, Mrs A. E., 1924
 Boyes, Brenda, 1931-1934
 Boyes, Edith, 1926-1961
 Boyle, Geo., 1905
 Boys, Edith, 1962-1965
 Braconnier, Pierre, 1958
 Bradbury, Miss Louisa, 1883
 Bradley, G. W., 1918-1919
 Bradley, May, 1934
 Brady, Francis, 1883
 Braithwaite, Dorrie, 1977
 Brandon, Eustace, 1883-1891
 Brandon, Miss F., 1883-1890
 Brandt, Adele, 1979-1981
 Branfill, B. A., 1883-1898
 Branfill, Col., 1889-1894
 Brangwyn, F., 1919
 Brass, Clarice, 1949-1954
 Brassington, C., 1910-1921
 Brenner, F., 1965
 Brenner, Fernanda, 1974
 Brett, I. C., 1951
 Brettell, Ola, 1977-1982
 Briant, Brenda, 1965
 Brice, M., 1918
 Brickell, B., 1965
 Brickell, I. B., 1954-1957
 Brickell, Joan, 1977
 Bricknell, Barry, 1979
 Bricknell, C. L., 1957
 Bricknell, Doreen, 1962-1964
 Bridge, F., 1950-1951
 Bridgford, Reba, 1950-1956
 Bridgman, G. F., 1951-1958
 Brierley, Nancy, 1945
 Bright, Gwynne, 1981
 Bright, Joan, 1981-1982
 Brighting, D. S., 1950
 Briscoe, Arthur, 1964-1983
 Brister, S., 1912
 Bristow, Winton, 1935-1938
 Brittain, Roger, 1979-1982
 Brittain, Rosemarie, 1978-1982
 Brittan, C. E. (Chas), 1893
 Brittenden, J. A., 1947
 Brizzell, Judi, 1977
 Broadley, Colin, 1965
 Broberg, Mavis, 1940-1943
 Brock, J. W., 1926
 Brockett, S. M., 1928-1934
 Brodie, A., 1962
 Brodie, Audrey, 1965-1971
 Brodie, Trix, 1948-1965
 Brokenshire, David, 1965-1982
 Brokenshire, Noeline, 1980-1982
 Bromhead, Peter, 1965
 Bromley, J. A., 1934
 Bronsdon, Mrs E. M., 1893-1895
 Brooke, E., 1951
 Brooke-Smith, F., 1905-1911
 Brooke-White, Chris, 1908
 Brooker, David, 1974-1980
 Brookes, Susan, 1981
 Broome, Florence, 1897-1900

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Brown, A. J., 1929
Brown, Alan C., 1935
Brown, Arnesby, 1932
Brown, Bezley, 1974
Brown, Coreen, 1926-1933
Brown, Eric, 1971
Brown, Eric H., 1957-1960
Brown, F. R., 1909-1914
Brown, Gordon E., 1951-1983
Brown, Gordon H., 1951
Brown, H. A., 1929
Brown, Ion, 1971
Brown, Ivan, 1974
Brown, Jeremy, 1980
Brown, Lesley, 1937
Brown, Mrs Mary, 1935
Brown, V. MacMillan, 1927-1932
Brown, Vernon A., 1931-1935
Brown, W. Bratlie, 1893
Brown, W. G., 1909
Brown, W. J., 1934
Browne, Kathleen M., 1934
Browne, Michael C., 1953-1955
Browne, Ruth, 1934-1969
Browne, W. F., 1894
Bruce, Colin, 1939
Bruce, Edna, 1921
Bruce, Jan, 1980
Bruce, Janet E., 1955
Bruce, Stella M., 1938-1942
Bruce, T. H. (Tom), 1909-1911
Bruning, Noeline, 1964-1966
Brunsden, Clifford, 1955-1958
Brunt, Tony, 1977-1980
Brusewitz, A., 1893-1895
Bryant, Barrie, 1982
Bryant, B. L., 1954-1966
Bryant, Bruce, 1967
Bryant, Chas, 1902
Bryant, F. W., 1889
Buchan, Chas, 1909-1911
Buchanan, Beryl, 1982
Buchanan, Winifred, 1934
Buckeridge, Miss F., 1919
Budden, Rosa, 1883
Buick-Constable, Christine, 1978-1979
Buick-Constable, L. M., 1952
Buie, Naomi, 1951
Bull, Gillian, 1957
Burbidge, Eleonore, 1974-1975
Burbidge, Lore, 1976-1983
Burge, M., 1912
Burge, Maude, 1926-1957
Burgess, A. J. W., 1904
Burgess, H., 1902
Burgess, Mary, 1947
Burgess, Mary-Annette, 1948-1952
Burgess, Ruth, 1953-1958
Burgess, W. Frederick, 1889-1893
Burke, Miss Marianne, 1883
Burke, Jenney, 1978
Burke, William, 1982
Burland, John Colles, 1975
Burnett, Fassett, 1973-1975
Burnett, Muriel, 1897-1898
Burns, Berta S., 1939-1940
Burns, E. J., 1970
Burns, J., 1963-1964
Burns, John, 1972
Burns, Judy, 1971-1972
Burr, A. E., 1934
Burt, R., 1959
Burt, Ronald, 1960-1961
Burton, Clelia, 1897-1909
Burton, Ida H., 1918
Burton, Iona, 1979-1981
Burton, Tony, 1978
Burton, Susanna, 1983
Busch, Heather, 1980-1981
Bussell, Royd, 1981-1983
Buswell, Lavinia, 1954
Buth, Emilie, 1958
Butler, E. W., 1909
Butler, G. E. (Geo), 1893-1909
Butler, Grace, 1916-1955
Butler, Margaret, 1906-1928
Butler, Mary, 1979
Butler, W., 1909
Butlet, Grace, 1928
Butt, Paul, 1981
Butterton, Margaret, 1982
Buzowsky, W., 1955-1960
Buzowsky, Y., 1959
Bveken, Olive, 1950
Byles, H., 1920
Byles, W., 1921
Byles, W. Housom, 1912-1923
Byrne, Anne, 1952
Byrne, J., 1895
Cachemaille, C. E., 1905
Caddy, Winifred, 1933
Cade, Diann, 1981-1983
Cadness, Richard, 1963-1965
Caerlyon-Bennett, Mrs E. A., 1934
Cafe, James, 1918
Caffyn, W. W., 1893
Cain, Olive, 1954
Cairncross, Sam, 1950-1970
Cairns, B. M., 1953-1954
Calderon, P. H., 1893
Calder, Ian, 1973
Calder, Ian, F., 1932-1951
Caldwell, Miss S. A., 1903
Caler, I. F., 1929
Calleott, Miss Edith, 1883
Callow, G. D., 1883
Calvert, Joan, 1977-1981
Cameron, C., 1905
Cameron, Colin F., 1943-1959
Cameron, Corrie, 1926
Cameron, H. C., 1927-1937
Cameron, Robina, 1972
Campbell, Major A. Ria (A.Le.G.), 1883
Campbell, C. Hay, 1918-1935
Campbell, Caroline, 1971-1981
Campbell, Miss H., 1925
Campbell, Hazel, 1926-1938
Campbell, Helen, 1977
Campbell, Jenny, 1927-1951
Campbell, John, 1934
Campbell, Kate, 1932
Campbell, P., 1890
Campbell, Rosemary, 1980
Canaday, Molly, 1951
Cane, T., 1889
Cape, Barbera, 1977
Capon, Jane, 1971-1980
Cappel, Leo, 1979-1982
Car, Christine, 1981
Carbery, A. D., 1924-1941
Carey, Ida H., 1928-1972
Carkeek, Helene, 1968-1980
Carling, Louie, 1951
Carlsen, Gail, 1973
Carlton, Evelyn, 1973
Carmody, Brian, 1952-1983
Carpay, Frank, 1954
Carrington, G. W., 1918
Carrington, S. W., 1927
Carson-Parker, David, 1967
Carswell, Helga, 1950-1974
Carter, Fay, 1949-1958
Carter, F. E., 1948
Carter, Lyndall C., 1949
Carter, M. B., 1931
Carter, Nora, 1899
Carter, Shelia M., 1938-1942
Carter, Stephen and Zoe, 1979-1980
Carter, W. H., 1957
Carter, W. H., 1898-1932
Carver, Mrs Henton, 1934
Casbolt, J. B., 1949
Casbolt, L. B., 1932-1942
Casey, E. M., 1914
Cashmore, G., 1956
Cashmore, Gwen, 1959-1974
Castle, John, 1966-1968
Castle, Len, 1969-1971
Castle, L. R., 1950-1965
Castle, Ruth, 1979
Catley, E. M., 1893
Cattermole, G., 1897-1898
Caulies, E. B., 1938
Caverhill, Laura, 1898
Caygill, Mabel, 1934
Cederholm, C. S., 1905
Cederman, Helen, 1979
Chadderton, Y. M., 1960-1961
Chadderton, Yvonne, 1958-1983
Chainey, Laurel, 1963-1973
Chamberlain, G. H., 1932-1933
Chambers, Don, 1966-1968
Champ, S. F., 1932
Chan, Stanley, 1975-1977
Chaplin, Roger, 1980
Chapman, Bridget, 1981-1982
Chapman, E. A., 1883-1890
Chapman, E. O., 1933-1934
Chapman, Hilda, 1912-1920
Chapman, Margaret, 1983
Chapman, Simon, 1979
Chapman, V., 1912-1914
Chapman-Taylor, J. W., 1934
Chapman-Taylor, R., 1951
Chappell, R. M., 1952
Chappell, Rebecca, 1963-1968
Chapple, A. W., 1904
Chapple, B. E., 1947-1965
Chapple, Bessie E., 1902-1945
Chapple, L. M., 1902-1909
Charles, Dorothy, 1979-1980
Charman, Anne, 1955-1976
Chaston, Gregory, 1982
Chatfield, W. M. C., 1883
Chaytor, B., 1903
Chaytor, Susan, 1963-1966
Check, N., 1983
Cheer, David, 1969-1976
Chesterman, J., 1951
Chevin, Avril, 1980
Child, M., 1951
Childs, Vivienne, 1977
Chilvers, Robert, 1962-1969
Chisholm, Ceri, 1983
Chrichton, Valerie, 1979
Christeller, Flora, 1963-1982
Christensen, Edward P., 1934
Christie, A., 1952-1958
Christie, Bessie, 1934-1954
Christie, Bruce, 1983
Christie, Helen, 1924
Christie, J., 1953
Christie, Joyce, 1981
Chrissmas, Philippa, 1976-1982
Christmas, E. W., 1905-1907
Chung, Arthur, 1981
Church, Janet, 1966
Clacy, John, 1981-1982
Clapson, M., 1949
Clapson, M. W., 1953-1954
Clapson, Mabel, 1938-1969
Clark, Ada, 1950-1953
Clark, Ada, 1979
Clark, C. W., 1959-1960
Clark, Doris, 1977
Clark, Hilda, 1907
Clark, James, 1905-1919
Clark, K. I. C., 1950-1954
Clark, Molly, 1904-1907
Clark, Russel S., 1926-1935
Clarke, B., 1932
Clarke, C. W., 1957-1958
Clarke, G. C., 1903
Clarke, Julia, 1974-1975
Clausen, G.,
Clayton, Cathrene, 1979-1980
Clayton, F. W., 1929
Clayton, Murray, 1980-1982
Clayton, T. W., 1903
Cleavin, Barry, 1974-1982
Clegg, Betty, 1957-1980
Clement, Dorothea, 1943-1944
Clement, Graeme, 1975
Clements, E., 1902
Clennell, F., 1909
Clere, F. de J., 1890-1947
Clifford, H. N., 1957
Clode, Warren, 1974-1982
Clouston, E. M., 1952
Clouston, Joan, 1981-1982
Clouston, R. S. (Rob), 1910-1911
Coard, Pippa, 1982
Coates, Lai Imm, 1980
Coates, Peter, 1957-1965
Coats, Jane, 1934-1935
Coats, Mrs D. Meason, 1908
Cochram, G., 1912
Cockcroft, Claire, 1967-1980
Cockell, Christopher, 1981
Cockerill, Clara, 1931-1956
Cockroft, T., 1923
Coffey, Alfred, 1918-1921
Coffey, A. R. (Aldred), 1895-1899
Coggsell, Michael, 1974
Cohen, A., 1914
Cohen, F., 1935
Cohen, Fanny, 1955-1965
Cohew, M. A., 1904
Cohn, Gustav, 1956-1968
Cokerill, C., 1929
Colborne, C. H., 1890
Colde, Warren, 1973
Cole, E. Tennyson, 1893-1894
Cole, Fanny T., 1901-1911
Cole, H. L., 1932-1934
Cole, P. E., 1934
Coleman, G., 1953-1959
Coleridge, E. W. G., 1908
Colingridge, Arthur, 1902-1905
Collett, Eric, 1981-1983
Colley, F. W., 1912
Collier, Edith, 1965
Collier, Edith M., 1926-1941
Collier, Irene L., 1937
Collings, Alan G., 1969
Collins, Alan G., 1937-1961
Collins, C., 1928
Collins, Constance H., 1942
Collins, Doris, 1918-1928
Collins, Flo, 1963-1966
Collins, Harold, 1908
Collins, I., 1899-1900
Collins, Joan C., 1918-1938
Collins, Mrs F., 1897-1898
Collins, Mrs J. R., 1909
Collinson, Fergus, 1979-1983
Colman, Julia, 1980
Colthart, Ian, 1982
Combs, Salome, 1935
Congdon, Anne, 1951
Conneally, Pat, 1960
Conneally, Patricia, 1962-1969
Connelly, Frank, 1977-1981

- Connolly, Sally, 1980-1982
 Connor, C. M., 1949
 Constable, John, 1926
 Conway, Betty, 1980
 Cooch, C. T., 1950
 Cooch, William J., 1928-1937
 Cook, Alfred H., 1932-1933
 Cook, Edna, 1967-1972
 Cook, Ida, 1949
 Cook, James, 1932-1938
 Cook, Mrs Maud, 1924-1926
 Cook, Rita, 1932-1938
 Cook, W. Keith, 1934
 Cooke, Alan, 1971
 Cooke, Brian, 1975
 Cooke, Ida, 1947
 Cooke, R. W., 1907
 Cooke, Ursula, 1947
 Coolahan, Kate, 1962-1981
 Coombe, H., 1954
 Coombe, Henry, 1950-1951
 Coomber, Tom, 1960
 Coomber, T. W., 1951-1953
 Coombs, Salome, 1931-1934
 Coop, H. V., 1957
 Cooper, Austin, 1934
 Cooper, B., 1958-1959
 Cooper, Betty, 1967-1983
 Cooper, Dorothy, 1971
 Cooper, Emma, 1897
 Cooper, Keith, 1981-1982
 Cooper, M., 1912
 Cooz, F., 1951
 Copeland, Ivy, 1918-1954
 Copeland, Miss F. M., 1889-1893
 Corbishley, Grant, 1980-1982
 Corbishley, Henry, 1981
 Cordeaux, Judith, 1982
 Cornes, Flo, 1954
 Cornford, Faith, 1968-1980
 Cornish, I., 1910-1911
 Cornwall, Jo, 1975-1981
 Correll-Nielsen, Cora, 1970-1982
 Costello, Doreen, 1980-1982
 Coster, Mrs A. E., 1927
 Coster, C., 1926-1933
 Cotton, Marguerite, 1934
 Coughlan, Lanna, 1958-1959
 Couling, David, 1958
 Coulter, Anne R., 1935
 Coupe, Margaret, 1973
 Course, F., 1924-1925
 Cousins, A. E., 1883
 Cousins, T. C., 1891
 Coutts, Gordon, 1898
 Coutts, Margaret W., 1934-1938
 Couzins, Nancy, 1951
 Coventry, F. H., 1937-1943
 Cowan, John, 1962-1963
 Cowan, Roy, 1961-1980
 Cowan, Shona, 1981-1982
 Cowie, Derek, 1978-1979
 Cowles, Esther, 1967-1983
 Cox, David, 1921
 Cox, David, Jnr, 1923
 Cox, Lizzie, 1977
 Cox, O. Gordon, 1950-1966
 Cox, Olga, 1956-1980
 Cox, Ralph, 1967
 Cox, Winnifred, 1966
 Coyle, Ruth, 1958
 Crabb, W. H., 1955
 Crabbe, Helen, 1967
 Cragg, Joy, 1977
 Craig, Jean, 1964-1968
 Crampton, F. H., 1910-1911
 Craven, A. T., 1929-1943
 Crawford, Mrs A., 1951
 Crawford, A. D., 1934
 Crawford, Mrs A. D., 1933-1934
 Crawford, Harriette S., 1899
 Crawford, John, 1979-1982
 Crawford, Valerie, 1982
 Crawshaw, Gwenda, 1983
 Crease, F.,
 Crease, Miss Kate, 1891
 Creswell, E., 1932-1934
 Crewswell, L. J., 1902
 Crichton, John, 1951
 Crichton, J., 1937
 Crichton, Valerie, 1980-1982
 Crichton, W., 1926
 Crippen, Jack W., 1947-1965
 Crisp, Mrs A. F., 1916
 Crisp, Henry, 1921
 Crisp, James A., 1921
 Crombie, Betty, 1934
 Crombie, C. A. M., 1883
 Crook, Gordon, 1973-1980
 Crooks, Lindsay, 1983
 Cross, Donna, 1976-1977
 Cross, Enid, 1956-1969
 Cross, E. R., 1959
 Cross, Joyce, 1933
 Cross, Ralph, 1966
 Crow, Samuel, 1926
 Crowther, W. J., 1960
 Crump, A. J., 1960
 Crump, John M., 1969
 Cryer, Frances, 1979
 Culliford, Miss E. G., 1892
 Culliford, Gillet, 1907
 Culy, David, 1934
 Culy, Shirley, 1977-1982
 Cumberworth, F. H., 1902-1921
 Cumming, Bill, 1979
 Cumming-Bruce, Yvonne, 1960-1963
 Cunliffe, Joyce, 1975-1982
 Curnow, Betty, 1965-1969
 Currie, Anne, 1980
 Currie, V., 1947
 Currie, L. A., 1950-1953
 Currie, Lula, 1952
 Currie, Winifred, 1979
 Currin, Owen, 1950-1960
 Curry, Nancy, 1981
 Curtis, Mrs L. R., 1934
 Curtis, N. B., 1935-1945
 Curtis, Nora B., 1934
 Curtis, Vera, 1947-1951
 Cusack, E. E., 1905
 Cussack, Aline, 1902
 Cussack, Edith, 1902
 Cutcher, Betty, 1969
 Cutler, Anne, 1977-1979
 Cutler, Flora, 1966
 Cutten, Len, 1968-1976
 Dagley, Arthur, 1967-1977
 Dahlberg, Brian, 1975-1977
 Dale, Gwen, 1956
 Dalrymple, David, 1971-1973
 Dalrymple, J. W., 1905
 Dalton, E. H., 1934
 Dalziell, E., 1931-1933
 Danby, Edna, 1931-1952
 Dando, Jill, 1981
 Dangerfield, Peggy, 1950
 Daniell, Constance M., 1927-1939
 Daniell, G. K., 1921-1925
 Daplyn, A. J., 1895-1905
 Darby, Anne F., 1919-1921
 Dargie, William, 1953-1963
 Darling, A. G., 1954
 Darrach, Jill, 1981
 Darragh, Judy, 1978
 Darragh, Thelma, 1979
 Darroch, Duncan, 1927-1963
 Darroch, K. R., 1964
 Darroch, Ken, 1963
 Dascent, Miss Evelyn, 1889-1902
 Dashper, Madeline, 1975-1980
 Dashper, Mark, 1979
 Datillo-Rubbo, A., 1904-1905
 Davenport, Dawn, 1980
 Davey, Ruth, 1980-1983
 Davidson, Aileen, 1981
 Davidson, Patricia, 1972-1981
 Davidson, W. Campbell, 1951
 Davies, A. M., 1948
 Davis, Bob, 1979
 Davis, Carol, 1979-1982
 Davis, Charlie, 1902
 Davis, Else and Colin, 1978-1980
 Davis, Frank, 1962
 Davis, F. W., 1964
 Davis, L. Barnett, 1902
 Davis, Mrs R., 1934
 Davis, Stanley, 1962
 Davison, Nora, 1897
 Davy, Ruth, 1981
 Dawson, Amy B., 1924-1940
 Dawson, F. B., 1954
 Dawson, J. M.,
 Dawson, Lex, 1981
 Dawson, W. A., 1932-1933
 Day, Anna, 1981-1982
 Day, M. N., 1951-1981
 Dayman, Murray, 1932-1935
 De Breanski, A., 1893
 De Breanski, Gustave, 1893
 De Bruyn, Joan, 1963
 De Butts, Brenda, 1957-1969
 De Castro, H. R., 1918-1923
 de Flon, Kari, 1954
 De Freitas, Nancy, 1980
 De Fresne, Chris, 1963-1968
 de Lancy, Thelma, 1960-1962
 De Lange, Gennie, 1973
 De Ruiter, John, 1960
 De Silva, Gerard, 1953
 De Smit, Karel, 1973
 De Veaux, A., 1909
 De Vel, Gaston, 1964-1970
 De Wagt, Janet, 1983
 De Weldige, L., 1966-1968
 Dean, Frank, 1959-1983
 Deans, A. A., 1938-1980
 Deavoll, Michael, 1981
 Dee, Michael, 1982
 Deforist, H. J., 1889
 Dekker, Diana, 1973-1974
 D'Elsa, Raydia, 1981
 Dell, F. P., 1968
 Dell, Frank, 1979-1982
 Delph, B. B., 1964
 Delph, Birtchenell, 1962
 Dench, Gavin, 1973-1974
 Denen, Cecelia Chavez, 1981
 Dennison, Joan, 1956-1969
 Denniston, Violet, 1921
 Denniston-Wood, Simon, 1972-1974
 Denton, R. H., 1959
 Depaux, Richard, 1976
 Devenish-Meares, D., 1904
 Deverill, 1899
 Dick, Patricia, 1977-1983
 Dick, Mrs, 1883
 Dickerson, Wilfred, 1973-1981
 Dickinson, Lessa, 1983
 Dickson, P. K., 1956
 Dickson, Roy J., 1942-1983
 Dickson, J. W., 1908
 Dickson, J. W., 1944
 Dickson, Philip, 1968-1982
 Diederich, Mollie, 1977-1979
 Diederich, 1889
 Digwam, G., 1897
 Dilrew, Joyce, 1979
 Dimock, Mark, 1976
 Dimopoulos, Constantin, 1981-1982
 Dinah and Tony, 1979-1983
 Diprose, Elizabeth, 1964
 Disse, Marcia, 1980
 Dittmar, W., 1902
 Dixon, Catherine R., 1935
 Dixon, Catherine R., 1964
 Dixon, Charles, 1918
 Dixon, Charles, 1935
 Dixon, Rosa M., 1899-1903
 Dobie, B. C., 1909-1911
 Dobie, B. C., 1918-1926
 Dobson, Miss Annie, 1883
 Dogdshun, Syd, 1980
 Doerner, Margaret, 1981
 Doig, Sarah, 1961
 Dommersen, W. A., 1893
 Donaldson, Anthony, 1977
 Donn, Robert, 1932-1937
 Donnovan, B., 1935
 Doran, Edna, 1973
 Dorset, Janis, 1976-1977
 Dorselaer, A. van, 1954
 Douglas, A. E., 1933-1935
 Douglas, Mrs C., 1893
 Douglas, R., 1900
 Douglas, Shona, 1969-1973
 Douglas, Sir William Fettes, 1893
 Doust, Ethelwyn, 1934-1952
 Dow, Ainslie, 1980-1982
 Dowling, Graeme, 1950-1954
 Downes, B., 1910-1911
 Downing, Miss B., 1934
 Drake, E. D., 1892-1904
 Dransfield, Miss E., 1889-1933
 Dransfield, Stella, 1899-1903
 Draper, Miss B., 1907-1911
 Drawbridge, John, 1957-1981
 Driscoll, Bridget, 1952
 Driscoll, Eileen, 1950-1951
 Driver, David, 1950-1951
 Driver, Don, 1961-1966
 Driver, M., 1903
 Drsmanovic, Marko, 1981
 Drummond, 1891
 Drummond, A. E., 1951
 Drury, Alfred, 1901-1904
 Du Four, John, 1982
 Du Fresne, Chris, 1969
 Dudding, G. W., 1961
 Dudley, Winifred, 1939
 Dudley, W. S., 1921-1932
 Duff, Alison, 1967
 Duff, Alison S., 1934
 Duff, Margaret W., 1942-1944
 Duff, P., 1959
 Dugdale, Frances, 1928
 Dukes, Joan, 1938-1959
 Dukes, John, 1940
 Duke, Yvonne and John, 1982
 Duncan, Catherine, 1962-1969
 Duncan, C. H., 1954-1959
 Duncan, Erica F., 1966
 Duncan, Ethel D., 1935
 Duncan, John Campbell, 1923-1938
 Duncan, Molly, 1961-1981
 Dunfoy, Maude, 1894-1899
 Dunfoy, Miss Ethel, 1970
 Dunlop, Bonar, 1977
 Dunlop, Dido, 1981-1982
 Dunn, Bessie D., 1901-1904
 Dunn, C. A., 1921
 Dunn, Gary J., 1966
 Dunn, Joan, 1953-1957
 Dunne, Claire, 1982
 Dunning, A. H., 1889
 Dunshea, Peter, 1968

- Duportal, M., 1904-1918
Duret, Madeline, 1891-1903
Durrant, Bryan, 1982
Durrant, D., 1910-1911
Dutche, Doris, 1982
Dutch, E. A., 1962-1965
Dutch, W. A. J., 1934
Dye, Jocelyn, 1969
Dyer, Rona, 1947-1971
Eaden, John, 1976-1977
Eady, Terence, 1970-1973
Eager, Loretta, 1975
East, Graham, 1980
East, Sir Alfred (R.A.), 1919
Easterbrook-Smith, Toby, 1968
Eastgate, Ethel, 1910-1911
Easter, Margaret, 1951-1952
Eastlake, C. H., 1909
Eastman, David, 1968
Easton, Elsie, 1968
Eastwood, G., 1954-1956
Eastwood, Gladys, 1949-1969
Eaton, Betty, 1963-1983
Eauchope, W. S., 1914
Ebel, Michael, 1975, 1980
Eden, Sally, 1968-1983
Eden, Tony, 1969-1982
Edgar, Hilda, 1940-1950
Edgar, H. J., 1910-1929
Edgar, J. D. Charlton, 1933-1935
Edgar, Joan, 1969-1970
Edgar, Joan K., 1943-1945
Edgar, John, 1980
Edmiston, M. M., 1924
Edmonds, Jacqueline, 1981
Edwards, Mrs A. L., 1934
Edwards, Betty, 1965
Edwards, G. W., 1954
Edwards, Joan, 1934
Edwards, Marjory, 1965-1966
Edwards, Mary, 1921
Edwards, Stanley H., 1941
Edwards, Victoria, 1976-1981
Eichelbaum, Vera, 1916-1929
Eilers, Edith, 1954
Einhorn, Jule, 1979
Eise, Ida, 1919-1968
Eise, J. G., 1920-1927
Ejima, Kiyohiro, 1981
Eley, Rosemary, 1947-1952
Eliott, H. G., 1934
Ellerbeck, Kate A., 1901
Ellingham, H. G., 1959
Elliott, Margaret, 1981-1983
Elliott, Alan, 1935-1937
Elliott, G. H., 1883-1912
Elliott, G. H., 1923-1933
Elliott, Jessie, 1931-1934
Elliott, M., 1911
Elliott, Pamela, 1981
Elliott, Valerie, 1966
Ellis, Barry, 1966-1981
Ellis, Christine, 1928
Ellis, F. V., 1925-1957
Ellis, H. B., 1962-1963
Ellis, J., 1914-1928
Ellis, Joseph M., 1931-1934
Ellis, Lorna, 1932-1935
Ellis, Lorna Campbell, 1952-1983
Ellis, Lorna M., 1952-1976
Ellis, MacKenzie, 1922
Ellis, Robert, 1979
Ellis, St John, 1922
Elliston, F. C., 1889-1894
Elsom, Olive, 1957-1962
Elsom, Vy, 1957-1982
Emanuel, Michael, 1980
Emsley, Bill, 1968-1969
Emsley, W., 1966-1967
England, Mrs C., 1883-1892
English, C. W., 1921
Ensor, Marie, 1967-1969
Enting, Brian, 1979
Eriksen, Maria, 1980
Eriksen, Beverley, 1979-1982
Ernstsen, Frederika, 1969-1974
Esau, Robert, 1980
Eskrigge, Linton H., 1934
Esplin, Clark, 1968-1970
Esplin, Tom, 1959-1982
Etherington, Margaret, 1967-1971
Etiennette, Madam Louise, 1934
Evans, Elizabeth, 1969
Evans, J. C., 1950-1951
Evans, L., 1918-1919
Evans, Lewis, 1910-1911
Evans, M., 1890
Evans, M. E., 1905
Evans, M. H., 1903-1906
Evans, Nan, 1969
Evans, Vincent, 1928
Evatt, J., 1916-1928
Evatt, Jessamine, 1899-1908
Everett, B., 1933
Everett, Bish, 1951
Everitt, R., 1956
Ewart, Dorothy, 1967-1973
Ewen, Greta, 1904-1921
Ewing, Campbell, 1979-1981
Ewing, Evadne, 1963-1964
Ewing, Lawrence, 1973
Ewing, Nora, 1982
Fahey, Jacqueline, 1953
Fairburn, A. R. D., 1935
Fairburn, Geoff, 1979-1982
Fairholm, W. E., 1895
Fairthorne, Ethel, 1937
Fairweather, Orma, 1981
Fajardo, Jose, 1966
Falconer, Helen, 1981
Falla, Clare, 1953-1967
Falla, E. M., 1954-1957
Falla, Molly, 1957-1962
Fancott, Eugene, 1953-1960
Fanning, H. S., 1938
Fanning, Joan, 1938-1983
Fannin, W., 1890
Faram, Nicola, 1982
Farmer, Jean, 1969
Farmer, Suzanne, 1970
Farrer, Winifred, 1952-1954
Faulkner, John, 1893
Fearn, D. A., 1954
Fearn, Stanley W., 1925-1940
Fearn, S. W., 1954-1958
Fearnley, Charles, 1954-1957
Feaver, H. M., 1903-1928
Feaver, M. W., 1903-1904
Feist, Cathryn, 1982
Fell, W., 1892-1929
Fenaughty, K. L., 1954
Fenton, B. L., 1935
Ferguson, Clare, 1978
Ferguson, Enid, 1977-1980
Ferguson, Ronald, 1977
Ferguson, Sybil A., 1950-1982
Ferussan, Lady Alice, 1925-1929
Ferwerda, Joanne, 1977-1981
Fidler, Constance, 1961
Field, Anne, 1977-1980
Field, Isabel, 1927
Field, Isabel J., 1898-1904
Field, Joyce, 1942
Field, Judith, 1980
Field, Mrs W. H., 1908-1916
Field, Thane, 1934-1958
Field, Tom, 1982
Fielder, Leonard, 1948-1974
Fieldes, Shirley, 1950-1951
Fielding, Wm., 1933
Fife, Ivy, 1931-1961
Fijn, John, 1970-1972
File, Eleanor, 1966-1973
Finan, Frank, 1963
Finan, F. S., 1964
Finan, P. D., 1964
Finch, Grant, 1982
Fincham, Carol, 1968-1982
Findlay, Elizabeth, 1918
Findlay, Molly, 1969-1973
Fink, W. B., 1934
Finlayson, Renee, 1934
Finn, D., 1910-1911
Finnerty, Margaret, 1981-1982
Firth, Cedric, 1961
Firth, Ian, 1982
Fischer, A. J., 1902
Fisher, D. M., 1950
Fisher, Dorothy, 1940-1949
Fisher, George, 1981
Fisher, Paul, 1979-1981
Fisher, Mrs Rollo, 1908-1918
Fitzgerald, Florence, 1934
Fitzgerald, Gerald, 1899-1905
Fitzgerald, Geraldine, 1950-1951
Fitzgerald, James, 1926-1944
Fitzgerald, M. E., 1956
Fitzgerald, M. G., 1954-1957
Fitzgerald, Phyllis, 1954-1960
Fitzherbert, H. G., 1895-1901
Fitzpatrick, Joan, 1981-1983
Flannagan, J., 1906
Flaws, Fane, 1976
Fleck, James B., 1921-1934
Flegg, Eric, 1966-1967
Fleming, Rona, 1935-1967
Fletcher, Blythe, 1916
Fletcher, Joan, 1977-1980
Flint, W. Russel, 1919-1926
Flintoff, Brian, 1982
Flockenhaus, H., 1900
Flook, Cindy, 1981
Flowers, Mavis, 1983
Fookes, C. M., 1905
Forbes, A., 1906
Forbes, Alwyn, 1983
Forbes, Mrs Stanhope, 1994
Ford, Annie L., 1899
Ford, C. Reginald, 1922
Ford, Lionel K., 1951
Forrest, Helen, 1983
Forsey, J. N., 1966-1969
Forsey, John, 1971
Forsey, Mark, 1969
Forster, Gayle, 1981-1982
Forster, J. A., 1967
Forsyth, G., 1898
Foshko, J. A., 1967
Foster, C. W., 1905
Foster, L., 1910-1911
Foster, Paul, 1975
Foster, Peter, 1968
Fountain, Marian, 1982
Fournier, Nola, 1980
Fourt-Wells, Terrence, 1976
Fowler, J., 1956
Fowler, Mark, 1981
Fox, Alan, 1981
Fox, E. H., 1912
Fox, Helen, 1924
Fox, H. E. O., 1918
Fox, Murray, 1979-1982
Fox, Raymond, 1980-1982
Fraenkel, H. R., 1950-1951
Frahm, Pam, 1979-1982
Frampton, G., 1920
Francis, Heather, 1965-1982
Franken, Louise, 1977
Franklyn, F., 1883
Fraser, A. R., 1904-1907
Fraser, Alexander, R., 1938-1953
Fraser, Donald, 1898
Fraser, Elizabeth, 1979-1982
Fraser, L., 1944
Fraser, M., 1951
Fraser, Margaret, 1939
Fraser, Miss Marian, 1934
Fraser, R. H., 1965-1967
Frederic, Frances, 1966-1969
Freemantle, Robert, 1969-1970
Freeman, Eva G., 1903-1916
Freeman, H. J., 1904
Freeman, Norman, 1977-1981
Freeman, Ronald, 1951
Free, Constance
Fremaux, Lee, 1963
Freyberg, E. B., 1920
Freyberg, F. P., 1906-1908
Friberg, E. Baird, 1931-1953
Fristrom, E., 1912
Fry, Patricia, 1953-1983
Full, F. S., 1929
Fuller, E. Murray, 1908-1933
Fuller, Geoffrey, 1980
Fuller, John, 1966-1968
Fuller, Mary, 1897-1898
Fuller, T. E., 1883
Fullwood, A. H., 1912
Fumpston, Rodney, 1977
Funasaka, Yoshisuki, 1976-1977
Gabites, A. L., 1954
Gabites, H. F., 1960-1961
Gabilities, Elizabeth, 1951-1954
Gale, Nellie, 1897-1899
Gale, Mrs Thos., 1889-1894
Gallagher, T. F.,
Gallon, R., 1893
Gamble, Betita, 1968
Gamble, Geo. M., 1950
Garcia-Alvarez, Alberto, 1980
Gardiner, Nancy, 1977-1979
Gardiner, Neil, 1982
Gardiner, Ruth, 1978-1983
Gardner, Edith, 1957-1958
Gardner, F. E., 1897-1899
Gardner, Justin, 1979
Gardner, Nora M., 1958-1962
Gardyne, Fraser, 1976
Garland, Margaret, 1950-1956
Garland, Maria, 1950-1951
Garland, Nicholas, 1954
Garlick, H. H. G., 1904-1905
Garnett, D., 1935
Garnett, Heather, 1967-1971
Garnham, G. H., 1900-1933
Gartside, Brian, 1973-1981
Garwood, Roy, 1962
Gasson, Eunice, 1966-1967
Gaston, Anne, 1979-1980
Gavaghan, A. H., 1983
Gavrily, Maria, 1954
Gawith, M. M., 1933
Gawn, Jim, 1048-1974
Gawn-Kremer, Betsy, 1971
Gay, William, 1983
Geampietre, Amy, 1899
Geange, Riri, 1934-1958
Gee, Miss Matilda, 1883
Gee, Phillipa, 1981
Geisler, Prof., 1883
Geison, E. M., 1889
Gellatly, Mary S., 1951
Gell, Edna, 1950-1956
Gentil, Charles, 1952
George, Jean, 1969
Gerard, B. D., 1937-1944

Gerard, Madame Ella, 1894-1895
Gerard, S. S., 1957
Gernert, Hans, 1974
Gerrard, M., 1910-1911
Gerson, E., 1940-1958
Gether, Miss, 1892
Ghonem, Salah, 1981
Gibb, A. Mildred, 1932-1934
Gibb, Gwyneth, 1981-1982
Gibb, John, 1883-1902
Gibb, W. Menzies, 1889-1902
Gibbs, Alice, 1929
Gibbs, A. M., 1909
Gibbs, C. N., 1949
Gibbs, Leot, 1931
Gibbs, Meg, 1981-1982
Gibbs, Peter, 1981-1982
Gibbs, Stella, 1939-1981
Gibbs, W. B., 1883
Gibson, Barbara, 1979
Gibson, D. J., 1965
Gibson, Helen, 1898
Gibson, Helen, 1931
Gibson, Jack, 1966-1968
Gibson, Mavis, 1981
Gidall, John, 1898
Gidall, Otto, 1934
Gigli, F., 1893
Gilbertson, E., 1919
Gilbert, D., 1935
Gilbert, Gerald, 1934
Gilbert, M. O., 1931-1942
Giles, Barry P., 1967
Giles, E. F., 1905
Giles, Lyn, 1981-1982
Gill, R. A., 1889-1906
Gillespie, O. A., 1949-1952
Gillick, M. G., 1920
Gillies, Emma, 1890
Gillies, June, 1978
Gillies, Wayne, 1980-1981
Gillingham, K., 1897-1898
Gilroy, John, 1960
Ginders, D. J., 1951
Ginn, Ellinore, 1956-1958
Glading, R. S., 1959
Gledhill, Marie, W., 1937
Gleed, Nora, 1937-1982
Glover, A. C., 1929
Glover, E., 1890
Glucina, Jocelyn, 1974-1975
Goddard, Peggy, 1968-1977
Godden, Mrs C., 1908-1911
Gold, A. B., 1953
Goldie, C. F., 1900-1911
Goldie, Leda, 1954
Goldie, Olive, 1956-1958
Gooder, Catherine, 1928-1935
Goeder, Ivy, 1906-1911
Goodger, Noel, 1967
Goodger, Rata, 1979
Goodall, Rosa, 1900-1902
Gopas, R., 1949-1953
Gordon, Miss A., 1892-1893
Gordon, I. E., 1910-1911
Gordon, Leslie, 1923-1924
Gore, Adinne, 1960
Gore, C., 1880
Gore, H. M., 1889-1929
Gore, Ross, 1923-1949
Goslin, Chris, 1982
Gough, Aidan, 1967
Gough, Linda, 1981
Gouldsmith, E., 1891-1893
Goulter, Anne R., 1937-1953
Gowenlock, Anne, 1977-1980
Grace, Maude, 1883
Grady, Ethel, 1914-1949
Grady, F. F., 1889
Graetzer, Grete, 1951-1967
Graham, A. B. Barns, 1939-1945
Graham, Jean, 1918
Graham, Pamela, 1960
Grainger, Leslie, 1931-1932
Grant, Alexa, 1968-1971
Grant, Sir F., 1926
Grant, Leda, 1929-1964
Grant, Lexie, 1954
Grant, Lloyd, 1883
Grant, Nancy M., 1934
Grapes, Mrs, 1890-1891
Graves, David F., 1963
Gray, Angus, 1926-1950
Gray, Ethel, 1931-1932
Gray, F. D., 1928-1933
Gray, H. G., 1904
Gray, Louise, 1950-1956
Gray, M., 1928-1929
Gray, T. D., 1927
Gray, Young, 1914
Green, Alice, 1918
Green, C. L. S., 1943-1953
Green, M., 1910-1911
Green, Stephen, 1962-1982
Green, Tennyson, 1934
Green, W. H., 1883
Greene, William, 1897-1907
Greener, Leslie, 1927-1935
Greenish, F. E., 1926-1934
Greenstreet, E. J., 1883
Gregg, Noel, 1979-1980
Gregoriadis, A., 1970
Gregory, Peter, 1982
Greig, Cynthia, 1979-1982
Greig, Jim, 1965-1979
Gren, Neil A., 1918
Grent, Leda, 1942
Grieve, G. J., 1960
Griffith-Jones, Valerie, 1982
Griffiths, Gary, 1973-1977
Griffiths, Harley, 1919
Griffiths, John, 1934
Griggs, Joan, 1963-1976
Griggs, J. K., 1957-1967
Griggs, Sally-Ann, 1981
Gross, Frank, 1948-1960
Gross, Richard, 1931-1934
Grossman, Ruth, 1974
Grupp, Roland, 1971
Gubbins, Beatrice, 1919-1921
Guild, Bill, 1975
Gully, Eric N., 1925-1954
Gully, John, 1891-1901
Gully, John, 1980-1982
Gunderson, Mrs, 1883
Gupta, Virginia, 1962
Gutierrez, Alberto, 1974
Guy, Helen, 1981-1983
Gwan, J. W., 1962
Gyles, Ethel F., 1912-1933
Hadenfeldt, G., 1921
Hadfield, Dennis, 1969
Hadfield, G. W., 1904
Hadfield, Hilda, 1931
Hadwen, John, 1977-1982
Haigh, Veronica, 1970
Haines, Maude Charles, 1934-1943
Haiselden, Marianne, 1982
Hakukiwa, Robyn, 1980
Halcombe, Mrs, 1890
Hales, W. O., 1898
Haley, John, 1923
Halford, Deanne, 1982
Halford, Elizabeth, 1980
Halkett, K. E., 1908-1909
Hall, D. G., 1951
Hall, F. V., 1949-1967
Hall, Fred, 1905
Hall, H. V., 1955
Hall, L., 1951
Hall, Mamie, 1980
Hall, Oliver, 1907-1919
Hall, Trevor, 1942
Halse, F. J., 1889-1891
Halsted, F., 1924-1925
Halswell, Keely, 1901
* Hasmann, Peter, 1981
Hamer, Don, 1981
Hamerton, Minnie D., 1927
Hamgan, Peter, 1980
Hamilton, A., 1904
Hamilton, Bruce, 1976
Hamilton, M., 1909
Hamilton, O. V., 1957
Hamilton, Olive, 1959-1967
Hamilton, W. J., 1883
Hamlin, Ann, 1968
Hamlin, Ian, 1982
Hancock, D. A., 1954
Hancock, Dorothy, 1950
Hand, Cherie, 1969
Handford, Sylvia, 1974-1979
Handley, Edith, 1955-1957
Handyside, J. S., 1905-1908
Hanham, Mary, 1929-1951
Hanly, J. P., 1954-1955
Hanly, Patrick, 1969
Hanna, Neil, 1982
Hannah, Mrs J. A., 1916
Hannah, Mary, 1981
Hannah, S., 1912-1914
Hansell, Gwendolen, 1931-1937
Hansen, A., 1934-1944
Hansen, Ada, 1969
Hansen, Jens, 1979
Hanson, A., 1912
Hansson, Arnold, 1954-1963
Harallanbi, Joan, 1977-1982
Hardadre, Edna, 1980
Hardie, Gwen, 1977-1980
Hardie Boys, Mary, 1967-1980
Harding, Louise, 1982
Harding, Phillis, 1979-1980
Hards, A. H., 1958
Hardwick-Smith, Janet, 1983
Hardwick-Smith, M., 1954-1963
Hardy, Anne-Marie, 1977
Hardy, J. M., 1890
Hardy, T. M., 1890
Harfield, Mark, 1975-1976
Harkness, M., 1938-1942
Harper, E. J., 1962
Harper, Elizabeth, 1963-1981
Harper, James, 1967
Harper, Ngaire, 1950
Harper, Valerie, 1956
Harris, A., 1928
Harris, E. C., 1883
Harris, F. M. O., 1905
Harris, Jessie, 1934
Harris, M., 1923
Harrison, Ethel, 1940
Harrison H., 1918
Harrison, Rodger, 1953-1974
Harrison-Smith, Jocelyn, 1950
Harrold, H. M., 1906
Hart, Christopher, 1981-1982
Hart, John, 1972
Hart, Roger, 1964-1974
Hart, V., 1956-1957
Hartley, M., 1903-1904
Harvey, B., 1928
Harvey, Beatrice, 1919-1935
Harwood, Scott, 1982 & *MASSAWATTA POSTER*
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Haste, Jan, 1982
Hastedt, Jean, 1980-1982
Haszard, Rhona, 1921-1931
Hatcher, V. K., 1964-1967
Hathewell, W., 1902
Howard, M. E., 1916-1921
Hawcridge, Bob, 1894
Hawies, Stephen, 1919
Hawker, Beryl, 1968-1975
Hawker, H. W., 1916
Hawkins, Esme, 1950-1965
Hawthorne, T., 1889
Hay, Clara N., 1907-1911
Hay, D. R., 1951-1954
Hay, Mrs J. D., 1906-1909
Hay, O. M., 1951-1957
Hay-Campbell, C., 1916
Hayes, C., 1904
Hayes, Claude, 1921
Hayhurst, Rita, 1956
Hayman, Judith, 1980
Hayward, E. B., 1894-1897
Hayward, Mary, 1980-1982
Hazeldine, Nora, 1974-1980
Hazelwood, B., 1935
Hazelwood, O., 1951
Head, E. P., 1909
Heald, Trisha, 1979
Healey, H. M., 1953-1963
Healey, M., 1919
Healy, Jeffery, 1982
Heaphy, Major Chas., 1893
Heath, Adrian, 1977
Hedley, M., 1918
Heffer, H. E., 1912
Heffer, J. E., 1899-1908
Heginbotham, J. A., 1912-1945
Heginbotham, J. M., 1928
Heginbotham, Mrs, 1919
Heinemann, Kate, 1976
Heinemann, K. D., 1966
Heinemann, Kit, 1971-1982
Heinz, Valerie, 1951-1963
Hellaby, R. S., 1923
Hellaby, R. S., 1952
Hellar, Paul, 1907
Helmore, Dorothy, 1956
Helsham, David, 1979-1981
Henderson, James, 1973
Henderson, Jean N., 1958
Henderson, Louise, 1937-1981
Henderson, Margaret
Henderson, Peggy, 1975
Henderson, Steven, 1968
Henderson, Sue, 1982-1983
Hendriksen, J. E., 1890
Hendriksen, Jess and Jean, 1979-1982
Hendriksen, Marie and Jessie, 1977
Henrich, Pitt, 1974-1981
Henry, Mrs C. D., 1921
Henry, E., 1923
Henshaw, David, 1980
Herber, N., 1964
Herbert, Patricia, 1983
Hercus, Barbara, 1981-1982
Hercus, Val, 1968-1973
Herdman-Smith, R., 1912-1920
Herschell, Suzanne, 1976-1983
Herzog, A., 1894
Hetet, Rangi, 1982
Heully, Paul, 1974-1976
Hewitt, Ann F., 1921
Hewitt, Anne P., 1927-1934
Hewitt, Erskine, 1975
Hewitt, J. G. L., 1916
Hewitt, Leonie, 1980
Hewitt, Lorna, 1975-1980
Hewitt, M. P., 1921
Heydon, Susan, 1977-1981
Heysen, H., 1905
Heywood, E. M., 1895

Heywood, H., 1933
 Heywood, H. P., 1952-1955
 Heywood, Harry, P., 1935-1937
 Heywood, Mrs J. B., 1892
 Hibberd, Vivian, 1959
 Hickey, M., 1958
 Hickey, Margaret, 1957-1963
 Hickey, M. G., 1956
 Hickson, Bertha, 1907-1911
 Higgs, Avis, 1948-1983
 Higgs, Joshua, 1923
 Higgs, Margaret, 1973
 Higgs, Sydney H., 1921-1971
 Higham, Judy, 1974
 Hilder, Ellis, 1969-1970
 Hill, Edwin, B. S., 1898
 Hill, Faye, 1965-1969
 Hill, E. J., 1930
 Hill, H. C., 1955
 Hill, H. C., 1965
 Hill, Heather, 1980
 Hill, Helen, 1959-1974
 Hill, J. C., 1950-1969
 Hill, Jocelyn, 1980
 Hill, Mabel, 1921-1944
 Hill, Miss Mabel, 1889-1904
 Hill, Marjorie, 1918-1923
 Hill, Martin, 1979
 Hill, Mary, 1950
 Hill, Robin, 1981-1983
 Hill, Venetia, 1976
 Hillen, Mieke, 1967
 Hilton, Fay, 1950
 Hilton, W., 1950
 Hine, Jeanette, 1978-1981
 Hingston, Earl C., 1959-1962
 Hiorns, Margaret, 1982
 Hipkins, Roland, 1927-1950
 Hipwell, E. F., 1900
 Hird, Edward, 1978
 Hird, James, 1979
 Hislop, Florence, 1944
 Hitchcock, Joan, 1968-1971
 Hitchens, Glenys, 1962-1970
 Hitchings, Gavin, 1979-1982
 Hobbs, M. E., 1904
 Hobson, Ken, 1964-1969
 Hodges, M., 1910-1911
 Hodge, E. M., 1964
 Hodge, Mae, 1965-1977
 Hodge, Mary, 1965
 Hodge, May, 1962
 Hodge, R. P., 1962
 Hodgking, Miss D. M., 1892-1905
 Hodgking, Miss I., 1892
 Hodgkins, Frances, 1927-1928
 Hodgkins, P. D.E., 1912-1916
 Hodgkins, W. M., 1890-1898
 Hoffman, 1893
 Hogarth-Gill, Essie, 1964-1983
 Hogg, L., 1942
 Hogg, Melitta, 1974-1983
 Hogg, T., 1929
 Holcombe, Harcourt, 1961-1963
 Holden, Elaine, 1980
 Holder, Joan, 1981
 Holdsworth, Deborah, 1976
 Holdsworth, Mrs John, 1921
 Holland, Doris, 1954
 Holland, S. A., 1938
 Hollings, Rita, 1968-1971
 Hollings, Russell, 1975
 Hollingsworth, Ruth, 1921
 Hollister, Patricia, 1981
 Hollis, D. I., 1966
 Hollis, E. M., 1954
 Hollis, Kathleen, 1981
 Hollobon, J., 1923-1931
 Hollobron, T., 1905
 Holloway, T., 1931-1947
 Holm, Annie A., 1897-1899
 Holmes, A. H., 1883-1890
 Holmes, Charles, 1980
 Holmes, Fanny, 1921-1950
 Holmes, K., 1921-1950
 Holmes, Miss K., 1883-1908
 Holmes, Peter, 1981
 Holmes, R. T., 1883-1890
 Holmes, Winifred, 1927-1934
 Holmwood, John, 1942-1943
 Homan, Rex, 1974
 Honey, W., 1905
 Honour, Basil, 1925-1972
 Hood, E. G., 1909-1919
 Hood, Maurice P., 1883
 Hooker, E., 1893
 Hooper, Margaret L., 1893
 Hoore, John L., 1932
 Hope, E. S., 1967
 Hope, Esther, 1933-1965
 Hope, Muriel, 1956
 Hope, Mrs Norman, 1935
 Hopkins, F. M., 1898
 Hopkinson, Charles, 1950-1952
 Hopkinson, Mary, 1980
 Hopper, M., 1955-1960
 Hopper, Muriel, 1962-1982
 Hornblow, Joan, 1961-1965
 Horne, Beverly, 1977
 Horne, C., 1883
 Horne, M. W., 1883
 Horny, Reginald, 1978
 Horridge, H., 1921-1926
 Horsley, Hamish, 1980
 Hos, Kees, 1962-1968
 Hotere, Ralph, 1969-1980
 Houlker, W., 1918
 Hoults, Shirley, 1947-1948
 Hounsom, Byles W., 1916
 Hourigan, Heather, 1977-1979
 Howard, Gill, 1977-1982
 Howard, Stephen, 1979-1983
 Howarth, C. H., 1897-1904
 Howell, A., 1903-1904
 Howego, E., 1912
 Howie, Alan, 1963
 Howitt, Brigit, 1977-1982
 Howitt, Patricia, 1980
 Howorth, C. H., 1883-1925
 Hoy, Brian, 1978-1982
 Hubbard, A. J. P., 1925
 Hubbard, A. M., 1926
 Hudig, A. I., 1957-1960
 Hudig, Ida, 1974
 Hudson, Stella, 1931-1938
 Hughes, A. G., 1968
 Hughes, E., 1912-1934
 Hughes, Mrs E., 1910-1919
 Hughes, Eleanor, 1921-1933
 Hughes, Frances, 1918
 Hughes, Geoffrey, 1971-1976
 Hughes, George, 1977
 Hughes, R. M., 1910-1916
 Hughes, Selwyn, 1981-1983
 Hughes-Sparrow, Iris, 1979-1980
 Huisward, John, 1977-1983
 Hull, R. P., 1966
 Hulston, Ian, 1981-1983
 Hume, Henrietta, 1974-1980
 Hume, Mrs, 1894
 Humphreys, Nigel J., 1970
 Hunt, C. H., 1904-1905
 Hunt, Frances, 1940-1944
 Hunt, Jenny, 1974-1982
 Hunt, Paul, 1983
 Hunt, Roy, 1929-1934
 Hunt, Simon, 1982
 Hunter, Brown E., 1928
 Hunter, Alexis, 1971
 Hunter, Enid, 1980
 Hunter, Ian, 1973
 Hunter, Jennifer, 1981-1982
 Hunter, Maureen, 1978-1982
 Hurley, D., 1905
 Hurley, Mab, 1969-1970
 Hurn, Norman W., 1964-1967
 Hurst-Seager, S., 1906
 Hursthouse, E. W., 1950
 Hursthouse, Jean, 1933
 Hursthouse, K., 1904-1905
 Hurst, John, 1970-1971
 Hurst, Judith, 1970
 Husband, John, 1980-1982
 Husheer, T. P., 1934
 Hutchinson, E. P., 1921
 Hutchinson, F. L., 1916-1927
 Hutchinson, P. M., 1937-1969
 Hutchinson, Patrick, 1970-1973
 Hutchinson, Paul, 1980
 Hutton, David E., 1935-1941
 Hutton, D. E., 1895-1928
 Hutton, John, 1932-1934
 Hutton, Roy, 1928
 Hyams, Robert, 1974
 Hyder, Adrienne, 1951
 Ibbetson, Desiree, 1980
 Igglesden, C. M., 1889-1895
 Igglesden, M., 1925
 Igglesdon, Milly, 1890-1897
 Illingworth, Nelson, 1908
 Imrie, Jane, 1983
 Ingerton Roger, 1974-1980
 Ingle, Gwen, 1966
 Ingram, Margaret, 1953-1960
 Ingram, W., Ayerst, 1893-1894
 Inkersell, Elsie, 1957
 Innes, E., 1910-1911
 Instone, Adrienne, 1950
 Iorns-Miller, David, 1971
 Iremonger, May, 1968-1982
 Irving, Maureen, 1971
 Irving, Wilhelmina, 1971-1982
 Isaac, E. C., 1924-1934
 Isaac, N., 1928
 Isaacs, Nelson, 1909-1958
 Isaacs, Lois, 1977
 Izard, E. B., 1890-1904
 Izett, A. Pattle
 Izett, H. M., 1916
 Izett, M., 1912-1920
 Izett, M. P., 1903-1911
 Jack, K. Hill, 1929
 Jack, Mavis, 1955-1974
 Jacks, Elizabeth, 1975
 Jackson, B., 1932-1937
 Jackson, Constance, 1977
 Jackson, E. D., 1903-1932
 Jackson, J. H., 1931
 Jackson, J. R., 1921
 Jackson, Jean, 1964
 Jackson, Margaret, 1967-1969
 Jackson, R. E., 1954-1967
 Jackson, Richard, 1962-1973
 Jackson, Sarah, 1977
 Jakobsson, Elaine, 1979
 James, Bryan, 1981
 James, K. Vivian, 1931
 James, Martin, 1979
 James, Mr, 1889
 James, V., 1898
 Jameson, C. S., 1903-1908
 Jameson, M., 1900
 Jamieson, E. V., 1954
 Jamieson, Marion, 1943-1965
 Jamieson, Vera, 1953-1971
 Jans, Robyn, 1980
 Janssen, Peter, 1966-1967
 Jardine, Wm., 1934
 Jarvie, Juliana, 1968-1980
 Jay, Josanne, 1982
 Jeans, E. B., 1928-1929
 Jeans, Eana B., 1937-1967
 Jefferies, Esther, 1959-1965
 Jenkins, Hugh C., 1951-1953
 Jenkins, N. J., 1932-1937
 Jenkins, S. R., 1952-1954
 Jenkins, Shelia, 1955-1958
 Jenkins, T. H., 1921-1935
 Jenks, Patricia, 1968-1980
 Jenks, William, 1967-1982
 Jenness, Oivia J., 1958
 Jennings, Clair, 1964-1983
 Jensen, N. V., 1967
 Jenssen, Ingeborg, 1968-1969
 Jessen, Ingelise, 1979
 Joachim, Susan W., 1899
 Joachin, Miss M. E., 1910-1911
 Joblin, Dorothea, 1933
 Joel, G. J. (Grace), 1897
 Johansen, Mrs M. T., 1934
 Johns, Bernard, 1961
 Johns, Bernard W., 1932-1941
 Johns, E. Martin, 1931
 Johns, John, 1979
 Johns, Lucretia, 1933
 Johns, T. G., 1932
 Johnson, C. J., 1921-1935
 Johnson, D. C., 1954-1967
 Johnson, Elizabeth, 1954
 Johnson, Eric Lee, 1938-1944
 Johnson, Flora, 1921
 Johnson, Gary, 1968
 Johnson, Jean, 1968
 Johnson, J. S., 1951
 Johnson, J. W., 1934
 Johnson, Lucretia Mary, 1927-1935
 Johnson, M., 1955-1956
 Johnson, Miss P. Grace, 1906
 Johnson, Miss Sybil, 1902-1909
 Johnson, Mrs K., 1934
 Johnson, Pauline, 1927
 Johnson, P. G., 1925
 Johnson, P. R., 1921
 Johnson, Robt. W., 1931
 Johnson, Vida B., 1916
 Johnson, W. Robt., 1914-1932
 Johnston, C. J., 1934
 Johnston, Dawn, 1970
 Johnston, Elizabeth E., 1921
 Johnston, Flora C., 1902-1907
 Johnston, Jean, 1979-1982
 Johnston, Marigold, 1935
 Johnston, T. F., 1955
 Johnston, T. V., 1955-1961
 Johnstone, Eunice, 1977
 Johnstone, J. A., 1932-1934
 Johnstone, Valorie, 1976-1983
 Jollie, Miss S., 1893
 Jolly, Lindsay, 1972-1981
 Jones, Bea, 1980
 Jones, Bernard W., 1937
 Jones, Cathy, 1977
 Jones, D. H., 1954
 Jones, Dorothy H., 1929-1963
 Jones, Dorothy M., 1956
 Jones, E., 1898
 Jones, E. E., 1951
 Jones, Elvie, 1967
 Jones, Ethel, 1921-1950
 Jones, F. W., 1892
 Jones, G., 1903
 Jones, Gregory, 1982
 Jones, Gwenda M., 1937
 Jones, H. Overton, 1928
 Jones, Jane Rae, 1900
 Jones, Mrs L., 1889-1894

Jones, Maureen, 1977-1983
 Jones, Mina, 1920
 Jones, Miss Minnie, 1890-1902
 Jones, Morgan, 1963-1964
 Jones, Miss N. L., 1894
 Jones, Miss Nina, 1892-1921
 Jones, Norman, 1953
 Jones, Olive, 1945-1956
 Jones, Overton, 1912
 Jones, Raymond R. F., 1950
 Jones, Rosemarie, 1981
 Jones, William, 1952-1964
 Jordan, Mrs, 1883
 Jordan, Sherryl, 1975-1976
 Jorgenson, Paul, 1975-1983
 Josling, O. S., 1947-1951
 Jourdain, D. L., 1934
 Judd, Marie, 1982-1983
 Jung, David, 1978
 Jury, H. Y., 1883
 Jury, Lesley, 1981-1982
 Kac, Juliet, 1982
 Kahukiwa, Robyn, 1972-1980
 Karasek, Laurence, 1970
 Karlsson, Birgita, 1975-1976
 Kateley, Frederick, 1967
 Kauffer, E. McKnight, 1934
 Kaula, Edna B., 1931
 Kavanagh, John, 1962
 Kay, Elizabeth, 1971-1983
 Kay, Morag, 1968-1970
 Kay, Rachel, 1968-1982
 Kay, Robin, 1938-1983
 Kayll, A., 1889
 Kee, D. F., 1950
 Kee, Frank, 1932-1966
 Keenan, T., 1883
 Keighley, Elsie, 1934
 Kelly, A. Elizabeth, 1909-1945
 Kelly, Alma, 1952-1953
 Kelly, A. P., 1954-1959
 Kelly, C., 1920
 Kelly, Cecil, 1902-1954
 Kelly, Elizabeth, 1927-1931
 Kelly, Evelyn, 1975-1981
 Kelly, Sir Gerald, 1959
 Kelly, Les, 1918
 Kelly, M., 1903-1905
 Kelly, Maureen, 1982
 Kelly, Melita, 1974-1977
 Kelton, Flora, 1964-1973
 Kempson, Marie, 1980
 Kempthorne, M., 1889
 Kempton, R. G., 1967
 Kendall, Charles, 1950
 Keniwell, Joyce, 1981
 Kennedy, Lorelie, 1977
 Kennedy, Scott, 1977
 Kennerley, Margaret, 1980
 Kensington, R. E. N., 1963
 Kensington, Ren, 1971
 Kent-Johnson, G., 1965-1966
 Kenyon, K., 1891
 Kenyon, M., 1891
 Keown, Wallace, 1982
 Kernick, George, 1971-1981
 Kerr, M., 1929-1931
 Kerr, Maurice, 1933-1934
 Kerr, Maurice, 1965-1971
 Kerruish, Phyllis, 1933-1934
 Kersey, Gillian, 1981-1982
 Keswick, David, 1925-1926
 Kettell, Lesley, 1982
 Kidson, C., 1893
 Kilby, Walter, 1948
 Killick, E. A., 1910-1925
 Kimbell, M. W. (Maude), 1898-1906
 Kimmins, Robin, 1968
 Kimura, Kosuke, 1976
 Kindleysides, Ted, 1979-1983
 King, Chloe, 1980
 King, Dave, 1977
 King, J., 1951
 King, John M., 1955
 King, Judith, 1954-1955
 King, June, 1981
 King, Leo, 1980-1982
 King, M., 1920-1928
 King, Marcus, 1921-1964
 King, N. Thompson, 1931
 King, Nellie T., 1932
 King, Stephen, 1983
 King, Mrs W. J., 1919
 Kingdon, P. K., 1940-1967
 Kinneburgh, Edith, 1937
 Kinsly, W. Scott, 1889
 Kinsman, Beverley, 1977-1980
 Kirby, Walter J., 1958-1961
 Kiriakidiss, Demetrius, 1978-1983
 Kirk, E. K., 1909
 Kirkcaldie, Anthea, 1976-1977
 Kirkpatrick, Myra, 1948-1964
 Kirkwood, H. W., 1889-1895
 Klettenberg, Anna-Lisa, 1975-1976
 Knight, Baker H., 1922
 Knight, C. P.,
 Knight, F. H., 1952-1954
 Knight, Florence, H., 1955-1959
 Knight, Gwen, 1929-1974
 Knight, Harold E., 1945
 Knight, Margaret, 1981
 Knights, Pauline, 1956
 Knottenbelt, Maaik, 1977-1982
 Knowles, David, 1979-1982
 Knox, Johanne, 1982
 Knox, Mary, 1978-1981
 Koch, A., 1883-1892
 Koefed, Joyce, 1934
 Kojis, George, 1978-1981
 Korte, Marie, 1979-1980
 Koster, J., 1955
 Krajian, Geo S., 1948
 Krishna-Samy, Langanath, 1973
 Kuepfer, Tony, 1979-1980
 Kularathne, Sumiththa, 1980-1981
 La Trobe, E. C., 1905
 Laing, J., 1983
 Laird, J. D., 1961-1965
 Laird, Jack, 1962-1979
 Laird, Raeburn, 1968-1982
 Lake, Bernard G., 1934
 Lakeman, E., 1950-1958
 Lambert, T. S., 1894
 Lambert, Mrs W. A., 1907
 Lambourn, Lyn, 1977
 Lamont, A., 1883
 Lamont, Thelma, 1965-1978
 Lanauze, E., 1899
 Landon-Lane, Kerry, 1970-1971
 Landreth, Sandra, 1979-1982
 Lane, Sybil, 1967-1981
 Langbein, Anne, 1970-1983
 Langley, E., 1910-1911
 Langley, S., 1951
 Langstone, B., 1935
 Lang, Jane, 1979
 Laskiewicz, R. R., 1954
 Lassen, Sheena, 1981-1982
 Latimer, J., 1951
 Lattey, E. B., 1931-1969
 Lattey, Elsa, 1954-1956
 Laugesen, Carl, 1929-1976
 Laurensen, G., 1955
 Laurensen, O., 1950-1954
 Laurensen, Olive, 1953-1980
 Laursen, Susan, 1983
 Law, D., 1909
 Law, J. F., 1965
 Lawrence, Andrew, 1978-1979
 Lawrence, John, 1965-1966
 Lawrence, M., 1965
 Lawrence, Maree, 1971-1982
 Lawrie, Margaret, 1962-1963
 Lawson, A., 1889-1902
 Lawson, K., 1912-1914
 Lawson, Kate M., 1889-1899
 Lawson, Joan, 1968-1969
 Le Grove, Lesley, 1982
 Le Sueur, Hannah, 1962-1965
 Leach, Cynthis, 1982
 Leary, A. H., 1954-1955
 Leary, Alan, 1947-1957
 Lee, Barry, 1982
 Lee, Myrtle, 1899-1911
 Lee, Mrs G., 1910-1911
 Lee, Ina, 1898-1921
 Lee, J. K., 1918
 Lee, K., 1951
 Lee, Leda, 1903-1909
 Lee, Lincoln, 1950-1954
 Lee, M., 1920
 Lee, Olive R., 1963
 Lee, Owen R., 1937-1983
 Lee-Johnson, Eric, 1942-1965
 Leech, William J., 1934
 Leeming, Ruth, 1975-1977
 Leenards, Gerda, 1979
 Leggott, John, 1967-1981
 Leist, F., 1904
 Leitch, Peter, 1967-1971
 Levin, Patrick, 1976
 Lemon, W. M., 1959
 Lenihan, Marie, 1980
 Leniston, Matthew, 1982
 Lennie, Jean, 1956-1966
 Leong, Ding Gar, 1953
 Leslie, Charles, 1893
 Leslie, C. R., 1934
 Leslie, Walter, W. S., 1956-1957
 Letherbridge, John, 1968-1974
 Letica, Len, 1974-1975
 Letica, Nik, 1974-1975
 Leu, Bernard, 1955
 Lever-Naylor, Alleyne, 1977
 Lever, D. W., 1950-1954
 Levy, Keith, 1978-1980
 Lewins, George, E., 1926-1967
 Lewis, Barbara, 1977-1979
 Lewis, Colleen, 1981
 Lewis, Gretel, 1978-1981
 Lewis, D., 1948-1950
 Lewis, Mrs D., 1949
 Lewis, Noeline, 1956-1957
 Lewis, W. E. W., 1957
 Liew, Poh Lin, 1967-1970
 Liley, Lois, 1981-1982
 Limbrick, Mrs W. A., 1907
 Limbrick, G. M., 1912
 Limbrick, M. G., 1902-1905
 Lindauer, G., 1894
 Lindsay, Huia, 1973-1983
 Lindsay, Jean, 1966
 Lindsay, L., 1912
 Lindsey, Joan, 1965-1983
 Linehan, L. V., 1957
 Ling, B., 1883
 Lingard, Miss May, 1893-1909
 Linley, G. H., 1934
 Linwood, Elsie M., 1967-1969
 Lipscombe, F. C., 1933-1934
 Lipscombe, Phyllis, 1933-1934
 Lipski, Kara, 1983
 Lissman, Elizabeth, 1948-1950
 Lissette, Audrey, 1968
 Lissiman, Elizabeth, 1931
 Lister, W. Lister, 1901-1921
 Lithgow, Trevor, 1982
 Litman, Paul, 1952
 Little, R., 1926-1937
 Little, Veda I., 1934
 Littlejohn, A., 1889-1890
 Livick, J. M., 1957
 Lloyd, A. J., 1921
 Lloyd, Annis, 1981-1982
 Lloyd, Connie, 1929-1937
 Lloyd, Jessie, 1933
 Lloyd, Joyce, 1950-1954
 Lloyd, Olive, 1925-1927
 Lloyd, Trevor, 1921-1937
 Lochore, S., 1951
 Lokie, Kirsten, 1982
 Locking, I., 1912
 Lickley, D. E., 1957
 Lofthouse, Hermoine Thornton, 1955-1959
 Logan, Betty, 1973-1982
 Logan, Ian, 1980-1983
 Logan, I. S., 1951
 Logan, Margaret, 1949-1958
 Loker, John, 1977
 Loneragan, Charles 1934
 Long, Sid, 1905
 Longhurst, P., 1962
 Longstaff, Will, 1935
 Lorenc, Jarka, 1967
 Lornetz, Ruth, 1977-1980
 Lorimer, J., 1951
 Lorimer, Mark, 1982
 Loudon, Penny, 1980
 Loughnan, B., 1907-1909
 Lough, Ida, 1971
 Lovegrove, Maxine, 1979
 Lovell, Sylvia, 1950-1980
 Lovell-Smith, C., 1928-1952
 Lovell-Smith, E. M., 1931
 Lovell-Smith, Rata, 1929-1961
 Lovell-Smith, R. de B., 1948-1952
 Lovell-Smith, Richard, 1948-1964
 Lovett, Mildred, 1902
 Love, A., 1889
 Low, Joyce, 1934
 Low, Kathleen, 1977-1980
 Lowe, A. M., 1889-1893
 Lowe, L. Elizabeth, 1951-1956
 Lowe, York Ming, 1953-1954
 Lowndes, Cathy, 1981
 Lowry, Liz, 1981
 Loxton, John S., 1964
 Lozzolino, 1921
 Lublow, A. G., 1952-1959
 Lucas Debbie, 1979-1982
 Lucas, E. G., 1918
 Lucas, M., 1893
 Ludwic, E., 1910-1911
 Luff, E. C., 1959
 Luff, Edward, C., 1959
 Luhman, Gerry, 1977
 Luke, Joyce, 1977-1980
 Lumsden, Ruth, 1942-1956
 Lunch, Julia B., 1933-1940
 Lundin, Hans, 1971
 Lunt, Brian, 1980
 Luse, Carol, 1979-1981
 Lusk, D., 1940
 Luter, Leo, 1967
 Luxford, Florence M., 1947-1979
 Luxton, Beverly, 1980
 Luxton, E. Baird, 1907-1911
 Lynch, Julia, 1925-1973
 Lynneberg, H., 1929-1935
 Maas, Elly, 1979-1980
 Mabbett, Ping Ching, 1979-1982
 Macarthur, Joan, 1948-1982
 Macarthur, Josephine, 1981
 Macaskill, Jeanne, 1974-1979
 Macaskill, Julia, 1973-1974

Macaulay, Bev, 1982
 Macaw, Karen, 1981
 MacBeth, W., 1902
 MacCormick, W. A., 1979-1980
 MacCormick, William, 1973
 MacCracken, F., 1914
 MacDiarmid, D. K., 1949
 MacDonald, Christina, 1971
 MacDonald, D., 1892
 MacDonald, G., 1950-1969
 MacDonald, Heather, 1968
 MacDonald, Judith, 1981
 MacDonal, T. K., 1890
 MacFarlane, M., 1942
 MacFarlane, S. D., 1951
 MacGoun, Lyn, 1928-1929
 MacGoun, R. G. M., 1942-1944
 MacGregor, Cecil, 1926-1929
 MacGregor, Douglas, 1967
 Machell, J., 1898
 MacKay, Beryl, 1973-1980
 MacKay, H., 1909-1911
 MacKay, William, 1981
 MacKenzie, Arthur, 1966-1967
 MacKenzie, B., 1909-1911
 MacKenzie, Dorothy, 1934
 MacKenzie, Vickie, 1966
 MacKenzie-Ellis, J., 1921
 Mackie, Marcia, 1971-1973
 MacKintosh, Ian McG., 1959
 Macklin, W. J., 1962
 MacLaren, Colin, 1981
 MacLean, H., 1914-1928
 MacLean, Joan, 1971
 MacLeannan, Dorothy, 1941-1974
 MacLennan, Stewart, 1934-1973
 MacLeod, Sue, 1982
 MacMillan, Diana, 1967-1975
 MacMillan, Howard, 1971-1975
 MacNab, D., 1932-1934
 MacNab, D. G., 1950-1956
 MacNab Donald, 1957-1961
 MacPherson, J., 1893
 MacQuarrie, G. Gould, 1931-1942
 Madden, Sir Charles, 1953-1954
 Madden, Lady, 1953-1954
 Madden, Raymond, 1975-1977
 Madders, Molly, 1954
 Magurk, John, 1939-1979
 Mahon, Margaret, 1959
 Mahoney, Steve, 1982
 Maidens, J. C., 1963
 Main, Grenville, 1982
 Main, Jennie Marie, 1948
 Main, William, 1959-1962
 Mair, Mrs, 1889-1890
 Maitland, Robert, 1974-1975
 Major, Irvine, 1952-1967
 Major, Lawrence, 1951-1955
 Makeig, M. A., 1898-1911
 Makgill, G., 1891
 Male, Herbert, 1934
 Male, Mrs M., 1934
 Maling, Alice E., 1899
 Mallitte, H., 1958-1960
 Maloney, Margaret, 1969-1981
 Manley, Jan, 1980
 Mann, G. V. F., 1899
 Manning, Dorothy, 1949
 Manning, G. W., 1934
 Manning, M. Grace, 1968-1975
 Manning, P. S., 1965
 Mansfield, Ann, 1952
 Mansfield, Edgar, 1970-1982
 Mansfield, E. Etta, 1919-1935
 Manson, A. G., 1948-1965
 Manson, Ainslie G., 1952
 Manson, C. M., 1962
 Manson, Cecil, 1961-1979
 Manthel, Vivian, 1967-1983
 Mapp, Owen, 1971-1975
 Marchbanks, Jill, 1979
 Marcroft, Paul, 1981-1983
 Marden, David, 1981
 Mardon, Peter, 1961-1977
 Margetts, Derek, 1980
 Markham, Philip, 1976-1983
 Markham, Shirley, 1982
 Marriott, Fred, 1905
 Marriott-Woodhouse, A., 1918
 Marsh, Ngao, 1921-1927
 Marshall, Allan, 1981-1982
 Marshall, E. B. (Ella), 1905-1908
 Marshall, Helen, 1980-1981
 Marshall, Juan E., 1962
 Marshall, M., 1910-1911
 Marshall, M., 1964
 Marshall, R., 1903-1907
 Marsom, Brian, 1967-1981
 Marsom, Charles, 1966-1967
 Marten, Adrienne, 1979-1980
 Martin, A., 1890
 Martin, Anke, 1977-1980
 Martin, B. J., 1966-1967
 Martin, B. Quinquella, 1933
 Martin, Bruce, 1969
 Martin, D., 1905
 Martin, Estelle, 1966-1967
 Martin, G. G., 1928
 Martin, Harold S., 1934
 Martin, Isobel, 1978-1981
 Martin, John, 1974
 Martin, Lilian M., 1950
 Martin, Marge, 1982
 Martin-Jones, Elizabeth, 1932
 Martino, E. de., 1901
 Marton, Erica, 1981-1983
 Mason, G., 1932
 Mason, Helen, 1954-1973
 Mason, William, 1951
 Masters, Peter, 1982
 Masters, Wendy, 1980-1983
 Matchitt, Para, 1965
 Matheson, Ann, 1982
 Matheson, Beverly, 1980
 Matheson, Elizabeth, 1934-1971
 Mathewman, Harold, 1918
 Matthews, Arlene, 1951-1955
 Matthews, M., 1932-1944
 Matthews, P., 1934
 Matthews, Pamela, 1974-1982
 Matthews, Ruby, 1901-1902
 Maudsley, A. L., 1903-1907
 Maudsley, N., 1904-1956
 Maudsley, Nell, 1934-1962
 Maund, A. H., 1956-1969
 Maund, Allan, 1967-1971
 Maundy, Francois de, 1942-1947
 Maunsell, F. P., 1927-1934
 Maunsell, Julian 1926-1935
 Maunsell, Mary, 1979
 Mawhinney, Neville, 1980-1983
 Maxwell, Goldie, 1980-1981
 Maxwell, Hepi, 1982
 Mayer, H. G., 1934
 Mayer, P. H., 1934
 Mayne, Jo, 1977
 Mayne, S. H., 1946
 Mayo, A. B., 1952
 Mayo, Eileen, 1965-1969
 McAllum, Bruce, 1943-1960
 McArthur, G. J. C., 1934
 McArthur, Peira, 1980-1981
 McArtney, Lorna, 1955-1973
 McAulay, Betty, 1976-1982
 McAuslan, G. S., 1935
 McBeath, Isobel, 1981-1982
 McBride, Columba, 1980
 McCabe, Gerard, 1982
 McCammon, Betty, 1977
 McCann, C., 1950-1954
 McCarrison, E., 1904
 McCarthey, Stephen, 1967-1973
 McCartney, L. K., 1956-1971
 McCartney, Marion, 1939-1944
 McCaw, John, B., 1954
 McClymont, Ian, 1963-1964
 McCormack, Marion, 1968-1973
 McCormack, Sally, 1979-1980
 McCracken, Francis, 1932
 McCreadie, J. A., 1964-1964
 McCreadie, Rosemary, 1976
 McCrimmon, Ian, 1969
 McCulloch, L. G., 1932-1933
 McDonald, I. D., 1966
 McDonald, J., 1905-1933
 McDonald, Joan, 1976-1982
 McDonald, Kieran, 1972-1973
 McDonald, M., 1952-1964
 McDonald, Myrtle, 1948-1974
 McDonnell, Jean, 1979-1980
 McDougall, K. C., 1933-1966
 McDougall, Katherine, 1967-1971
 McDougall, Mrs K., 1934
 McDowall, Pauline, 1950
 McDowell, Robert, 1972-1974
 McEldowney, I., 1919-1933
 McEldowney, I. D., 1921
 McEldowney, I. H., 1934
 McEldowney, Iva, 1916-1921
 McFarlane, Shona, 1960-1982
 McGhie, Arthur, 1970
 McGill, David, 1979
 McGill, Ross, 1931-1934
 McGilvery, H. R., 1918
 McGlashen, Royce, 1969-1982
 McGowan, Dianne, 1982
 McGregor, I., 1909
 McHaffie, David, 1982
 McHalick, Horace, V., 1934-1945
 McHalick, M. J., 1954
 McIndoe, M., 1920
 McIntosh, A., 1894
 McIntosh, Muriel, 1932-1934
 McIntyre, Barnard, 1981
 McIntyre, L., 1951
 McIntyre, Peter, 1948-1977
 McIntyre, R. F. (Raymond), 1898-1908
 McIvor, S., 1906
 McJorow, Vickie, 1976-1977
 McKay, Jean, 1927-1945
 McKay, Kathleen, 1962-1983
 McKay, Paul, 1976-1981
 McKay, Pearl, 1919
 McKee, M. S. K., 1962-1969
 McKee, May, 1971
 McKeen, Noleen, 1978
 McKelvey, Pamela, 1981
 McKelvie, Audrey, 1957
 McKenzie, Charles, 1967
 McKenzie, R., 1921-1927
 McKeon, Wm. J., 1932-1934
 McKerras, B., 1898
 McKinnon, Jean, 1981-1982
 McKnight, Tomoko, 1971
 McLachlan, Gladys, 1934-1953
 McLachlan, Margaret, 1962-1972
 McLachlan, Tui, 1962-1983
 McLachlan, Cherie, 1967-1978
 McLay, Margaret, 1935
 McLean, A. R., 1974
 McLean, Annie, 1926
 McLean, Miss Annie, 1893-1897
 McLean, Mrs E., 1934
 McLean, Lois, 1960-1970
 McLean, Shona, 1981
 McLeary, Frances, 1977-1980
 McLeod, D. J., 1947
 McLeod, David, 1979-1980
 McLeod, Maggie, S., 1898
 McLintoch, A. H., 1932-1943
 McMurtry, Joyce, 1967-1975
 McNab, D. G., 1949-1963
 McNab, Donald, 1947-1959
 McNab, John, 1948
 McNeel, Noel, 1934
 McNeill, Eunice, 1977
 McNeill, M., 1912
 McNeill, Paulina, 1983
 McPake, Gary, 1983
 McPhail, Bruce, 1982
 McPhee, Duncan, 1950-1952
 McPhee, Muriel, 1950-1951
 McRae, Rodney, 1978-1979
 Mead, Phyllida, 1962-1965
 Meads, Patti, 1971-1982
 Mecredy, Michael, 1954
 Medley, Miss, 1889
 Meek, Isabel, 1934
 Meek, Olive, 1918-1919
 Meek, Rhoda A., 1900-1903
 Mees, Edith, 1954
 Meeson, Angela, 1969-1071
 Meier, Eric, 1934
 Melbye, C., 1951-1962
 Melnicenko, Emil, 1976
 Melser, Paul, 1963-1980
 Melster, Pronie, 1977
 Menard, Betty, 1951-1954
 Menzies, E. M., 1918
 Menzies, Isobel, E., 1921
 Menzies, Marilyn, 1981
 Mercer, N. L., 1962-1965
 Mercer, Nan, 1966-1977
 Merlin, 1899
 Merton, Owen, 1907-1929
 Messenger, A. H., 1932
 Messenger, Nancy, 1928-1932
 Metherell, Nettie, 1952
 Meton, 1914
 Mettam, Harry, 1970
 Mexted, Roslyn, 1982
 Meyern, Ellen Von, 1898
 Meyrick, M. H., 1914-1928
 Michell, Richard, 1977
 Middlebrook, L. M., 1932-1941
 Middleditch, John, 1954-1983
 Middleditch, Mary, 1982
 Middlemiss, Victor, 1966-1969
 Miers, Elizabeth, 1981
 Milap, 1956
 Miles, Berta, 1969
 Miles, Bertha, 1951
 Millard, Peter, 1966
 Millar, M. G., 1951-1957
 Millar, R., 1956-1957
 Miller, G. Clive, 1918
 Miller, H. V., 1947-1965
 Miller, Jeanette, 1982
 Miller, Rachel, 1974
 Millington, 1934
 Mills, Don, 1954-1956
 Mills, Marjory, 1927-1967
 Milne, Margaret, 1962-1980
 Milne, W., 1938-1951
 Mirfin, Michael, 1976
 Miskimmin, Grant, 1983
 Missen, W. B., 1910-1911
 Mitcalfe, Gwen, 1968-1981
 Mitchell, A. S., 1934
 Mitchell, Allan, 1964
 Mitchell, Leonard, 1953-1960
 Mitchell, Leonard V., 1980
 Mitchell, Mary S., 1953
 Mitchell, Pauline, 1978-1983

- Mitchell, R. S. A., 1893
Moffat, Sylvia, 1965-1981
Moginie, A. Harold, 1897-1903
Moir, J. R., 1957
Moir, W. A., 1904
Molineux, Tina, 1977
Mollder, U. L., 1935
Moller, Gudde, 1977-1982
Monaghan, H. W., 1954
Moncrieff, Perrine, 1950-1951
Monks, A. K., 1940
Monro, Linda C., 1934
Monroe, L. C., 1934
Montgomery, A., 1910-1911
Montgomery, L. B., 1916
Montgomery, W. B., 1918-1934
Montgomery, W. M., 1883
Moody, Elvira, 1971
Moody, Muriel, 1954-1975
Moore, A. A., 1934
Moore, Charles, 1970-1971
Moore, John, 1975
Moore, John L., 1927-1967
Moore, W. F., 1958-1969
Moorehouse, M., 1889-1890
Moran, M. W., 1934
Morelu, B., 1931
Moreton, Judith, 1974
Moreton, S. L., 1883
Morgan, Miss M., 1894
Moriarty, Peter, 1947-1983
Morice, A., 1889
Morison, W. L. (Leslie), 1889-1909
Morley, Irvine, 1901
Morrah, Elsie, 1948
Morrell, Joan, 1966-1967
Morris, Edith, 1937-1955
Morris, Gwen, 1967-1977
Morris, M., 1951
Morrison, A. E., 1951
Morrison, Rosina, 1980
Mort, Eirene, 1918
Morten, Mary C., 1901
Mortimer, Claire, 1982
Mortimer, Rosemary, 1978-1983
Mortimer-Jones, Mary, 1964
Morton, Dorothy, 1942-1958
Morton, Keith, 1968-1971
Morton, Miss M. E., 1892-1899
Morton, Rhona, 1969-1971
Moser, A., 1926-1928
Mouldy, E., 1910-1911
Mouldy, E. R., 1925
Moultray, J. D., 1889-1891
Moultray, J. E., 1889-1890
Mountain, Guy, 1962-1967
Mountain, Guy C., 1932
Mountain, Margot, 1961-1965
Mountforet, Vivienne, 1977-1982
Mountier, Mary, 1969
Mourant, Elise, 1943, 1976
Mowatt, F. C., 1909-1911
Moyes, Anne, 1975
Moyes, Lesley, 1975-1976
Mudge, G. E., 1965
Mudge, Graeme, 1970-1978
Muir, Grant, 1980
Mules, A. G., 1921
Mules, Brian, 1981-1982
Mulholland, Ngarie, 1981
Mulvaney, Josphine, 1934
Mulvaney, Sybil M., 1934
Munday, E. M., 1918-1929
Mundy, Margaret, 1982
Mundy, 1914
Munnings, A. J., 1921
Munnings, J. F., 1921
Munro, Lesley, 1982
Munro, Linda C., 1924
Munro, Madge, 1971
Muntz, C. A., 1893
Murphy, Gaye, 1969
Murphy, Vernon, 1947-1959
Murray, Dianne, 1963-1967
Murray, Jennifer, 1981
Murray, Jenny, 1982
Murray, Philip, 1982
Muru, Selwyn, 1965-1979
Muston, Ronald C., 1966
Mutch, T. J., 1982
Myers, Ida, 1960
Myhre, Stephen, 1979-1982
Nagy, Istvan, 1973
Nairn, Gaynor, 1967-1973
Nairn, J. M., 1890-1920
Nairn, Margaret, 1948-1951
Nairn, Vera M., 1948
Naish, Rema, 1971-1975
Nankivell, Lindsay, 1973
Narbey, Brenda, 1959
Nash, Beryl, 1955
Nash, H. Webster, 1939-1960
Nathan, Louise, 1958-1976
Nathan, Marjorie, 1963
Natusch, C. T., 1906-1912
Natusch, E. (Tilleard), 1910-1911
Naughton, D. O., 1928
Naylor, Marjorie, 1931-1977
Neali, G. P., 1909
Neame, J. Armstrong, 1934
Neames, E. A., 1922
Neames, J. A., 1922
Neighbour, Joy, 1974-1983
Neilson, B., 1948
Neilson, D., 1959-1966
Nelson, Ailsa, 1928-1966
Nelson, E., 1899
Nelson, G., 1948-1950
Nelson, George Henry, 1900-1905
Nelson, Gwen W., 1928-1944
Nelson, Ngaire, 1982
Nelson, Norma, 1977-1979
Nelson, Violet, 1909-1921
Nerli, 1921
Nerli, G. P., 1893-1897
Nesbit, Hazel, Julian and Vera, 1922
Nesbitt, Joseph, 1934
Nevill-Smith, H., 1928
Neville, L., 1912
Neville, M. E., 1956
Newcombe, Thelma, 1964
Newell, Richard, 1979-1980
Newland, Mavis, 1972-1981
Newland, William R., 1950
Newton, Jessie, 1901-1921
Newton, L., 1951
Newton, M., 1903
Ngan, Guy, 1944-1983
Ngan, Jean, 1977-1982
Ngan, Nicolas, 1983
Ngan, Nicolas and Elisabeth, 1978
Ngan, Sel Ling, 1981-1982
Niblock, Avril, 1944
Niblock, Beth, 1946
Nicholl, A. F., 1914-1919
Nicholls, Colyn, 1957-1983
Nicholls, Lesley, 1979-1980
Nicholson, Beth, 1981-1983
Nicholson, J. H., 1899-1928
Nicoll, A. P., (Arch) 1905-1911
Nicoll, Archibald F., 1918-1952
Nicolls, George, 1934
Nicolson, S., 1951
Nielsen, Angela, 1977-1978
Nielsen, Diana, 1976-1983
Nielsen, John, 1976-1981
Nielsen, Philip, 1965-1970
Nigro, Gerry, 1974-1980
Nigro, Jan, 1974-1980
Nin, Buck, 1966-1976
Nisbet, Philip, 1979-1983
Nixey, June, 1981
Nobbs, Edward, 1976
Noordhof, Els, 1970-1976
Nordstrom, George, 1919-1958
Nordstrum, G. N., 1902-1906
Norman, Valerie M., 1950
Norman-Jones, D., 1953
Norris, Elizabeth, 1981
Norris, Margaret, 1979-1982
Norris, Robert, 1973
North, Ian, 1968
North, Nelson, 1967
Northover, Ailsa, 1966-1970
Norton, Alice E., 1900
Norton, D. O., 1927
Nyunt, Tun, 1960
O'Brien, J. H., 1948
O'Brien, Kevin, 1983
O'Donnell, E. P., 1926
O'Keefe, A. H., 1909-1938
O'Neill, Fred, 1966-1970
Oakley, John, 1937-1962
Oakley, W. S., 1942
Ockenden, F. G., 1932-1934
Ockenden, Gwen, 1934-1951
Odlin, Judith, 1977
Ogston, Mrs, 1898-1899
Oien, Jon, 1982
Old, C. A., 1934
Olds, Paul, 1947-1963
Olivant, H., 1918-1934
Oliver, W., 1893
Opie, K., 1950
Opie, Kitty, 1933
Orchard, Mrs A., 1889
Orgias, L., 1942
Orgias, Louise, 1962-1971
Ormerod, Penny, 1967-1981
Osborn, Daisy, 1951-1953
Osborne, Daisy, 1909-1945
Osborne, David, 1980
Osborne, Mavis, 1966-1977
Osborne, S., 1914
Osmer, Hilary, 1974
Ost, Frederick, 1971-1973
Other, An, 1974
Overdale, Maxwell, 1967
Owen, Evelyn, 1982
Owen, H. G., 1901-1911
Owen, Janice, 1976
Owen, Midge, 1952-1965
Owen, R. H., 1901-1903
Pack, Elizabeth, 1966-1967
Packard, Betty, 1967
Packer, C., 1921-1927
Packer, Clara, 1901-1909
Packer, M. C., 1918
Packwood, Barbara C., 1950
Packwood, George, 1947-1983
Padovan, Renzo, 1953-1956
Page, Agnes, 1934
Page, Evelyn, 1938-1982
Page, Maree, 1979
Page, W. M., 1034
Page, William, 1940
Paget, O. R., 1951
Paine, Yvonne, 1967-1970
Painon, Nanette, 1967
Palethorpe, J. L., 1921-1948
Palethorpe, Jill, 1979-1982
Palmer, Aileen, 1927-1952
Palmer, Charlotte, 1893-1906
Palmer, David, 1964
Palmer, Eileen, 1926
Palmer, Julie, 1978-1982
Palmer, Kay, 1982
Palmer, W. L., 1928-1944
Papap, John, 1976-1982
Papps, E. H., 1960
Park, Geoff, 1976
Park, Hettie, 1974
Park, Lindsay, 1982
Parker, David, 1968-1973
Parker, Jessie, 1973
Parker, John, 1979-1982
Parker, Joy, 1953-1983
Parker, Margaret, 1958-1975
Parker, Nancy, 1950-1955
Parker, Terence, 1972
Parkes, Diana, 1979-1983
Parkinson, Cecilia, 1980-1983
Parrott, Elizabeth, 1970
Parsons, J. H. W., 1889-1903
Parsons, Marion, 1977-1981
Parsons, W. F., 1883
Partridge, B., 1954
Partridge, Beatrice, 1931-1962
Partridge, L. R., 1934
Partridge, R. V., 1910-1911
Pascoe, Dorothy, 1969-1973
Pascoe, Sara, 1968-1983
Paske, Gertrude R., 1950-1951
Paterson, A. S., 1933-1968
Paterson, Adrienne, 1980
Paterson, B. A., 1956-1957
Paterson, C. M., 1933-1967
Patience, Judy, 1974-1982
Patience, Maurice, 1938-1974
Paton, Hugh A. R. E., 1907
Paton, Waller H., 1894-1901
Patterson, Bill, 1981
Patterson, Claire, 1981
Patterson, Emily, 1906
Patterson, Ralph, 1935
Pattle, H., 1910-1911
Pattle, H. H., 1932-1934
Pattle, W. A., 1931
Patrick, Jenny, 1979-1983
Paul, Agnes, 1905-1935
Paul, Janet, 1957-1982
Paul, Zelda, 1973
Pawson, Annette, 1981
Pawson, Pauline, 1983
Payne, Thelma, 1980
Payton, Muriel, 1918
Payton, Simon, 1973
Peacock Mills, Pauline, 1967
Pearce, Geraldine, 1977
Pearse, Annette, 1935
Pearson, C., 1893
Pearson, Robert, 1980
Pease, Pauline, 1977-1980
Peebles, A. Percival, 1951
Peebles, D. C., 1949-1950
Peebles, Don, 1969
Peel, J., 1893
Pegg, V., 1909
Pender, Eily, 1901
Penlington, C. S., 1926
Penlington, W., 1929
Penlington, W. A. G., 1932-1935
Penman, Neill, 1963-1968
Penney, Joyce, 1981-1982
Pennington, Suzy, 1979-1981
Percy, I. de Vere, 1912
Perkins, Christopher, 1929-1933
Perkins, Dorothy, 1934
Perrett, J. D., 1889-1898
Perrett, John, 1981-1983
Perrin, Patricia, 1951-1971
Perrin, P. C., 1953-1960
Perrin, S., 1909
Perrin, Y. E., 1960
Perritt, J. M., 1893
Perry, A., 1889-1934

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Perry, E. 1918
Perry, E. P., 1905-1907
Perry, Elizabeth, 1916-1949
Perry, Ellen, 1916-1937
Perry, I. I., 1954
Perry, Ivy, 1921-1957
Perry, J., 1890
Perry, M. E., 1919
Perry, Mabel, 1951
Perry, Rosemary, 1973-1982
Perry, Miss, 1894
Peschke, E., 1967
Peter, Juliet, 1942-1980
Peters, C., 1908
Peters, Maggie, 1979-1980
Petersen, N. P., 1958-1960
Petersen, S., 1929
Peterson, Norah, 1967
Peterson, Stuart, 1932-1934
Petherick, A., 1889
Petit, Gaston, 1976
Petrie, D. A., 1956
Petts, Benjamin, 1966
Pharazyn, M., 1889
Pheney, R., 1892-1933
Phillipp, Robin, 1972
Phillips, Audrey, 1967
Phillips, Katharine, 1950-1954
Pickmere, Alison, 1944-1969
Pieters, Kim, 1981
Pijnappel, C., 1958
Pike, B. E., 1934
Pike, Richard, 1975-1981
Pilkington, Betty, 1969-1980
Pinny, I. E., 1925
Piper, Mrs F. M., 1934
Pithkethley, G. R., 1907-1912
Pitt, M. C., 1895
Pitt, M. E., 1926-1927
Pitt, Roma, 1974-1975
Player, Clarice O., 1959
Plimmer, O. E., 1950
Pocock, Joan, 1921
Pocock, Maurice, 1966
Poczmanski, K., 1958
Poff, Susan, 1973-1982
Pointon, Debbie, 1975-1982
Poisson, A., 1891-1898
Poles, Jessie M., 1919
Polson, Evelyn, 1921-1935
Ponder, Michael, 1979-1981
Ponder, Richard, 1979-1980
Pontawera, T. G., 1890
Poole, Alfred, 1982
Poole, Elizabeth, 1967-1970
Poore, Jenny, 1977
Pope, E. L., 1947-1948
Pope, E. V., 1938
Pope, Gillian, 1975-1980
Porter, P. L., 1949-1956
Pothan, Kap. 1981-1982
Potter, A. Percival, 1950
Poulston, Gypsy, 1955-1962
Pound, C., 1921-1932
Powell, F., 1909
Powell, R. H., 1934
Powell, Terry, 1970
Powles, B., 1964
Powles, J. M., 1903-1918
Powles, Miss J., 1934
Pratt, Jean, 1979
Pratt, John, 1975-1980
Pratt, W., 1893
Pratt, W. H., 1905-1933
Price, F. A., 1931-1953
Prictor, R., 1918
Prideaux, Mrs E. G., 1892-1893
Priestley, Allona, 1967-1983
Priest, S., 1951
Prince, C. E., 1916
Prince, E. C., 1919
Prince, E. L., 1907-1935
Prins, Simon, 1954-1961
Pritchard, F., 1909-1925
Pritchard, Ronald, 1933
Procter, Robert, 1897-1911
Proctor, E. F., 1951
Proctor, May, 1927
Proctor, R., 1914-1927
Prout, Anthony, 1977
Prout, Skinner, 1898
Prowse, H., 1921
Pugh, Myfanwy, 1982
Puketapu-Hetet, Erenora, 1982
Pullar, Miss E. V., 1892
Pullar, I. K., 1955
Pullene, H. H., 1928-1935
Purdie, Nancy, 1968
Pyne, D. J., 1914
Pynseint, E., 1883
Pysent, Miss M., 1883-1892
Quayle, Faye, 1982
Quayle, Muriel, 1981
Quinn, Jas P., 1908
Quinton, Una M., 1950
Quirk, B. G., 1964
Quirk, Bonnie, 1965-1978
Quirk, William, 1965
Rabel, Nives, 1974
Radford, A., 1904
Radford, Piet, 1969
Raeburn, J. L., 1929-1932
Raemaekers, L., 1918
Rae, A., 1929
Rae, A. G., 1909
Rae, A. J., 1928-1931
Rae, Albert F., 1926
Rae, Albert J., 1953
Rae, M. B., 1935
Ragg, Sylvia, 1945-1947
Ragless, Max, 1970
Raine, Gwen, 1977-1980
Rainer, Maria, 1967
Ramage, Don, 1947-1980
Ramos, Mel, 1977
Ramsay, Raymond S., 1964-1967
Randell, Rosalind, 1981-1982
Rands, Colette, 1967-1969
Ranfurly, The Countess of, 1897-1902
Rankin, Ruby, 1935-1974
Rankin, S., 1918-1932
Rankine, S., 1927
Raonell, S. D., 1934
Raudnic, Evadne, 1965-1969
Rawlingson, Lynette, 1979-1983
Raymond, Val, 1965-1981
Rayner, Catherine, 1928-1934
Rayner, S. 1921
Ray, Beverley, 1976-1983
Raywood, H. H., 1909-1911
Rea, Beverley, 1970-1975
Rea-Menzies, Marily, 1980
Read, G. P., 1983
Read, Peter, 1949-1964
Read, Thelma, 1981-1982
Redmayne, Rosemary, 1970-1975
Redward, E. Y., 1931-1935
Redwood, Pascoe, 1933
Reed, Mrs Vernon, 1927-1931
Reed, W. J., 1929
Rees, E. M., 1908
Reeve, Elsie, 1921
Register, Basil, 1949-1977
Reichel, L. T., 1916
Reich, Agnes, 1905-1911
Reid, Andrew, 1921-1942
Reid, D. G., 1921
Reid, Ian, 1968
Reid, Nan, 1965-1967
Reid, P. G., 1920
Reid, Vera M., 1942-1950
Reidy, Susan, 1975-1976
Reilly-Millton, Joan, 1957
Reissar, Tiiu, 1968
Reitsma, Anton, 1966-1967
Renner, Susan, 1969-1971
Rennie, I. L., 1956
Rennie, Inez, 1958-1973
Rewi, Andrienne, 1981-1982
Reynolds, Derek, 1968
Reynolds, Mrs E. C., 1891-1897
Reynolds, F. E., 1927
Reynolds, Miss M., 1892
Rhind, Betty, 1920-1962
Rhodes, Mrs G., 1934
Rhodes, Lyulph, E., 1900
Rhodes, M., 1955
Rhodes, Margaret, 1956-1980
Rhys, Oliver, 1893
Rice, Bernard, 1929
Rice, E. W., 1925-1928
Rice, W. E., 1929-1945
Richards, 1934
Richards, Isabel, 1956
Richards, L. R., 1954
Richardson, C., 1932
Richardson, Catherine, 1982
Richardson, Ethel, 1919-1932
Richardson, Fanny, 1907-1953
Richardson, F., 1912-1951
Richardson, F. E., 1918-1929
Richardson, F. G., 1889-1890
Richardson, Gwyneth, 1921-1973
Richardson, H. Linley, 1908-1944
Richardson, M. A., 1927-1931
Richardson, M. E., 1927-1929
Richardson, Mary, 1929
Richardson, Miss M. E., 1889-1900
Richardson, W. E., 1955
Richdale, Ian, 1942
Richdale, Martin I., 1937
Richdale, R. M., 1943
Richmond, D. J., 1932
Richmond, D. K., 1893-1935
Richmond, Hon J. C., 1889-1895
Riddle, Maxwell, 1982
Riley, O. R., 1953-1955
Risberg, Vera, 1932-1943
Riszt, Karolyn, 1979-1983
Ritchie, Anne, 1982-1983
Ritchie, John, 1944-1950
Ritchie, Nancy Adkin, 1944-1953
Ritchie, P. L., 1918
Ritchie, Ross W., 1962-1963
Ritson, John, 1965-1967
Rive, A., 1950-1952
Rivers, Doris, 1966-1967
Rivers, Leopold, 1950-1952
Rix-Trot, P., 1910-1911
Robb, Nancy, 1959-1960
Roberts, Dorothy, 1961-1971
Roberts, J. W., 1921-1924
Roberts, Mary, 1962-1963
Roberts, N., 1918-1919
Roberts, Newton, 1968-1982
Roberts, Sydney, 1962-1964
Roberts, Vera, 1963
Robertson, A. H., 1950-1957
Robertson, Dorothy, 1953-1956
Robertson, E. K., 1959
Robertson, Graham, 1966
Robertson, Ikey, 1977-1982
Robertson, Star, 1972
Robieson, E. K., 1950
Robins, Sylvia, 1971
Robinson, A. de H., 1908
Robinson, Anna, 1944
Robinson, E., 1910-1911
Robinson, F. H., 1902
Robinson, G. A., 1892
Robinson, Mavis, 1956
Robinson, M. C., 1907
Robinson, W. N., 1902
Robison, Edith, 1966-1971
Robison, E. K., 1912-1971
Robson, E. T., 1934
Robson, K. B., 1931-1932
Robson, Shirley, 1977
Rochford, A. S., 1890
Rochford, Miss E. M., 1892-1895
Rochford, H., 1890
Rochford, J., 1901
Rochfort, Miss, 1894
Rodger, D., 1906
Rodie, Isobel, 1966-1971
Rodie, Mollie, 1944
Rogers, Herbert E., 1937-1939
Rogers, M. J., 1916
Rogers, Ray, 1982
Rokk, George 1968
Rolfe, Raemon, 1971
Rolfie, Susan, 1925
Rolson, K., 1932
Rombouts, Kerry, 1978-1982
Romeyn, Kees, 1970
Roper, Quentin, 1983
Roscoe, S., 1883
Rose, Charles, 1962-1966
Rose, E. K., 1935-1954
Rose, Rachel, 1967-1974
Roskrug, Doris, 1907
Roskrug, Winnie, 1902
Ross, Clarice, 1950
Ross, Miss F. Daisy, 1893
Ross, Forrest, 1898-1908
Ross, M., 1893-1909
Ross, Mrs Malcolm, 1893-1929
Ross, Phyllis L., 1939
Rotman, J., 1954-1962
Rountree, Shirley, 1979
Rout, Joan, 1967-1971
Routley, Davina, 1974-1978
Rowberry, Charles, 1934
Rowe, Denis and Fairlee, 1978
Rowe, Fairlee, 1979-1982
Rowlands, A. H., 1950-1953
Rowlands, G. M., 1975
Rowling, Margaret, 1962-1966
Row, A., 1951
Royde, Robin, 1982
Royle, Greig, 1979-1983
Roy, Annette, 1983
Rubo, A. Datilo, 1902-1921
Rudd, Rick, 1979-1983
Ruddle, Marjorie G., 1934
Ruggerie, Constantine, 1893
Rule, Harold, 1956
Rumsam, W., 1950
Rundle, John, 1962-1983
Ruscoe, I. H., 1964
Rushton, Grace, 1981-1982
Rush, S. M., 1934
Rush, W. J., 1950-1951
Russel, 1890
Russell, Annie, 1898
Russell, Catherine, 1982
Russell, John, 1925
Russell, Marion, 1973-1979
Russell, Richard, 1968-1971
Russell, Sally, 1982
Russell, Valerie, 1956-1957
Rust, Yvonne, 1974
Rutgers, Walther, 1981
Rutherford, Caryll, 1950

Rutherford, F. M., 1954-1957
 Rutherford, L. M., 1951
 Rutherford, Vera, 1961-1968
 Ruthven, Gillian, 1981
 Ruth, John, 1975-1982
 Sadd, C. A., 1900-1919
 Sale, M., 1908-1914
 Salmond, Kathleen, 1921-1944
 Salmond, Susan, 1968-1975
 Salmond, Miss, 1894
 Salomons, Betty, 1921
 Salt, Donn, 1981-1982
 Salter, S. E., 1925
 Salvana, J., 1898
 Sandel, Michael, 1976-1977
 Sanders, A. T.,
 Sanders, Graham, 1979-1981
 Sanderson, Katherine, 1981-1982
 Sangster, Audrey, 1979-1981
 Sansom, Alma, 1965
 Sansom, Robert F., 1950-1966
 Sarto, Andrea del., 1893
 Saul, L., 1918
 Saunders, Gwen, 1978-1979
 Saunders, Zita, 1973
 Savage, Cedric, 1931-1969
 Savage, Terry, 1980
 Saville, Kathryn, 1982
 Saville-Busch, Heather, 1980
 Sawtell, E. Rosa, 1920-1938
 Sawtell, Mrs Claude, 1919
 Saxton, Wayne, 1972-1974
 Scales, Flora, 1906-1934
 Scarvell, Julia, 1934-1965
 Schaare, Sue, 1983
 Schatz, Louis, 1900-1903
 Schmidt, A. A., 1912
 Schofield, Rosamond, 1934
 Scholfield, Gary, 1982-1983
 Scholtz, R., 1921
 Schoon, Theo, 1965
 Schwieters, B. V., 1975
 Schwimmer, Ziska, 1953-1975
 Scobie, J. K., 1949-1951
 Scott, Arthur L., 1901-1902
 Scott, Gibbs, 1931
 Scott, Greg, 1977
 Scott, Hugh, 1928-1932
 Scott, J., 1890
 Scott, J. F., 1894-1921
 Scott, John, 1899
 Scott, John, 1981-1982
 Scott, L., 1921-1943
 Scott, L. Clive, 1983
 Scott, Lilly, 1935-1938
 Scott, Margaret, 1983
 Scott, Molly, 1981
 Scott, Norman, 1951-1973
 Seagers, S., 1883
 Searell, Pamela, 1951-1982
 Seaward, D., 1918
 Seddon, Beatrice, 1921-1972
 Sedgewick, F., 1900-1920
 Seelye, Edgar, 1980
 Sefton, Roy, 1977
 Seibert, Roland, 1980
 Seidel, Julie, 1981
 Self, Richard, 1933-1951
 Seppings, H. C., 1902
 Seresin, Helen, 1975-1983
 Seresin, John, 1983
 Service, Joy, 1965-1970
 Service, Kathleen, 1951-1957
 Severn, Walter, 1893
 Sewell, Rosemae, 1977-1980
 Seymour, P. M., 1928
 Seymour, W. F., 1895
 Shand, Eirlys, 1978-1979
 Sharpe, Betty, 1951
 Sharpe, P. Drummond, 1921
 Sharpe, Kenneth, 1967-1968
 Sharpley, Una, 1966-1973
 Shaw, E., 1910-1911
 Shaw, G. D., 1904
 Shaw, June, 1977
 Shaw, M., 1903
 Shaw, M. B. D., 1934
 Shearer, Auriel, 1970-1976
 Shearer, David, 1974-1982
 Shearer, Jenny, 1973-1982
 Shearer, 1981
 Sheriff, G., 1883-1914
 Sherman, Hilda, 1927
 Sherman, N. M., 1928
 Sherrif, George, 1919
 Sherwen, Edward, 1979-1983
 Sherwood, M. W., 1921
 Sherwood, Maud, 1933
 Shewell, F. G., 1947-1958
 Shields, Joan, 1980
 Shima, Kumiichi, 1976
 Shitt, Margaret M., 1938
 Shore, Beverley, 19672-1980
 Shore-Bennett, Beverley, 1947-1958
 Shorland, D., 1961-1968
 Short, Frank, 1907
 Short, Sir Frank, 1925
 Short, Vera G., 1971
 Shurrock, Francis A., 1928-1934
 Sibbald, Mrs, 1883
 Sidey, Florence L., 1898-1899
 Silk, B., 1954
 Silk, T., 1883-1893
 Silverlock, Miss, 1903
 Sime, Malcolm, 1980
 Simes, E. E., 1953
 Simister, June, 1959
 Simmonds, Phyllis, 1967-1982
 Simmons, Joy, 1958-1970
 Simonin, Andre, 1974
 Simons, Mary, 1981-1983
 Simpson, Emily, 1897-1898
 Simpson, M. E., 1921-1925
 Simpson, Mel, 1979-1980
 Simpson, N., 1905
 Simpson, P., 1964-1965
 Simpson, Ralph, 1980
 Simpson, W., 1894
 Simpson, W. M., 1926
 Simpson, Winifred, 1932
 Sinclair, A., 1926
 Sirett, Adrian, 1982
 Skerman, Susan, 1963-1979
 Skerrett, Miss, 1892
 Skinner, Dorothy, 1968-1969
 Skinner, T., 1928-1935
 Skiold, Birgit, 1976-1981
 Skrobek, Ingeborg, 1954
 Skye, Amber Ruve, 1981
 Sladen, Miss, 1907
 Slane, Anne, 1932
 Slater, Carmon, 1981-1982
 Slater, Elsie E., 1895-1902
 Slatter, Margaret, 1977
 Slight, P., 1954-1955
 Small, W., 1902
 Smart, Bernice, 1965-1972
 Smeeton, Bridget, 1979
 Smeeton-Lee, Shirley, 1981-1982
 Smethurst, W. V., 1966-1967
 Smisek, Jane, 1971-1973
 Smisek, Mirek, 1956-1981
 Smith, M. D., 1964-1965
 Smithers, Collier, 1893
 Smithson, John, 1975
 Smith, A. F., 1954-1957
 Smith, A. W., 1959
 Smith, Ada, 1901
 Smith, Agnes, 1973
 Smith, April, 1977-1980
 Smith, Bobbie Cameron, 1943
 Smith, Campbell, 1963-1966
 Smith, Chrissie, 1909
 Smith, Cyril, 1934
 Smith, D. L., 1910-1911
 Smith, David, 1982
 Smith, Dorothy, 1982
 Smith, E., 1910-1911
 Smith, E. C., 1893-1899
 Smith, E. J., 1977
 Smith, E. P., 1905
 Smith, Joan, 1951
 Smith, G. R., 1962
 Smith, Miss H., 1893
 Smith, K., 1934
 Smith, M. C., 1895-1918
 Smith, M. F., 1906
 Smith, Mary, 1982
 Smith, Mary Lawrey, 1981
 Smith, Maurice R., 1942-1962
 Smith, O. Harrison, 1932
 Smith, Paddy, 1962
 Smith, Pene, 1982
 Smith, R. Herdman, 1902-1927
 Smith, R. T., 1892
 Smith, Reginald, 1898
 Smith, Spencer, 1931
 Smith, Susan, 1979
 Smith, T. W., 1912
 Smith, Vivian, 1914-1933
 Smolnicki, Basia, 1982
 Smyth, Ted, 1977
 Smythe, Michael, 1966
 Smythe, Vacher, 1971-1973
 Snadden, John Pine, 1952-1981
 Snelgrove, John, 1934
 Scott, Ruby, 1961
 Sommerville, D. M. Y., 1926-1933
 Sommerville, W. N. Y., 1925
 Sorensen, Lissi, 1967-1980
 Souter, D. H., 1904
 Southey, Coralie, 1980
 Spalding, Ian, 1977-1979
 Spalding, Yvonne, 1979-1980
 Speed, J. M., 1890
 Speedy, Sylvia, 1897-1898
 Spence, Ian, 1935-1974
 Spence, P. F. S., 1905
 Spencer, Ella, 1949
 Spencer, Judy, 1982
 Spencer, Norman, 1979-1980
 Spencer, Pam, 1974
 Spencer, Russell, 1982-1983
 Spencer-Bower, Olivia, 1928-1980
 Spencer-Bower, Rosa, 1925-1929
 Spencley, H., 1893
 Sperring, Thos. L., 1951-1956
 Spicer, Ella, 1920-1958
 Spicer, Mrs J. G. D., 1909-1916
 Spicer, Peggy, 1937-1962
 Spiller, Irene, 1969-1978
 Spooner, Helen, 1962
 Spradbery, Walter E., 1934
 Spratt, J., 1909
 Sprott, W. K., 1891-1892
 Squire, M. H., 1910-1911
 Squires, Diana, 1958-1977
 Squires, Nevill, 1967-1977
 St John, V. Ellis, 1921
 Stachl, Gabrielle, 1982
 Stackhouse, John, 1943-1968
 Stammers, Katherine, 1982
 Stammers, Michael, 1981
 Standish, M. W., 1955
 Standish, Mavis, 1953-1957
 Staples, R., 1964
 Starkey, A. E., 1899-1902
 Stark, Dorothy, 1977
 Starr, Raymond, 1968-1970
 Staub, Dot, 1977
 Staub, Jennifer, 1979
 Stedman, Meggy, 1980
 Steele, Alice M., 1950-1951
 Steele, Maud, 1926-1929
 Steen, Nancy, 1938
 Steer, Roy, 1949-1978
 Steer, Roy J., 1947-1948
 Steinberg, Laura, 1967-1973
 Steiner, E. R., 1970
 Sten, Nick B., 1960
 Stenberg, Ron, 1949-1960
 Stenquist, Nils, 1976
 Stephens, Ethel A., 1900
 Stephens, Margaret, 1920
 Stephens, Marie, 1969-1978
 Stephens, R. H., 1897-1909
 Stern, Deborah, 1977
 Steven, A. M., 1964
 Steven, Mollie, 1975-1892
 Stevens, Elizabeth, 1964-1983
 Stevens, Eric, 1968-1981
 Stevens, S. S., 1934
 Stevens, Patricia, 1982
 Stevenson, C. E. R., 1914
 Stevenson, Margaret, 1979
 Stewart, 1948-1961
 Stewart, Dorothy, 1950-1959
 Stewart, H. M., 1921-1924
 Stewart, Helen, 1948-1983
 Stewart, J. L., 1955-1971
 Stewart, Molly C., 1933-1934
 Stewart, Robert, 1925
 Stewart, Robyn, 1980
 Stichbury, Catherine, 1982
 Stichbury, Peter, 1974-1982
 Stidolph, N., 1949-1954
 Stidolph, Nellie, 1932-1934
 Still, Mabel, 1970-1975
 Still, Mabel L., 1918-1956
 Still, Mabel M., 1952-1962
 Stimson, Ian, 1975-1978
 Stitt, Kenneth, 1937
 Stock, R. B., 1948-1952
 Stocker-Macaskill, Jeanne, 1973
 Stoddart, M. C., 1914
 Stoddart, M. O., 1883-1934
 Stoddart, Mrs O., 1916
 Stojanovich, Dragan, 1978-1982
 Stokes, Kenneth, 1983
 Stokvis, A. J., 1954
 Stone, J., 1907
 Storie, W. M., 1894
 Storm, Graeme, 1965-1973
 Stott, K., 1897
 Stowe, Jane, 1897-1931
 Stowe, Mrs L., 1883-1928
 Strachan, 1889-1890
 Strack, Myra G., 1899-1901
 Stradling, Graeme, 1981-1982
 Strathdee, Barbara, 1977
 Stringer, Terry, 1977-1982
 Strode-Penny, Suzi, 1979-1980
 Strong, H., 1910-1911
 Strong, M. W., 1921
 Struthers, Nancy, 1956
 Stuart, Allan, 1902
 Sturtevant, Dallis, 1981-1983
 Styles, Janet, 1974-1975
 Sudiharto, Anton, 1979-1981
 Suiter, Georgia, 1980
 Suker, Arthur, 1898
 Summers, Llewelyn, 1979-1983
 Sutch, Judith, 1982-1983
 Sutherland, Beth, 1969-1981
 Sutherland, Ray, 1981
 Sutherland, Russell, 1982-1983

Sutton, W. A., 1938-1959
 Svenson, Maryon, 1979-1980
 Swabey, Lois, 1928
 Swain, Iona, 1983
 Swale, Bonar, 1980-1982
 Swan, John, 1890-1933
 Sweeney, Dale, 1976-1980
 Sweetapple, Beth, 1952
 Swift, Doreen, 1973
 Swift, Rena, 1975-1981
 Sydney, Grahame, 1969
 Sykes, F., 1918
 Symons, W. C., 1894
 Szekelyhidy, Maria, 1965-1981
 Szirmay, Frank, 1966-1968
 Szirmay, Marte, 1976
 Tabateau, F., 1910-1911
 Tabor, E., 1883
 Tagg, C. E., 1950-1952
 Tagg, Hector, 1967-1979
 Tagg, Norman L., 1950
 Taisetsu, S., 1976
 Tait, Adi, 1982-1983
 Tait, J. M., 1905
 Tait, Nancy, 1981
 Taken, Ad, 1981
 Talbot, Clara, 1900
 Tanner, D. L., 1950
 Tatham, B., 1948-1955
 Tatham, Beryl, 1951-1962
 Tatton, Beryl, 1969
 Tavener, G., 1955
 Taylor, A. B., 1921
 Taylor, Audree, 1954
 Taylor, C., 1890
 Taylor, Charlotte, 1932
 Taylor, E. Mervyn, 1937-1964
 Taylor, G., 1898-1899
 Taylor, H. M., 1941
 Taylor, Joan, 1974-1982
 Taylor, Mary, 1979
 Taylor, Mrs F. H., 1922
 Taylor, Olivia, 1977
 Taylor, Rob, 1966-1980
 Taylor, Terence, 1968-1977
 Telfer, Pearl, 1950
 Templeton, R. I., 1966
 Templeton, Robina, 1967
 Terry, Millie W., 1951
 Tertius, 1980
 Tetley, J. H., 1949-1962
 Tetley, J. N., 1948
 Thane, L., 1910-1911
 Thane, P., 1964
 Thirtle, Maureen, 1983
 Thomas, Andrea, 1981-1982
 Thomas, Clifford, 1980-1983
 Thomas, Susan, 1979-1983
 Thomasen, Christine, 1978
 Thomasson, J. C., 1922
 Thomasson, J. M., 1923-1935
 Thompson, A. L., 1983
 Thompson, E., 1910-1911
 Thompson, E. Heber, 1942-1948
 Thompson, Ian, 1980
 Thompson, Kelly, 1980
 Thompson, Lee, 1961
 Thompson, Lindsay, 1972
 Thompson, M. A., 1934
 Thompson, Mary Ann, 1977-1980
 Thompson, Mary E., 1933
 Thompson, Moyra, 1954
 Thompson, Myra, 1924-1943
 Thompson, Myra, 1952-1958
 Thompson, Myra, 1971
 Thompson, P. J., 1960
 Thompson, S. L., 1897-1932
 Thompson, Sydney L., 1925-1960
 Thomson, Kathleen, 1977-1980
 Thomson, Kathleen M., 1955
 Thomson, Lee, 1955-1964
 Thomson, Margaret, 1974
 Thornhill, Ruth, 1934
 Thornley, Don, 1975
 Thornton, C., 1923-1933
 Thorpe, F., 1937
 Thorpe, Marjorie S., 1951
 Thorpe, Roie, 1965-1973
 Thorwalsden, 1883
 Thum, Mary, 1979-1983
 Thurston, Hiliary, H., 1962
 Tidemann, Ruth, 1983
 Tidman, Margaret, 1950
 Tidswell, Barbara, 1963-1965
 Tierney, Glenys, 1982
 Tiller, W., 1912-1942
 Tiller, W. M., 1925
 Tiller, Wm. E., 1898-1908
 Tiller, William E., 1898-1908
 Tilley, June, 1971-1983
 Tilley, Max, 1975-1982
 Tillman, Robyn, 1979
 Till, Stephanie, 1969-1970
 Tilsley, Louise, 1946-1950
 Timbs, Bob, 1972-1972
 Timbs, W. R., 1968
 Timlin, Jean, 1979
 Timmer, Alida, 1981
 Timpany, Cathleen, 1980
 Tindall, C. E. S., 1902-1904
 Ting, Michael, 1979
 Tingey, Len, 1932-1941
 Tingey, R. L., 1918-1943
 Tinsley, Jill, 1950
 Tippet, Warren, 1965
 Tizard, B., 1938
 Todd, Ione E., 1933-1935
 Todd, Mrs Charles, 1934
 Toile, Charles, 1940
 Tole, C. H., 1935
 Tole, Charles, 1942-1980
 Tole, John, 1040-1961
 Tolhurst, Miss Edith, 1893-1894
 Tollenaar, Carla, 1973-1977
 Tomblason, Dorothy, 1958
 Tomblason, Walter, 1968-1974
 Tombs, D. M., 1932
 Tombs, Harry H., 1926-1963
 Tomlin, James, 1973-1980
 Tomlinson, Julie A., 1901-1904
 Tonkin, O. M., 1942-1944
 Tonks, Daisy, 1902-1909
 Topliss, J., 1890-1928
 Tornquist, H., 1933-1947
 Tohill, Mari, 1973-1975
 Tough, George B., 1934
 Toulson, M., 1909
 Toulson, R. G., 1883
 Tovey, Gordon, 1922-1933
 Townsend, Heather, 1982
 Toxward, C. J., 1883
 Trafford, Mark, 1976
 Travers, Miss Alice, 1889
 Travers, Gillian, 1978
 Travers, W. T. L., 1889-1890
 Treadwell, Anthony L., 1943-1944
 Treanore, J. D., 1883
 Trefear, F. L., 1923
 Treamain, Garrick, 1980
 Tresize, M., 1955
 Trethewey, William T., 1937
 Trevelyan, K. R., 1964
 Trevelyan, Judith, 1967-1983
 Trewheellar, Dawn, 1975-1979
 Trezise, M., 1942-1943
 Tricker, Gary, 1962-1963
 Tricker, G. W. M., 1959-1961
 Trickett, Irma, 1980
 Tripe, Mrs J. A., 1914-1916
 Tripe, M. E. R., 1901-1938
 Tripe, R. E., 1939-1968
 Tristram, J. W., 1895-1912
 Trodahl, Judith, 1974
 Tuarau, Charlie, 1950-1951
 Tucker, Eileen, 1954
 Tuck, Gordon, 1979
 Tuely, A. A., 1909-1911
 Tufnall, Marjorie, 1951
 Tulloch, Ian, 1964-1968
 Tulloch, Lesley, 1964-1969
 Tunnington, Leot, 1946-1948
 Tunstall, Robyn, 1982
 Tun, Sara, 1971-1974
 Turkington, J., 1932-1935
 Turkington, James, 1947-1954
 Turnbull, Evelyn, 1947
 Turnbull, H., 1950
 Turnbull, I. E., 1953
 Turnbull, I. Evelyn, 1939-1943
 Turnbull, Mrs F. S., 1921
 Turnbull, Ivy, 1920
 Turnbull, Miss Helen, 1883
 Turnbull, P. V., 1950
 Turnbull, Susan, 1983
 Turner, A. D., 1897
 Turner, Miss A. E. (Annie), 1893-1895
 Turner, Berenice, 1972-1981
 Turner, C. J. D., 1927
 Turner, Dorothea, 1977
 Turner, Dorothy, 1919
 Turner, E. J. D., 1932-1942
 Turner, E. O., 1889-1918
 Turner, George, 1901
 Turner, Heather, 1977-1979
 Turner, J. G., 1893
 Turner, J. M., 1890
 Turner, K., 1909
 Turner, Kenneth, 1959-1967
 Turner, Martyn, 1976-1977
 Turner, Maxwell, 1974
 Turner, Suzanne, 1982
 Turner, Velma, 1981-1983
 Tustin, E. Mabel, 1901
 Thwigg, Eileen, 1979
 Twiss, Greer, 1970
 Tylee, Marion E., 1933-1977
 Tyler, E. M., 1960
 Tyler, Esther, 1977-1979
 Tyler, Leslie C., 1966-1971
 Underdown, Phyllis, 1969
 Underwood, Leslie, 1981-1982
 Unger, Patricia, 1983
 Unwin, Shirley, 1979
 Urquhart, Margaret, 1967
 Utting, Ian, 1973
 Vaccaro, Enrico, 1982
 Vaile, Miss Maude, 1892-1894
 Valentine, Rex, 1975
 Vale, Miss M., 1893
 Van der Dorch, Koos, 1980
 Van der Sluis, Melis, 1980
 Van der Sterren, J., 1955-1967
 Van der Velden, P., 1903-1919
 Van Dyk, Arie, 1973-1975
 Van Helden, Julia, 1965-1982
 Van Reenen, Nell, 1966-1967
 Van't Hof, Rae, 1966-1981
 Vanderberg, Hendrik, 1963
 Vandermeer, Jeanne, 1980
 Vane, K. Airini, 1926-1959
 Vaney, M., 1951
 Varley, 1926
 Vaughan, Marjorie, 1947-1948
 Vaughan, R., 1928-1929
 Vaughan, Roland, 1947-1951
 Velven, Patrick, 1976
 Venables, Mark D., 1956
 Vendelbosch, Carl, 1969
 Venning, Dorothy, 1926-1927
 Vercoe, E. M., 1934-1940
 Verdcourt, Ann, 1965-1966
 Vial, Vera, 1926-1941
 Vicat, Cole, 1914
 Vikery, Winifred, 1941
 Vincent, Stephanie, 1926
 Vine, Benjamin, 1979-1980
 Vine, Christopher, 1969-1983
 Vine, Philippa, 1974-1980
 Vink, Anita, 1980
 Virtue, De Gruchy, 1898-1911
 Virtue, K. E., 1950-1968
 Virtue, Ken, 1981-1982
 Virtue, Warren, 1970-1980
 Vogtherr, Shirley, 1980
 Voller, Elise, 1953
 Von Berwald, C. M., 1957-1960
 Von Dadeltszen, J. M., 1967
 Von Dadeltszen, Mark, 1966
 Von Mayern, E., 1904-1908
 Von Sturmer, A., 1889
 Von, Berwald C., 1956
 Vos, Aase, 1982
 Vrolijk, B. J., 1956
 Vyner, Madeline, 1935
 Waddell, Pamela, 1950-1952
 Waddington, David, 1982
 Waddington, Phillip, 1975
 Wade, Claude O., 1932-1934
 Wadham, Eldred, 1934-1935
 Wadman, Howard, 1942
 Waghorn, Flo, 1980
 Waghorn, R. J., 1925-1980
 Waghorn, R. N., 1950
 Wakelin, R., 1905-1918
 Wakelin, W. D., 1890
 Wakita, Aijiro, 1976
 Walch, A. W., 1893
 Waldergrave, Mrs, 1883
 Waldrom, Gary, 1974-1982
 Walker, Cynthia, 1962
 Walker, D., 1939
 Walker, D. C., 1951-1971
 Walker, Dudley, 1952-1971
 Walker, Hilda, 1957-1983
 Walker, Jeanette, 1977-1983
 Walker, Joy L., 1946
 Walker, M., 1910-1911
 Walker, Penelope, 1982
 Walker, Rose, 1979-1980
 Walker, Roy, 1973-1975
 Wall, B., 1928
 Wall, D., 1910-1911
 Wall, Lewis, 1977
 Wall Miss Emma, 1889-1890
 Wallwork, Elizabeth, 1925-1957
 Wallwork, R., 1912-1932
 Wallwork, R. 1946-1951
 Wallwork, Mrs R., 1918
 Wallwork, Richard, 1944-1953
 Walmsley, Joan, 1960-1982
 Walpole, E., 1918
 Walrond, C. M., 1905
 Walrond, E. M., 1904-1911
 Walsh, A. W., 1905-1925
 Walsh, C. N., 1908
 Walsh, Ester, S., 1934
 Walsh, John, 1977-1978
 Walsh, Mary, 1976
 Walshe, Paul, 1973
 Walters, G., 1939-1940
 Walters, M., 1905
 Wanstall, Margaret, 1977-1980
 Wardell, Ethel, 1910-1911
 Wardell, H. S., 1898
 Wardell, Helen, 1898-1899

Wardle, Arthur, 1923
 Wardle, Frank, 1971
 Ward, George T., 1931-1939
 Ward, Mary, 1967
 Ward, Miss Q. G. M., 1934
 Ward, S. M., 1953
 Ward, S. Mary, 1951-1952
 Ward, Sybil M., 1951
 Wardwill, H. S., 1904
 Warner, Paul, 1974
 Warn, Miss E. Baldwin, 1908-1911
 Warrington, Pauline, 1977-1979
 Warr, M. G., 1964-1965
 Warr, Malcolm, 1975-1983
 Washbourne, Enga, 1928-1957
 Washburn, Miss Catherine, 1883
 Wasylwich, Douglas, 1979-1980
 Waterman, David, 1979-1980
 Waters, Dorothy, 1969-1976
 Waters, M., 1903-1906
 Waters, M. A., 1954
 Waters, Margaret, 1958-1983
 Waters, Ngaire, 1968
 Waterworth, Elfrida, 1931
 Waterworth, E. M., 1932
 Watson, Andrea, 1954-1956
 Watson, C. J., 1905-1907
 Watson, Denyse, 1968
 Watson, Diana, 1966-1973
 Watson, F., 1918
 Watson, G. F. D., 1907
 Watson, Joan, 1969-1976
 Watson, John, 1950
 Watson, R. B., 1952-1980
 Watson, R. D., 1953
 Watson, Stella, 1926
 Watson, Violet, 1958-1973
 Watson, W. R. B., 1954
 Watson-Monroe, Yvette, 1950-1954
 Waters, J., 1951
 Watts, Catherine M., 1948
 Watts, Gwendolyn, 1978
 Watts, Ronwen, 1980-1983
 Watts, V. Rueben, 1900-1909
 Wauchop, W. S., 1912-1971
 Way B. A., 1954-1955
 Way, Robt. F., 1931
 Waymouth, E., E., 1906-1908
 Waymouth, F. O., 1934
 Weaver, Kathy, 1980
 Weaver, Paul, 1976
 Webb, B. M., 1964
 Webb, Betty, 1967-1968
 Webb, Doris, 1906-1907
 Webb, L. F., 1900
 Webb, Marguerite, 1934
 Webb, Marguerite, 1950-1951
 Webb, Marilyn, 1974
 Webber, E. K., 1910-1911
 Webber, G. K., 1910-1911
 Webster, G. M., 1908
 Webster, Mary, 1981
 Wedge, Bruce, 1980
 Weeks, John, 1920-1942
 Welby, Peter, 1982
 Welch, H., 1956
 Welch, Nugent, 1904-1967
 Welch, Vernon, 1952
 Well, Sylvia, 1982
 Welsford, Denise, 1975
 Wemyss, S., 1934
 Wendt, Tui, 1981-1982
 West, Bernard, 1979
 West, Pearl, 1946-1947
 West, Richard W., 1952
 Westbrook, H., 1904-1905
 Westbury-Hughes, O. A., 1918-1934
 Wetherbee, G., 1912
 Wethey, Margot, 1974
 Weymouth, A. B. (Alice), 1907
 Weymouth, E., 1907
 Weymouth, F. O.,
 Weymss, A. S., 1932
 Wharton, Miss A., 1891
 Wheeler, Colin, 1968-1980
 Wheeler, Colin V., 1943-1966
 Wheeler, James, 1981-1982
 Whetter, Edith M., 1897
 Whilt, Margaret, 1927
 White, A.,
 White, A. Lois, 1932-1959
 White, Beatrice, 1955-1968
 White, D., 1910-1911
 White, D. Harris, 1970
 White, Darryl, 1979-1980
 White, E. M., 1951
 White, F. M., 1954
 White, H. L., 1911
 White, Janice, 1974-1975
 White, Judith, 1978-1982
 White, K. C. M. S., 1892-1893
 White, Kathleen, 1966-1968
 White, Minnie F., 1926-1958
 White, Patrick, 1975
 White, W. L., 1901
 White, Mrs., 1883
 Whitecliffe, Mark, 1979
 Whitehouse, G., 1934
 Whiteman, Violet E., 1929-1944
 Whiteoak, Cyril, 1961-1962
 Whiting, C. H., 1955-1956
 Whiting, F., 1918
 Whitman, C. A., 1929-1938
 Whitney, W. M., 1918
 Whitt, Margaret, 1925-1960
 Whittaker, Fay, 1966-1968
 Whittall, Percy, 1931-1932
 Whittome, R. F., 1932
 Whitwell, Craig, 1981-1982
 Whitworth, Martin, 1981
 Whyte, Alice F., 1925-1951
 Wickenden, A. M., 1927-1959
 Wickenden, Elaine, 1958-1971
 Wickenden, Elaine F., 1933-1942
 Wickham, E. B., 1889
 Widerstrom, William 1974
 Wilcox, J. H., 1963
 Wilcox, John, 1968
 Wilde, Peter, 1965-1968
 Wildey, A. E., 1925-1932
 Wilding, Cora, 1925-1938
 Wiley, Joan, 1974-1981
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CENTENARY EXHIBITION, JULY 1983

BP ART AWARD

The following Artist Members of the New Zealand Academy of Fine Arts will exhibit in the above Commemorative Exhibition.

Adams, Nancy	Wellington	Hadwen, John	Murchison
Allan, Bill	Wellington	Hanna, Neil	Auckland
Ansin, Raymond	Ruananga	Harrison, Roger	Wellington
Baird, Annie	Dunedin	Hastedt, Jean	Otaihanga
Baird, Kingsley	Wellington	Hendriksen, Jean	Wellington
Barke, W.	Wellington	Hendriksen, Jessie	Wellington
Barraud, John, M.B.E.	Taupo	Herschell, Suzanne	Eastbourne
Bassett, Mark	Wellington	Higgs, Avis	Wellington
Beattie, Joan	Lower Hutt	Hitchings, Gavin	Nelson
Beck, Russell	Invercargill	Hogarth-Gill, Essie	Wellington
Beere, Valerie	Wellington	Honour, Basil	Wellington
Berkeley, Nan	Waikanae	Hopper, Muriel	Te Marua
Blight, Keith	Auckland	Jennings, Claire	Wellington
Blumhardt, Doreen, C.B.E.	Wellington	Jorgenson, Paul	Wellington
Bollard, Albert	Wellington	Kac, Juliet	Wellington
Boyce, Raymond, M.B.E.	Wellington	Kahukiwa, Robyn	Titahi Bay
Briscoe, Arthur	Waiheke Island	Kay, Elizabeth	Wellington
Brittain, Roger	Auckland	Kay, Robin	Pukerua Bay
Brittain, Rosemarie	Auckland	Kindleysides, Ted	North Auckland
Brokenshire, David	Christchurch	King, Leo	Auckland
Burbidge, Eleonore	Wellington	Kojis, George	Wanganui
Carkeek, Helen	Auckland	Laird, Jack	Nelson
Carmody, Brian	Wellington	Laugesen, Carl	Greytown
Charman, Anne	Timaru	Laurenson, Olive	Lower Hutt
Chilvers, Robert	Blenheim	Lee, Owen	Christchurch
Clegg, Betty	Wellington	Le Sueur, Hannah	Auckland
Collinson, Fergus	Wellington	Lindsay, Huia	Lower Hutt
Cowles, Esther	Wellington	Low, Kathleen	Lower Hutt
Cox, Olga	Christchurch	Luxford, Florence	Wellington
Day, Melvin	Wellington	McFarlane, Shona, M.B.E.	Lower Hutt
Dean, Frank	Wellington	McIntyre, Peter, O.B.E.	Wellington
Dickison, Roy	Wakatipu	McKay, Kathleen	Wellington
Dinah and Tony	Wellington	Macauley, Bev	Ashburton
Eaton, Betty	Pauatahanui	Mansfield, Edgar, O.B.E.	Napier
Eden, Sally	Wellington	Mapp, Anneke Borren	Paraparaumu
Ellis, Lorna C.	Eastbourne	Mapp, Owen	Paraparaumu
Elsom, Vy	Christchurch	Markham, Philip	Wellington
Esplin, Tom	Dunedin	Matthews, Pamela	Eastbourne
Fanning, Joan	Wellington	Mawhinney, Neville	Wanganui
Flintoff, Brian	Nelson	Meads, Patti	Wellington
Fox, Murray	Invercargill	Mercer, Nan	Whakatane
Fraser, Elizabeth	Waikanae	Middleditch, John	Hastings
Fry, Patricia	Wellington	Mills, Marjorie	Dannevirke
Gleed, Norah	Levin	Moody, Muriel	Eastbourne
Gully, John P.	Gisborne	Moriarty, Peter	Wellington

Ngan, Guy
Ngan, Jean
Ngan, Sel Ling
Nicholls, Colyn
Owens, Hilary
Packwood, George
Page, Evelyn
Parker, Joy
Pascoe, Sara
Patience, Judy
Perrett, John
Poff, Susan
Pointon, Debbie
Priestly, Allona
Puketapu-Hetet, Erenora
Register, Basil
Rennie, Inez
Rogers, Ray
Royle, Greig
Rudd, Rick
Rundle, John
Shearer, Auriel
Shearer, David
Shearer, Jenny

Stokes Valley
Stokes Valley
Wellington
New Plymouth
New Plymouth
Petone
Wellington
Whitianga
Upper Hutt
Stokes Valley
Wellington
Thames
Raumati
Wellington
Lower Hutt
Palmerston North
Featherston
Auckland
Wellington
Auckland
Petone
Kerikeri
Wellington
Wellington

Sherwen, Ted
Sirett, Adrian
Spackman, Phyllis
Stewart, Helen
Stichbury, Peter
Stojanovich, Dragan
Stringer, Terry
Summers, Llewelyn
Szirmay, Frank
Thomas, Susan
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Trevelyan, Judith
Van Helden, Julia
Vine, Chris
Waldrom, Gary
Walker, Hilda
Walsh, John
Warr, Malcolm
Waters, Margaret
Watson, R. B.
Wheeler, Colin
Williams, Judith
Wong, Albert

Auckland
Waiheke Island
Napier
Eastbourne
Auckland
Wellington
Auckland
Christchurch
Auckland
Wellington
Eastbourne
Eastbourne
Wellington
Eastbourne
Nelson
Waipawa
Eastbourne
Tolaga Bay
Waikanae
Levin
Wellington
Oamaru
Wellington
Wellington

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