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THE
NEW ZEALAND ACADEMY
OF FINE ARTS



76th ANNUAL EXHIBITION
1964

Buckle St.,
Wellington

Price 3/6

ND
1106

THE NEW ZEALAND ACADEMY
OF FINE ARTS

•

75th ANNIVERSARY

•

CATALOGUE

of the

ANNUAL EXHIBITION

1964

Opened by

His Excellency the Governor-General,
BRIGADIER SIR BERNARD FERGUSON,
G.C.M.G., G.C.V.O., D.S.O., O.B.E.

on the evening of FRIDAY, 23rd OCTOBER, 1964

at 8 p.m.,

OPEN DAILY

from 24th OCTOBER to 15th NOVEMBER

HOURS:

MONDAY TO SATURDAY 10 a.m. to 5 p.m.

SUNDAY 1 p.m. to 5 p.m.

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ADMISSION — ONE SHILLING

ART UNION TICKETS — TWO SHILLINGS

CATALOGUES — THREE SHILLINGS and SIXPENCE

**ROBERT MCDUGALL
ART GALLERY
CHRISTCHURCH**

THE NEW ZEALAND ACADEMY
OF FINE ARTS

●
Patron:

His Excellency the Governor-General
BRIGADIER SIR BERNARD FERGUSON, G.C.M.G.,
G.C.V.O., D.S.O., O.B.E.

President:

J. O. Mercer, C.B.E., F.R.C.P. (Lond), F.R.A.C.P.

Vice-Presidents:

B. R. Webster
R. J. Waghorn, M.A.

Council:

| | |
|------------------------------------|-----------------------------|
| Ian Calder, F.N.Z.I.A., A.R.L.B.A. | Peter McIntyre |
| Leonard Fielder, B.A., Dip.Ed. | Dorothy MacLennan, A.R.C.A. |
| Robin Kay | Roy Cowan |
| C. T. Laugesen | R. B. Watson |

Hon. Treasurer:

C. J. Read, M.Com.

Hon. Auditor:

R. C. Morpeth, B.Com., F.I.A.N.Z., F.P.A.N.Z.

Secretary:

C. M. Hynes

Cover Design:

S. B. MacLennan, A.R.C.A.

Catalogue Committee:

Dorothy MacLennan, A.R.C.A., and Peter McIntyre

PUBLIC ART UNION

Tickets, priced at 2/-, in the **Public Art Union** (drawn during the Exhibition) are obtainable at the desk.

NOTE TO PURCHASERS

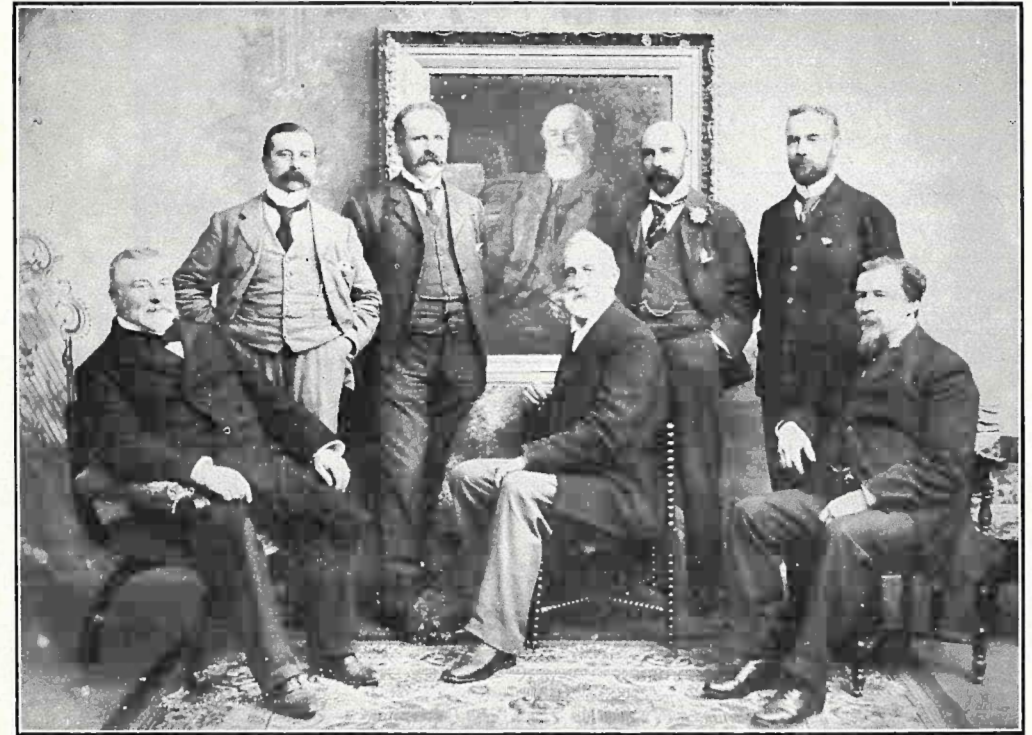
Intending Purchasers should apply to the attendant.

Works purchased will be available for collection from the Academy Gallery on **Wednesday, 18th November.**

REMOVAL OF EXHIBITS

Exhibitors are reminded that unsold works must be collected from the Western Goods Entrance on **Thursday, 19th November.**

First Council of the New Zealand Academy of Fine Arts



STANDING: A. T. BATE NOEL BARRAUD A. D. RILEY F. deJ. CLERE

SEATED: T. KENNEDY MACDONALD A. KOCH F. GRADY

Portrait at Rear: C. D. BARRAUD, President (deceased)

Council of the Academy, 1964



STANDING: L. A. FIELDER R. B. WATSON I. CALDER R. L. KAY J. R. COWAN
 DOROTHY AACLENNAN P. AACINTYRE B. R. WEBSTER (Vice-president) Dr. J. O. AAERCEP, C.B.E. (President)
 R. J. WAGHORN (Vice-president) C. T. LAUGESEN C. AA. HYNES (Secretary) E. P. VINCENT (Assistant)
 Absent: C. J. READ (Treasurer)

Reminiscences

by by
 W. S. WAUCHOP, O.B.E., M.A.

President, 1949 to 1963

My association with the New Zealand Academy of Fine Arts dates back to the early years of this century when I was a part-time student at the Canterbury College School of Art, Christchurch, and a member of Alfred W. Walsh's sketching class on Saturday afternoons. In those days the Academy, in connection with its Annual Exhibitions, used to hold competitions for students in the various fields of art. In 1910, I think, I entered a water-colour sketch in the landscape section. No! I didn't win. The first prize went to Esther Barker, later to become one of our foremost water-colourists as Esther Hope. 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 water-colour 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", which made a vivid impression on me, one that has remained always.

In 1911 I was elected a member of the Canterbury Society of Arts and began to send my work regularly to the Academy's exhibitions, and was elected a working-member when one of my pictures was sold. This was the usual procedure in those days. I was delighted and my interest in the Academy whetted. When passing through the Capital City I invariably paid a visit to the Gallery, so that when I came to live in Wellington in 1924 it was a friendly place to me. I was fortunate in having met Mr and Mrs. Murray Fuller who quickly introduced me to their circle of artists and friends interested in art. We had frequent gatherings at their home in Eastbourne where local and visiting artists, including W. Menzies Gibb, Sydney Thompson and Archie Nicoll were handsomely entertained. It was Murray Fuller who nominated me when I became a member of the Council of the Academy in 1926. Mr. Ernest W. Hunt was President, Vice-presidents were J. Ellis and Chas. Wilson and fellow councillors were A. R. D. Carbery, W. Fell, J. A. Heginbotham, Miss D. K. Richmond, T. Shailer Weston, Nugent Welch and W. Gray Young. The Hon. Treasurer, H. E. Anderson, Auditor C. D. Morpeth and Secretary H. M. Gore, completed the team.

This was an exciting period in the history of the Academy as, earlier in the year, Mr. Ernest Hunt had led a deputation to the Prime Minister, the Rt. Hon. W. F. Massey, and had obtained the promise of a subsidy of £100,000 for a combined National Art Gallery and Dominion Museum. In return for handing over its collection and the proceeds from the sale of its premises in Whitmore Street, it was agreed that the Academy would be provided with accommodation in the National Art Gallery to be erected on Mount Cook. This provision was made in Section 10 of the Reserves and Other Lands Disposal Act 1928 in the following terms:

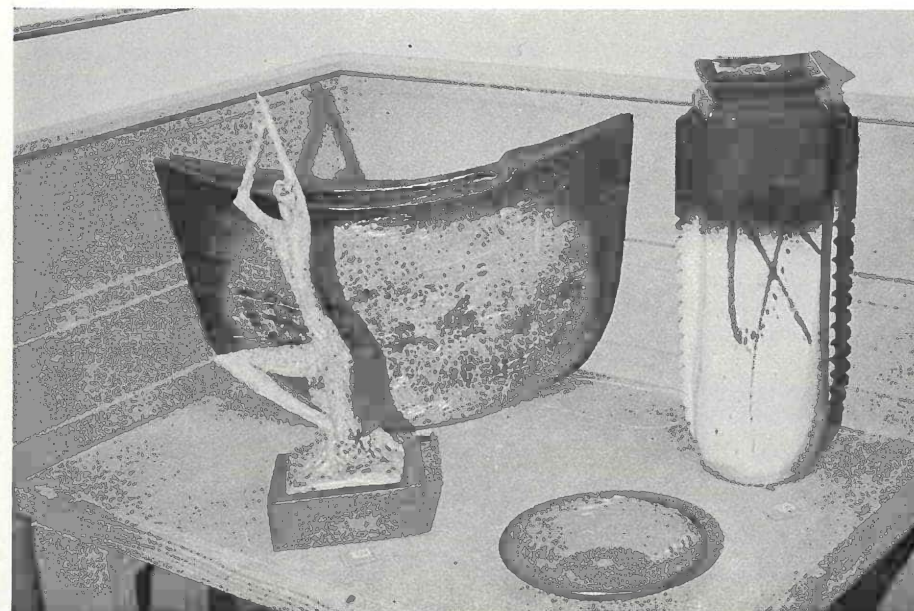
- (1) Notwithstanding any trust or condition affecting the land comprised in Certificate of Title, Volume 55, Folio 182, Wellington Registry, the New Zealand Academy of Fine Arts (Incorporated) shall, subject to the provisions of this Section, be entitled to sell the said land and all buildings thereon in such manner, upon such terms, and subject to such conditions as the Council of the Academy of Fine Arts shall think fit.
- (2) The net proceeds of such sale, after payment of any commission and of any legal or other costs incidental thereto, shall be paid over to the trustees in whom for the time being any funds obtained by public subscription or otherwise for the erection of a Dominion Art Gallery upon Mount Cook, in the City of Wellington, are vested, and shall be applied by the said trustees towards the cost of the erection of such Dominion Art Gallery.
- (3) Prior to the said sale the Council of the New Zealand Academy of Fine Arts shall satisfy itself that adequate accommodation in the building of the Dominion Art Gallery has been or will be provided and will thereafter be permanently available for the carrying-on of the objects and purposes of the New Zealand Academy of Fine Arts.

As a new-comer to Wellington I did not know the exact location of the aforementioned Mount Cook, as the only Mount Cook I knew was the "cloud-piercer" in the Southern Alps and I knew it couldn't be that one. I was a little surprised at the choice of site when I was shown it. It, too, seemed as difficult of access then, as it is for the pedestrian today.

However, this was a great step forward and there was great enthusiasm for the proposal, not only among the Council members, but also among members of the Academy generally. Steps were taken to raise additional funds. A big Art Union, in which the prizes were pictures donated by the working members of the Academy, was organised and a number of social evenings and fancy-dress dances were held in the Whitmore Street Gallery,



EXHIBITION OF N.Z. SCULPTURE, POTTERY AND GRAPHIC ART, 1964





SYDNEY HIGGS
The Ford in Flood (Watercolour)



DOROTHY MACLENNAN, A.R.C.A.
Forest Home (Watercolour)

prominent among the organisers being Mr. and Mrs. Philip Cooke, Mrs. Margaret Whitt and Mr. and Mrs. Murray Fuller, in addition to members of the Council. Indeed, there were lots of willing workers among the subscribing and working members, but it isn't possible to mention all.

There was always plenty to discuss at the Council table, for we had to formulate our requirements for accommodation in the new Gallery. Matters were complicated by Section 14 of the National Art Gallery and Dominion Museum Act, 1930:

"14. Accommodation for the N.Z. Academy of Fine Arts—
For the purpose of enabling the New Zealand Academy of Fine Arts to sell its land and to pay the net proceeds of such sale to the Board pursuant to Section 10 of the Reserves and Other Land Disposal Act, 1928, the Board is hereby expressly empowered to provide and make permanently available for the carrying-on of the objects and purposes of the New Zealand Academy of Fine Arts such accommodation in the building of the National Art Gallery as the Board thinks fit."

This led to further discussions, not only in Council, but with the newly appointed Board of whom the Academy President, Mr. D. A. Ewen, was a member and a very valuable one. He fought for the Academy's requirements, and agreement between the two bodies was reached in February, 1933. The Academy undertook to sell its Whitmore Street land and buildings and pay the net proceeds to the Board. It also contributed its building fund of £1,368, and its valuable collection of pictures. In return it has the right in perpetuity to occupy solely those rooms specified in the Deed of 27th February 1933—our present premises. When the Board of Trustees was appointed, our representatives were our President, D. A. Ewen, and Vice-president, J. Ellis, a doughty fighter for the rights of the Academy at the Board's meetings.

We were fortunate, too, in having men like W. Fergusson Hogg and later T. D. H. Hall, to advise us on the legal side, and W. Gray Young architecturally. All gave valuable service to the Academy. Nelson Isaac and Marcus King also helped.

The meetings of the Council in the Whitmore Street days were held in the room at the side of the Main Gallery. From this room supper was served to those present at the Private View and what a scramble it was! I am always astonished at the zest with which guests seize on the supper on these occasions. Though the conveniences were almost nil our hard-working ladies managed to see that all were fed. The men on the Council did their best handing round cups of tea and plates of sandwiches and cakes—a hazardous task in the crowded gallery; but, provided there were no accidents, it was good fun and a friendly evening.

Discussion at Council meetings was frank and sometimes warm, but never unfriendly, and members remained on good terms with one another. I can recall "crossing swords" with dear Mrs. M. E. R. Tripe on one occasion and symoathising with her afterwards because she did not gain her point. "Oh! It's all very well for you," she said, "you always get your own way!"—a gross overstatement of course! I had a great admiration for her integrity and enjoyed her friendship always.

Selection days for our exhibitions were much the same as today, except that we did not have so many entries and had only Mr. Crowther, the custodian, to handle the pictures. Once selection was over things were different. The Council members did most of the hanging, putting the hooks in the picture frames and placing the works in position on the walls. Mr. Crowther, of course, lent a hand and took over when the Council had no more time to spare. We worked on the Sunday after selection. Those who were able to do so used to look in at the Gallery afterwards while there were still works to be hung. The proximity of the Gallery to Parliament Buildings made it convenient for me to call in the lunch hour and I would often find Miss Richmond or Mrs. Tripe there when they were Council members.

My early years on the Council have many happy associations for me. Many of the Members of Council used to have parties at their homes. Dr. Carbery, who shared a flat in Hobson Street with Dr. Robert Stout, frequently entertained us, and I remember delightful times at the home of Nugent Welch when his dear mother was alive. My wife, Anne, also did her share of entertaining. I recall particularly a party we gave for Maud Sherwood, when she was visiting Wellington in connection with her Show in the Academy Gallery. We used to indulge in charades. I wasn't the only one who liked acting. Nugent Welch and Dr. Carbery were always ready to dress up and play the fool for our entertainment—two good performers! And I remember happy evenings at the home of Nelson Isaac, who was a prominent member of the Council for some years.

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 (of whose work I saw a retrospective exhibition at the Tate Gallery recently). As we were walking home I remember Miss Richmond saying "Well, they talk about painting 'pretty-pretty' but I call that painting 'ugly-ugly'."

While still at Whitmore Street the Academy made an experiment in engaging Mr. Murray Fuller to be in attendance and take

charge of sales at the Annual Exhibition. Sales rose by over fifty per cent, thanks to his excellent salesmanship. I remember I bought a beautiful water-colour, "Spring by the Avon" by M. O. Stoddart, from the proceeds of my sales.

When I first exhibited at the Academy Annual Exhibition in 1911 the following artists were also represented:

K. M. Ballantyne, N. Barraud, L. H. Booth, E. Bartley, M. Burge, W. Hounsom-Byles, B. E. Chapple, J. M. Ellis, W. Fell, J. Field, E. Fristrom, W. Menzies Gibb, H. M. Gore, Sybil Hannah, C. H. Howarth, A. Elizabeth Kelly, C. F. Kelly, Maud Kimball, E. A. S. Killich, Lionel Lindsay, J. M. Madden, T. McCracken, Owen Merton, J. M. Nairn, H. L. Richardson, D. K. Richmond, E. K. Robison, H. L. Scott, F. Sedgwick, M. D. Stoddart, M. E. R. Tripe, Alfred W. Walsh, Nugent Welch, C. N. Worsley and F. Wright.

Many of these were still exhibiting when I became a member of the Council in 1926, but only a few today! Several were acclaimed overseas, notably Elizabeth Kelly, C.B.E., who won Honourable Mention at the Paris Salon for a portrait now in our National Collection, and then their Silver Medal for another portrait now in the Sargood wing of the Art Gallery in Dunedin. These are honours highly prized by artists the world over.

While we were still in the Whitmore Gallery it was decided to change the Annual Sketch Exhibition to a full dress Autumn Exhibition. The Sketch Exhibition was rather an untidy affair, the works being unframed and it was difficult to see the pictures properly—in such a sea of mounts. Prices were generally low and sales poor and the change to framed works gave greater importance to the exhibition and to the work exhibited. At first unframed pictures were accepted and hung separately, but soon these were so few in number and poor in quality that they were excluded altogether.

The Autumn Exhibition has become as important as the Annual Exhibition. Originally it was regarded as a show of local work—of the artist members of the Academy, though work from other centres has been welcomed always. With the establishment of the special Members' Art Union during Mr. G. G. Gibbes Watson's presidency it attained full stature. Previously there had been constant expressions of regret at the lack of a Members' Art Union at Autumn Exhibitions. Both members and artists benefit by the stimulated sales.

This, of course, took place after the New Zealand Academy of Fine Arts removed to its new quarters in the National Gallery. The change-over took place in 1936 and the new Galleries were opened at the end of the year with a combined showing of Old

Masters in the Academy Gallery, Modern British, French and Dutch paintings selected by Mrs. Murray Fuller in what is now the New Zealand Section of the National Collection, and the Academy Annual Exhibition in the opposite wing of the National Gallery. The Academy gave up its own Gallery to the loan collection of Old Masters from the National Art Gallery, London, in order that a charge might be made to see this beautiful collection. This meant a financial loss to the Academy, but a gain to art generally. I do not think that such a splendid collection had been seen previously in New Zealand—certainly not in my lifetime, and that goes back a long way!

From then onwards all our Exhibitions, Annual and Autumn, were held in our own premises until the second world war, when the National Gallery was required for use by the armed forces. Both the Academy and the National Gallery carried on their work in a temporary gallery and offices in the D.I.C. building until both returned to the National Gallery, which was re-opened in April, 1949.

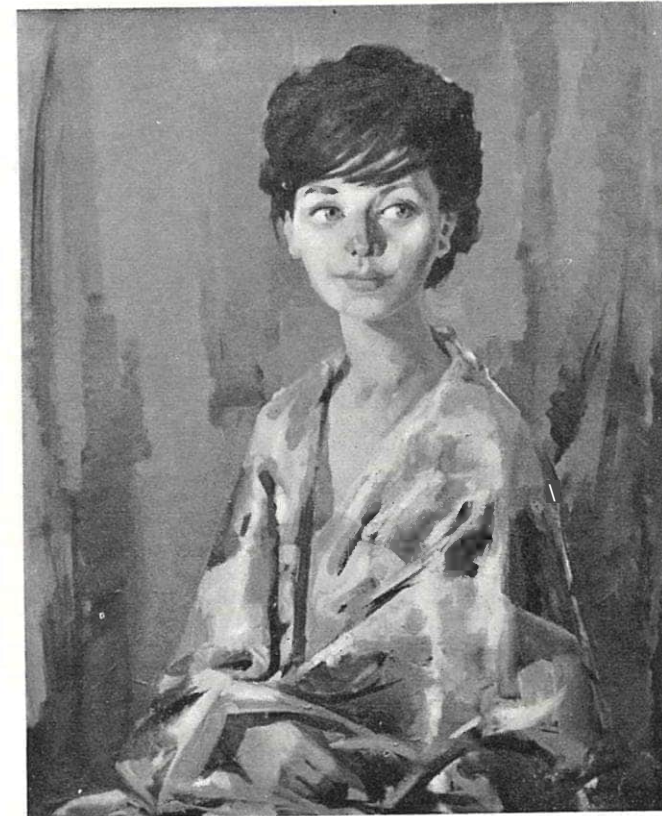
Shortly after we first took possession of our Gallery we held a housewarming—an evening of light-hearted fun. There were some amusing tableaux-vivants, organized largely by Dr. Carbery and Mrs. Murray Fuller. The “pictures” presented were skits on the works of famous artists and caused great amusement.

Supper was wheeled in on what purported to be a “pie-cart” and consisted largely of “hot dogs” and coffee. This was the first time we used the kitchen, I think.

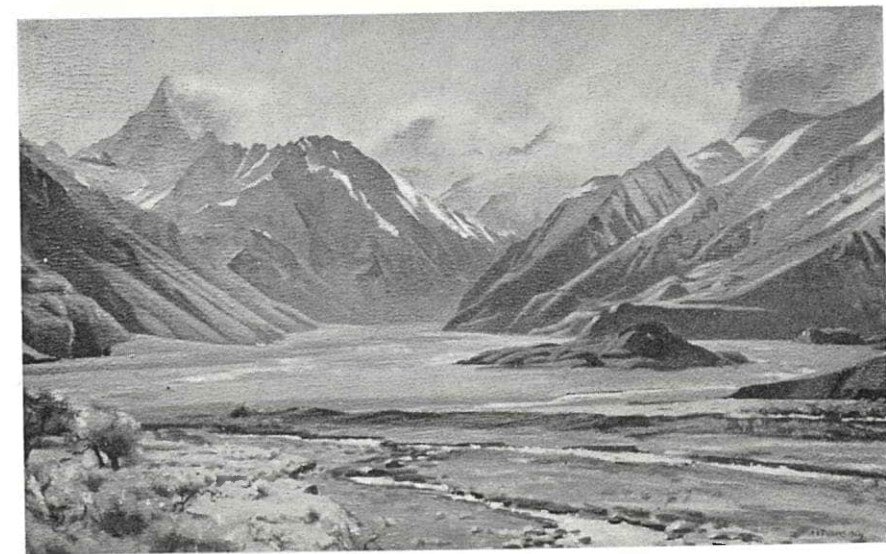
During the war period splendid work was done for both institutions by the Secretary, Mr. Eru Gore, who had succeeded his father, who died in 1930, and by Mrs. Murray Fuller, who was indefatigable in her efforts to sustain the interest of the public in art matters. Her lunch-hour lectures in the D.I.C. Gallery aroused great interest and her presence at the Academy exhibitions was stimulating to visitors and led to increased sales. Wellington artists and the general public owe a debt of gratitude to Mr. and Mrs. Murray Fuller for all they did to create interest in the work of New Zealanders and for the collections of art they brought to New Zealand.

Our return to our home in the National Gallery has brought greatly increased membership to the Academy. Mr. Watson’s appeal for new members in 1949 brought an immediate response from about 150 people and since then there has been a continuous influx of new members. At times we have wondered if we should shut down on membership, but we are loath to exclude anyone interested in art.

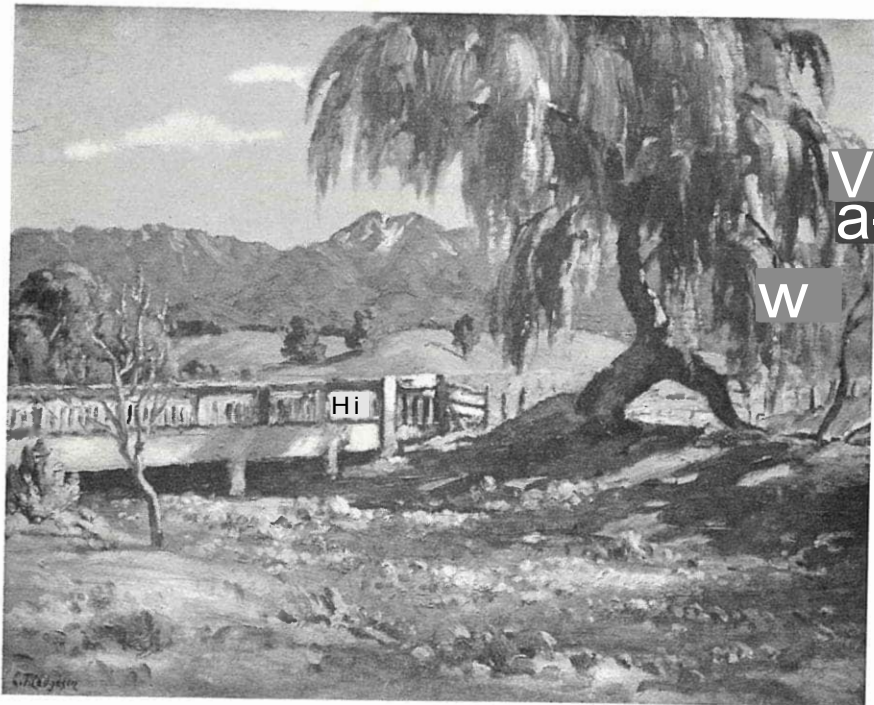
Over the year we have run a number of special exhibitions and staged what was, I think, the first big exhibition of Children’s



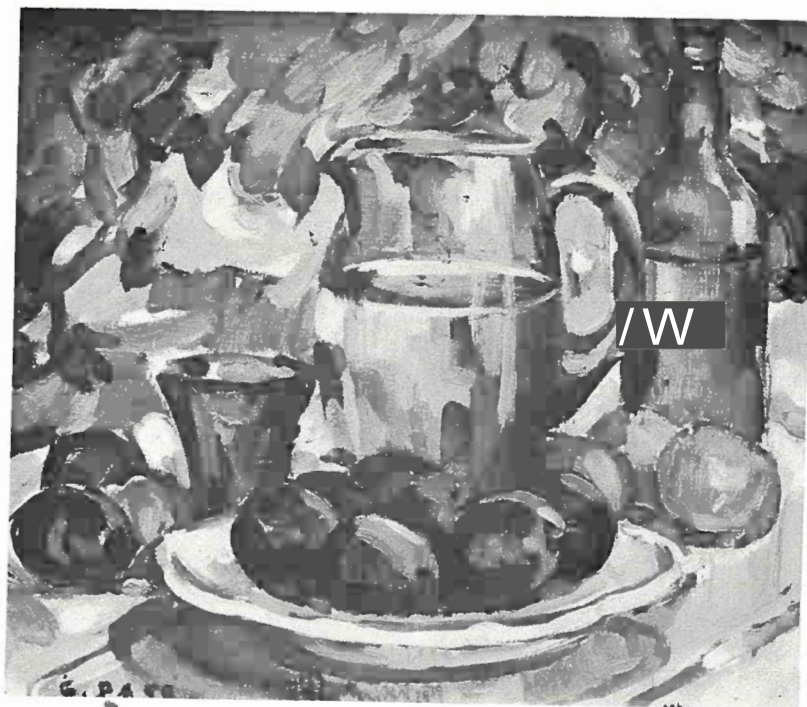
PETER McINTYRE
Silver and Gold (Oil)



AUSTEN DEANS
Nor'wester, Rangitata Headwaters (Oil)



CARL T. LAUGESSEN
Pettits Road Bridge, Ongaonga (Oil)



E. PAGE
Still Life (Oil)

Art in Wellington. This owed much of its success to Mr. Roland Hipkins, who did most of the organizing. It was a surprising and splendid show.

We have also held retrospective exhibitions of the work of many of our members. I recall particularly the combined show of the paintings of Alfred W. Walsh and Albert Hanson in 1926; and the impressive Nugent Welch exhibition, all in the Whitmore Street Gallery; and of more recent years the Maud Sherwood memorial exhibition, and the retrospective exhibitions of work by Edith Collier, Mina Arndt, and Nugent Welch, O.B.E., and T. A. McCormack, O.B.E.

In 1950 we held a very successful Craft Exhibition which drew record crowds to the Gallery. A special feature was the pottery of Wm. Newlands and Kenneth Clark, two New Zealand potters who had established an enviable reputation in London. We persuaded them to bring out some of their work and to give a demonstration of "pot throwing" on Saturday afternoon during the run of the Exhibition. This was a very great success and held the interest not only of the potters present but also of the crowded audience generally. The Academy has always encouraged the potters and made displays of their work as attractive as possible for many years when they were few in number and had few opportunities of exhibiting. The success of the Craft Exhibition was largely due to the help of Mr. S. B. Maclellan, then one of our Vice-presidents, and to Mr. Fred Ellis, director of the Technical College School of Art. Two further Craft Exhibitions were held but there seemed to be a lack of initiative among the exhibitors and a falling off in the quality of many of the entries, so the shows were discontinued. Three years ago, however, the first of three very successful exhibitions of New Zealand Sculpture, Pottery and Graphic Art was held. It was such a success that it was decided to hold similar exhibitions annually and these have proved very attractive and interesting and have a very modern flavour. Special credit is due to the late E. Mervyn Taylor, and to Roy Cowan and Robin Kay for their share in organizing these. Mr. Kay gave splendid service, too, in helping arrange the first Summer School of drawing and painting held in conjunction with Adult Education in our Gallery a couple of years ago.

The keen interest taken in our activities by our Governors-General is gratefully acknowledged by the Academy. They have given generously of their time in opening our annual exhibitions and have supported our artists by making purchases of pictures.

When I look back over the thirty-seven years of my service on the Council in various capacities I realise the great happiness that I owe to the New Zealand Academy of Fine Arts. I have made many friends whose loyalty and forbearance have been wonderful. From the beginning I was made welcome and my

association with the Academy has been mostly joy. There are so many associates to whom I should like to pay a tribute from the present officers and Council going right back to 1926. That is not possible however, in these short notes.

I feel I must say what a splendid president my predecessor, Mr. G. G. Gibbes Watson was. We were lucky to have him when we were passing through troublous times. His tact and firm decision were great assets; and I should like to mention the late Mr. Ernest Hunt who was the first president I served under and who, as vice-president, supported me for many years. His interest in the Academy never waned. I personally owe him a great deal for his kind help and hospitality on many occasions. We used his Board Room for Council meetings for some years. Councillors like E. B. Lattey and Sydney Higgs were loyal supporters and hard workers, and to Stanley Fearn we continue to owe a great debt for the services he has given freely to the Academy and the National Art Gallery. I must not omit Dr. Robert Stout, who was our devoted Treasurer for many years. We had dedicated service from many of our staff, particularly from Mr. Eru Gore and his father, Mr. H. M. Gore, and from the late Mr. C. M. Thompson, all of whom had a deep appreciation of art, and were admirable secretaries. My final years as president were made easy for me by the efficient, loyal and self-sacrificing work of Miss Essie Hogarth-Gill. Nothing was too much trouble for her and her time was our time.

I have always stressed the importance of having the subscribing members well represented on the Council. Men like our president, Dr. J. O. Mercer, C.B.E., and vice-president, Mr. B. R. Webster, have been invaluable to us over the years. Though there are exceptions, artists are not usually good business men. But now they are getting more money to handle, they are learning.

Since its inception the New Zealand Academy of Fine Arts has fostered a love of pictures and public appreciation of the Fine Arts; and it has helped and encouraged the artists by providing them with a market for their works. Long may it flourish!

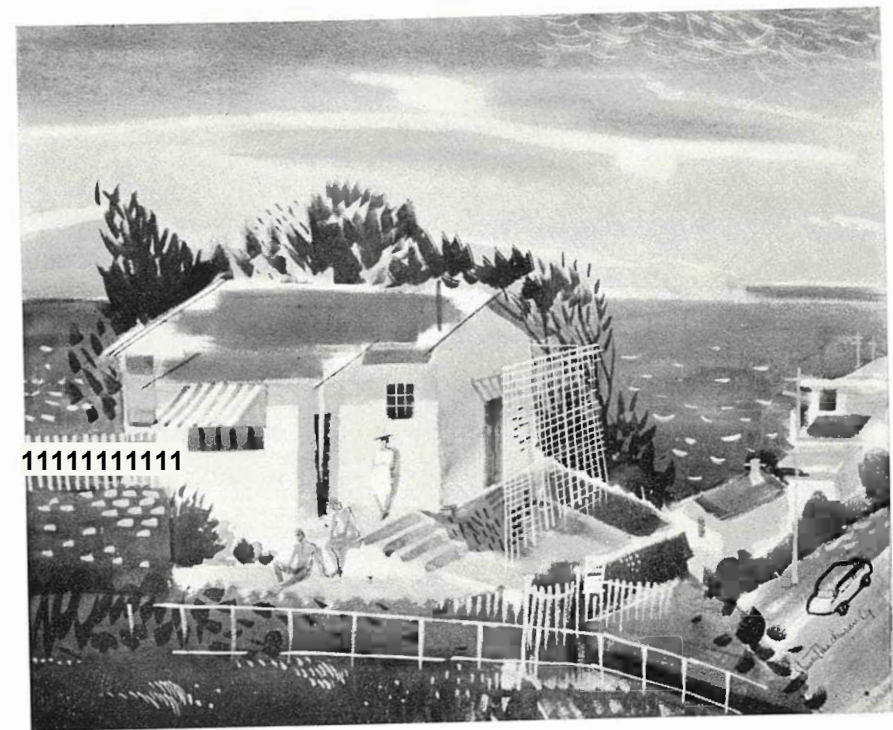
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GALLERY ONE

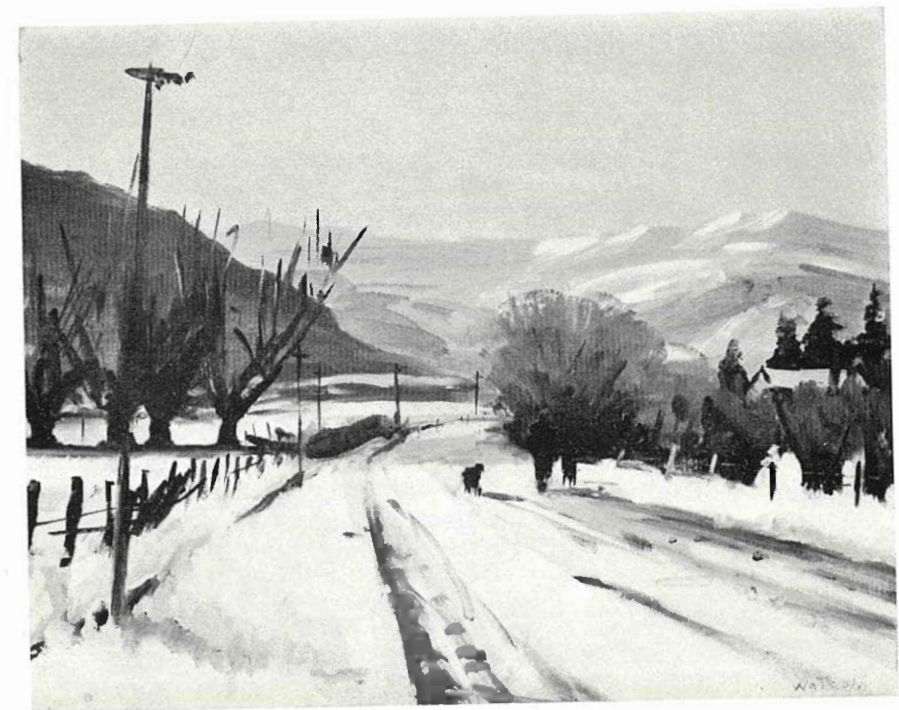
Oil Paintings

| | Price |
|-------------------------------------|----------|
| OWEN R. LEE, Dip.F.A., F.R.S.A.— | |
| 1. Marine Industrial | 60 gns. |
| AUSTEN A. DEANS— | |
| 2. Nor'wester, Rangitata Headwaters | 150 gns. |
| JOHN BURNS— | |
| 3. Waiouru Homestead | 10 gns. |
| K. VIRTUE— | |
| 4. "Osprey", Evans Bay | 22 gns. |
| CARL T. LAUGESSEN— | |
| 5. Red Woolshed, Hatuma | 20 gns. |
| LEONARD FIELDER— | |
| 6. Bush Landscape, Taranaki | 25 gns. |
| GWEN KNIGHT— | |
| 7. Tree Forms | 18 gns. |
| OLIVE BEKEN— | |
| 8. Riwaka Valley, Nelson | 16 gns. |
| RONA FLEMING— | |
| 9. Main Street, Kaikoura | 25 gns. |
| CEDRIC SAVAGE— | |
| 10. Rhodes Landscape, Greece | 36 gns. |
| GWEN CASHMORE— | |
| 11. Still Life | 12 gns. |
| ROBERT CHILVERS— | |
| 12. Autumn in Picton | 35 gns. |
| 13. Pelorus Reserve | 36 gns. |

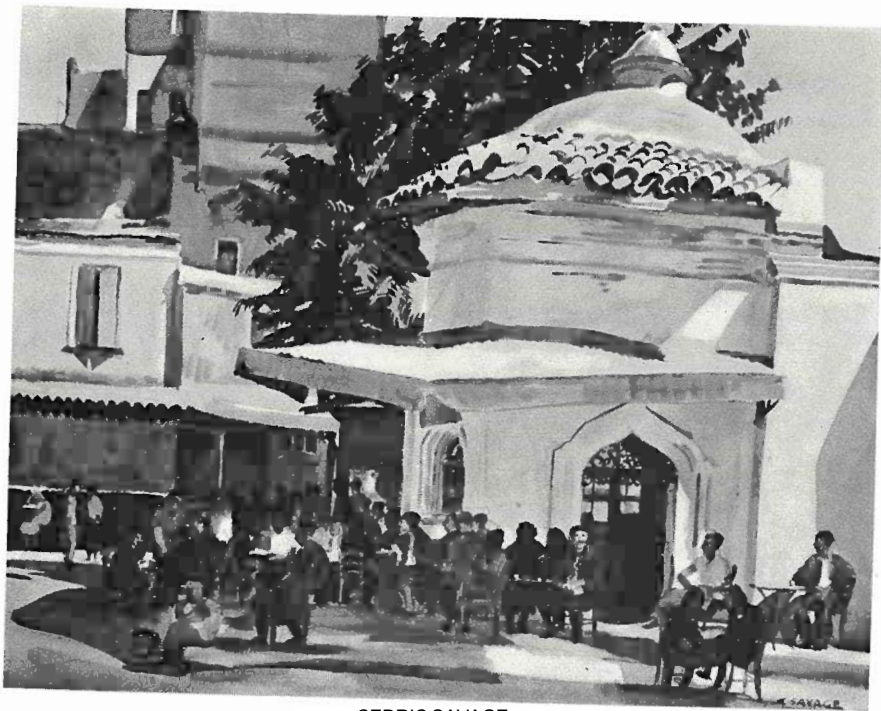
| | Price |
|--------------------------------|---------|
| LOUISE HENDERSON- | |
| 14. October - | 45 gns. |
| R. B. WATSON— | |
| 15. Sunshine and Frost | 35 gns. |
| MYRA KIRKPATRICK- | |
| 16. Two Painters | 35 gns. |
| 17. Shelving Depths | N.F.S. |
| CEDRIC SAVAGE- | |
| 18. Old Rhodes, Greece | 40 gns. |
| VIOLET WATSON- | |
| 19. Still Life with Roses | 14 gns. |
| PETER McINTYRE— | |
| 20. Silver and Gold | 75 gns. |
| R. B. WATSON- | |
| 21. Crown Range, Central Otago | 35 gns. |
| 22. Road to Queenstown | 20 gns. |
| 23. Winter Feed | 30 gns. |
| 24. The Ploughed Field | 50 gns. |
| 25. Girl with Jug | 40 gns. |
| 26. Hoar Frost, Central Otago | 50 gns. |
| S. B. MACLENNAN, A.R.C.A.— | |
| 27. Bedroom in Florence | N.F.S. |
| NOELINE BRUNING- | |
| 28. Road Pattern, Pipiriki | 30 gns. |
| LOUISE HENDERSON- | |
| 29. Late Summer Day | 60 gns. |
| GWEN KNIGHT- | |
| 30. Sunset, Tauranga | N.F.S. |



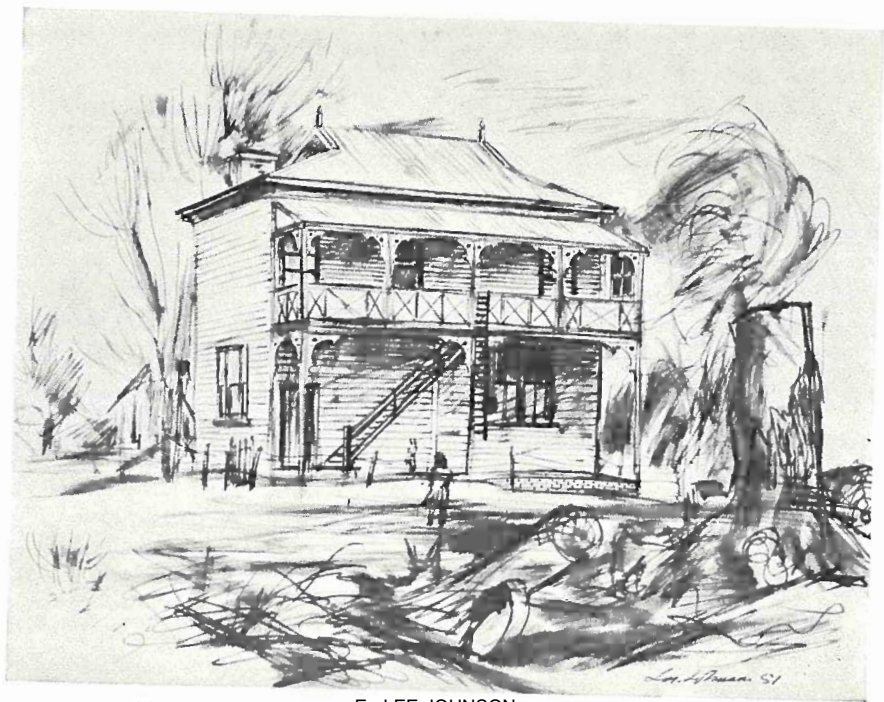
S. B. MACLENNAN, A.R.C.A.
Summer (Watercolour)



R. B. WATSON
Hoar Frost, Central Otago (Oil)



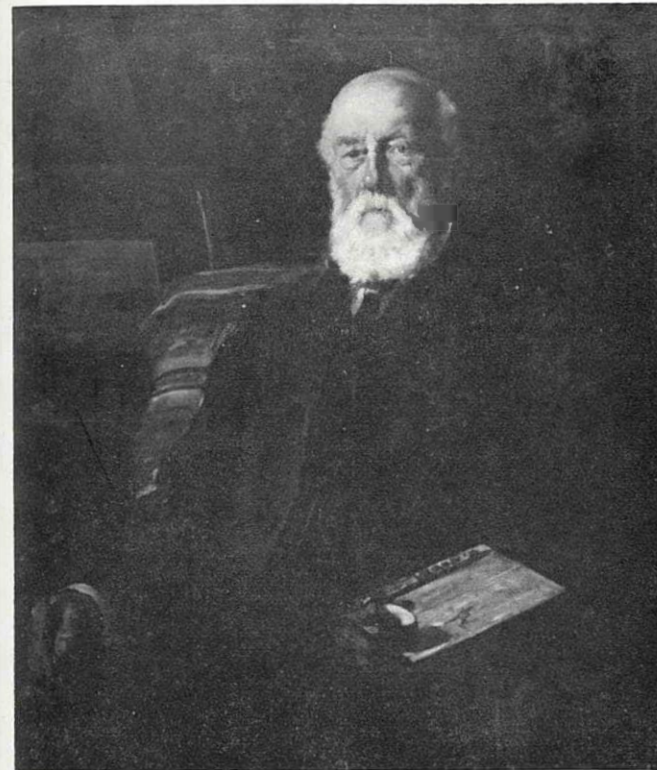
CEDRIC SAVAGE
In Iraklion, Crete (Watercolour)



E. LEE-JOHNSON
The Old Maori Girls' College, Turakina, 1951 (National Gallery) (Pen drawing)

| | Price |
|-----------------------------------------------------------------------------------------------|---------|
| NOELINE BRUNING- | |
| 31. Bush Pattern, Taihape | 20 gns. |
| 32. River Pattern, Pipiriki | 20 gns. |
| W. S. WAUCHOP, O.B.E.— | |
| 33. A Mustard Field, Suffolk | 35 gns. |
| COLYN NICHOLLS- | |
| 34. The Pool, Hot Water Beach, Coromandel | 27 gns. |
| CARL T. LAUGESEN— | |
| 35. Pettits Road Bridge, Ongaonga | 20 gns. |
| 36. The Tukituki River at Blackburn | 25 gns. |
| ISOBEL BRATHWAITE- | |
| 37. Head Study | 15 gns. |
| JOAN FANNING, D.F.A.(Lond.)— | |
| 38. Margaret | N.F.S. |
| LEONARD FIELDER- | |
| 39. Seatoun from Karaka Bay | 15 gns. |
| RUTH D. BROWNE— | |
| 40. Eastbourne Seascape | 35 gns. |
| GASTON DE VEL— | |
| 41. Tongariro National Park. "... a lusty winter, frosty, but kindly."—SHAKESPEARE | 48 gns. |
| 42. Fisherman's Wharf, Auckland. "Sleep after toil, port after stormy seas, . . ."—E. SPENSER | 96 gns. |
| COLYN NICHOLLS— | |
| 43. The Sentinel, Ohura Valley | 27 gns. |
| COLIN V. WHEELER— | |
| 44. North Otago, Headland | 35 gns. |
| 45. On the Slip, Oamaru | 20 gns. |
| 46. The Breakwater, Oamaru | 50 gns. |
| 47. Flooded Field | 40 gns. |

| | Price |
|-------------------------------------|---------|
| LOUISE HENDERSON- | |
| 48. Summer Sky | 60 gns. |
| W. S. WAUCHOP, O.B.E.— | |
| 49. Late Autumn, Hutt Valley | 20 gns. |
| EVADNE EWING- | |
| 50. Girl in a Red Jersey | 33 gns. |
| COLYN NICHOLLS- | |
| 51. Tasman Valley | 24 gns. |
| 52. Lake Alexandria | 24 gns. |
| 53. Autumn, Ohura | 22 gns. |
| PETERARNOLD- | |
| 54. Over the Orongorongos | 40 gns. |
| CARL T. LAUGESSEN— | |
| 55. The Old Green Hat | 30 gns. |
| JULIA B. LYNCH- | |
| 56. W. P. Sommerville, Esq., M.B.E. | N.F.S. |
| VIOLET WATSON- | |
| 57. Break in the Clouds | 11 gns. |
| JUDITH TREVELYAN- | |
| 58. Old House | 12 gns. |
| 59. Crocodile | 15 gns. |
| 60. Young Girl | 15 gns. |

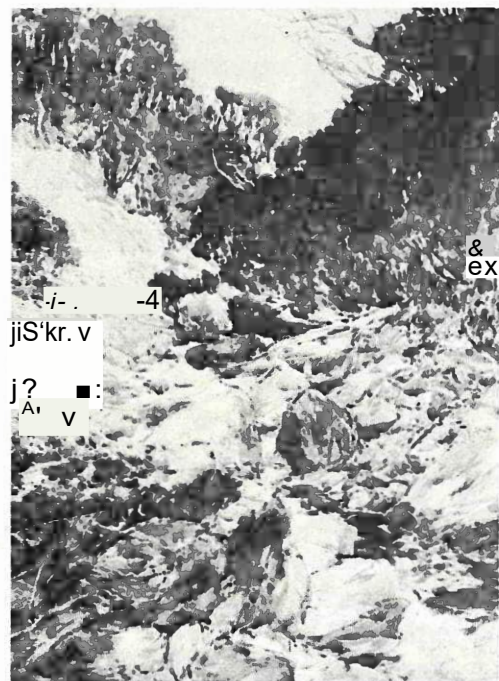


A SELECTION OF
WORKS BY PROMINENT
EXHIBITORS FROM
PAST ACADEMY
EXHIBITIONS

JAMES NAIRN, 1859-1904
C. D. Barraud, Esq., 1897
First President of the Academy (Oil)



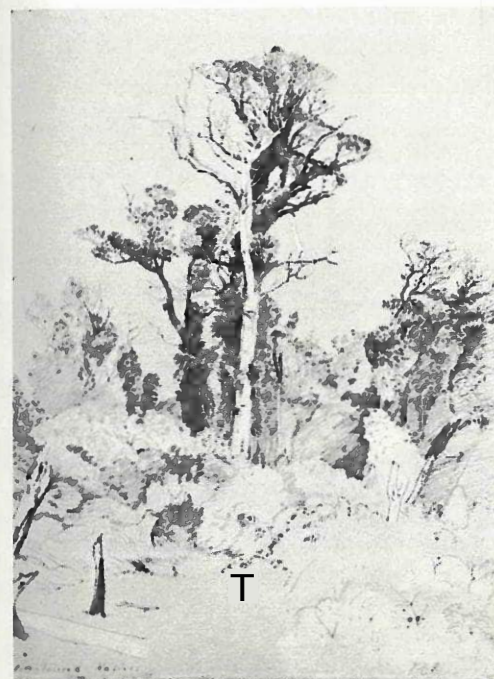
JOHN GULLY, 1819-1888
Mountain Scene (watercolour)



ALFRED WALSH, 1859-1916
An Alpine Stream, Otira
(watercolour)



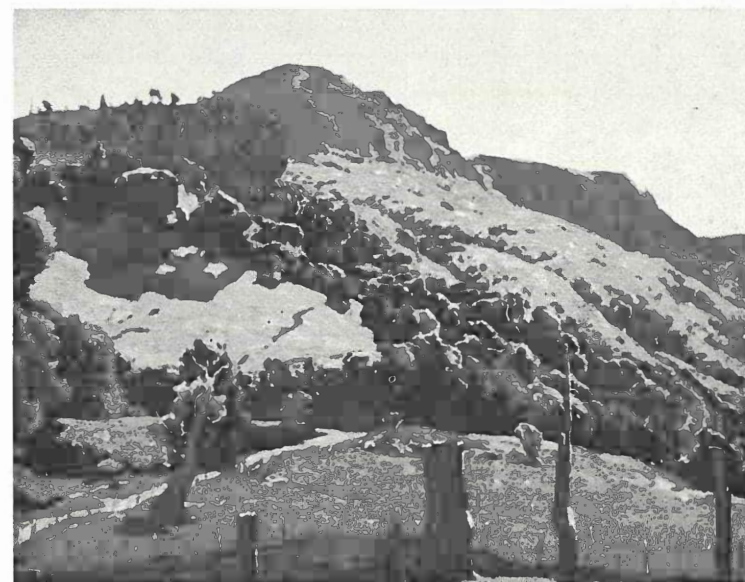
* D. K. RICHMOND, 1861-1935
Still Life (watercolour, in possession of W. S. Wauchop, Esq., O.B.E.)



J. C. RICHMOND, 1822-1898
Detribalised Natives, Taranaki (drawing)



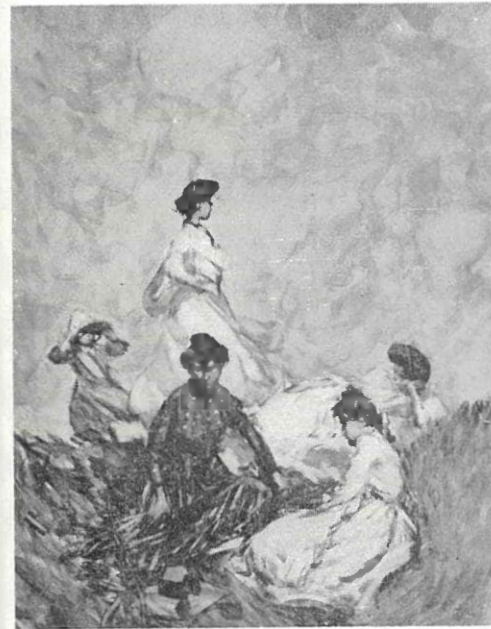
VAN DER VELDEN, 1836-1913
Wash drawing
(presented by Sir George Troup, 1922)



ARCHIBALD NICOLL, O.B.E., 1886-1953
Hill Top (watercolour)



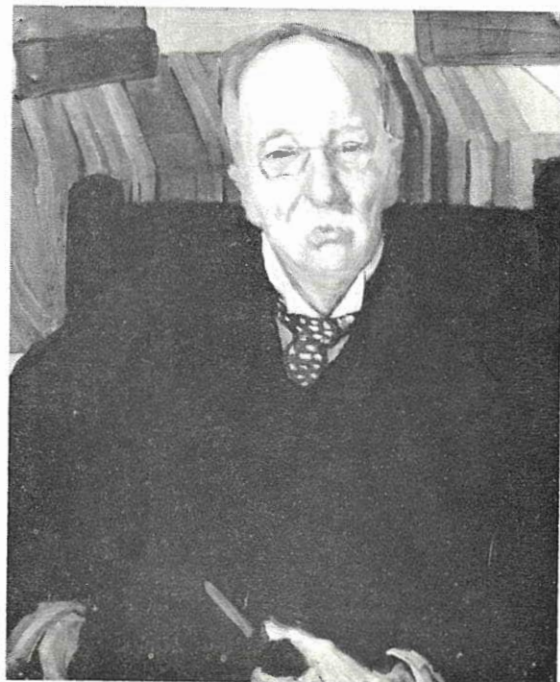
ELIZABETH KELLY, C.B.E.
1877-1945
Miss Edith Bryant (oil)



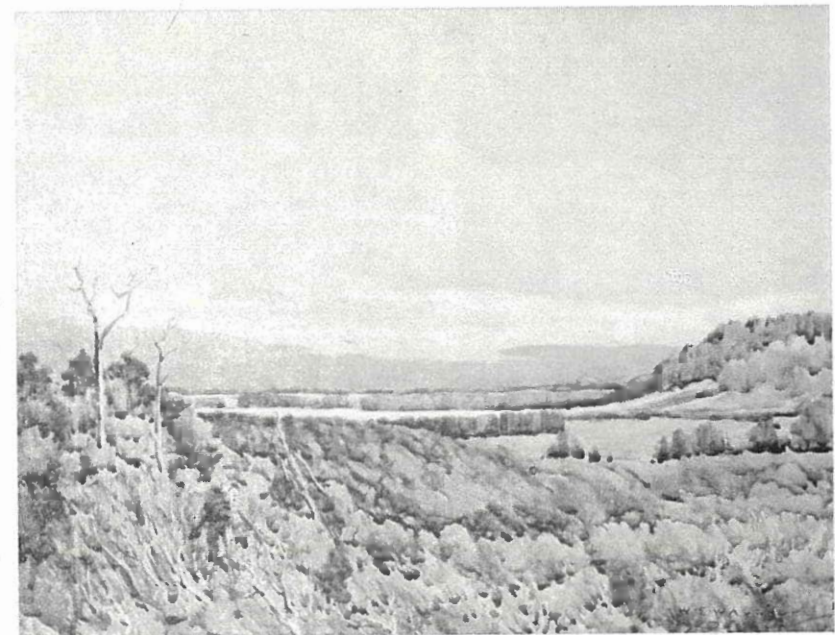
FRANCES HODGKINS, 1870-1947
The Hilltop (watercolour)



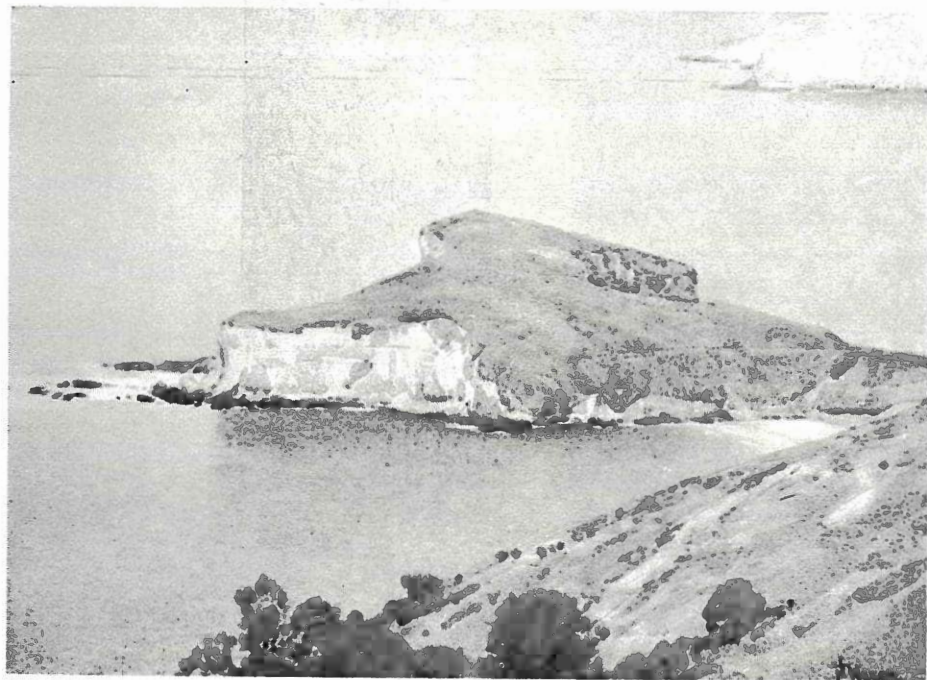
RAYMOND McINTYRE, 1879-1933
Tulips (oil)



EDITH COLLIER
Portrait of My Unch (oil)



W. S. WAUCHOP, O.B.E.
Gold Country (watercolour)



NUGENT WELCH, O.B.E.
Green Peninsula (in possession of B. R. Webster, Esq.)



T. A. McCORMACK, O.B.E.
Lupins (watercolour)

C 'X /



H. LINLEY RICHARDSON, 1878-1947
In the Maori Meeting House, Te Puke (oil)



JOHN WEEKS, O.B.E.
Fruit and Flowers (oil)



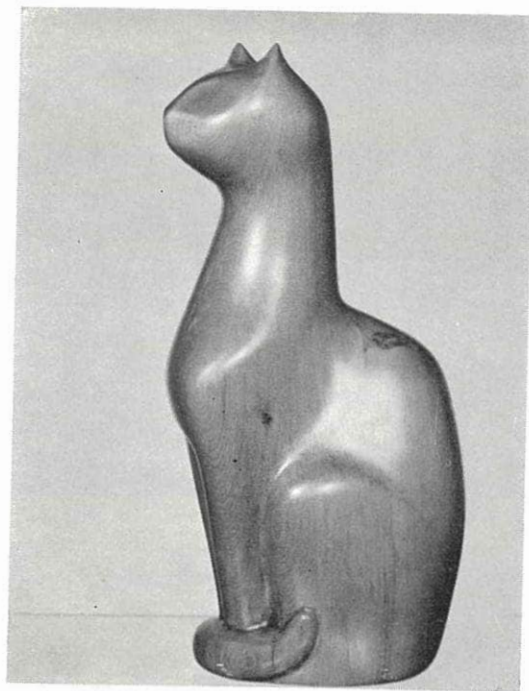
RHONA HASZARD, 1901-1931
Off Finisterre (oil)



BARC (Helen Crabb)
Reading the News (drawing)



GEORGE WOODS, 1898-1963
Drawing of a Baby



E. MERVYN TAYLOR, F.I.A.L., 1906-1964
Marmaduke (totara)

Watercolours

| | Price |
|--------------------------------------------|---------|
| T. A. McCORMACK, O.B.E.— | |
| 61. Theatre | 17 gns. |
| 62. White Camellia | 23 gns. |
| 63. Flower Design | 17 gns. |
| ELISEMOURANT, A.N.C.A.— | |
| 64. Isle of Pines, New Caledonia (gouache) | 9 gns. |
| 65. Lagoon, Isle of Pines | 8 gns. |
| SYDNEY H. HIGGS- | |
| 66. The Ford in Flood | 18 gns. |
| GWYNETH RICHARDSON- | |
| 67. Deserted Mill, Mokai | 12 gns. |
| 68. Okahau Bay, Auckland | 14 gns. |
| 69. Maori Houses, Taupo | 12 gns. |
| CEDRIC SAVAGE- | |
| 70. The Emperor, Athens | 40 gns. |
| 71. In Iraklion, Crete | 40 gns. |
| SYDNEY H. HIGGS- | |
| 72. The Green River | 18 gns. |
| ROBIN KAY- | |
| 73. Tidal Inlet, Golden Bay | 18 gns. |
| COLIN V. WHEELER- | |
| 74. Farmyard on Otago Peninsula | 25 gns. |
| PETERMcINTYRE— | |
| 75. Northland Summer (tempera) | 45 gns. |
| 76. Shearing Shed (tempera) | 45 gns. |
| 77. Winter Dawn, Hawkes Bay (tempera) | 45 gns. |
| 78. I've Retired (tempera) | 45 gns. |
| COLIN V. WHEELER- | |
| 79. Memorial Church, Tekapo | 25 gns. |

| | Price |
|--------------------------------------|---------|
| CEDRIC SAVAGE- | |
| 80. The Propylaea, Athens | 38 gns. |
| JOHN MAGURK, F.R.S.A.— | |
| 81. Wairarapa Landscape | 19 gns. |
| 82. Mt. Cook from Sealy Range | 18 gns. |
| PEGGY SPICER- | |
| 83. Atiamuri | 10 gns. |
| GEORGE PACKWOOD— | |
| 84. Westside, Petone | 25 gns. |
| C. M. PATERSON- | |
| 85. View of Zoo | 12 gns. |
| ALAN G. COLLINS- | |
| 86. Lowry Bay | 18 gns. |
| OLGA COX- | |
| 87. Storm over Te Anau (gouache) | 10 gns. |
| 88. Waimakariri River (gouache) | 10 gns. |
| BRIAN CARMODY- | |
| 89. Hinakura Landscape | 14 gns. |
| ERIC LEE-JOHNSON— | |
| 90. A Landscape (ink) | 40 gns. |
| 91. Promised Landscape (ink) | 50 gns. |
| 92. Karangahake | 30 gns. |
| 93. Wasteland (ink) | 25 gns. |
| JACK CRIPPEN- | |
| 94. Hampstead Winter, 1963 (gouache) | 15 gns. |
| DOROTHY MACLENNAN, A.R.C.A.— | |
| 95. Autumn, Wairarapa | 35 gns. |

| | Price |
|---------------------------------------------|---------|
| S. B. MACLENNAN, A.R.C.A.— | |
| 96. Victoria Regina | 35 gns. |
| 97. Summer | 30 gns. |
| 98. Bamboo Avenue | 35 gns. |
| 99. Woodward Street | 35 gns. |
| 100. The Beach | 30 gns. |
| ROBIN KAY- | |
| 101. Reflections, Golden Bay | 14 gns. |
| R. J. WAGHORN— | |
| 102. Mt. Tauhara, Taupo | 18 gns. |
| 103. Desert Road | 10 gns. |
| 104. Waikato River, Taupo | 20 gns. |
| T. A. McCORMACK, O.B.E.— | |
| 105. Avon River | 47 gns. |
| ROBIN KAY- | |
| 106. Aorere River, Collingwood | 16 gns. |
| AVIS HIGGS- | |
| 107. Making Yaqona | 15 gns. |
| 108. The Reef | 15 gns. |
| 109. Fijian Early Colonial House | 15 gns. |
| 110. The Chinese Store and the Indian Store | 15 gns. |
| ROBIN KAY— | |
| 111. Lion and Castle, Wharariki Beach | 14 gns. |
| AUSTEN A. DEANS— | |
| 112. Lake Clearwater, 1964 | 60 gns. |

GALLERY TWO

Oil Paintings

| | Price |
|------------------------------------|---------|
| R. E. JACKSON— | |
| 113. Mr. Rutherford | 10 gns. |
| JOAN LINDSEY— | |
| 114. Maori Boy | 25 gns. |
| P. M. SIMPSON— | |
| 115. Old House (Oil Pastel) | 25 gns. |
| MARION E. TYLEE— | |
| 116. Fruit and Flowers | 18 gns. |
| RODGER HARRISON— | |
| 117. High Country | 20 gns. |
| CATHERINE DUNCAN— | |
| 118. In the Gorge | 15 gns. |
| 119. The Cove | 20 gns. |
| R. J. WAGHORN— | |
| 120. Back Country (Oil on Formica) | 25 gns. |
| PETERMORIARTY- | |
| 121. Thorndon Dairy | 15 gns. |
| RUTH D. BROWNE- | |
| 122. Wellington | 35 gns. |
| ERIC LEE-JOHNSON— | |
| 123. The Mountain | 45 gns. |
| W. B. JENKS- | |
| 124. The Sandhill (gouache) | 20 gns. |
| BONNIE QUIRK— | |
| 125. Harbour View No. 3 | 15 gns. |

| | |
|--------------------------------|---------|
| A. M. STEVEN— | Pries |
| 126. Airborne | 30 gns. |
| CHARLES TOLE— | |
| 127. Mill, Kawerau | 30 gns. |
| 128. Church at Arrowtown | 25 gns. |
| BOB BASSANT— | |
| 129. Window | 30 gns. |
| 130. Stranger | 25 gns. |
| BOBBIE POWLES— | |
| 131. Waikanae Landscape | 15 gns. |
| A. M. STEVEN— | |
| 132. Rock and Sand | 35 gns. |
| CHARLES TOLE— | |
| 133. Buildings at Blenheim | 20 gns. |
| BEVERLEY SHORE BENNETT— | |
| 134. Julie and her Kitten | 20 gns. |
| JOAN FANNING, D.F.A.(Lond.)— | |
| 135. Molly | 18 gns. |
| 136. Still Life with Driftwood | 35 gns. |
| 137. Paua Shells | 35 gns. |
| BETTY ARCHIBALD— | |
| 138. Abstract | 12 gns. |
| SYDNEY ROBERTS— | |
| 139. Kneeling Figure | 15 gns. |

RUTH D. BROWNE—

140. Painting

Price

30 gns.

AMEENA AHUJA—

141. Portrait I

N.F.S.

142. Portrait II

N.F.S.

W. BASIL HONOUR—

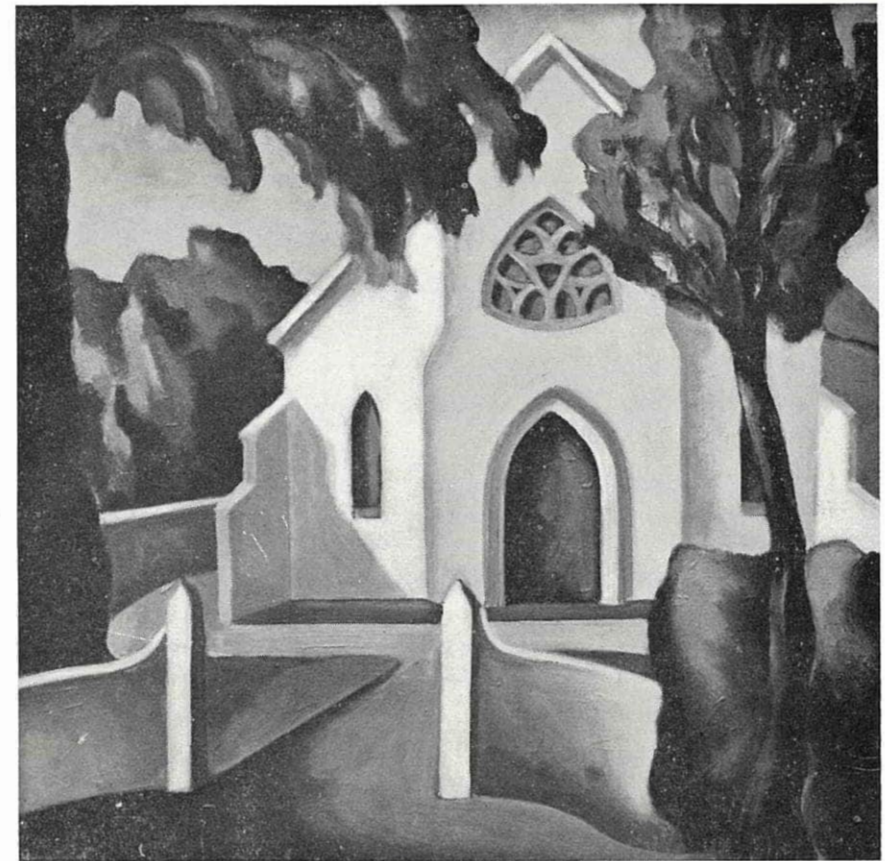
143. Trees, Rocks and Stream

40 gns.

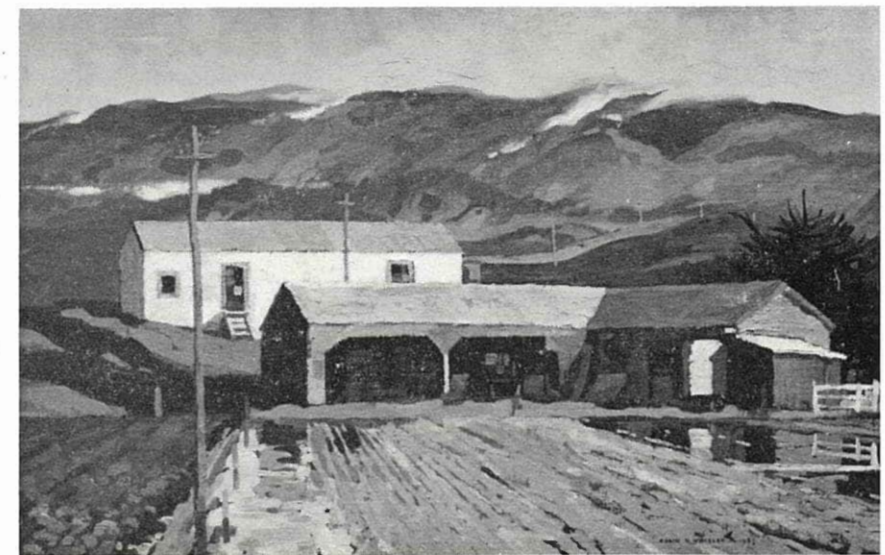
MALCOLM WARR—

144. Olive

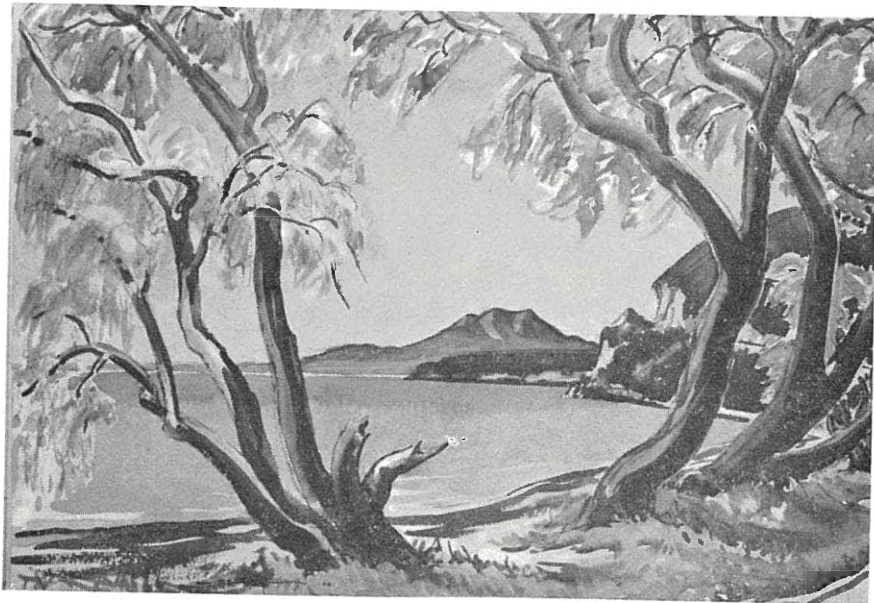
N.F.S.



CHARLES TOLE
Church at Arrowtown (Oil)



COLIN WHEELER
Flooded Field (Oil)



R. J. WAGHORN
Lakeside Kowhais (Watercolour)



GWEN KNIGHT
Sunset, Tauranga (Oil)

GALLERY THREE

Watercolours

| | Price |
|---------------------------------|---------|
| W. M. BARRAUD— | |
| 145. Clarence River | 18 gns. |
| ELISABETH HARPER- | |
| 146. Sunflowers (pastel) | 8 gns. |
| BETTY EATON- | |
| 147. St. Albans, Pauatahanui | 10 gns. |
| MOLLY ATKINS- | |
| 148. The Yellow Shirt (gouache) | 10 gns. |
| D. SHORLAND— | |
| 149. Winter Willows | 10 gns. |
| RAYMOND S. RAMSAY- | |
| 150. Point Ernie, Northland | 20 gns. |
| SYLVIA LOVELL- | |
| 151. Motumahanga | 10 gns. |
| 152. Lake Horowhenua | 10 gns. |
| R. E. JACKSON- | |
| 153. Still Life | 10 gns. |
| CATHERINE R. DIXON- | |
| 154. In the Shearing Shed | N.F.S. |
| MYRA KIRKPATRICK- | |
| 155. Late Afternoon, Sydney | 30 gns. |
| W. BARKE— | |
| 156. Late Afternoon | 22 gns. |

| | Price |
|--------------------------------------------------------------------------------------------------------------------------------------------------------------|---------|
| GWEN CASHMORE— | |
| 157. Beach, Tahuna | 9 gns. |
| 158. The Road to the River | 10 gns. |
| 159. Tidal Pools, Stanmore Bay | 10 gns. |
| VY ELSOM— | |
| 160. Last Leaves | 15 gns. |
| BETTY WEBB— | |
| 161. Allen Street ,Back Gardens (felt pen and wash) | 10 gns. |
| GEORGE PACKWOOD— | |
| 162. Riverscape (Hutt Valley) | 25 gns. |
| W. BARKE— | |
| 163. Winter Quarters | 20 gns. |
| R. J. WAGHORN— | |
| 164. Lakeside Kowhais | 18 gns. |
| BEATRICE SEDDON— | |
| 165. The Road to Erewhon | 18 gns. |
| GEORGE PACKWOOD— | |
| 166. Blue and Gold | 25 gns. |
| LORNA M. ELLIS— | |
| 167. Tane adorns the mantle of Rangi, the Sky Father (Design for a mural to be executed as a bas relief in cold cast bronze. Price according to size.) | N.F.S. |
| AVIS HIGGS— | |
| 168. Banana Boxes | 15 gns. |
| GEORGE PACKWOOD— | |
| 169. Haining Street, Wellington | 25 gns. |
| MARGARET RHODES— | |
| 170. Mountain Stream | 10 gns. |

| | Price |
|-------------------------------------------|---------|
| N. L. MERCER— | |
| 171. Mud-larks | 14 gns. |
| JOY SIMMONS— | |
| 172. Rakaia Gorge | 15 gns. |
| D. SHORLAND— | |
| 173. The Idle Boats | 10 gns. |
| GEORGE PACKWOOD— | |
| 174. Morning Light, Wellington | 25 gns. |
| FLORENCE M. LUXFORD— | |
| 175. Botanical Pool | 12 gns. |
| V. LUCAS— | |
| 176. Figure in Armchair (gouache) | N.F.S. |
| MARGOT MOUNTAIN— | |
| 177. Okahu Bay, Auckland (conte and wash) | 12 gns. |
| V. LUCAS— | |
| 178. Hanmer Springs (ink and pastel) | N.F.S. |
| CATHERINE R. DIXON— | |
| 179. Shearing | N.F.S. |
| DIANA SQUIRES— | |
| 180. Willow Trunks | 10 gns. |
| COLIN L. ALLEN— | |
| 181. Summer Delight | 14 gns. |
| W. M. BARRAUD— | |
| 182. Castlecliff Wharves | 10 gns. |

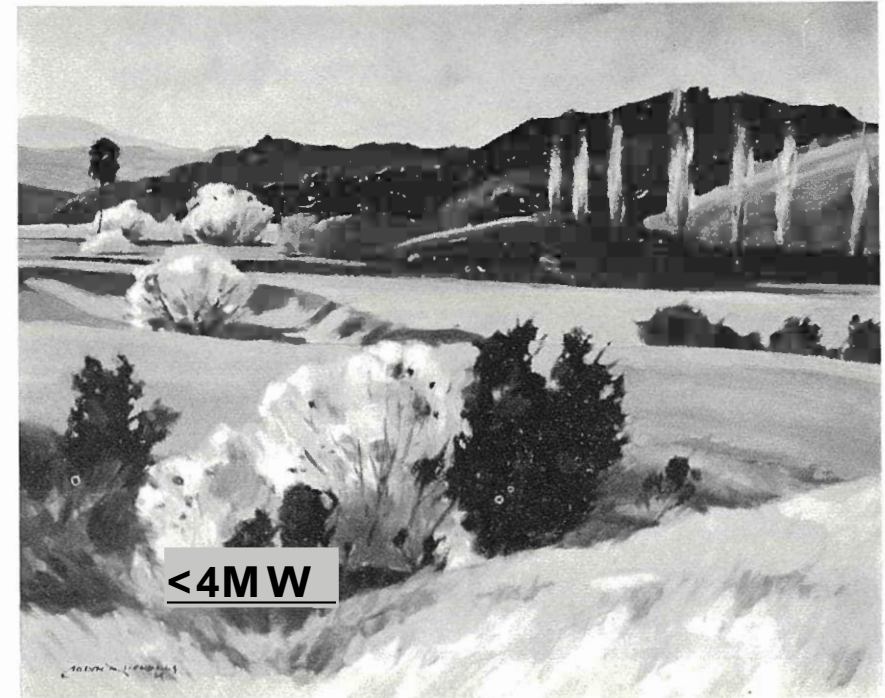
| | Price |
|-------------------------------------------|---------|
| MARGOT MOUNTAIN— | |
| 183. St .Mary's Bay, Auckland | 12 gns. |
| RENEE BENNER— | |
| 184. Evening | 12 gns. |
| HILDA WALKER- | |
| 185. Blue Dawn (gouache) | 9 gns. |
| ROBIN KAY- | |
| 186. Cliffs, Wharariki Beach (oil pastel) | 14 gns. |

GALLERY FOUR

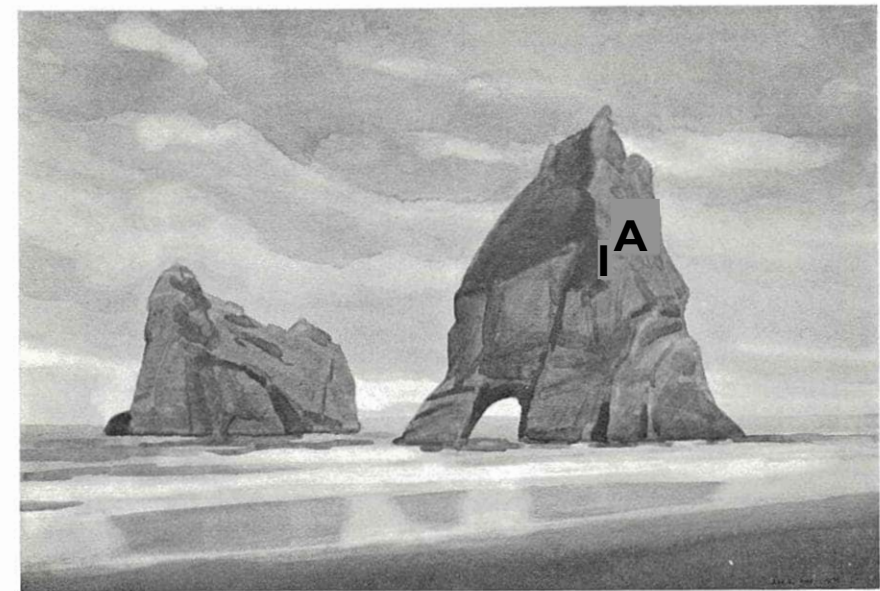
Oil Paintings

| | Price |
|--------------------------------------|---------|
| NORMAN W. J. SCOTT— | |
| 187. Maungawhero | 25 gns. |
| 188. River Gisborne, No. 7 | 30 gns. |
| WILLIAM JONES— | |
| 189. Conflagration | 40 gns. |
| 190. Rain Forest | 40 gns. |
| GWEN KNIGHT— | |
| 191. Spring Floods | 18 gns. |
| 192. Spring | 15 gns. |
| ELVA BETT— | |
| 193. Creation—Man | 21 gns. |
| 194. The Gorse Covered Zigzag | 25 gns. |
| M. D. SMITHER— | |
| 195. The Rock Pool | 30 gns. |
| ROGER STAPLES— | |
| 196. Sleepers | 30 gns. |
| ELVA BETT— | |
| 197. Variation II—Creation (collage) | 20 gns. |
| BOB BASSANT— | |
| 198. Essential Condition | 35 gns. |
| A. J. BANKS— | |
| 199. Mural Design "Fanticity" | 10 gns. |
| 200. Mural Design "Shooting Stars" | N.F.S. |

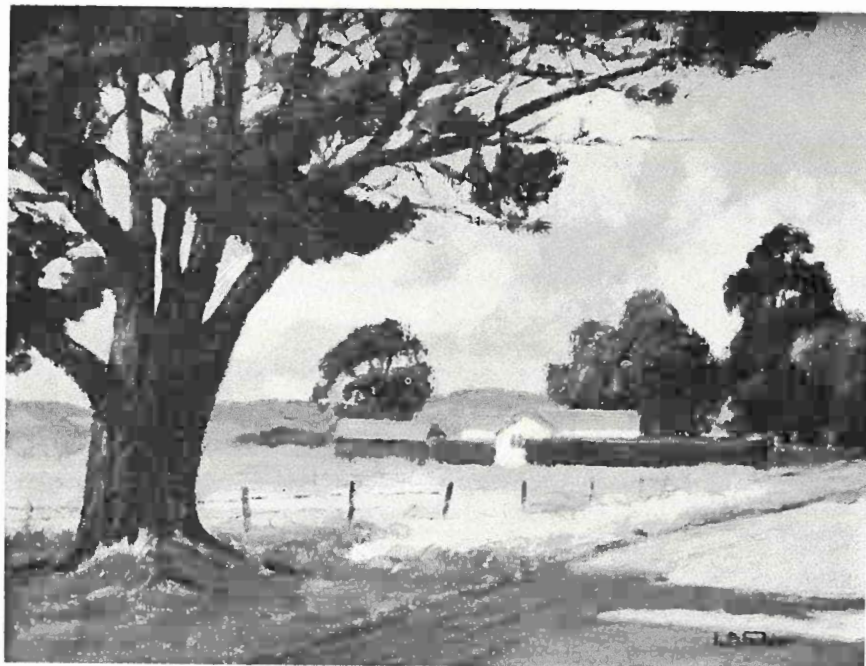
| | Price |
|----------------------------------------------------|---------|
| ROGER STAPLES- | |
| 201. Old Farm House | 30 gns. |
| 202. Still Life with Flowers | 20 gns. |
| ELVA BETT— | |
| 203. To Ginsberg—Sunflower Sutra (oil and collage) | 20 gns. |
| LOUISE NATHAN- | |
| 204. Causeless Gaiety | N.F.S. |
| ISOBEL BRATHWAITE- | |
| 205. Flowers at a Window | 15 gns. |
| RODGER HARRISON— | |
| 206. Foreshore | 27 gns. |
| ROBERT CHILVERS— | |
| 207. Growing Wild | 40 gns. |
| 208. Marshlands | 30 gns. |
| 209. Autumn Valley | 35 gns. |
| LORNA CAMPBELL ELLIS- | |
| 210. Study Group | 8 gns. |
| 211. Gulls at Rest | 10 gns. |
| NORMAN W. J. SCOTT— | |
| 212. Whakapapa | 12 gns. |
| ROBERT CHILVERS— | |
| 213. Flight Pattern | 35 gns. |



COLYN NICHOLLS
Autumn, Ohura (Oil)



R. L. KAY
Lion and Castle, Wharariki Beach (Watercolour)



L. A. FIELDER
Roadside Sketch, Westmere (Oil)



RUTH D. BROWNE
Painting (Oil)

GALLERY FOUR

Miscellaneous

| | Price |
|-----------------------------------------------|---------|
| RATA LOVELL-SMITH— | |
| 214. Wet Slopes, Upper Hollyford (oil) | 22 gns. |
| MARY MORTIMER-JONES— | |
| 215. Old Factory, Auckland (oil) | 9 gns. |
| BEVERLEY SHORE BENNETT- | |
| 216. Mrs. M. J. Moriarty (oil) | N.F.S. |
| RUBY RANKIN- | |
| 217. Spring (oil) | 20 gns. |
| CLAIRE JENNINGS- | |
| 218. "Go Away" (conte) | 4 gns. |
| HILDA WALKER- | |
| 219. Bush Study (ink drawing) | 8 gns. |
| B. C. CLEGG- | |
| 220. Footballers (collage) | 15 gns. |
| E. HOGARTH-GILL— | |
| 221. Fresh as a Daisy (felt pen—line drawing) | 4 gns. |
| ELVA BETT— | |
| 222. Three Figures (wax crayon) | 8 gns. |
| B. C. CLEGG- | |
| 223. Runners (collage) | 15 gns. |
| 224. Harriers (collage) | 15 gns. |
| H. V. MILLER- | |
| 225. Study of Manuka (conte) | 8 gns. |

| | Price |
|----------------------------------------|---------|
| P. M. SIMPSON- | |
| 226. Old Women (oil pastel) | 20 gns |
| IDA. G. EISE— | |
| 227. Pastel Drawing |]Q gns |
| I. H. RUSCOE— | |
| 228. Self Portrait (pencil) | 10 gns |
| H. V. MILLER- | |
| 229. The Top of the Hill (watercolour) |]2 gns. |
| P. M. SIMPSON— | |
| 230. Tree Stumps (oil pastel) | 22 gns |
| VERA JAMIESON- | |
| 231. Reflections (ink crayon) | 3 gns |
| E. STEVENS- | |
| 232. January, Maniototo (oil) |]2 gns. |
| IRVINE J. MAJOR- | |
| 233. Fragmented Light (oil) | 35 gns |
| FLORA KELTON- | |
| 234. Mystery (watercolour) |]Q gns |
| ARTHUR BRISCOE- | |
| 235. Ship Accents (watercolour) | 20 gns |

Oil Paintings

| | Price |
|-----------------------------------------------------------------------|----------------------|
| COLYN NICHOLLS— | |
| 236. The Wharf, Whitianga | 24 gns. |
| PETERMORIARTY- | |
| 237. Maitai River, Nelson | 15 gns. |
| FREDR. ALEXANDER- | |
| 238. Scorching Bay | 10 g ^{ns} - |
| 239. Distant View of Vogletown | 9 gns. |
| IDA H. CAREY- | |
| 240. Composition with Figure | 25 gns. |
| GASTON DE VEL— | |
| 241. "Summer left the flushed print in a poppy there" —F. THOMPSON | 60 gns. |
| LEONARD FIELDER- | |
| 242. Roadside Sketch, Westmere | 12 gns. |
| CARL T. LAUGESEN— | |
| 243. Limeston, Waipawa | 21 gns. |
| FREDR. ALEXANDER- | |
| 244. Tern Rocks, Scorching Bay | 9 gns. |
| VALERIE BEERE— | |
| 245. Mrs. P. I. Bourdillon | N.F.S. |
| W. F. MOORE- | |
| 246. Morning Shadows, Hoon Hay Valley, Christchurch | 20 gns. |
| COLYN NICHOLLS- | |
| 247. Afternoon Hills, Wanganui | 22 gns. |
| MARY MORTIMER-JONES— | |
| 248. Studio | 12 gns. |

| | Price |
|----------------------------------------------------------------------|---------|
| GASTON DE VEL— | |
| 249. . and the eggs that looked like tufts of primroses"—DISRAELI | 54 gns. |
| MARJORIE NAYLOR— | |
| 250. Gums, Mahana | 15 gns. |
| W. F. MOORE- | |
| 251. In the Lewis Pass, North Canterbury | 35 gns. |
| JOY SIMMONS- | |
| 252. St. Helen's Church, Seddonville | 18 gns. |
| W. BASIL HONOUR- | |
| 253. Reflections, Lake Wanaka | 35 gns. |
| PETERARNOLD- | |
| 254. Theme to a Rose | 45 gns. |
| W. S. WAUCHOP, O.B.E.— | |
| 255. Trentham Landscape | 16 gns. |
| EDITH BOYES- | |
| 256. Chrysanthemums | 16 gns. |

GLASS CASE

Miniatures

| | |
|-----------------------|---------|
| NORAH C. GLEED- | |
| 257. Thristing Hills | N.F.S. |
| 258. Promise | 12 gns. |
| JOY PARKER, A.R.M.S.— | |
| 259. Moss Roses | 30 gns. |
| 260. Gentians | 18 gns. |
| 261. Queen of Flowers | 20 gns. |
| 262. Giselle | 16 gns. |

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