

**PAINTING IN
TARANAKI
1840-1970**

**govett-brewster
art gallery**

P A I N T I N G I N T A R A N A K I

A PRELIMINARY HISTORICAL SURVEY

Since the beginnings of European settlement artists have passed through Taranaki and tried to capture the image of its mountain. Indeed it is mainly through the results of these visits that the Province is known to New Zealand art history, for generally the work of the artists who lived and died here is little known.

The object of the exhibition accordingly has been to assemble the works of distinguished visitors, including some who lived here a while, and to set against them the works of local artists, discovering and sorting these out as we proceed. The wider aim is to set in train those processes of comparison and consideration through which some of the artists so far without a place in New Zealand art history will come to have one.

The major source of local paintings is the Taranaki Museum and we are borrowing 44 of them. Without the assistance of its director, Mr Ron Lambert, particularly in dating these and other works, the exercise would have been impossible. For works important in New Zealand history, especially ones done in the days of exploration, settlement and the Maori Wars, the major source is the Alexander Turnbull Library, and we have 36 of these. Without the generous assistance of the Library, particularly in the person of Mrs Sherrah Francis of its Art Room, the exercise would likewise have been impossible.

The Auckland City Art Gallery, with the special help of Ms Anne Kirker, contributed 12 works--including a fine Smither that determined us to bring the period under review up to the 1960s.

To these and our other lenders, institutional and personal, our thanks are due. I also thank Mr Brian Scanlan, Mr Fred B Butler, Mr Herbert Mullon and the New Plymouth Public Library, especially its Miss Elizabeth Sage, for their readiness to take trouble to answer my questions.

It must be recorded that the assemblage and documentation of the exhibition has been done under great pressure, most of it in the last six weeks. Time did not always allow the checking of research done for exhibitions elsewhere, eg on Gully and J C Richmond. Nor did it always allow us to ask for important works the locations of which we knew, or to seek out the locations of many works known from old reproductions. But we have assembled enough to further our objectives, and more than enough to display so each work is seen to advantage.

Some viewers may realise that there are artists whose works should have been but were not brought to our notice, just as others will have evidence to correct our attributions and dates. An incidental function of exhibitions like this one is to bring such things to light.

We shall ourselves share with visitors the slow task of taking in and assessing those artists whose works we have managed to assemble. The most I should say now is that there was much fine work done in the beginnings, from 1840 into the 1870s and 1880s, and not too much till relatively recently from that time onward.

The Maori Wars, which have left a larger mark in Taranaki than elsewhere in New Zealand, are discussed below in relation to that decline.

The first painting done in Taranaki is by now the best known of all New Zealand paintings, Mount Egmont from the Southward (no 1). It was done by Charles Heaphy, draughtsman for the New Zealand Company, when he was a member of the survey party sent from Wellington on behalf of the Plymouth Company on 27th August 1840 to select a site for a settlement. The party took a month to reach the Sugar Loaves and then returned. It would be surprising if the painting was not done on the way up here, rather than on the return trip, in view of the sense it conveys of discovery and exhilaration.

In those days the demarcation between artists, draughtsmen, surveyors, architects and civil engineers was not sharp. Besides Heaphy there were amongst the first class artist-draughtsmen then attracted to New Zealand and visiting Taranaki, William Mein Smith (no 2), and William (later Sir William) Fox (nos 13/15 and 24). Though Frederic Alonzo Carrington, the founding father of New Plymouth, is not known as a painter, his maps (see no 6) have the quality of art and he should thus be numbered among these masters.

Another artist-draughtsman (also surveyor, architects and erstwhile settler), who arrived in the William Bryan (no 5) and competently documented the next twenty years of our history (nos 8, 17, 27, 30 and 31) before leaving us in 1860 for Nelson, was Edwin Harris.

James Crowe Richmond, who like Heaphy, Mein Smith and Fox has a clear place in the history of New Zealand art, was trained as an engineer but came here in 1851 to settle (nos 18 and 19). Though during the Wars he transferred to Nelson, he kept his links (nos 65/7) with Taranaki in a many-sided career that also involved him in politics; except for six months he represented Taranaki electorates from 1860 to 1870. (Fox, who settled in the Rangitikei, was even more involved in politics and affairs. From 1881 to 1884 Fox was commissioner for the investigation of claims relating to the confiscations of Maori lands in an area that included Taranaki, and I associate the works nos 87/91 with visits made in the course of that work). On J C Richmond's later works more research is required. No doubt they were done during visits on behalf of his constituencies. From the presence of an oil rig and the absence of harbour works no 65 would be about 1870, and I have arbitrarily dated the others (nos 66/7) as being of that year.

John Gully is another draughtsman-painter. He settled here from 1852 to 1860 and then removed to Nelson. He and J C Richmond became close friends and went on painting trips together. The works he did whilst he lived here (nos 25/6 and 29) are not in the grand manner he became known for (see nos 60/1, 73 and 97) but nervous, restrained and perceptive.

William Strutt, who later became famous as a painter in Australia, was here even more briefly, in 1855/6, and nos 21/3, painted then, demonstrate he was already a master. If it were not for the hostilities what a place New Plymouth might have soon become--with Strutt, Richmond, Gully and Harris all here together!

The Taranaki Wars, 1860/1 and 1864/1869, were however the occasion of much lively painting by military men. Lieutenant Godfrey of the Royal Navy (no 7) was earlier, but Lt-Colonel Gold (nos 33/4), Joseph Osbertus Hamley (nos 35/6, 51, 54, and 59) and Lt-Colonel Williams (no 45) did their painting in intervals between more strenuous pursuits.

The Wars were also the occasion of the emergence of the first professional artists permanently domiciled in the Province, Hamar Humphrey Arden and his son Francis Hamar. I have spent much more time on them than all the other artists together, and here summarise my findings.

Hamar arrived with his wife and three boys in 1853 and, according to the 1935 obituary of one of these, Henry, he took up land at Corbett Road. When hostilities drove him and his family into New Plymouth, Hamar practised as a painter. He did a great number of watercolours, often of the same views, of the township then confined to the lower Huatoki Valley. He was an intuitive artist fascinated by the interplay of planes, particularly the sides and roofs of buildings; he simplified vegetation, hillsides and the slopes of Egmont into patches of colour that are often vibrant. There is little transition from near to far and something of a telescopic vision, zooming in directly to the middle distance, where (with scant use of perspective) he liked to place people and animals, while Egmont looms dramatically behind. The planes of his beloved buildings he defines precisely and mostly with a ruler, but otherwise his line wavers and he prefers to work directly with his brush. His palette, often subtle, is usually warm with a predominance of golden browns. So much at least is true of most of the works done (if I have rightly attributed and dated them) in the early and mid-60s. Later, and perhaps as the result of the example of his son's very different work, his style and colour is less distinctive.

Hamar, who took his family to Nelson in 1860 but returned by 1861, was evidently in the Taranaki Volunteers and so later obtained confiscated land at Tikorangi. The Almanacks show that into the 70s he practised as an artist in Gill Street, but by 1877 he had a property on the Devon Street flat a little east of Eliot Street, and by 1888, the last date we have,

one in Courtenay Street. The 1870s were a period of great expansion here.

According to Rutherford and Skinner, Frank (otherwise Francis Hamar or Hamar Junior) Arden was mentioned last amongst Hamar's sons in the Cresswell's passenger list. Since Henry or Harry, mentioned second, was born in 1845, I conjecture Frank was born about 1847 and so unlikely to have been active much before 1865. He certainly had service with the Military Settlers, Volunteer Rifles and Armed Constabulary, and later farmed at Frankley Road. But in 1871 he was practising as an artist in Gill Street, evidently with his father, and Una Platts's directory has both of them exhibiting with the Auckland Society of Arts that year. The last date Miss Sage obtained is 1898 at Frankley Road.

Most of Frank Arden's paintings are very different from his father's. Certainly all the large ones contrast with the (mostly small) ones of Hamar Arden described above: the father was a colourist, he primarily linear. Frank's line was firm, though he liked to soften his contours. His romantic compositions are in the academic tradition, with transitions from foreground to middle and middle ground to distance. Though we are not showing any here, he was fond of seascapes with sailing ships. His approach is professional, which raises a question about how he had his training, and his larger paintings are aimed at the same public as Gully's--with which they deserve comparison. The dates I have assigned to Frank Arden's undated works are arbitrary and could be out by decades.

H W Kirkwood (nos 72, 79 and 100) is another professional painter who spent some time in and around New Plymouth--he is said to have been an alcoholic who often dashed off works for drinking money. But it is recorded that he also travelled to and painted most of New Zealand's scenic places, which became famous from the 1870s.

Visiting artists with a firm place in the history of New Zealand art were John Kinder in 1873 (no 74) and Charles Decimus Barraud in 1885 (no 95). Gully's nos 60/1 and 73 must be grouped with these. Later, mostly in the 1920s, came Dorothy Kate Richmond (nos 122, 127, 128, 129). Dorothy Kate was the daughter of J C Richmond, with close Taranaki ties; amongst those who collected her work was Monica Brewster. Christopher Perkins, the English painter and teacher who in a few short years in New Zealand made quite a mark, was the creator of the famous Taranaki (1931) at present on tour with the New Zealand Painting 1920-1940 exhibition; no 130 is another product of his time in the Province.

In contrast, there have always been people here as elsewhere who without training or study have taken up the brush to paint what they admire. Thus they have left naive works or "primitives", often of surprising quality, such as nos 20, 68

80/1, 92, 94, 96, 108 and 113/5. Some of the works of the military men already mentioned may be grouped with these.

Edith Stanway Halcombe (nos 98/9 and 102/7) deserves a mention. The daughter of William Swainson, the well-known draughtsman-artist (and botanist) of Lower Hutt, Edith married a surveyor at the age of 19 and, after a period in the Manawatu/Rangitikei (Halcombe is named after him), came with him to settle in Urenui in 1884. She was in a party that accompanied the aged Sir William Fox in an Egmont expedition in 1890, and nos 102/5 are from a portfolio of paintings she did on the climb.

Of artists now alive, Bernard Aris is the one most closely associated with Taranaki. As well as ships--he was a seaman and self-taught artist before he came ashore to practise here--he painted Taranaki consistently for half a century. It was hardly a congenial place for artists in the first half of this century, and it is known he had a hard struggle to survive.

Mountford Tossell Woollaston, who was born and had his schooling in the Stratford district, learnt his painting outside of Taranaki (in Nelson, Christchurch and Dunedin) and made an unsuccessful effort, in late 1933 and early 1934, to practise as an artist in New Plymouth--nos 132 and 133 are of this period. Since then he has lived in Mapua, Greymouth and Riwaka, but has made regular visits to Taranaki. Nos 142 and 143 are witness to the change that began to develop, as a result of contact (largely through Helen Flora Scales in Nelson in 1934) with modern art: till then that phenomenon had passed New Zealand by.

Some of the pre-1970 works of two local professional artists, with high reputations throughout New Zealand, conclude the exhibition. These are Don Driver and Michael Smither. Though I should like to have had examples of Driver's earlier development, we doubtless shall have opportunities to study more fully the work of both these men.

R N O'Reilly
Director

New Plymouth
10th September 1976

Footnote: As we go to press we have received a number of paintings on indefinite loan as a result of the generosity of Mr and Mrs H Renaud of Fulford Street. Mrs Renaud is a daughter of Francis Hamar and his wife Fanny Arden, whom he taught to paint and who survived him. The paintings lent us include examples of their work and a number by Hamar Humphrey, including one done in Nelson--presumably during the exile. It will take some time to comprehend what is to be learnt from what Mr Renaud told me and what can be found in the paintings. It is with gratitude and sadness I record that both Mr and Mrs Renaud are unwell.

R N O'Reilly, 13th September 1976

CATALOGUE

Dimensions in millimetres, height first

- 1
 CHARLES HEAPHY, 1822-1881
 Mount Egmont from the Southward. 1840
 W/c, 376 x 607
 Signed 11: "Chas Heaphy"
 Alexander Turnbull Library, Wellington
- 2
 CHARLES HEAPHY, 1822-1881
 Provision house; Otumatua Pah, Cape Egmont. 1841
 W/c, 365 x 265
 Signed 1r: "Chas Heaphy"; inscribed 11: "Portfolio D."
 Provision House; Otumatua Pah, Cape Egmont"
 Alexander Turnbull Library
- 3
 CHARLES HEAPHY, 1820-1881(?)
 Carved Gateway, Rangī Toa Pitea, Taranaki. 1840
 W/c, 263 x 393
 Unsigned; inscribed: "Carved Gateway Rangitoapitea Taranaki"
 Auckland City Art Gallery
- 4
 WILLIAM MEIN SMITH, 1799-1869
 Sketch taken from the north bank of the Turakina 1841
 W/c, 160 x 490
 Signed 1r: "W:M: Smith"
 Alexander Turnbull Library
- 5
 EDWIN HARRIS, c 1805-1895
 Egmont from the "William Bryan" approaching New Plymouth,
 March 1841
 W/c, 130 x 215
 Unsigned
 Taranaki Museum
- 6
 FREDRIC ALONZO CARRINGTON, 1807-1901
 Part map of New Plymouth, 1841: Mangatuku R.
 Ink & wash, 230 x 317
 Unsigned; inscribed 1r: "E 19-184"
 Taranaki Museum
- 7
 LIEUTENANT GODFREY
 New Plymouth 1844
 2 pen & wash drawings, 64 x 267 & 67 x 253, framed together
 Unsigned
 Auckland Public Library
 On back: "From drawings by Lieut. Godfrey of H.M.S. Urgent
 1844"--perhaps therefore a copy

-7-

- 8
 EDWIN HARRIS, c 1805-1895
 New Plymouth in 1844
 W/c, 230 x 757
 Unsigned
 Taranaki Museum
- 9
 JAMES COUTTS CRAWFORD, 1817-1889
 Mt Egmont and New Plymouth, N.Z. 1847?
 W/c, 125 x 200
 Unsigned
 Alexander Turnbull Library, Wellington
- 10
 JAMES COUTTS CRAWFORD, 1817-1889
 Mt. Egmont & Parsonage, Taranaki, New Zealand. 1847?
 W/c, 164 x 252
 Unsigned
 Alexander Turnbull Library
- 11
 HENRY MAPLESTONE, 1819?-1884
 The parsonage, Te Henui, Taranaki. 1849
 W/c, 250 x 445
 Signed 1r: "H. Maplestone, 1849"
 Alexander Turnbull Library
- 12
 HENRY MAPLESTONE, 1819?-1884
 New Plymouth, 1849
 W/c, 305 x 460
 signed 11: "H. Maplestone. 1849"
 Alexander Turnbull Library
- 13
 SIR WILLIAM FOX, 1812-1893
 New Plymouth: Capt. King's house, Mt Egmont. May 1849
 W/c, 170 x 250
 Signed 1r(encircled): "WFox, May, 1849" 11: title;
 Hocken Library, Dunedin
- 14
 SIR WILLIAM FOX, 1812-1893
 Mt Egmont & New Plymouth from the Sea. 1849
 W/c, 171 x 509
 Unsigned
 Hocken Library, Dunedin
- 15
 SIR WILLIAM FOX, 1812-1893
 New Plymouth in 1849
 W/c, 165 x 1045
 Unsigned
 Hocken Library, Dunedin
- 16
 ARTIST UNKNOWN
 The Grey Institute, on the Mission Station ground,
 Whiteley. c 1850.
 W/c, 141 x 212
 Unsigned
 Taranaki Museum
 The location is just off Mission Street

-8-

17
EDWIN HARRIS, c 1805-1895
Artist's residence, Frankley Road, c 1850
W/c, 290 x 475
Unsigned
Taranaki Museum

18
JAMES CROWE RICHMOND, 1822-1898
Settlers' Home, Merton, near Taranaki 1851
W/c, 332 x 515
Signed ll in pencil: "J C Richmond"
National Art Gallery

19
JAMES CROWE RICHMOND, 1822-1898
Bush clearing--New Plymouth, c 1852
W/c, 309 x 512 top rounded
Signed lr: "J C Richmond"
Bishop Suter Art Gallery Trust Board

20
MISS MESSENGER
Early New Plymouth, c 1852
Oil, 168 x 255
Unsigned
Taranaki Museum

21
WILLIAM STRUTT, 1825-1915
Beach Scene at Taranaki, New Zealand. 1855
Oil, 129 x 173
Unsigned
Rex Nan Kivell Collection, National Library of Australia

22
WILLIAM STRUTT, 1825-1915
Taranaki showing Mt. Egmont from the country in the
vicinity of New Plymouth. 1856
Oil, 310 x 697
Signed ll: "William Strutt."
Alexander Turnbull Library, Wellington

23
WILLIAM STRUTT, 1825-1915
Maoris beaching their canoes. 1856
Oil, 410 x 784
Signed ll: "William Strutt"
Alexander Turnbull Library

This appears to be a composition done from a number of
independent sketches. Although he has clearly depicted
Paritutu and the smaller nearby Sugar Loaves (though not
Moturoa and Saddleback), it is understood he identified
the beach as Onehunga.

24
SIR WILLIAM FOX, 1812-1893
The Sugar Loaves near Taranaki. 1856
W/c, 243 x 343
Unsigned
Hocken Library, Dunedin

-9-

25
JOHN GULLY, 1819-1888
Lower Brougham Street, New Plymouth. c 1858
W/c, 320 x 500
Signed lr: "J. Gully"
Taranaki Museum

26
JOHN GULLY, 1819-1888
Marsland Hill by night. c 1858
W/c, 202 x 260
Unsigned
Taranaki Museum

27
EDWIN HARRIS, c 1805-1895
Suspension bridge over the Waiwakaiho River. c 1859
W/c, 186 x 287
Unsigned
Taranaki Museum

28
STEPHENSON PERCY SMITH, 1840-1922
Scene on the Mokau River, Jan. 7 1858. 1859
W/c, 210 x 245
Signed lr: "S.P. Smith 58"
Alexander Turnbull Library, Wellington

29
JOHN GULLY, 1819-1888
"Bonithon" c 1859
W/c, 304 x 465 (upper corners rounded)
Unsigned
Taranaki Museum

30
EDWIN HARRIS, c 1805-1895
Troops landing at New Plymouth, 5th August 1860
W/c, 533 x 760
Signed lr: "E. Harris"
Taranaki Museum

31
EDWIN HARRIS, c 1805-1895
New Plymouth from Marsland Hill, with parade of Imperial
troops and militia. c 1860
Oil & W/c, 300 x 500
Unsigned
Taranaki Museum

32
ARTIST UNKNOWN
Sentry Hill, New Plymouth. c 1861
Pen & wash, 113 x 200
Unsigned
Auckland Public Library

33
CHARLES EMILIUS GOLD, 1803-1871
Taranaki New Zealand 1860
W/c, 180 x 270
Unsigned; inscribed lr: "New.Plymouth"
Alexander Turnbull Library

- 34
 CHARLES EMILIUS GOLD, 1803-1871
 65th Camp War N. Zealand Taranaki 1860
 W/c, 180 x 270
 Unsigned; inscribed: "Camp Waitara"
 Alexander Turnbull Library, Wellington
- 35
 JOSEPH OSBERTUS HAMLEY, 1820-1911
 Taranaki landing place. c 1860
 W/c, 133 x 205
 Unsigned
 Alexander Turnbull Library
- 36
 JOSEPH OSBERTUS HAMLEY, 1820-1911
 Okura stream, near Taranaki. c 1860
 W/c, 177 x 247
 Unsigned
 Alexander Turnbull Library
- 37
 HAMAR HUMPHREY ARDEN
 Limit of "The Sap"...Te Arai 1861
 W/c, 160 x 236
 Unsigned
 Taranaki Museum
- 38
 HAMAR HUMPHREY ARDEN
 West along Vivian Street from across the Huatoki. c 1862
 W/c, 173 x 254
 Unsigned
 Taranaki Museum
- 39
 HAMAR HUMPHREY ARDEN
 Egmont and Marsland Hill from near Liardet Street. c 1862
 W/c, 170 x 254
 Unsigned
 Taranaki Museum
- 40
 HENRY JAMES WARRE, 1819-1898
 Mount Egmont and the Patua Range. 1862
 W/c and gouache, 208 x 381
 Signed lr: "HJW"; inscribed: "Mount Egmont & and Patua
 Ranges-Oakura River Taranaki New Zealand 1862"
 Auckland City Art Gallery
- 41
 HENRY JAMES WARRE, 1819-1898
 Mount Egmont, Taranaki. c 1862
 W/c, 229 x 320
 Unsigned; inscribed: "Mount Egmont New Zealand"
 Auckland City Art Gallery
- 42
 HENRY FREER RAWSON, 1836-c1890
 Mt Egmont from Oco 1863
 W/c, 316 x 482
 Signed ll: "Rawson"
 D H Rawson, New Plymouth

- 43
 HENRY JAMES WARRE, 1819-1898
 Mount Egmont, North of Waitara, 1864
 W/c and gouache, 225 x 323
 Signed lr: "H.J.W."; inscribed: "Mount Egmont New Zealand"
 1864 North of Waitara
 Auckland City Art Gallery
- 44
 ROBERT GREENWOOD
 St Georges Redoubt Tataraimaka. c 1864
 W/c, 225 x 320; cut corners
 Unsigned
 Taranaki Museum
 The redoubt was built 1864
- 45
 EDWARD ARTHUR WILLIAMS, 1824-1898
 Col. Warre's residence at New Plymouth. 1865
 W/c, 125 x 340
 Signed lr: "Taranaki 10 June 65. EW"
 Alexander Turnbull Library, Wellington
- 46
 HAMAR HUMPHREY ARDEN
 Taranaki Hotel. 1865
 W/c, 250 x 345
 Signed lr: "H Arden"
 Taranaki Museum
- 47
 HAMAR HUMPHREY ARDEN
 New Plymouth View. c 1865
 W/c, 165 x 243
 Unsigned
 Mr G Ferguson, New Plymouth
- 48
 HAMAR HUMPHREY ARDEN
 T Wood's, New Plymouth. c 1865
 W/c, 165 x 245
 Unsigned
 Mr G Ferguson, New Plymouth
- 49
 HAMAR HUMPHREY ARDEN
 New Plymouth with Marsland Hill and Barracks from
 Liardet Street. c 1865
 W/c, 253 x 355
 Unsigned
 Taranaki Museum
- 50
 HAMAR HUMPHREY ARDEN
 H W Leatham's cottage in Woolcombe Terrace. c 1865
 W/c, 233 x 342
 Unsigned
 Taranaki Museum
 On verso: "Scene circa 1842." However, if as seems highly
 probable the work is by Hamar Arden Snr, it cannot be earlier
 than 1853, the year of his arrival. It may be that 1842 is
 the year the cottage was built.

51

JOSEPH OSBERTUS HAMLEY, 1820-1911
Wreck at the north of the Patea River. c 1866
W/c, 135 x 275
Unsigned
Alexander Turnbull Library, Wellington

52

HAMAR HUMPHREY ARDEN
Alpha Mill, Mill Rd, New Plymouth. 12 July 1866
W/c, 177 x 253
Unsigned
Taranaki Museum
Museum records it as by "William T Brooking. Presented
by Mr Swan, Cutfield St., Inglewood."

53

HAMAR HUMPHREY ARDEN
New Plymouth and Marsland Hill, 1866.
W/c, 250 x 350
Signed ll: "H Arden 1866"
Taranaki Museum

54

JOSEPH OSBERTUS HAMLEY, 1820-1911
Curious rocks on the coast off Patea. c 1866
W/c, 87 x 250
Unsigned
Alexander Turnbull Library

55

HAMAR HUMPHREY ARDEN
West End toward the Sugar Loaves. 1867
W/c, 256 x 361
Signed lr: H Arden/1867
Taranaki Museum

56

HAMAR HUMPHREY ARDEN (?)
Brougham Street. 1867
W/c, 220 x 290
Unsigned
Taranaki Museum

57

HAMAR HUMPHREY ARDEN
Carrington Road showing Flour Mill. 1867
W/c, 246 x 346
Signed ll: H Arden 1867
Taranaki Museum

58

RICHARD CLIFF FRANCIS PHENEY, 1831-1869
Taranaki farming scene with Mt. Egmont in the
background. 1867
W/c, 355 x 530
Signed ll: "R.C.F. Pheny Nov^{br}20 1867"
Alexander Turnbull Library

59

JOSEPH OSBERTUS HAMLEY, 1820-1911
Waitotara. 1868
W/c, 91 x 205
Unsigned
Alexander Turnbull Library

60

JOHN GULLY, 1819-1888
Mount Egmont 1868
W/c, 457 x 768
Signed lr: "John Gully 1868"
Auckland City Art Gallery

61

JOHN GULLY, 1819-1888
Mount Egmont from New Plymouth. 1868?
W/c, 245 x 352
Unsigned
Taranaki Museum

62

HENRY FREER RAWSON, 1836-c1890
Omata Stockade. 1869
W/c, 340 x 520
Signed ll: "H.P. Rawson 1869"
Taranaki Museum

63

HAMAR HUMPHREY ARDEN (?)
The Omata Stockade, with the Kaitakes. c 1869
W/c, 170 x 250
Unsigned
Alexander Turnbull Library, Wellington

Recorded as "Bell Block House, Taranaki", artist unknown
64
ARTIST UNKNOWN
Farm of Mr John Newland...in the 1860s. c 1869
Oil, 320 x 520
Unsigned
Mrs E M Prichard, New Plymouth

65

JAMES CROWE RICHMOND, 1822-1898
Paritutu. c 1870
W/c, 297 x 475
Signed lr: J.C. Richmond
National Art Gallery

66

JAMES CROWE RICHMOND, 1822-1898
Rata, Taranaki. c 1870
W/c, 357 x 295
Unsigned; inscribed lr: "Taranaki"
National Art Gallery

67

JAMES CROWE RICHMOND, 1822-1898
Mt Egmont & the Pouakais from New Plymouth. c 1870
W/c, 313 x 517
Signed lr: "J C Richmond"
National Art Gallery

68

ARTIST UNKNOWN
Inland view of New Plymouth coast, showing Paritutu
and the Sugar Loaves. c 1870
Oil, 385 x 885
Unsigned
Private collection, Wellington

69
 ERNEST RAWSON, 1846-1926
 The Waiwakaiho Bridge, 1871
 W/c, 100 x 132
 Signed ll: "ER 71"
 D H Rawson, New Plymouth

70
 FRANCIS HAMAR ARDEN
 Armed Constabulary Redoubt, Wai-itī. 1871
 2 W/cs framed together, each 128 x 190
 Neither signed
 Taranaki Museum
 The top picture shows the Bushrangers' redoubt in
 the distance

71
 FRANCIS HAMAR ARDEN
 Bushrangers Redoubt (called Papatiki) Wai-itī. 1871
 2 w/cs framed together, each 160 x 250
 Neither signed
 Taranaki Museum

72A
 ARTIST UNKNOWN
 Mrs Wm Honeyfield's residence, Moturoa, with Hongi Hongi
 Lagoon. c 1872
 W/c, 225 x 301
 Unsigned
 Taranaki Museum
 Possibly by Hamar Humphrey Arden

72B
 H W KIRKWOOD
 Paritutu. c 1872
 Oil, 194 x 304
 Signed ll: "H.W.K."
 Taranaki Museum

73
 JOHN GULLY, 1819-1888
 Mount Egmont, 1873
 W/c, 730 x 135
 Signed ll: "John Gully 1873"
 Dunedin Public Art Gallery

74
 JOHN KINDER, 1819-1903
 Off Taranaki 1873
 W/c, 139 x 310
 Unsigned; inscribed: "Off Taranaki. 1873. early morning."
 Auckland City Art Gallery

75
 FRANCIS HAMAR ARDEN
 Marsland Hill from the south. c 1873
 W/c, 255 x 353
 Taranaki Museum

76
 J T JOHNSTON
 Mt. Egmont and New Plymouth from the sea. c 1875
 W/c, 280 x 425
 Unsigned
 Alexander Turnbull Library, Wellington

77
 FRANCIS HAMAR ARDEN
 Mt Egmont from Ratanui 1876
 W/c, 283 x 444
 Signed ll: "F H Arden 1876"
 Mr V C Davies, New Plymouth

78
 G C BEALE
 Parihaka. c 1879
 W/c, 282 x 410
 Signed lr: "Beale" (initials if any covered by mount)
 Taranaki Museum

79
 H W KIRKWOOD
 Mt Egmont. c 1880
 Oil, 455 x 300
 Signed ll: "H.W.K."; lr: "Mt Egmont"
 Taranaki Museum

80
 SOPHIA A LYSAGHT
 Mokoia, Taranaki. c 1880
 W/c, 162 x 275
 Work inscribed in pencil: "Mokoia Taranaki S.A. Lysaght
 about 1880"
 Alexander Turnbull Library

81
 SOPHIA A LYSAGHT
 Bush bridge, Mokoia, Taranaki. c 1880
 W/c, 162 x 277
 Work inscribed in pencil: "S.A. Lysaght about 1880"
 Alexander Turnbull Library

82
 ARTIST UNKNOWN
 New Plymouth & Egmont from the Devon Street flat. c 1880
 W/c, 180 x 260
 Unsigned
 Govett-Brewster Art Gallery
 (Amy Persis McPherson bequest)

83
 FRANCIS HAMAR ARDEN
 Egmont from about Oakura. c 1880
 W/c, 530 x 820
 Unsigned
 Taranaki Museum

84
 FRANCIS HAMAR ARDEN
 From Onaero looking towards White Cliffs. c 1880
 W/c, 540 x 840
 Signed lr: "F H Arden"
 Taranaki Museum

-16-

85

FRANCIS HAMAR ARDEN

Arched Rock at the White Cliffs. c 1880

W/c, 490 x 366

Unsigned

Mr V C Davies, New Plymouth

86

FRANCIS HAMAR ARDEN

Urenui Mouth looking to the Sea. c 1880

W/c, 530 x 823

Signed 11: "F H Arden"

Taranaki Museum

87

SIR WILLIAM FOX, 1812-1893

Pariaka, Te Whiti's Pah. 1882

W/c, 170 x 500

Unsigned

Alexander Turnbull Library, Wellington

88

SIR WILLIAM FOX, 1812-1893

Mount Egmont, with train crossing bridge in foreground.
c 1882

W/c, 237 x 340

Unsigned

Alexander Turnbull Library

89

SIR WILLIAM FOX, 1812-1893

New Plymouth breakwater under construction;

Mt Egmont from Urenui

Both c 1882

2 w/cs, each 175 x 246 with rounded tops and bottoms,
framed together

Neither signed

Alexander Turnbull Library

90

SIR WILLIAM FOX, 1812-1893

Urenui;

Summer view of bare Mt Egmont.

Both c 1882

2 w/cs, each 174 x 250 with rounded tops and bottoms,
framed together

Neither signed

Alexander Turnbull Library

91

SIR WILLIAM FOX, 1812-1893

Egmont at sunset. c 1882

W/c, 235 x 340

Unsigned

Alexander Turnbull Library

92

PERCY HUBBARD

Orderly room N.Z.A.C. Parihaka. 1883

W/c, 246 x 350

Signed 1r: "Percy Hubbard"

Alexander Turnbull Library

-17-

93

FRANCIS HAMAR ARDEN

View from Urenui west to the Sugar Loaves, 1884

W/c, 560 x 850

Taranaki Museum

Signed 11: "F H Arden 1884"

View west to the Sugar Loaves. Note on back "Painted
from the hill behind Mr Halcombe's cottage in the foreground
home of the well known Maori & grey pony of Archdeacon
Govett's. By F H Arden" 1884

94

R DE J CLERE

Surfboats, New Plymouth roadstead, 1884.

W/c, 115 x 165

Unsigned

Taranaki Museum

95

CHARLES DECIMUS BARRAUD, 1822-1897

From Nukumarū. 1885

W/c, 177 x 260

Signed 1r: "CDB"; inscribed 1r: "From Nukumarū Oct 23rd 1885"

Alexander Turnbull Library

96

ROBERT EARL

The first Midhurst School c 1885

W/c, 215 x 345

Unsigned

Mrs C Manning, New Plymouth

97

JOHN GULLY, 1819-1888

Mount Egmont, 1886

W/c, 448 x 752

Signed 1r: "John Gully 1886"

Bishop Suter Art Gallery Trust Board

98

EDITH STANWAY HALCOMBE, 1844-1905

Part of Town of New Plymouth showing Stockade. 1886

W/c, 295 x 50

Unsigned

Mr & Mrs R J Halcombe

99

EDITH STANWAY HALCOMBE, 1844-1905

Easter encampment, Waiwakaiho 1887: troops returning
from manoeuvres at Bell Block

Oil, 390 x 580

Unsigned

Taranaki Museum

100

H W KIRKWOOD

New Plymouth foreshore. c 1888

Oil, 150 x 463

Signed 11: "H.W.K"

Taranaki Museum

- 101
FRANCIS HAMAR ARDEN
Mount Egmont 1888
W/c, 550 x 900
Signed lr: "F.H. Arden 1888"
Taranaki Museum
- 102
EDITH STANWAY HALCOMBE, 1844-c1905
Messrs Grant & Fogwell's Camp. 1890
Oil, 240 x 340
Unsigned
Mr & Mrs R J Halcombe, New Plymouth
The artist was the daughter of William Swainson
- 103
EDITH STANWAY HALCOMBE, 1844-1905
Mountain Road Rata Terrace. 1890
Oil, 340 x 240
Unsigned
Mr & Mrs R J Halcombe, New Plymouth
- 104
EDITH STANWAY HALCOMBE, 1844-c1905
Our Camp. 1890
Oil, 240 x 340
Unsigned
Mr & Mrs R J Halcombe, New Plymouth
- 105
EDWITH STANWAY HALCOMBE, 1844-c1905
A Peep at the Ranges. 1890
Oil, 235 x 340
Unsigned
Mr & Mrs R J Halcombe
- 106
EDITH STANWAY HALCOMBE, 1844-c1905
At Urenui. c 1890
Oil, 110 x 162
Unsigned
Mr & Mrs R J Halcombe
Depicted is Sir Peter Buck's birthplace
- 107
EDITH STANWAY HALCOMBE, 1844-c1905
Mouth of the Urenui River. c 1890
W/c, 300 x 470
Unsigned
Mr & Mrs R J Halcombe, New Plymouth
- 108
ARTIST NOT KNOWN
Pioneer House near Strathmore c 1890
Oil, 225 x 187
Unsigned
Mr F B Butler, Sentry Hill
- 109
ARTIST NOT KNOWN
View of Moturoa, showing Moturoa Hotel, in the early days of
breakwater construction. c 1890
Oil & W/c, 296 x 463
Unsigned
Taranaki Museum
Possibly a very late Hamar Humphrey Arden

- 110
T A PRUDEN
Mt Egmont. c 1890
Oil, 440 x 595
Signed ll: "T A Pruden Mt Egmont"
Mrs Deirdre Brockhill, New Plymouth
- 111
MRS F ARDEN
The Okey home, Frankley Road. c 1890
W/c, 159 x 348
Unsigned
Miss D Okey, New Plymouth
- 112
C AUBREY
Moturoa and the breakwater, 1896
W/c, 271 x 504
Signed ll: "?Aubrey. 1896." (Initial if any hidden
by mount)
Taranaki Museum
- 113
ARTIST UNKNOWN
New Plymouth Convent 1897
Oil, 337 x 490
Unsigned; inscribed lr: "New Plymouth Convent, 1897."
Mrs A A Hare, New Plymouth
- 114
ARTIST UNKNOWN
Egmont from the South-east. c 1900
Oil, 333 x 590
Unsigned
Taranaki Museum
- 115
G SCOTT
View of Ngamotu from the Bonithon Estate. c 1900
W/c, 222 x 670
Signed ll: "G Scott"
Mr V C Davies, New Plymouth
Possibly a copy
- 116
FRED B BUTLER
Flowers, 1919
Oil, 146 x 105
Signed lr: "F.B.1919"
Mr F B Butler, Sentry Hill
- 117
BERNARD ARIS, 1887-
Egmont Flour Mill, 1920(?)
W/c, 220 x 370
signed ll: "Bernard Aris 1920"
Mr F B Butler, Sentry Hill
- 118
ANDREW CARBERRY
Ruins of Paritutu. c 1922
W/c, 325 x 526
Unsigned
National Art Gallery

119
 BERNARD ARIS, 1887-
 Cottage, Old House, Mt Egmont, N.Z. 1923
 W/c, 250 x 360
 Signed ll: "B Aris 6.4.23 Cottage Old House Mt Egmont, N.Z."
 Taranaki Museum
 120
 BERNARD ARIS, 1887-
 Humphreys Castle and Amburys Bluff, 1924
 W/c, 335 x 235
 Signed ll: "B. Aris 1924"
 D H Rawson, New Plymouth
 121
 BERNARD ARIS, 1887-
 Warwick Castle, 1924
 W/c, 232 x 344
 Signed ll: "B. Aris 1924"
 D H Rawson, New Plymouth
 122
 DOROTHY KATE RICHMOND, 1861-1935
 Mount Egmont 1925
 W/c, 240 x 342
 Signed ll: "D.K. Richmond. 1925"
 Taranaki Museum
 123
 BIRTCHEMELL DELPH
 Tataraimaka Beach from Crows Nest c 1925
 W/c, 182 x 271
 Signed ll: "Birtchnell Delph"
 Mr F B Butler, Sentry Hill
 124
 BERNARD ARIS, 1887-
 Mt Egmont from Westown 1928
 Ink & water, 233 x 340
 Signed ll: "Bernard Aris 9/2/28 4.30 pm"
 Ms Dale Copeland, Okato
 125
 BERNARD ARIS, 1887-
 Mount Egmont, 1929
 Oil, 218 x 309
 Signed ll: "Bernard Aris 1929"
 R L Maetzig, New Plymouth
 126
 BERNARD ARIS, 1887-
 G.P.O., New Plymouth. 1929
 W/c, 300 x 245
 Signed ll: "Bernard Aris 1929". In pencil towards middle:
 "The Flag". Lr in ink: "G.P.O. New Plymouth."
 Taranaki Museum.
 127
 DOROTHY KATE RICHMOND, 1861-1935
 Mt Egmont, 1929
 W/c, 538 x 736
 Signed ll: "D. K Richmond 1929"
 National Art Gallery

128
 DOROTHY KATE RICHMOND, 1861-1935
 Dawson Falls, Mt Egmont, 1930
 W/c, 345 x 248
 Signed lr: "D.K.R. 1930"
 Mr George Packwood, Wellington
 129
 DOROTHY KATE RICHMOND, 1861-1935
 Mount Egmont from Kapuni Gorge. 1930
 W/c, 340 x 242
 Unsigned
 Taranaki Museum
 130
 CHRISTOPHER PERKINS, 1891-1968
 Maori meeting 1932/4
 Oil, 914 x 1829
 Signed lr: "CP32-4"
 Auckland City Art Gallery
 131
 BERNARD ARIS, 1887-
 Mt Egmont from Hempton Road, 1933
 Oil, 368 x 523
 Signed ll: "Bernard Aris 1933"
 Fred B Butler, Sentry Hill
 132
 MOUNTFORD TOSSWELL WOOLLASTON, 1910-
 Bayly's Hill, 1933
 Oil, 483 x 610
 Signed ll with monogram
 Manawatu Art Gallery
 133
 MOUNTFORD TOSSWELL WOOLLASTON, 1910-
 Portrait of a young man, 1933
 Oil, 296 x 243
 Signed ll with monogram
 Fred B Butler, Sentry Hill
 134
 I THOMSON
 The Departure 1939
 W/c, 308 x 343
 Signed lr: "I. Thomson 1939"; title ll.
 Fred B Butler, Sentry Hill
 The first New Plymouth Airport.
 135
 REGINALD EDWARD ("BILL") SMITHER, 1911-
 Nurse off duty, 1944
 W/c, 124 x 160
 Signed ll: "Smither 1944"
 Mr R E Smither, New Plymouth
 136
 BERNARD ARIS, 1887-
 Mt Egmont Stony Gorge. 1945
 W/c, 810 x 875
 Signed ll: "Bernard Aris/45"; title lr.
 Mrs E M Prichard, New Plymouth

137 IAN GUILD, 1901-
Paritutu and Sugar Loaves 1947
Oil, 273 x 345
Signed lr: "Ian Guild 47.1"
W J Guild, New Plymouth

138 COLYN NICHOLLS
Mt Egmont and the Ahukawakawa Swamp, 1953
W/c, 460 x 547
Signed ll: "Colyn Nicholls 1953"
D H Rawson, New Plymouth

139 MICHAEL SMITHER, 1939-
Pukekura Park, Winter 1958
Oil, 400 x 480
Signed lr: "M D Smither 1958"
Mr R E Smither, New Plymouth

140 BERNARD ARIS, 1887-
Mt Egmont from the Waiwakaiho, 1958
W/c, 225 x 336
Signed ll: "Bernard Aris 1958" lr: "Mount Egmont"
D H Rawson, New Plymouth

141 DORIS LUSK, 1916-
Mount Egmont. c 1960
W/c, 307 x 469
Unsigned
Canterbury Public Library, Christchurch

142 MOUNTFORD TOSSWELL WOOLLASTON, 1910-
Mount Egmont c 1963
Oil, 914 x 1220
Signed lr: "Woollaston"
Mr & Mrs E K Eastwood, Masterton

143 MOUNTFORD TOSSWELL WOOLLASTON, 1910-
Taranaki 1965
Oil, 610 x 807
Signed lr: "Woollaston"
B M & M A Williams, Palmerston North

144 DON DRIVER, 1930-
Mid-West. 1965
Wood, aluminium and paint, with dog's skull, 1840 x 1507
Unsigned; upper left inverted: "DECORATOR"
Mr & Mrs Keith Adams, New Plymouth

145 MICHAEL SMITHER, 1939-
Mother & child 1965
Oil, 795 x 730
Unsigned
Mr R E Smither, New Plymouth

146 MICHAEL SMITHER, 1939-
rocks, concrete and iron c1965
Oil, 997 x 889
Unsigned
Auckland City Art Gallery

147 DON DRIVER, 1930-
Construction. 1966
Wood, 910 x 1230
Unsigned
The Artist

148 DON DRIVER, 1930-
La Guardia No 2. 1966
Wood, plastic, aluminium and oils, 930 x 1220
Unsigned
Mr & Mrs Don Hooker, New Plymouth

149 MICHAEL SMITHER, 1939-
Pukekura Park, Spring 1967
Oil, 480 x 370
Signed lr: "M.D. Smither 67"
Mr R E Smither, New Plymouth

150 MICHAEL SMITHER, 1939-
Rock Pool, Back Beach 1968
Oil, 1830 x 1222
Signed lr: "M.D. Smither 68"
Mr R E Smither, New Plymouth

151 MICHAEL SMITHER, 1939
Rocks with Mountain c 1968
Oil, 1219 x 1600
Unsigned
Auckland City Art Gallery

137
 194 CHILD, 1901-
 Particol and Sugar Leaves 1947 -23-
 Oil, 723 x 343 146
 Signed & ins: "Sea Gull 47.1" -1939-
 W F Guild, New Plymouth rocks, concrete and iron
 Oil, 937 x 889 147
 COLYN NICHOLLS
 Mr Egan and the Auckland City
 W/c, 440 x 347 148
 Signed 11: "Colyn Nicholls 1957" -1957-
 DON DRIVER, 1930-
 Construction, 1988
 Wood, 919 x 1230 149
 MICHAEL SMITH, 1939-
 The Artist
 The Artist
 Oil, 408 x 410 150
 Signed 11: "Michael Smith 1951" -1951-
 DON DRIVER, 1930-
 Mr E Smith, New Plymouth La Guardia No 1, 1988
 Wood, plastic, aluminium and oil, 930 x 1230 151
 BERNARD SMITH, 1957-
 Unassigned
 Mr & Mrs Don Hooker, New Plymouth
 Oil, 408 x 410 152
 This is the catalogue of the exhibition,
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 (15th September-10th October 1976).
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 New Plymouth
 1976
 MICHAEL SMITH, 1939-
 Rock Pool, Back Bush, 1988
 Oil, 1830 x 1232 153
 Signed 11: "M.D. Smith 1988" -1988-
 Mr & E Smith, New Plymouth
 Oil, 412 x 412 154
 Signed 11: "Michael Smith 1953" -1953-
 Mr & Mrs E Smith, New Plymouth
 Oil, 1219 x 1800 155
 DON DRIVER, 1930-
 Unassigned
 Auckland City Art Gallery
 Taranaki 1965
 Oil, 408 x 410 156
 Signed 11: "Michael Smith 1953" -1953-
 Mr & Mrs A Williams, Palmerston North
 Oil, 408 x 410 157
 DON DRIVER, 1930-
 Mid-West, 1965
 Wood, aluminium and paint, with thin & gold
 Unassigned; upper left inscribed
 Mr & Mrs Keith Adams, New Plymouth
 Oil, 408 x 410 158
 MICHAEL SMITH, 1939-
 Mother & child 1965
 Oil, 791 x 730 159
 Unassigned
 Mr & E Smith, New Plymouth

