PLATE 1: THOMAS GULLIVER (1891-1933)

Title: Coal Hoist
Technique: Etching
Date: 1917
Size: 17.5 x 6.9 cm
Edition: 10
Signature: “TV Gulliver” lower right, “1917 Coal Hoist” lower left.
Exhibitions: Quoin Club Exhibition 1919; Etchings & Drypoints by the Auckland Quoin Club 1921 (7); Drawings Etchings & Wood-Cuts by T. V. Gulliver, 1932 (31).
PLATE 2: THOMAS GULLIVER (1891-1933)

Title:  *Malt & Hops*  
Technique:  Wood-Engraving  
Date:  1918  
Size:  10.4 x 10.5 cm  
Edition:  Unspecified  
Signature:  “TV Gulliver” lower right, “1918” lower left.  
Collections:  Auckland Art Gallery AC:1939/4/82  
Elam Archive, University of Auckland AC:16-18-77.  
Exhibitions:  Quoin Club Exhibition 1919; Woodcuts Exhibition Tyrrell  
Gallery Sydney 1923; Loan Collection of Prints Representative  
of Graphic Art in New Zealand, 1930 (105); Drawings Etchings  
& Wood-Cuts by T. V. Gulliver, 1932 (52).  
PLATE 3: ERIC WARNER (1879-1968)

Title:  *Mill’s Lane Evening* (Version 1)
Technique:  Colour Lithograph
Date:  1919
Size:  30.5 x 18.1 cm
Edition:  Unspecified
Signature:  “Mills Lane Evening E.Warner” lower left on reverse.
Collections:  Auckland Art Gallery AC: 1939/4/125
Elam Archive, University of Auckland AC: 122-130-77
Private Collection Auckland
Exhibitions:  Quoin Club Exhibition 1919; Loan Collection of Prints
Representative of Graphic Art in New Zealand, 1930 (80).

Note:  Warner created two versions of this work, and Arnold Goodwin also created a coloured lithograph with the same title & date.
Title: The Mill
Technique: Lithograph
Date: c.1919
Size: 9 x 20 cm
Edition: Unspecified
Signature: “P. Bagnall” and “Chelsea Sugar Works” lower right.
Exhibitions: [Quoin Club Exhibition, 1919].
PLATE 5: PERCY BAGNALL (1884-1958)

Title: The Wharf
Technique: Lithograph
Date: c.1919
Size: 10.5 x 18.5 cm
Edition: Unspecified
Exhibitions: [Quoin Club Exhibition, 1919]; Loan Collection of Prints Representative of Graphic Art in New Zealand, 1930 (76).
PLATE 6: ARNOLD GOODWIN (1889-1978)

Title:  The Timber Yard (Auckland Harbour)

<table>
<thead>
<tr>
<th>Technique</th>
<th>Etching</th>
</tr>
</thead>
<tbody>
<tr>
<td>Date:</td>
<td>1919</td>
</tr>
<tr>
<td>Size:</td>
<td>16 x 21 cm</td>
</tr>
<tr>
<td>Edition:</td>
<td>30</td>
</tr>
<tr>
<td>Signature:</td>
<td>“Arnold F. Goodwin 1919” lower right, “Quoin Club” lower left.</td>
</tr>
<tr>
<td>Series:</td>
<td>Quoin Club Portfolio No 1, 1919. Twenty-five sets of this portfolio were produced.</td>
</tr>
</tbody>
</table>
Auckland Art Gallery AC: 1919/2/3  
Elam Archive, University of Auckland AC: 3-77  
Hocken Collection, University of Otago AC: GQ A338  
Te Papa Tongarewa AC: 1982-0020-5  
Private Collection Auckland |
| Exhibitions: | Quoin Club Exhibition 1919; Etchings & Drypoints by the Auckland Quoin Club 1921 (14); Loan Collection of Prints Representative of Graphic Art in New Zealand, 1930 (59); National Centennial Exhibition of New Zealand Art, 1940 (110); Aspects of New Zealand Art 1890-1940, National Art Gallery Wellington, 1984 (44). |
PLATE 7: ERIC WARNER (1879-1968)

Title: The Goose Saw
Technique: Etching
Date: 1919
Image size: 25.3 x 17.6 cm
Edition: 30
Signature: “E. Warner 1919” lower right, “Quoin Club” lower left.
Series: Quoin Club Portfolio No 1, 1919. Twenty-five sets of this portfolio were produced.
Auckland Art Gallery AC: 1919/2/8
Elam Archive, University of Auckland AC: 8-77
Hocken Collection, University of Otago AC: GQ A339
Exhibitions: Quoin Club Exhibition 1919; Etchings & Drypoints by the Auckland Quoin Club 1921 (20); Loan Collection of Prints Representative of Graphic Art in New Zealand, 1930 (56); National Centennial Exhibition of New Zealand Art, 1940 (327).
PLATE 8: DAVID PAYNE (1880-1959)

Title: St Matthew’s At Night
Medium: Colour Lithograph
Date: 1919
Size: 24.7 x 17.8 cm
Edition: Unspecified
Series: Quoin Club Portfolio No 1, 1919. Twenty five sets of this portfolio were produced.
Collections: Alexander Turnbull Library AC: E-417-f-008
Auckland Art Gallery AC: 1919/2/7
Elam Archive, University of Auckland AC: 7-77
Hocken Collection, University of Otago AC: GQ 340
Exhibitions: Quoin Club Exhibition 1919; Loan Exhibition of Prints Illustrating the Graphic Arts 1929, (80); Loan Collection of Prints Representative of Graphic Art in New Zealand, 1930 (83).
### PLATE 9: THOMAS GULLIVER (1891-1933)

**Title:** *Pied Fantail*

**Technique:** Colour Lithograph  
**Date:** 1919  
**Size:** 18.2 x 13.2 cm  
**Edition:** Unspecified  
**Signature:** “T.V. Gulliver” & “QC” lower right, “Pied- Fantail” lower left. Monogram “TG” within image lower right.  
**Series:** Gulliver & Bagnall, Six New Zealand Birds, 1919. 10 sets signed, hand-printed & 100 sets unsigned, offset printed  
**Collections:** Auckland Art Gallery AC: 1932/3/3  
**Exhibitions:** Loan Collection of Prints Representative of Graphic Art in New Zealand, 1930 (84); Drawings Etchings & Wood-Cuts by T. V. Gulliver 1932 (46).  
PLATE 10: PERCY BAGNALL (1884-1958)

**Title:** Pukeko

**Technique:** Colour Lithograph

**Date:** 1919

**Size:** 17.3 x 12.5 cm

**Edition:** Unspecified.

**Signature:** “P. Bagnall” & “QC” lower right, “Pukeko” lower left. Monogram “PB” within image, top right.

**Series:** Gulliver & Bagnall, Six New Zealand Birds, 1919. 10 sets signed, hand-printed & 100 sets unsigned, offset printed

**Collections:** Auckland Art Gallery AC: 1932/3/5.

**Exhibitions:** Loan Collection of Prints Representative of Graphic Art in New Zealand, 1930 (85); National Centennial Exhibition of New Zealand Art, 1940 (15); The Land & The People Exhibition, Moscow, 1958 (3); Enduring Nature: Hoki Atu Hoki Mai, Auckland Art Gallery 2004-05.

PLATE 11: WILLIAM FRANCIS BARRAUD (1850-1926)

Title: The "Rambler", her ramblings over, Porirua
Technique: Etching
Date: c.1915
Size: 10 x 14.8 cm
Edition: Unspecified
Signature: “W.F. Barraud” lower right, “The Rambler her ramblings over, Porirua” lower left.
Collections: Alexander Turnbull Library AC: A-072-001
Hocken Collection University of Otago AC: 11,342 35
Exhibitions: Otago Art Society Annual Exhibition 1922 (492); Auckland Society of Arts Annual Exhibition 1923 (391); Otago Art Society Annual Exhibition, 1923 (492).
PLATE 12: MINA ARNDT (1885-1926)

Title: Study After Rembrandt
Technique: Etching
Date: c.1909-1912
Size: 11.5 x 5.7 cm
Edition: Unknown
Signature: “Mina Arndt Study After Rembrandt” lower left.
Exhibitions: New Zealand Academy of Fine Arts Annual Exhibition 1912 (261); Canterbury Arts Crafts & Sketches Exhibition 1914 (11); Solo Exhibition Wellington 1915; New Zealand Academy of Fine Arts Retrospective 1961 (143).

Auckland Art Gallery Toi o Tamaki, gift of John and May Manoy, 1970
PLATE 13: HARRY LINLEY RICHARDSON (1878-1947)

Title: *A Wet Night, (The Chemist’s Shop)*

Technique: Colour Lithograph

Date: c.1911

Size: 26.7 x 20 cm

Edition: Unspecified

Signature: Verso “H. Linley Richardson R.B.A.”. “Original lithograph in 4 colours. Drawn on the stone and printed by H. Linley Richardson”.

Collections: Auckland Art Gallery AC: 1930/13/1.

Exhibitions: Auckland Society of Arts Annual Exhibition, 1911; New Zealand Academy of Fine Arts Annual Exhibition 1918 (262); Otago Art Society Annual Exhibition 1918 (400); Auckland Society of Arts Annual Exhibition 1920 (290); Loan Collection of Prints Representative of Graphic Art in New Zealand 1930 (81); McGregor Wright Gallery Wellington June 1972 (91), *H. Linley Richardson 1878-1947*, Manawatu Art Gallery 1986 (16).

PLATE 14: HARRY LINLEY RICHARDSON (1878-1947)

Title: Wellington from Kelburn near the Bowling Green  
Technique: Etching  
Date: c.1916  
Size: 11.5 x 27 cm  
Edition: NK  
Collections: Alexander Turnbull Library AC: B-111-001  
Exhibitions: New Zealand Academy of Fine Arts Annual Exhibition 1918 (395); Auckland Society of Arts Annual Exhibition 1926 (423); Canterbury Society of Arts Annual Exhibition 1926 (202); New Zealand Academy of Fine Arts Annual Exhibition 1926.  
Published: Maurice Hurst, “Etching In New Zealand”, *Art In Australia*, No 9, 1921, Plate 61 (listed as Wellington N.Z. from the Hills).
PLATE 15: JAMES INGRAM McDONALD (1865-1935)

Title: In the Laboratory (The Test)
Technique: Etching
Date: 1914
Size: 12.3 x 13.4 cm
Edition: Unspecified
Signature: “Mc” monogram and “1914” on plate upper right.
Collections: Hocken Collection University of Otago AC: 11, 90131.
Exhibitions: New Zealand Academy of Fine Arts Annual Exhibition 1915 (258).
Published: Maurice Hurst, “Etching in New Zealand”, Art In Australia, No 9, 1921, Plate 64.
PLATE 16: RICHARD WALLWORK (1882-1955)

Title:  *The Trio*
Technique:  Drypoint
Date:  c.1910
Size:  13.8 x 9.3 cm
Edition:  25
Exhibitions:  Auckland Society of Arts Annual Exhibition 1911 (440); Arts & Crafts Exhibition Auckland 1912 (511); Loan Collection of Prints Representative of Graphic Art in New Zealand, 1930 (49).
Published:  M. Hurst, “Etching in New Zealand”, *Art In Australia*, No 9 1921, Plate 63. *Catalogue Loan Collection Graphic Art In New Zealand*, 1930, p. 8.
PLATE 17: ARNOLD GOODWIN (1889-1978)

Title:  *Pohutukawas, Castor Oil Bay*
Technique:  Etching
Date:  1922
Size:  15.5 x 12.7 cm
Edition:  NK
Signature:  “Arnold F. Goodwin” lower left, “1922” lower right.
Series:  Quoin Club Portfolio No 2, 1922.
Collections:  Auckland Art Gallery AC: 1922/6/2
Exhibitions:  Unknown
Published:  *Art In New Zealand*, Vol 1, No 3, March 1929, p. 197 (as *Pohutukawas*).
PLATE 18: THOMAS GULLIVER (1891-1933)

<table>
<thead>
<tr>
<th><strong>Title:</strong></th>
<th>Reflections (The Wharf)</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Technique:</strong></td>
<td>Linocut</td>
</tr>
<tr>
<td><strong>Date:</strong></td>
<td>1922</td>
</tr>
<tr>
<td><strong>Size:</strong></td>
<td>14.8 x 9.8 cm</td>
</tr>
<tr>
<td><strong>Edition:</strong></td>
<td>60</td>
</tr>
<tr>
<td><strong>Signature:</strong></td>
<td>“T.V. Gulliver” lower right, “Q.C” lower left, Monogram within block lower left.</td>
</tr>
</tbody>
</table>
| **Collections:**   | Auckland Art Gallery AC: 1922/6/4 & 1977/60/2  
                     Elam Archive, University of Auckland AC: 59-60-77, ED: 17/60  
                     Rotorua Museum AC: NK  
                     Private Collection Gisborne |
| **Exhibitions:**   | Woodcuts, Tyrrell Gallery Sydney 1923; British Empire Exhibition London 1924 |
| **Published:**     | Unknown                 |
PLATE 19: THOMAS GULLIVER (1891-1933)

Title:          Shortland Street (Freeman’s Bay)
Technique:     Woodcut
Date:           1920
Size:           10.4 x 12.8 cm
Edition:       60
Signature:     “T.V. Gulliver” lower right, edition lower left.
Collections:   Auckland Art Gallery AC: 1929/12/3, ED: 19/60
                Auckland Art Gallery AC: 1977/60/5, ED: 21/60
                Elam Archive, University of Auckland AC: 19-20-77, ED: 24/60.
Exhibitions:   Woodcuts, Tyrrell Gallery Sydney 1923; British Empire Exhibition London 1924; Drawings Etchings & Wood-Cuts by T. V. Gulliver, 1932 (54).
PLATE 20: W. E. RICE (active 1920-1930s)

Title: *Hotel Cecil*
Technique: Etching
Date: c.1929
Size: 14.8 x 8.7 cm
Edition: Unspecified
Collections: Auckland Art Gallery AC: 1930/12
Exhibitions: Loan Collection of Prints Representative of Graphic Art in New Zealand, 1930 (34).
Published: *Catalogue of Loan Collection of Graphic Art in New Zealand Exhibition* 1930, opposite p. 11.
PLATE 21: CONNIE LLOYD (1895-1982)

<table>
<thead>
<tr>
<th><strong>Title:</strong></th>
<th><strong>Evening</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Technique:</strong></td>
<td>Etching-Aquatint</td>
</tr>
<tr>
<td><strong>Date:</strong></td>
<td>1929</td>
</tr>
<tr>
<td><strong>Size:</strong></td>
<td>6 x 15.8 cm</td>
</tr>
<tr>
<td><strong>Edition:</strong></td>
<td>Unspecified</td>
</tr>
<tr>
<td><strong>Signature:</strong></td>
<td>“Connie Lloyd” lower right, “Evening” lower left.</td>
</tr>
<tr>
<td><strong>Collections:</strong></td>
<td>Auckland Art Gallery AC: 1983/40/1</td>
</tr>
<tr>
<td><strong>Exhibitions:</strong></td>
<td>New Zealand Academy of Fine Arts Annual Exhibition 1929; Auckland Society of Arts Annual Exhibition 1940.</td>
</tr>
<tr>
<td><strong>Published:</strong></td>
<td>Unknown</td>
</tr>
</tbody>
</table>
PLATE 22: RONALD McKENZIE (1888-1963)

Title: [Waka Bucket Dredge, Lyttleton]
Technique: Etching
Date: c.1920
Size: 20.5 x 17.5 cm
Edition: Unspecified
Collections: Christchurch Art Gallery AC: 2003/87
Exhibitions: Unknown
Published: Unknown
PLATE 23: RONALD McKENZIE (1898-1963)

Title: [Inner Quadrangle and Cloisters, Old University, Christchurch, New Zealand]

Technique: Etching
Date: c.1924
Size: 21.2 x 31 cm
Edition: 40

Exhibitions: Unknown
Published: Unknown
PLATE 24: HARRY LINLEY RICHARDSON (1879-1947)

**Title:** *The Picture Theatre*

**Technique:** Drypoint

**Date:** c.1928

**Size:** 16 x 23.8 cm

**Edition:** Unspecified

**Signature:** “H.Linley Richardson RBA” lower right, “The Picture Theatre” centre, “Drypoint” lower left.

**Collections:** Aratoi Wairarapa Museum of Art & History

**Exhibitions:** Auckland Society of Arts Annual Exhibition 1928 (179); Loan Collection of Prints Representative of Graphic Art in New Zealand, 1930 (20); New Zealand Society of Artists Exhibition for Patriotic Funds 1941 (52).

**Published:** *Art In Australia*, December 1928, np.
PLATE 25: FREDERICK VINCENT ELLIS (1892-1961)

<table>
<thead>
<tr>
<th><strong>Title:</strong></th>
<th><em>The Maori, 7.40 pm, Wellington, N.Z</em></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Technique:</strong></td>
<td>Drypoint</td>
</tr>
<tr>
<td><strong>Date:</strong></td>
<td>1927</td>
</tr>
<tr>
<td><strong>Image size:</strong></td>
<td>17.4 x 26.2 cm</td>
</tr>
<tr>
<td><strong>Edition:</strong></td>
<td>Unspecified</td>
</tr>
<tr>
<td><strong>Signature:</strong></td>
<td>“F.V. Ellis 1927” lower right, “The Maori, 7.40 pm, Wellington, N.Z.” lower left.</td>
</tr>
<tr>
<td><strong>Collections:</strong></td>
<td>Unknown but Alexander Turnbull Library has almost identical print by Ellis entitled <em>The Maori, 7.30 pm, Wellington</em>, 1928, AC: B-156-015.</td>
</tr>
<tr>
<td><strong>Exhibitions:</strong></td>
<td>New Zealand Academy of Fine Arts Annual Exhibition 1927; Otago Art Society Annual Exhibition 1927 (337); Retrospective Settlers Museum Petone 1980</td>
</tr>
<tr>
<td><strong>Published:</strong></td>
<td>Cover of the <em>New Zealand Railways Magazine</em>, 1 September 1927 as “The Maori, 7.40 pm, Wellington, N.Z”. <em>Art In New Zealand</em>, September 1928, p. 40.</td>
</tr>
<tr>
<td><strong>Note:</strong></td>
<td>Prints by Frederick V. Ellis are often confused with works by etcher Frances (Dolina) V. Ellis.</td>
</tr>
</tbody>
</table>
PLATE 26: ARTHUR HIPWELL (1894-1964)

Title: The Bank of N.Z. Corner, ChCh
Technique: Etching
Date: 1923
Size: 12 x 14 cm
Edition: Unspecified
Collections: Christchurch Art Gallery AC: 96/06
Exhibitions: Loan Collection of Prints Representative of Graphic Art in New Zealand, 1930 (45B)
Published: Unknown
PLATE 27: JOHN MILLS THOMASSON (1893-1969)

<table>
<thead>
<tr>
<th><strong>Title:</strong></th>
<th>Clock Tower, Christchurch</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Technique:</strong></td>
<td>Etching</td>
</tr>
<tr>
<td><strong>Date:</strong></td>
<td>c.1924</td>
</tr>
<tr>
<td><strong>Size:</strong></td>
<td>10 x 16 cm</td>
</tr>
<tr>
<td><strong>Edition:</strong></td>
<td>Unspecified</td>
</tr>
<tr>
<td><strong>Signature:</strong></td>
<td>“J.M. Thomasson” lower right, “Clock Tower, Christchurch” lower left.</td>
</tr>
<tr>
<td><strong>Collections:</strong></td>
<td>Thomasson Family Collection.</td>
</tr>
<tr>
<td><strong>Exhibitions:</strong></td>
<td>Auckland Society of Arts Annual Exhibition 1924 (350).</td>
</tr>
<tr>
<td><strong>Published:</strong></td>
<td>Unknown</td>
</tr>
</tbody>
</table>
**PLATE 28: JAMES FITZGERALD (1869-1945)**

<table>
<thead>
<tr>
<th><strong>Title:</strong></th>
<th>Cathedral Square - After Rain</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Technique:</strong></td>
<td>Colour Etching-Aquatint</td>
</tr>
<tr>
<td><strong>Date:</strong></td>
<td>1925</td>
</tr>
<tr>
<td><strong>Size:</strong></td>
<td>22.8 x 30.2 cm</td>
</tr>
<tr>
<td><strong>Edition:</strong></td>
<td>10</td>
</tr>
<tr>
<td><strong>Signature:</strong></td>
<td>“Jas. Fitzgerald” lower right, “Cathedral Square-After Rain” lower centre, edition lower left.</td>
</tr>
<tr>
<td><strong>Collections:</strong></td>
<td>Hocken Collection University of Otago AC: A306, ED: 1/10.</td>
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<tr>
<td>** Exhibitions:**</td>
<td>Unknown</td>
</tr>
<tr>
<td><strong>Published:</strong></td>
<td>Unknown</td>
</tr>
<tr>
<td><strong>Note:</strong></td>
<td>Similar to The Deserted Square, etching-aquatint 1925.</td>
</tr>
</tbody>
</table>
PLATE 29: ROBERT NETTLETON FIELD (1899-1987)

Title: The Bell Tower
Technique: Linocut
Date: 1928
Size: 27.2 x 17.3 cm
Edition: Unspecified
Signature: Monogram of Dunedin School of Art Six and Four Art Club bottom left.
Collections: Alexander Turnbull AC: C-119-018
Exhibitions: Dunedin Branch, New Zealand Society of Artists, First Exhibition 1934 (94); R .N. Field: The Dunedin Years, 1925-1945, Manawatu Art Gallery, 1989 (12).
Published: Anna Petersen, R.N. Field: The Dunedin Years, 1925-1945, Palmerston North: Manawatu Art Gallery, 1989 p. 45.
PLATE 30: FRANCIS SHURROCK (1887-1977)

<table>
<thead>
<tr>
<th>Title:</th>
<th><em>Saleday, (Hawarden, N.Canterbury)</em></th>
</tr>
</thead>
<tbody>
<tr>
<td>Technique:</td>
<td>Linocut</td>
</tr>
<tr>
<td>Date:</td>
<td>1929</td>
</tr>
<tr>
<td>Size:</td>
<td>20.2 x 30.2 cm</td>
</tr>
<tr>
<td>Edition:</td>
<td>Unspecified</td>
</tr>
<tr>
<td>Signature:</td>
<td>“Francis A. Shurrock 1929” lower right, “Saleday (Hawarden N.Canterbury)” lower left, monogram “FAS” within image upper right.</td>
</tr>
<tr>
<td>Collections:</td>
<td>Christchurch Art Gallery AC: 69/460</td>
</tr>
<tr>
<td></td>
<td>Canterbury Museum AC: Art Store</td>
</tr>
<tr>
<td></td>
<td>Private Collections, Auckland &amp; Dunedin</td>
</tr>
<tr>
<td>Exhibitions:</td>
<td>New Zealand Society of Artists Exhibition 1933 (48); New Zealand Society of Artists Dunedin Exhibition 1934 (234); New Zealand Academy of Fine Arts 1st Arts &amp; Crafts Exhibition 1934 (520A); National Centennial Exhibition of New Zealand Art, 1940 (284); Living Canterbury Artists 1950 (31); Francis Shurrock, Shaping New Zealand Sculpture, Robert McDougall Gallery 2001 (24).</td>
</tr>
</tbody>
</table>
PLATE 31: LEO BESTALL (1895-1959)

**Title:** Whana Whana
**Technique:** Colour Woodcut
**Date:** c.1927
**Size:** 14.5 x 16.5 cm
**Edition:** Unspecified
**Signature:** “L.D. Bestall” lower right, monogram “LDB” within image lower left.
**Collections:** Hawke's Bay Cultural Trust AC: 1976/358
**Exhibitions:** Unknown.
PLATE 32: JOHN MILLS THOMASSON (1893-1969)

Title: Ashley Gorge, N.Z.
Technique: Etching
Date: c.1924
Size: 21.59 x 26.04 cm
Edition: Unspecified
Collections: Thomasson Family Collection.
Exhibitions: Auckland Society of Arts Annual Exhibition 1924 (341); Otago Art Society Annual Exhibition 1924 (453).
Published: Unknown
PLATE 33: ALBERT JAMES RAE (1884-1971)

Title:     Mt Sefton from Mueller Hut
Technique: Mezzotint
Date:      1928
Size:      12.7 x 17.4 cm
Edition:   20

Collections: Aigantighe Art Gallery AC: 983.062.071 & 72
              Auckland Art Gallery AC: 1930/16/1, ED: 5/20
              Christchurch Art Gallery AC: 2001/28

Exhibitions: New Zealand Academy of Fine Arts Annual Exhibition 1928 (470); Loan Collection of Prints Representative of Graphic Art in New Zealand, 1930 (99); McGregor Wright Gallery Wellington 1972 (74); Albert James Rae Exhibition of Paintings, Prints and Drawings, Aigantighe Art Gallery, 1987.

PLATE 34: ALEXANDER McLINTOCK (1903-1968)

Title:  Sentinel, Stewart Island
Technique:  Etching
Date:  1925
Size:  17.5 x 13.3 cm
Edition:  Unspecified
Signature:  “A. McLintock” lower right, “Sentinel, Stewart Island” lower left.
Collections:  Te Papa Tongarewa AC: 1966-0021-12
Exhibitions:  Otago Art Society Annual Exhibition 1931 (386).
Published:  NZ Internal Affairs, Making New Zealand, IX, p. 7.
PLATE 35: TREvor LLOYD (1863-1937)

Title:  *Three Veterans*
Technique: Soft-Ground Etching
Date:  1921
Size:  26.2 x 16 cm
Edition: Unspecified
Signature:  “Trevor Lloyd” lower right, “Three Veterans” lower left.
Collections: Auckland Art Gallery AC: 1973/7/20
Christchurch Art Gallery AC: 69/459
Exhibitions: Auckland Society of Arts Annual Exhibition 1921 (280); Otago Art Society Annual Exhibition 1922 (553); Canterbury Society of Arts Annual Exhibition 1922 (460); Ape to Zip Christchurch Art Gallery 2005.
PLATE 36: JOHN LYSAGHT MOORE (1897-1965)

Title: Kiekie
Technique: Woodcut
Date: c.1929
Size: 7. x 5.3 cm
Edition: Unspecified
Signature: “JLM” lower right, “Keikei” lower left.
Collections: Auckland Art Gallery AC: 1977/63
Rotorua Museum of Art & History AC: 1985.06.15
Josephine Forbes Collection
Exhibitions: Unknown
Published: Unknown
PLATE 37: HILDA WISEMAN (1894-1982)

Title: **Huias**  
Technique: Linocut  
Date: c.1928  
Size: 10.5 x 13 cm  
Edition: Unspecified  
Signature: “Hilda Wiseman” lower right, “Huias” lower left. Monogram “HW” within image lower left.  
Collections: Auckland Art Gallery AC: 1977/61/7  
          Christchurch Art Gallery AC: 83/68  
          Rotorua Museum of Art & History AC: 1986.09.01  
          Waikato Museum of Art & History AC: 1988/32/4  
Exhibitions: Auckland Society of Arts Annual Exhibition 1928 (173); New Zealand Academy of Fine Arts Annual Exhibition 1928.  
Published: *Art In New Zealand*, March 1929, Vol 1, No 3, p. 201.
**PLATE 38: HILDA WISEMAN (1894-1982)**

<table>
<thead>
<tr>
<th>Title</th>
<th><em>A Bush Pathway</em></th>
</tr>
</thead>
<tbody>
<tr>
<td>Technique</td>
<td>Linocut</td>
</tr>
<tr>
<td>Date</td>
<td>c.1929</td>
</tr>
<tr>
<td>Size</td>
<td>24.5 x 15.7 cm</td>
</tr>
<tr>
<td>Edition</td>
<td>Unspecified</td>
</tr>
<tr>
<td>Signature</td>
<td>“Hilda Wiseman” lower right, “A Bush Pathway” lower left. Monogram “HW” within image lower left.</td>
</tr>
</tbody>
</table>
| Collections    | Auckland Art Gallery AC: 1977/61/6  
                    Christchurch Art Gallery AC: 83/69  
                    Rotorua Museum of Art & History AC: 1982.12.08  
                    Te Manawa Museum & Art Gallery AC: 87/34 |
| Exhibitions    | Auckland Society of Arts Annual Exhibition 1929  
                    (231); New Zealand Academy of Fine Arts Annual Exhibition 1929; Exhibition to Celebrate the Opening of the National Gallery, Wellington, 1936 (188). |
| Published      | Unknown.         |

PLATE 39: TREVOR LLOYD (1863-1937)

Title: Shadows of the Past
Medium: Etching
Date: c.1925
Size: 16.5 x 12.8 cm
Edition: Unspecified
Signature: “Trevor Lloyd” lower right, “Shadows of the Past” lower left.
Collections: Auckland Art Gallery AC: 1973/7/4
Exhibitions: New Zealand & South Seas International Exhibition, Dunedin, 1925 (134); Auckland Society of Arts Annual Exhibition 1925 (304); New Zealand Academy of Fine Arts Annual Exhibition 1925 (381).
Published: Unknown.
PLATE 40: TREVOR LLOYD (1863-1937)

Title: Lizard Skin  
Technique: Drypoint  
Date: 1928  
Size: 19.5 x 18 cm  
Edition: Unspecified  
Signature: “Trevor Lloyd” lower right, “Lizard Skin” lower left.  
Collections: Auckland Art Gallery AC:1934/1/1.  
Elam Archive, University of Auckland AC: 120-77.  
Exhibitions: Otago Art Society Annual Exhibition 1928 (372); Loan Collection of Prints Representative of Graphic Art in New Zealand, 1930 (24); The Land & The People Exhibition, Moscow, 1958 (2).  
Published: Catalogue of Loan Collection of Prints Representative of Graphic Art in New Zealand, opp p. 8.
PLATE 41: STUART PETERSON (1900-1976)

Title: Maori Carver
Technique: Aquatint
Date: 1929
Size: 29 x 22 cm
Edition: 40
Signature: “Signed and dated 1929” (Cordy’s Auction Catalogue, February 2004).
Collections: Unknown
Exhibitions: Otago Art Society Annual Exhibition 1929 (403); New Zealand Academy of Fine Arts Annual Exhibition 1929; Loan Collection of Prints Representative of Graphic Art in New Zealand, 1930 (72); Solo Exhibition Eaton’s Galley Wellington 1931 (58); Solo Exhibition of Pen Drawings & Etchings by Peterson 1934 (54).
Published: Art In New Zealand, December 1929, Vol II, No 6, p. 118.
PLATE 42: ARNOLD GOODWIN (1889-1978)

Title:  

*Hongi, Chief of a small Northern Tribe...*

Technique:  
Wood-Engraving

Date:  
c.1920

Size:  
15.8 x 12.2 cm

Signature:  
“Goodwin” within image lower right.

Collections:  
Alexander Turnbull Library AC: A-236-006
Hocken Collection, University of Otago AC: 11,699b
Waikato Museum of Art & History AC: 1993/24/6
Private Collection Auckland.

Exhibitions:  
Unknown.

Published:  
One of a series of newspaper advertisements commissioned by John Walker & Sons Ltd, Distillers, Kilmarnock, Scotland.
PLATE 43: FREDERICK COVENTRY (1905-1997)

**Title:** Carinthia  
**Technique:** Copper-Engraving  
**Date:** c.1929  
**Size:** 20.2 x 14.2 cm  
**Edition:** 50  
**Signature:** “FH Coventry” lower right, “Carinthia” lower centre, edition lower left. “Carinthia” incised at bottom of plate and signature in reverse incised lower left.  
**Collections:** Art Gallery New South Wales AC: 326.1998, ED: 5/50  
Art Gallery New South Wales AC: 327.1998, 1st proof  
National Gallery of Australia AC: 90.1692, ED: 14/50.  
**Exhibitions:** Drawings and Engravings by F.H. Coventry, Twenty One Gallery, London, 1930 (26); Josef Lebovic Gallery 20th Anniversary Print Show 1997 (19)  
**Published:** *Art In Australia*, No 31, March 1930, Plate 39.
PLATE 44: FREDERICK COVENTRY (1905-1997)

Title: Horizontal Portrait
Technique: Etching
Date: 1929
Size: 14.6 x 12.6 cm
Edition: 50

Art Gallery New South Wales AC: 328.1998, 1st proof

Exhibitions: Drawings and Engravings by F.H. Coventry, Twenty One Gallery, London, 1930 (16); Josef Lebovic Gallery 20th Anniversary Print Show 1997 (15)

Published: Unknown.
PLATE 45: FRANK WEITZEL (1905-1932)

Title: Tram Lines
Technique: Linocut
Date: c.1929
Size: 23 x 15.5 cm
Edition: 50
Signature: “F. Weitzel” & edition lower right within image. Monogram “FW” within image lower right.
Exhibitions: Unknown
PLATE 46: FRANK WEITZEL (1905-1932)

Title: Hotel Cecil
Technique: Linocut
Date: c.1929-1930
Size: 44 x 26 cm
Edition: 12
Signature: Unknown
Collections: National Gallery of Australia AC: 93.581, ED: 1/12
Exhibitions: Unknown
Published: Unknown

National Gallery of Australia, Canberra.
PLATE 47: FRANK WEITZEL (1905-1932)

Title: Sydney Bridge (Under Construction)
Technique: Linocut
Date: c.1929
Size: 33 x 18 cm
Edition: 50
Signature: “F. Weitzel” & edition lower right within image. Monogram “FW” within image lower right.
Collections: National Gallery of Australia AC: 93.582, ED: 2/50
PLATE 48: E. HEBER THOMPSON (1891-1971)

Title: *The Diligence Party*
Technique: Drypoint
Date: c.1927
Size: 36.5 x 27.8 cm
Edition: 50
Signature: “E.H. Thompson” lower right.
Collections: Dunedin Art Gallery AC: 5-1936, 4th state 1932
Hocken Collection University of Otago AC: A: A899, 4th state 1932
Steve Marson Collection, no state specified, 1927.
Published: *Fine Prints of the Year*, Colnaghi, 1927.
PLATE 49: RAYMOND McINTYRE (1879-1933)

Title: Woman with Teacup
Technique: Etching
Date: 1917
Size: 12.5 x 8.7 cm
Edition: Unspecified
Signature: “Raymond McIntyre 1917” on plate above image.
Exhibitions: Raymond McIntyre, A New Zealand Painter, Auckland City Art Gallery November 1984 (64).
PLATE 50: RAYMOND McINTYRE (1879-1933)

Title: *Tulips*
Technique: Hand-Tinted Lithograph
Date: c.1925
Size: 27.8 x 24.2 cm
Edition: Unspecified
Signature: “McIntyre” within image, lower right.
Collections: Te Papa Tongarewa AC: 1968-0002-8
Exhibitions: Unknown
Published: Unknown