

J. C. HOYTE

*J. C. Hoyte*

THE AUCKLAND CITY ART GALLERY  
JUNE - JULY NINETEEN FIFTY-SEVEN

## FOREWORD

THIS IS ANOTHER of the exhibitions devoted to early painting of New Zealand, to be shown in the gallery. Many of the early artists are little known to the general New Zealand public and yet they contributed a great deal to the interpretation of the New Zealand landscape. As can be seen from the catalogue introduction even in the space of sixty years an artist's life and work can be obliterated, so that we can be very grateful to Miss Una Platts for her enthusiastic zeal in discovering some of the facts of Hoyte's life and in tracking down his works in private collections. We are also most indebted to all those private owners who have not only generously lent pictures but have given much information to Miss Platts.

P. A. TOMORY

## CONTENTS

Biographical Note	<i>page</i> 7
Chronology	<i>page</i> 23
The Catalogue	<i>page</i> 27
Plates 1 to 4	<i>page</i> 32
Record of works exhibited in New Zealand	<i>page</i> 41
Record of works exhibited in Australia	<i>page</i> 45
List of Sources	<i>page</i> 46
Index to Lenders	<i>page</i> 47

## J. C. HOYTE JOHN BARR CLARKE HOYTE

### BIOGRAPHICAL NOTE

FOR ANY SORT OF PICTURE of the early life of J. C. Hoyte we have so far only a few bare facts. He was born in 1835, he received his artistic training in England, he spent some years of his early manhood in the West Indies, and he returned to England about 1860. All this we learn only from the obituary notice printed in the *Sydney Morning Herald* after Hoyte's death.

From records held by the Registrar General's Department in Sydney we find that on his return to England he married Rose Heather Elizabeth Parsons. Shortly afterwards he came to New Zealand, and there in the next decade were born two daughters, possibly a third.

For evidence of his activities over the next few years we can only turn to his paintings. Evidently in the '60s he lived in Auckland and painted those serene watercolours of Auckland, from one viewpoint and then from another — now showing the church spires, now the flags sporting from the Barracks.

In 1863 he made a sketch entitled THE GREAT SOUTH ROAD NEAR SHEPHERD'S BUSH, SCENE OF THE ATTACK ON THE ESCORT. This poses a question. Was he, as were many of the young Auckland men, one of the local defence forces during the Waikato war? And is it from this that the suggestion comes in William Moore's *The Story of Australian Art* that J. C. Hoyte was a retired army officer? According

to the Society for Army Historical Research, his name does not appear in the British Army Lists between 1850 and 1880.

Some other evidence of his life in the '60s is only negative. Although after 1871 he seemed to be a constant exhibitor not only in his own country but in Australia, his name appears neither amongst the contributors to the Intercolonial Exhibition in Dunedin in 1865, nor amongst those to the Melbourne one in 1866-7. John Gully, whose stature as an artist was so often to be compared with that of J. C. Hoyte, exhibited in both.

But it is certain that J. C. Hoyte showed his work in some way to the Auckland public. One indication is the comment in the *New Zealand Herald* in 1871 on his 'well-known and rapid style.' What probably happened was that his paintings were shown in a shop window. Possibly tickets were sold and the pictures were balloted for. In December 1875 the *Auckland Evening Star* carried an announcement that 'a really beautiful series of twelve pictures by . . . Albin Martin, representing scenes in the localities around Auckland,' would be drawn for that evening 'at the store of Mr McLachlan in Queen Street.' In *A Century of Art in Otago* there is an account of a similar lottery in Dunedin in the '60s. New Zealanders even then were probably drawn to a gamble and it was evidently a recognised method for the professional artist to sell his wares.

In 1869 we find definite news of Mr Hoyte. He is present at the official opening of the Auckland College and Grammar School on May 18, when H.R.H. the Duke of Edinburgh planted two trees.

(‘Why, he handles his spade like an old colonist,’ said an old digger in the reporter’s hearing.) Mr Hoyte, although the newly appointed Drawing Master for the school, does not seem to be in the grand main body. He is ‘amongst others present.’

In 1872 when the school was moved from Howe Street to a building in the Albert Barracks Mr Hoyte was still on the staff as Drawing Master, but it is to be inferred from a reference in the school’s Diamond Jubilee booklet that the position was then a part-time one. He would have been a visiting master, and perhaps one to other schools as well. In 1873 work from two of Mr Hoyte’s private pupils is being shown at the exhibition of the Society of Artists.

J. C. Hoyte was one of a few enthusiasts who planned this society. A document in possession of the present Society of Arts suggests that Mr Hoyte, Mr C. Palmer (known later to have been a visiting Drawing Master at one of the private schools) and Mr J. Symons (a law clerk and amateur painter) met together in November 1869 and made a list of those who would be likely to join such a society. The names of suggested members, headed by J. C. Hoyte, C. Palmer and J. Symons, and including the well known Albin Martin and Charles Heaphy, are listed in a column on one side of this document, and their signatures, as agreeing to join the proposed society, are on the other side. The first three men named on the list signed on that day, November 8, the next group on the ninth of the next month.

The society was formed in the following year. The first meeting was on April 9, 1870. Hoyte may

not have been present, for a committee of seven others was formed, with Mr Symons as secretary. But Hoyte's name was added at the next meeting when, as so often subsequently, he was in the chair. He seems to have been a responsible, useful man, serving on all the sub-committees that prepared the way for the society's first exhibition. There was a sub-committee to arrange the time and another to arrange a suitable place; and when Messrs Warner and Dickson were appointed to hang the pictures, Mr Hoyte was made referee 'in case of difference of opinion.' The original minute book of the society records all this.

Of course, geographical considerations weigh in the choosing of a useful committee man, and Mr Hoyte in Parnell (already perhaps in Scarboro Terrace) was handy.

This first exhibition was planned to open on March 1, 1871. Four or five days before this the *Evening Star* reporter looked into the City Hall and found the hanging committee 'busily engaged on their arduous task of receiving, placing and cataloguing the various contributions.' Drawings and paintings, he said, 'were to be seen in all directions in "orderly confusion".' About three hundred pictures were to be on view.

This was the exhibition of which no catalogue has been preserved. Although the newspapers carried appreciative reports of the exhibition itself, they condemned the catalogue. 'It has the appearance of being printed at Tokangamutu,' said the *Star*, while the *Southern Cross* said solemnly that 'a less creditable piece of typography had seldom issued from the Auckland press since the days when



the mangle was the sole representative here of "the lever that moves the world".

Of this the first exhibition of the Society of Artists, the *Daily Southern Cross* gave perhaps the most enthusiastic notices: 'We confess ourselves as hardly knowing how sufficiently to praise the devoted and self-denying energy of the enthusiasts who inaugurated and successfully completed this first and therefore difficult undertaking.' It was an exhibition in which on one side of the room were the oil paintings, mostly English, lent by 'gentlemen in or near Auckland, who, like the nobility in England, were pleased to lend from their own collections,' while on the other side were the water-colours, and they were 'what can be presumed to be the best works which New Zealand can produce.'

What the writer believed, however, to be the crux of the matter, and the chief subject of interest to his readers, was the relative merit of the 'Southern and Northern artists,' and he said, 'We most humbly confess we think that, with a solitary exception, the Northerners have the best of the comparison. The honourable exception to which we allude is made in favour of Mr John Gully.' The only two others named are Mr Arden of Taranaki and 'one gentleman who has long practised professionally amongst us — Mr J. C. Hoyte.' Of Hoyte's views of Whangarei the reviewer said: 'They are masterly, truthful views of a beautiful country and are treated in a most artistic manner. The colouring is full and pure, and is based upon sound principles of aerial perspective, being thoroughly opposed to that pernicious tendency appropriately termed

prettiness of colouring. In his sky painting he is unapproached by his southern friends; and if his distances were in some instances less distinctly drawn, he would maintain an equality in that respect.' It was plainly Hoyte who, in the writer's view, had upheld the honour of the North.

In a paper of a later date we read that one day Lady Bowen, the Governor's wife, attended at the City Hall, and Mr Hoyte 'conducted Her Ladyship over the exhibition giving the necessary explanations.'

Just before the exhibition there must have been a slight flurry in the society when there appeared in the *Star* a paragraph suggesting that the hanging committee were not looking after the paintings in their care. There was in answer an indignant letter from Mr Dickson repudiating the charges and attributing them to a disgruntled Mr Arnold, who had so annoyed the committee with his officious advice that they had had to ask him to stay away from the building. There was also a calmer and more impersonal letter from John Clark Hoyte, written 'in behalf of the Hanging Committee' assuring the public that although damage had been done to two small frames by the late heavy rains and the stoppage of pipes, these had been sent to be renovated and the committee were taking great care of the 'works of art entrusted to their care.'

The 1873 exhibition could almost be called Mr Hoyte's own show. Eighteen watercolours of his were on display. He was the secretary; he was on the hanging committee. The *Star* reported that he had been 'untiring in his exertions' and had

secured an excellent collection of works of art, 'to which our local talent has contributed largely.' The most striking feature of the exhibition was said to be unquestionably Mr Hoyte's 'series of views of the Lake Scenery.' These were his paintings made round Lake Rotorua, Lake Rotomahana and Lake Tarawera, and including those of the Pink and White Terraces hung in the present exhibition. The writer said that Mr Hoyte was to be warmly congratulated upon the way he had depicted them. He had chosen unequalled subjects and the 'views' were 'characterised by the clearness of outline peculiar to Mr Hoyte's pictures.' The *Southern Cross* notices were almost fulsome: 'Mr J. C. Hoyte unquestionably carries off the palm. He is an artist of whom Auckland may well be proud, and we predict in English Galleries and English Exhibitions he will ere long do credit to himself and to the colony he so ably depicts.' The next day, the third day of the exhibition, the writer was able to say that his judgment of Mr Hoyte's works 'received early yesterday morning the best confirmation an artist could desire by no fewer than 10 of them having attached to them the magic word "Sold," the purchasers being, we believe, gentlemen from Melbourne, connoisseurs in art, who at once gave the price fixed and who are well pleased with their bargains.'

In 1875, when preparations were being made for the third exhibition of the society, Hoyte was not on the hanging committee unless, unrecorded, he was referee as before. However, it was he who nominated the two men chosen, and he seemed, at least in the eyes of the press, to be regarded as the

leading artist and personality in the society. He was showing sixteen watercolours in that exhibition; and we read in a *Star* report that 'Mr John Hoyte, the honorary secretary, is a host in himself.'

At the pre-exhibition dinner the president, Mr Eastwood, who tended to speak with such a flourish and act with such ebullience that he was often good copy for the reporters, showered praises on Mr Hoyte. In reviewing the past exhibitions he wanted particularly, he said, to refer to a man who, since the 1873 exhibition, had 'won for himself a name throughout the Australasian Colonies.' In Sydney and Melbourne 'Mr J. C. Hoyte had carried away the palm against all competitors, in token of which they had only to look at the medal which now adorned his manly breast. (Cheers and laughter.)' This medal was described later in the *Star* as an elaborate silver one 'recently given to him by the Melbourne Society of Artists in recognition of his peculiar claims as an artist of undoubted merit.'

Mr Hoyte, at this dinner, proposed and answered toasts, but since he was not quoted verbatim he probably lacked those gifts of Mr Eastwood's that attracted the reporters.

It was at this dinner that Mr Eastwood spoke of his hope of Auckland becoming 'the Athens of New Zealand.' It was at the conversazione that closed the exhibition that Mr J. C. Firth, that prominent Auckland citizen, spoke of New Zealand as the future 'Italy of the South.' Mr Hoyte read the annual report and made a down-to-earth plea for a school of design to be established in Auckland.

Unhappily for Auckland this was the last exhibition that J. C. Hoyte was personally connected

with. When, in 1877, he sent in three works to the fourth exhibition of the society in Auckland, his address was High Street, Dunedin, and he probably had been living in that town for at least eighteen months.

We can only guess, but it seems more than possible that a small boiling-up of personalities in the Society of Artists might have had something to do with his move, and the personal glimpses of J. C. Hoyte are so rare that it seems worth while recording what is known of the affair.

Mr Eastwood seems to have been the storm centre. The pre-exhibition dinner over which he had presided with such loquacious verve had had its troubles, and a day or two later there appeared in the *Southern Cross* a letter from him explaining, with much detail and no tact, why a certain representative of the *New Zealand Herald*, Mr Kinsella, had been invited to leave. This gentleman, he said, had been present at the 1873 dinner and had afterwards, in his notice of the exhibition, made a sweeping condemnation of all of Mr Eastwood's pictures. This letter, to a certain degree, involved Mr Hoyte.

The day the letter was printed there appeared in the *Herald* the following letter from Mr Hoyte: 'Sir, — In today's issue of the *Cross* appears a letter from Mr Eastwood which he read to me before publication, but I must have entirely misunderstood the line or two relative to myself, it implies that I told Mr Wilson that Mr Kinsella would not be admitted to the dinner, this was not the case, I requested that some other reporter should be sent to inspect the pictures, or I feared some unpleasantness might occur, knowing the mutual feeling exist-

ing between the two parties. Not a word was said relating to the dinner, either to Mr Wilson or Mr Berry, — Yours etc., Jno. C. Hoyte.'

The letter sounded as if hastily written, but still Mr Hoyte managed to make his own position quite clear and yet not offend his friend. Mr Eastwood, at the conversazione at the closing of the exhibition, is in a happy mood, congratulating the 'dear and beautiful ladies' on their work, but making special mention of the pictures of Mr Hoyte.

All seemed well. But whereas the admiration that Mr Eastwood obviously had for the painting of his friend Mr Hoyte helped the relationship between them, we can imagine how often he had ruffled the feelings of the rest of his fellow committee men. (There is a note in the minute book inserted some years after this affair, pointing out that the only reason that Mr Eastwood had been president was that he had voted himself so, once when he was in the chair.)

At the meeting after the exhibition the trouble broke. After the secretary had read over the account of receipts and disbursements in connection with the exhibition, it was proposed, seconded and carried that Messrs Symons and Palmer audit the accounts. Mr Eastwood immediately tendered his resignation as member of the committee (he seemed to be no longer president) and then Mr Hoyte also tendered his resignation, both as secretary and as member of the committee. 'Mr Eastwood then left the chair,' we read in the minute book, 'and the meeting was dissolved.' This is probably a very temperate account of an exceedingly intemperate act of behaviour.

At first it looks as if Mr Eastwood's leaving was an impulsive response to the criticism of his friend Mr Hoyte, the secretary and treasurer, but the further reports contradict this. At the next meeting it was made very clear that the motion had not been aimed at Mr Hoyte but at Mr Eastwood himself. It was moved and carried that 'whilst accepting the resignation of Mr Eastwood as member of committee and Mr Hoyte as secretary and member of committee the members regretted that the latter gentleman should see fit to tender his resignation without assigning any reason for so doing.' And when the report was finally submitted by those who audited the accounts, we can see what the members were objecting to. The main thing was a payment to Mr Eastwood. 'He has made a charge of £1.6 for loss of time which we consider unprecedented: if all the members had made similar charges . . .'

It was decided to forward this extract of the report to Mr Eastwood himself.

Exactly what happened we do not know, but although both Mr Eastwood and Mr Hoyte were asked if they would like to send with some of the members to the Sydney exhibition, Mr Hoyte sent a reply *viva voce* that if he did send he would send by himself.

This was February, 1876.

By November of that year Hoyte was exhibiting at the first exhibition of the Otago Art Society and Mr Eastwood had died in Nelson.

In Dunedin the news of Mr Hoyte becomes scantier. The catalogue of the 1876 exhibition there is not available, but we see in the newspaper accounts that his paintings included one of the

ROLLESTON RANGES IN CANTERBURY and one of the  
REMARKABLES FROM NEAR QUEENSTOWN.

By now a certain pattern of behaviour seemed over the years to suggest itself. Hoyte had been attached to a school, enjoying the regular school holidays. At each exhibition there had been at least one series of pictures painted in a district a fair distance from his home. When in January, 1874, we learn that he had arrived in Christchurch on a sketching tour of Canterbury we feel our conjectures verified. Each long vacation he probably gathered material for the coming exhibition, and the catalogue lists of his paintings surely tell us where he was the previous January. Using this as a guide, it would seem that after his resignation from the Society of Artists in December 1875, he went down to Otago on another sketching tour. Then perhaps, finding a suitable position or at least suitable prospects in Dunedin, he moved his family down there later in the year.

The catalogue for the 1877 Otago Art Society is not available, but it is stated in *A Century of Art* that at this exhibition J. C. Hoyte's prices were only £2 while Gully's paintings fetched £20. This seems hard to understand, for in the 1878 catalogue his price range was from £6-£30, and at the 1877 exhibition itself the Hon. H. S. Chapman, in his opening speech, talked of Mr Hoyte as an artist well known there and said that 'from a cursory point of view' there was one picture by him that he would 'almost designate as the best water colour drawing in the room.' He added rather tantalisingly that Mr Hoyte exhibited a large number of draw-



ings last year, and 'would have had more now, but they arrived too late.'

The reviewer for the *Otago Daily Times* did not apparently agree with the Hon. Chapman's judgment. He was inclined 'to give the palm of the whole gallery to Mr Gully.'

It was at this exhibition that Hoyte won an art union prize and chose a watercolour of John Gully. Both these men were travelling in Otago in the summer of 1877, and it would be pleasant to think that they were friends and were sketching together. If ever it is possible to get hold of an 1877 catalogue it will be interesting to compare the titles of their pictures and see if they point to a similar path.

In December, 1878, Mr Hoyte is showing fourteen watercolours with the Otago Art Society. The titles, as well as pointing to trips taken the previous summer, show his habit of making new versions of paintings that have perhaps proved popular before. The *TE TARATA* shown in our present exhibition is dated 1873 and is almost certainly the original painting shown in the exhibition of that year. But there have been other 'Te Taratas' painted, and shown in Australia and (in 1878) in Dunedin.

The Hocken Library in Dunedin owns a *TE TARATA* dated 1882, but this would not necessarily suggest that Hoyte had visited New Zealand that year. He had then been in Australia more than two years. We know this first from a statement appearing in the *Illustrated New Zealand Herald* of May 22: 'According to the *Oamaru Mail*, Mr J. C. Hoyte, the well known painter, is about to shift the scene of his labours to New South Wales.' Then in December of the same year, he was sending water-

colours of Australian subjects to the Otago Art Society exhibition. And his name and that of John Gully are once more mentioned together in the *Otago Daily Times* notice. Reference is made to the 'fewness of Messrs Hoyte's and Gully's works.'

In the early years of the Auckland Society of Artists there had been an interchange of pictures across the Tasman. J. C. Hoyte, as secretary at that time, would probably have formed a friendly acquaintance with some of the Sydney artists. Certainly, by his habit of sending to the agricultural shows, he was no stranger to them as a painter.

When he arrived in Sydney the only recognized art society for the exhibition and sale of pictures was the New South Wales Academy under whose wing he used to exhibit at those Easter Shows. According to William Moore's *The Story of Australian Art* there had been dissatisfaction for some time with the management of the Academy, which was entirely controlled by laymen.

In 1880 some professional artists, headed by the brothers George and Arthur Collingridge, who like J. C. Hoyte had arrived in Sydney towards the end of the '70s, called their fellow painters together and founded the Art Society of New South Wales. At the first meeting on May 22, J. C. Hoyte was elected president.

This society was later to be the 'Royal' society, and was to have as members Phil May (in 1886 on the committee) and Charles Conder, listed in 1897 as a pupil.

Of J. C. Hoyte's life in Australia it is difficult here in New Zealand to find out very much. We

know that in 1879-80 he must have been engaged in making paintings of New South Wales scenery to be used for a series of chromo-lithographs published by John Sands about 1880. And in 1886 more lithographs of paintings by J. C. Hoyte appeared in a book by Francis Myers.

There is an early incident in connection with the society which may throw a little light on Hoyte's temperament. When all was ready for the 1882 exhibition, the building was burned down and all the paintings were destroyed. But Hoyte was not to be outdone. There is in the Mitchell Library in Sydney a watercolour by J. C. Hoyte THE BURNING OF THE GARDEN PALACE, SEEN FROM THE NORTH SHORE.

In this same year he was exhibiting in New Zealand at the Christchurch *International* Exhibition. He was, together with C. D. Barraud, awarded a third-class certificate of merit for watercolours. And in 1884 his one-time fellow artist, Alfred Sharpe, was writing to the *Auckland Star*, happy to see that 'some of our best New Zealand artists, notably Gully and Hoyte,' were at one with him regarding the use of watercolours rather than of 'crude oils.' It seems likely that he was talking of J. C. Hoyte's work seen recently in New Zealand, although, so far, record of this has not been found.

J. C. Hoyte indeed probably exhibited in this country until late in his life. He lived in New Zealand for about eighteen years, as opposed to about thirty-four years in New South Wales, but he seems to have been regarded in Australia as a New Zealand painter. In the obituary notice written after his death in 1913 it is stated that of late years Mr

Hoyte had been but little before the Sydney art public. 'He was one of the old school,' said the writer, 'and had found it difficult to adapt his ideas "to the conventions of the newer artistic cult".' But, he added, in New Zealand, right up to the time of his death, his work had found appreciation: 'It is as a portrayer of the scenic beauties of the Dominion that he will long be remembered.'

UNA PLATTS

## CHRONOLOGY

1835 Year of birth.

c.1855 to c.1860 Spent some years of early manhood in West Indies.

c. 1860 Returned to England and married, at Warwick, Rose Heather Elizabeth Parsons.

c. 1861 Came to New Zealand and settled in Auckland.

c. 1864 Birth of daughter Annie.

1868 July Visited Wellington district; painted Lake Horowhenua.

1869 Jan. Probably went on sketching tour of Whangarei district.

May 17 Attended opening of Auckland College and Grammar School as newly-appointed Drawing Master.

Nov. 8 Agreed to join proposed Society of Artists.

c. 1869 Birth of daughter Nina.

1870 April 20 Appointed member of committee of Society of Artists.

1871 Jan. Probably went on another sketching tour of Whangarei.

March 1 Showed watercolours at first exhibition of Society of Artists. Lived in Parnell, probably in Scarboro Terrace.

1872 Jan. Probably went on sketching tour of Coromandel and Thames.

c. March Showed a watercolour 'Kennedy's Bay' in Fine

Arts section of Agricultural Society of New South Wales exhibition. (A brother of J. C. Hoyte, W. Hoyte, also of Auckland, showed a watercolour 'Wangarei Heads' in the same exhibition.)

April 15 Voted Secretary of Society of Artists.

1873 Jan. Probably went on sketching tour of Lakes Rotorua, Rotomahana, etc.

March 3 Showed watercolours at second exhibition of Society of Artists.

March 30 Proposed Mr Watkins, Mr Mahoney (a pupil) and Mr Partington as members of Society of Artists.

June 9 Proposed Mr Clark (a pupil) as member of Society of Artists.

1874 c. Jan 1 Arrived in Christchurch on sketching tour of Canterbury; showed North Island watercolours for a few days at Warner's Commercial Hotel.

April Showed six watercolours in Fine Arts section of Agricultural Society of New South Wales exhibition. Lived in Ponsonby Road, Auckland.

1875 Jan. Probably went on sketching tour of Coromandel and Thames.

March Showed eight watercolours in Fine Arts section of Agricultural Society of New South Wales exhibition in a group of exhibits from New South Wales Academy of Art; Highly Commended for Nos. 120 and 121, 'Lake Tarawera, Hot Lake District' and 'Entrance to Wanganui River, N.Z.'

? Showed watercolours with Melbourne Society of Arts; awarded Silver Medal.

Oct. Proposed Miss Outhwaite and Mrs Stratford as members of Society of Artists.

Oct. 30 Required, as Honorary Secretary of Society of

Artists, to write to Sir George Grey and ask whether Society 'could avail themselves of his kind promise to exhibit paintings of his own to be selected by Mr Hoyte.'

Nov. 16 Showed watercolours of his own and two paintings by English artists at the third exhibition of Society of Artists.

Dec. 3 Tendered his resignation both as Secretary and Member of Committee of Society of Artists.

1876 March 9 Sent message to Society of Artists concerning coming New South Wales exhibition; living in Auckland.

? Went to Dunedin to live.

Nov. Showed watercolours at first exhibition of Otago Art Society.

1877 Jan. Probably visited the southern lakes and fiords on sketching tour in Otago.

Nov. 21 Showed watercolours at fourth exhibition of Society of Artists. Living in High Street, Dunedin.

Dec. Showed watercolours at second exhibition of Otago Art Society.

1878 Jan. Probably went on sketching tour of Westland.

Dec. 7 Showed watercolours at third exhibition of Otago Art Society.

1879 c. June Went to New South Wales, Australia, to live.

Dec. Showed watercolours of Australian subjects at fourth exhibition of Otago Art Society. Living in Sydney.

1880 May Elected first president of Art Society of New South Wales. Showed works at first exhibition of Art Society of New South Wales.

c. 1880 Painted Australian scenes from which lithographs

were made for a series; *Sands' Chromo-lithographs of Australian scenery.*'

1882 April Showed watercolours at Christchurch International Exhibition; awarded (with C. D. Barraud) 3rd class certificate of merit.

c. 1885 Made paintings of New South Wales scenery from which lithographs were made for *The Coastal scenery, harbours, mountains, and rivers* by Francis Myers (Sydney, 1886).

1913 Feb. 21 Died at 141 Avenue Road, Mosman, Sydney, New South Wales.

Feb. 22 Buried in Church of England Cemetery, Gore Hill, Sydney.



## THE CATALOGUE

*The paintings are watercolours. Measurements are given in inches, height before width. They are sight measurements, i.e. the size of a painting as seen within the frame or mount.*

### 1 VIEW OF MT. VICTORIA AND NORTH HEAD

*Lent by Miss M. Westlake*

12½ x 17

### 2 WAITANGI FALLS

*Lent by Mr K. Brookfield*

9⅜ x 15½

Signed J.C.H. lower right

### 3 THE GREAT SOUTH ROAD NEAR SHEPHERD'S BUSH, SCENE OF THE ATTACK ON THE ESCORT

*Auckland City Art Gallery*

8¼ x 12⅜

Probably the sketch for No. 4

### 4 THE GREAT SOUTH ROAD NEAR SHEPHERD'S BUSH

*Lent by Mrs W. T. Bell*

11¾ x 18¼

Signed J.C.H. lower left

Coll: Andrew Bell Esq

Probably painted from the sketch No. 3

### 5 NGARUAWAHIA

*Lent by Mr L. Bisley*

9⅞ x 15½

Signed J.C.H. lower right

**6 A HARBOUR INLET**

*Lent by Mrs W. F. McCallum*

12 x 17½

This is probably an arm of the Whangaroa Harbour

**7 WAIWERA**

*Lent by Mrs W. F. McCallum*

12 x 18

**8 WAIWERA**

*Lent by Mrs Shenks*

12¼ x 17½

Signed J. C. Hoyte lower right

**9 A WAIKATO LANDSCAPE**

*Auckland City Art Gallery*

11⅞ x 40

**10 AUCKLAND FROM MT. HOBSON**

*Auckland City Art Gallery*

14¾ x 21⅞

Signed J. C. Hoyte lower right

**11 KAWAU**

*Lent by Mrs Shenks*

12½ x 17½ (oval mount)

**12 KAWAU**

(Plate 1)

*Lent by Miss M. Westlake*

12⅝ x 17⅝

Signed J. C. Hoyte lower right

Sir George Grey introduced wallaby into his island home on Kawau

**13 A HARBOUR INLET**

*Lent by Miss M. Westlake*

13 x 18

Signed and dated J. C. Hoyte 1870 lower right

**14 HOROWHENUA LAKE, WELLINGTON**

*Lent by Mr Ian Bell*

10 $\frac{5}{8}$  x 15 $\frac{3}{4}$

Painted in July, 1868

Coll: A. M. Bell Esq

Inscribed on reverse of frame, Horowhenua Lake, Wellington/July 1868

**15 VIEW OF AUCKLAND HARBOUR**

FROM STOKES POINT

*Auckland City Art Gallery*

10 $\frac{7}{8}$  x 47 $\frac{3}{4}$

Inscribed on reverse of frame *Auckland in 1863 by Hoyte* but seems more probable to be 'View of Auckland Harbour' exhibited with Society of Arts, Auckland, in 1871, and described in the *New Zealand Herald*, March 3, 1871, as 'taken' from above Stokes' Point, and embracing at a glance the entire harbour, city and surrounding islands and country.

An 1869 *Southern Cross* states that 'a watercolour view of Auckland, taken from one of the salient points on the North Shore, is now to be seen in the window of Mr Leech in Shortland - street.' The painter is not named, but when there is mention of 'faithfulness of outline and minuteness of detail, which almost rivals that of the colodiotype' it is hard not to guess that it is referring to this picture.

**16 HEN AND CHICKENS, WHANGAREI**

*Lent by Mrs W. T. Bell*

10 $\frac{5}{8}$  x 18 $\frac{1}{2}$

Signed and dated J. C. Hoyte 1869 lower left

Coll: Andrew Bell Esq

**17 SAIL ROCK WITH HEN AND CHICKENS**

*Lent by Mr A. Graham Bell*

8 $\frac{3}{4}$  x 15 $\frac{1}{2}$

Coll: A. M. Bell Esq

**18 BAY NEAR ENTRANCE TO WHANGAREI  
HARBOUR**

*Lent by Mr E. B. Clendon*

12 $\frac{3}{4}$  x 17 $\frac{3}{4}$  (oval mount)

Signed J. C. Hoyte lower left

**19 AN AUCKLAND PANORAMA, 1869**

*Auckland City Art Gallery*

17 $\frac{1}{4}$  x 24 $\frac{3}{4}$

Signed and dated J. C. Hoyte, Decr. 1869 lower left

**20 LANDSCAPE WITH WATERFALL**

*Lent by Mr G. B. Cruickshank*

16 $\frac{1}{2}$  x 12 $\frac{1}{4}$

Signed and dated J. C. Hoyte 1870 lower left

**21 LANDSCAPE, COROMANDEL**

*Lent by Mr Ian Bell*

13 $\frac{1}{4}$  x 21

Signed and dated J. C. Hoyte 1870 lower left

Coll: A. M. Bell Esq

**22** VIEW FROM THE BEACH, HUNT'S CLAIM

*Auckland City Art Gallery*

12¼ x 17¼

Signed *J. C. Hoyte* lower right

**23** LANDSCAPE WITH HARBOUR AND MOUNTAINS

*Lent by Mr K. Brookfield*

12¼ x 16¾

Signed *J. C. Hoyte* lower left

Probably a Coromandel landscape showing Castle Rock

**24** WATERFALL

*Lent by Mrs W. F. McCallum*

18½ x 13¾ (oval mount)

**25** VIEW OF AUCKLAND HARBOUR FROM PARNELL

*Lent by Mr J. M. Smith*

11⅞ x 21

Signed *J. C. Hoyte* lower left

**26** MANAIA

*Lent by Mr J. M. Stevenson*

13¼ x 19¼

Signed and dated *J. C. Hoyte 1871* lower left

Coll: J. H. Upton Esq; Miss E. M. Upton

Exhibited with the Society of Artists, Auckland, 1873

**27** WHANGAREI HEADS

*Lent by Mr J. M. Stevenson*

13¼ x 18¾

Signed *J. C. Hoyte* lower left

Coll: J. H. Upton Esq; Miss E. M. Upton

Probably one of the views of Whangarei exhibited with the Society of Artists, Auckland, 1871

**28** JUDGE'S BAY, PARNELL

*Lent by Mrs G. W. Maunsell*

$9\frac{3}{4} \times 14\frac{1}{8}$

Coll: J. C. Lusher Esq

Probably exhibited with the Society of Artists, Auckland,  
1873

**29** VIEW OF AUCKLAND HARBOUR FROM CAMPBELL  
POINT

*Lent by Mr A. T. Pycroft*

$13\frac{7}{8} \times 25\frac{3}{8}$

**30** AUCKLAND HARBOUR FROM MT. EDEN

*Auckland City Art Gallery*

*Presented by H. H. Tinne Esq*

$12\frac{1}{4} \times 21\frac{1}{2}$

Signed J. C. Hoyte lower right

**31** OHINEMUTU : A NATIVE SETTLEMENT

*Lent by Mr J. F. Ewen*

$12\frac{3}{8} \times 23$

Coll: J. A. Ewen Esq

Probably exhibited with the Society of Artists, Auckland,  
1873 (For full title see No. 40, page 43)

**32** LAKE TARAWERA FROM WAIROA (Plate 2)

*Auckland City Art Gallery*

*Presented by E. Earle Vaile Esq*

$16\frac{3}{4} \times 29$

Signed and dated J. C. Hoyte 1873 lower left

Exhibited with the Society of Artists, Auckland, 1873

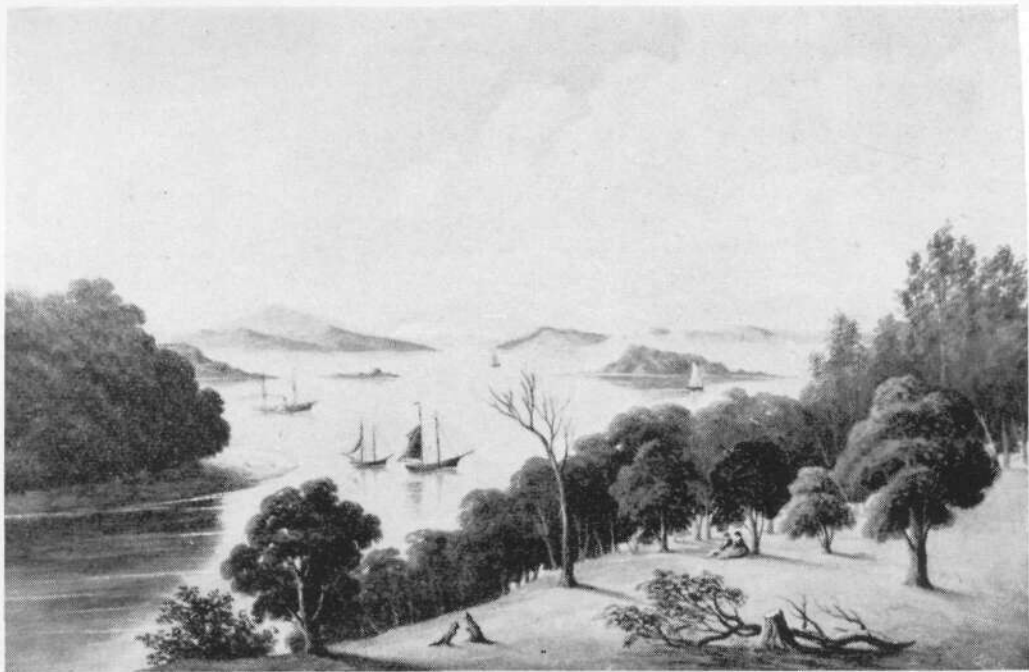


Plate 1

KAWAU

(No. 12)

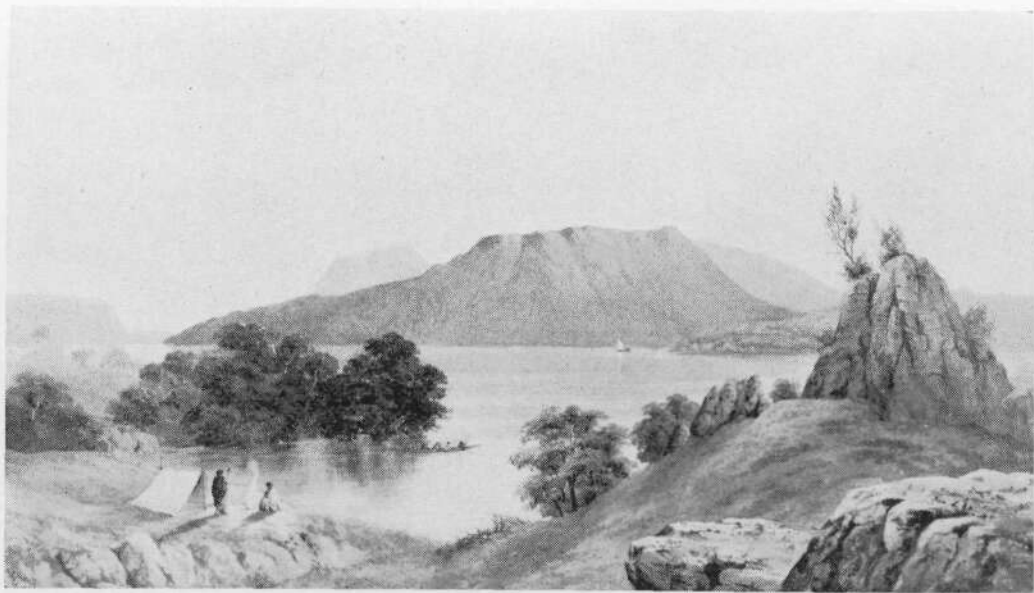


Plate 2

LAKE TARAWERA FROM WAIROA

(No. 32)





Plate 3

AUCKLAND IN 1873

(No. 36)



Plate 4

DUNEDIN FROM THE TOWN BELT

(No. 47)

**33 TE TARATA, OR WHITE TERRACE**

*Lent by Mrs F. W. Wilson*

14½ x 25½

Signed and dated J. C. Hoyte 1873 lower right

Exhibited with the Society of Artists, Auckland, 1873

(For full title see No. 215, page 44)

The *Southern Cross* March 6, 1873: ' . . . treatment of sky gives complete serenity of stillness.'

**34 OTUKAPUARANGI, OR PINK TERRACE**

*Lent by Mrs F. W. Wilson*

15 x 24½

Signed J. C. Hoyte lower left

Exhibited with the Society of Artists, Auckland, 1873

(For full title see No. 47, page 43)

The *Southern Cross* March 6, 1873: 'The chef d'oeuvre of the artist . . . the best of the whole collection.'

**35 NGAHAPU, OR INTERMITTENT GEYSER**

*Lent by Mrs S. G. Pudney*

14 x 19

Signed and dated J. C. Hoyte 1873 lower right

Exhibited with the Society of Artists, Auckland, 1873

(For full title see No. 39, page 43). Exhibited as 'Landscape with Geyser' in the Auckland City Art Gallery's exhibition, *Frances Hodgkins and her Circle* 1954.

The *Southern Cross* March 6, 1873: 'One of his pictures . . . the geyser being centred in a pool of water of a beautiful pellucid blue . . . the water being imitated with consummate skill.'

**36 AUCKLAND IN 1873**

(Plate 3)

*Auckland City Art Gallery*

19½ x 32½

Signed and dated J. C. Hoyte 1873 lower right

**37** NEW PLYMOUTH, TARANAKI

*Auckland City Art Gallery  
Presented by E. Earle Vaile Esq*

11 x 19½

Signed and dated J. C. Hoyte 1874 lower right

**38** MOUNTAIN LANDSCAPE

*Lent by Mr R. M. Gillingham*

11¾ x 17

Signed J. C. Hoyte lower left

Inscribed on reverse of mount 'Mt. Cook, highest mountain in New Zealand' but more probably Mt. Egmont showing arm of Lake Mangamahoe.

**39** VIEW OF AUCKLAND HARBOUR FROM MT. EDEN

*Lent by Mrs McCosh Clark*

16¾ x 28

Signed and dated J. C. Hoyte 1874 lower right

This view shows the old Buckland home

**40** COROMANDEL COAST

*Lent by Mr J. M. Stevenson*

15½ x 13¾

Probably Te Kouma and Manaia Harbours

**41** DIGGER'S HUT, COROMANDEL

*Lent by Mrs W. T. Bell*

17 x 13

Coll: Andrew Bell Esq

Exhibited with the Society of Artists, Auckland, 1873

**42** VIEW FROM ABOVE MESSENGER'S CLAIM,  
THAMES

*Lent by Mrs W. T. Bell*

12¼ x 18

Coll: Andrew Bell Esq

Title inscribed on mount

**43** COROMANDEL COAST

*Lent by Mrs G. W. Maunsell*

13⅜ x 20⅞

Coll: J. C. Lusher Esq

**44** LANDSCAPE

*Auckland City Art Gallery*

*Presented by Miss Amy E. Moss*

13⅞ x 19¼ (oval mount)

**45** LANDSCAPE

*Lent by Mr J. M. Stevenson*

13¼ x 18⅛

Signed J. C. H(oyte) lower right

Coll: J. H. Upton Esq; Miss E. M. Upton

Possibly outlet to Lake Haupiri, Westland

**46** LANDSCAPE, SHOWING GORGE

*Lent by Mr J. M. Stevenson*

19⅝ x 14¾

Signed J. C. Hoyte lower right

Coll: J. H. Upton Esq; Miss E. M. Upton

**47 DUNEDIN FROM THE TOWN BELT** (Plate 4)

*Auckland City Art Gallery  
Presented by V. J. Larner Esq*

13 $\frac{7}{8}$  x 27 $\frac{7}{8}$

Signed J. C. Hoyte lower left

**48 THE REMARKABLES, LAKE WAKATIPU**

*Lent by Lt-Col. J. A. Worsnop*

24 x 15 $\frac{1}{2}$

**49 MITRE PEAK**

*Lent by Mr C. Mahoney*

15 $\frac{3}{8}$  x 9 $\frac{1}{4}$

Coll: E. Mahoney Esq

This was probably a sketch done on the spot for one of the major paintings of the subject

**50 ONE OF THE SOUTHERN SOUNDS**

*Lent by Mr C. Mahoney*

15 $\frac{3}{8}$  x 9 $\frac{1}{4}$

Coll: E. Mahoney Esq

**51 COROMANDEL COASTAL SCENE**

*Lent by Mr J. M. Smith*

14 $\frac{5}{8}$  x 26 $\frac{3}{8}$

Signed J. C. Hoyte lower left

Probably 'Coromandel Harbour, from Tokatea Ranges,' exhibited with Society of Artists, Auckland, 1875

**52 COROMANDEL HARBOUR**

*Lent by Mrs W. T. Bell*

19 $\frac{1}{4}$  x 27 $\frac{1}{2}$

Coll: Andrew Bell Esq

**53** VIEW OF AUCKLAND HARBOUR FROM THE GARDEN  
OF SIR FREDERICK WHITAKER

*Lent by Mrs W. T. Bell*

15¼ x 31¾

Signed J. C. Hoyte lower left

Coll: Andrew Bell Esq

**54** VIEW OF AUCKLAND HARBOUR FROM NEWMARKET

*Lent by Mrs W. T. Bell*

10⅝ x 16⅞

Coll: Andrew Bell Esq

This was probably painted from what is now Newmarket,  
looking across Parnell

**55** LAKE TAUPO

*Lent by Mrs W. T. Bell*

12½ x 17⅝

Signed J. C. Hoyte lower right

Coll: Andrew Bell Esq

**56** VIEW OF AUCKLAND HARBOUR FROM MT. EDEN

*Lent by Mrs Ernest Hickson*

10 x 36⅞

Coll: W. J. Crowther Esq

**57** MOUNTAIN LANDSCAPE

*Lent by Mrs W. A. Boucher*

15⅝ x 24¼

Signed J. C. Hoyte lower left

Probably the old West Coast Road from Canterbury  
through to Westland

**58** LANDSCAPE

*Lent by Mr J. F. Ewen*

22 $\frac{3}{8}$  x 39

Signed and dated *J. C. Hoyte* 1877 lower left

Coll: J. A. Ewen Esq

**59** LANDSCAPE

*Lent by Mr J. M. Stevenson*

14 $\frac{3}{4}$  x 23 $\frac{7}{8}$

Signed *J. C. Hoyte* lower left

Coll: J. H. Upton Esq; Miss E. M. Upton

If identified correctly as near junction of Upper Teremakau and Hurunui, Westland, probably 'On the Teremakau,' exhibited with Otago Society of Arts, 1878 (No. 136, page 46)

**60** A WEST COAST RIVER

*Lent by Mr A. Graham Bell*

16 $\frac{7}{8}$  x 12 $\frac{1}{2}$

Coll: Andrew Bell Esq

Probably a Westland river with bridge used by miners

**61** A BUSH SCENE

*Lent by Mr A. Graham Bell*

16 $\frac{7}{8}$  x 12 $\frac{1}{4}$

Coll: Andrew Bell Esq

Probably painted in Westland, since style similar to Cat. No. 60

**62** ON THE NEPEAN NEAR PENRITH

*Lent by Mr G. Simion McKenzie*

16 x 24



**63** THE DEVIL'S STAIRCASE, BONDI, SYDNEY

*Lent by Mr G. Simion McKenzie*

16 x 24

**64** LANDSCAPE

*Lent by Mr H. M. Rogerson*

15 $\frac{3}{4}$  x 25 $\frac{1}{2}$

Signed and dated J. C. Hoyte 1871 lower right

**65** KAPANGA HARBOUR FROM THE BEACH

*Lent by Miss U. Platts*

11 $\frac{1}{8}$  x 16 $\frac{1}{2}$

Signed J. C. Hoyte lower left

Title inscribed on mount

## RECORD OF WATERCOLOURS

### EXHIBITED IN NEW ZEALAND

#### SOCIETY OF ARTISTS, AUCKLAND

1871 No catalogue available, but the *New Zealand Herald* March 3, 1871, notes some titles:

- 147 View of Auckland Harbour from above Stokes Point.
- 150 Entrance to Wangarei River
- 169 Lake Thun, Switzerland
- 185 Moonlight

#### 1873

- 29 Menaia, Wangarei (£6)
- 30 Kennedy's Bay (£5)
- 35 Extremity of Thames Ranges between Te Whetu and Cambridge (£5)
- 37 Lake Tarawera, from the Wairoa (£6)
- 39 Ngahapu, or intermittent geyser. At times the water is nearly quiescent, in a few minutes the water becomes agitated, and in about the centre of the pool, with extraordinary rapidity the boiling water is thrown to a height sometimes of about 30 feet. In 2 or 3 minutes this violent motion subsides, and the water becomes tranquil for about 10 minutes, and then commences again (£6)
- 40 Ohinemutu: A Native Settlement, about forty-five miles from Tauranga, situated in Lake Rotorua. The whole place is covered with solfataras, boiling mud geysers and steam holes. In the centre of the Lake is an island (Mokoia) held sacred by the Arawas, as being where their traditional ancestress Hinemoa swam to, from the mainland, to her lover Tuteukai (sic) (£10)
- 41 Rotomahana, with the pink terrace and Te Tarata in the distance (£10)
- 47 Otukapuarangi, or Pink Terrace, Rotomahana: This terrace is of a pinky hue towards the centre, gradually

losing that colour towards the summit and base; the former is of a yellowish tint, from an accumulation of sulphur. The water in the crater is always boiling each basin becoming cooler towards the base. All objects remaining for a certain time on the terrace are petrified, or encrusted with a silicious substance (£12)

48 View on Te Tarata (£10)

55 Lake Tarawera, from Kariri, a small Maori settlement of the Arawas, this lake is by far the most picturesque of the cold lakes; the distant mountains are Te Wahanga, Rua Waihia and Tarawera, the highest, Rua Waihia, is 3,700 feet above the level of the sea. It is held tapu on account of being the burial place of the Arawa chiefs; canoes are obtained from Kariri for crossing the lake to Rotomahana (£10)

59 Mercury Bay (£5)

61 Roto Kakahi, a small lake between Ohinemutu and Lake Tarawera, to the left is the road leading to Kaitereria, a garrison of the native contingent in command of Captain Mair (£5)

62 Digger's Hut, Coromandel (£3)

65 Tiki Tapu, or Blue Lake, between Ohinemutu and the Wairoa (£6)

68 Judge's Bay, Parnell (£2.10)

70 Hamilton Ferry, Waikato (£5)

215 Te Tarata, or White Terrace, a misnomer, as scarcely any part is absolutely white except the top basin, the prevailing tint being light salmon colour. The measurement of this wonder is about 300 feet round the base, and 180 feet high. The top basin or crater, which is about 50 feet deep, is always boiling, and almost every basin varies in temperature, becoming gradually cooler towards the base. The crater is said to be 100 feet in diameter, and nearly a circle. The prevalence of wind from a certain quarter causes a diminution of water, and occasionally the water decreases to such an extent, that any courageous tourist might walk down to the bottom of the crater. This

spring has been known to be so active that the water is forced up like a fountain 20 or 30 feet high, and the whole of the terraces completely hidden by one huge mass of falling water. This phenomenon, however, rarely occurs (£10)

1875

- 4 Tattooed Basin on the Te Tarata, Rotomahana (£6)
- 26 Castle Hill, West Coast Road (£6)
- 33 Coromandel Harbour, from the Tokatea Ranges (£8)
- 38 Hora Hora, or extremity of Thames Ranges (£8)
- 42 Auckland Harbour, sunrise
- 50 Mount Williams, West Coast (£8.8)
- 71 Akaroa, Banks Peninsula (£8)
- 73 Ranges near Castle Hill, Canterbury (£8)
- 74 Putowa, on Lake Tarawera (£8)
- 81 Zigzags, Otira Gorge (£20)
- 91 Lake Tarawera, Hot Lake District (£14.15)
- 92 Entrance to Wangarei River (£10)
- 101 Devil's Punchbowl on the Bealey (£20)
- 105 Waimakariri (source of) (£10)
- 109 Mount Rolleston, Otira Gorge, Westland (£12.12)
- 120 A Fresh on the Bealey, Canterbury (£12)

1877

- 1 Dusky Sound, from Captain Cook's Garden
- 2 Mitre Peak, Milford Sound, Sunset (£20)
- 18 Bob's Cove, Lake Wakatipu, Otago (£20)

#### OTAGO ART SOCIETY

1876 No catalogue available, but *Otago Daily Times*, Nov. 3, 1876, notes two titles:

Rolleston Ranges in Canterbury

The Remarkables, from near Queenstown

1877 No catalogue available

1878

28 Mt. Rolleston, West Coast Road (£12)

32 Mt. Boutland (£12)

56 Te Tarata, Lake Rotomahana (£10)

58 Thompson Sound (£12)

62 Dusky Sound (£30)

64 Headwaters of the Waimakariri (£15)

66 Te Wairau lake, Nelson (£10)

67 In the horse Range (£15)

73 Mt. Williams (£6)

75 Manaia, Whangarei (£8)

80 Otira ranges (£8)

129 Near Craigieburn (£15)

136 On the Teremakau (£15)

152 On the Teremakau River, Westland (£15)

1879 No catalogue available, but the *Otago Daily Times*,  
Dec 13, notes some titles:

The Fatal Gap, the scene of the wreck of the Dunbar

Pyramid rock of Bondy, New South Wales

# RECORD OF WATERCOLOURS EXHIBITED IN AUSTRALIA

## AGRICULTURAL SOCIETY OF NEW SOUTH WALES, FINE ARTS SECTION

1872

141 Kennedy's Bay

1874

50 Otira Gorge, Westland, New Zealand

51 Otukapuarangi, or the Pink Terrace, Rotomahana,  
New Zealand

53 Te Tarata, or the White Terrace, Rotomahana, New  
Zealand

54 Castle Hill, Craigieburn, Canterbury, New Zealand

79 Ngawhana, Rotomahana, New Zealand

83 The Great Ngahapu, Rotomahana, New Zealand

1875

116 Tatiara Basin, Te Tarata, Rotomahana

117 Devil's Punchbowl on the Bealey, Canterbury

118 Mount Rolleston, Westland, N.Z.

119 Mount Egmont, Taranaki, N.Z.

120 Lake Tarawera, Hot Lake District, N.Z.

121 Entrance to Wanganui River, N.Z.

123 Otira Gorge, Westland, N.Z.

124 Bank's Peninsula, Canterbury, N.Z.

(Misty - Sunrise)

Exhibition now called Metropolitan Intercolonial Exhibition

## VICTORIAN ACADEMY OF ARTS

No catalogue available, but unidentified paper notes one  
title:

Headwaters of the Waimakariri, Canterbury

## SOURCES

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E. H. McCormick *Letters and Art in New Zealand* (Wellington, 1940)

H. V. Miller *A Century of Art in Otago* (Wellington, 1948)

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## INDEX TO LENDERS

A.C.A.G.	3, 9, 10, 15, 19, 22, 30, 32, 36, 37, 44, 47
Mr L. Bisley	5
Mrs W. A. Boucher	57
Mr K. Brookfield	2, 23
Mr A. Graham Bell	17, 60, 61
Mr Ian Bell	14, 21
Mrs W. T. Bell	4, 16, 41, 42, 52, 53, 54, 55
Mrs McCosh Clark	39
Mrs Clendon	18
Mr G. B. Cruickshank	20
Mr J. F. Ewen	31, 58
Mrs Gillingham	38
Mrs Ernest Hickson	56
Mrs W. F. McCallum	6, 7, 24
Mr G. Simion McKenzie	62, 63
Mr C. Mahoney	49, 50
Mrs G. W. Maunsell	28, 43
Miss U. Platts	65
Mrs S. G. Pudney	35
Mr A. T. Pycroft	29
Mr H. M. Rogerson	64
Mrs Shenks	8, 11
Mr J. M. Smith	25, 51
Mr J. M. Stevenson	26, 27, 40, 45, 46, 59
Miss M. Westlake	1, 12, 13
Mrs F. W. Wilson	33, 34
Lt-Col. J. A. Worsnop	48