



COVER PORTRAITS

front: FRANK WRIGHT back: WALTER WRIGHT

Both Mahlstick Club Photographs, 1893

# Frank and Walter Wright

AN EXHIBITION HELD AT THE  
AUCKLAND CITY ART GALLERY

DECEMBER 18th TO FEBRUARY 22nd  
1954-55

## FOREWORD

This exhibition is not designed to be fully representative of the work of Frank and Walter Wright. As one of a series of such exhibitions, it should help both to state the position of the Wrights as painters, and to show something of the background and the traditions of our contemporary painting.

We are showing only 38 paintings on loan to us from their owners in Auckland and from the City Art Gallery collection. We have been unable to trace some paintings we hoped to include; Walter Wright's large 'Ponsonby Regatta' and his 'Portrait of a Lady' of 1898, but although these and other important works by both artists are missing, the honest simplicity of Frank and Walter Wright's work can be seen in this exhibition.

This simplicity was perhaps the Wrights' major contribution to New Zealand painting, and at a time when the superabundance of story-telling, of objects and emotions tended to be the measure of a picture's greatness and success, the Wrights painted the world around them. They were at peace with their colonial environment and painted the city, the harbour and the Waikato landscape without exaggeration and unnecessary comment. They lived with the subjects of their pictures, knew and loved them and painted them well.

COLIN McCAHON.

We wish to thank all those owners who have generously lent paintings to this exhibition; the Auckland Old Colonists' Museum for the use of the photographs of Frank and Walter Wright, and especially Miss Una Platts for her careful and extensive research upon which her valuable introduction to this catalogue has been based.

E.W.

Auckland, December 1954.

# FRANK AND WALTER WRIGHT: ARTISTS

Making accurate records of the lives of artists must always be a fascinating business, but in this instance it is particularly fascinating when the artists are closely linked by friends and pupils to the present time. It was seventy years ago that Frank and Walter Wright were young men, making decisions, choosing directions, and preparing for the full realization of their talents. Friends of that time are now elderly. Pupils of that and a later time are sometimes uncertain in their recollections. There is only one thing to do—to search in the printed records of the past. One piece of information links with another, perhaps supports a spoken memory, perhaps points to an inconsistency. There are many excitements in the search. A laborious examination of fifty directories leads to the discovery of a family relative, up till that time only a shadowy guessed-at person. Fifty catalogues, besides giving a record of their paintings with the Auckland Society of Arts, raise a question—to be solved by the remark of a newly-discovered friend. And as in a jig-saw puzzle a bit more of the picture shows itself.

It must be emphasised that the full record is not yet complete, but here is something that may serve in the meantime.

Frank and Walter Wright originally came from Nottingham. Their father was a lace designer, and there are just two glimpses of their English boyhood: Walter, listening to his father telling ghost stories, and then

being frightened to go down from the third floor to the cellar for coal: and Frank, out sketching with other boys, having his work praised by an onlooker who offered him lessons—and was discovered to be a neighbour when addresses were exchanged. It is also recorded\* that Frank studied three years at South Kensington Art School. His friends do not remember his talking about it, and appear generally to believe that he was self-taught. Perhaps what has been described as 'the grubby curriculum of the academy schools' bore little relation to Frank's future work as a painter.

In 1877 we find the brothers in New Zealand with their mother, a widow, who soon re-marries—an unfortunate marriage, and in a few years Frank is taking on the responsibility of a young half-brother and half-sister, in addition to his mother and his brother. Frank is working as a packer for a furniture firm, where Walter is apprenticed as an upholsterer. The place of business is in that busy important Shortland Street, where at this time there were at least two art shops (one of them John Leech's which is still in existence), and where there were shortly to be studios of five professional painters, Frank and Walter Wright, L. J. Steele, R. Atkinson, and K. Watkins, with C. F. Goldie just round the corner. Visitors staying at the Grand Hotel in Princes Street would walk down past the art shops, and it can be guessed that when the 1902 *Cyclopedia* talks of some of Frank Wright's paintings having been 'purchased for Ceylon, Russia, and England' it was the visiting tourists who were the purchasers.

Eight years after Frank arrives in New Zealand (1885),

\**Cyclopedia of New Zealand*, Vol. 2, 1902.

he is exhibiting with the Auckland Society of Arts, an exhibition whose opening function is a *converzatione*, which the Evening Star reports as going off with 'the utmost éclat.' His work is mentioned as being creditable for a beginner. A few years later Frank and his brother have made their most important decision. They have become professional artists, and from this time until the end they are to live only by their art, supported in the traditional manner by teaching.

Perhaps it is worth noting that although the brothers were later to be considered not good mixers, this was certainly not the case at this time. Both were members of the Mahlstick Club—a group of enthusiastic supporters of the arts, who among their other activities organised sketching excursions on Sundays, and who used to show their work at meetings held in the large room over Leech's art shop. In addition, Frank had a fine tenor voice and music was an interest only second to painting. He and three others formed the Waiata Quartet which is remembered by one musical friend as being the most satisfactory male quartet he can remember in Auckland. Frank belonged to the Savage Club, and was chairman for many years of the Liedertafel, which, as his own quartet did, used the Victoria Arcade studio as a practice room. The Liedertafel, we are told, held occasional moonlight concerts on the harbour, 'one of the fine ferry boats being chartered for the purpose.'

Young ladies from private schools in Remuera, Parnell, Mount Eden, and even from the North Shore, were brought over to the studio where each brother had his own group of students. One of the pupils remembers the trip in from Mount Eden in a horse-



drawn bus, and eating the bread which she had been supplied with for rubbing out. At one period Walter apparently visited schools to give instruction.

At this time sentimentality in art was the fashion. Marcus Stone, 'the painter of sweethearts,' was at the height of his popularity—Marcus Stone who later became selector for the Mackelvie Trust and was responsible for sending out from England pictures now in the Mackelvie Collection in the Auckland Art Gallery. Walter, obviously a man of sensitivity and sentiment, was so little affected by this debased feeling that we find few titles in the catalogues which suggest this unworthy influence. There is indeed 'Waiting,' an oil in the 1890 exhibition. The Evening Star critic of the time says that it is 'a perfect little gem.' It shows a porter outside the Auckland station waiting for a job, and 'no one can look at the picture without smiling.'

This 1890 exhibition must have been an exhilarating time for both the Wrights. They are the painters most praised by the Evening Star critic, and Walter, who had only begun to exhibit the year before, is spoken of as showing in 'Shelly Beach' 'real genius,' while Frank Wright's 'On the Waikato' is 'the finest piece of water colour the writer has seen in the Colonies.' It is a time when the Art Society shows are often given four notices, each about a column in length, and when at the *converzatione* on the occasion of the opening, Eady's String Orchestra played and about 450 members and friends, 'the fair women and presumably the brave men,' strolled around 'admiring the pictures, gossiping and flirting.'

In 1894, Walter, who had won a lottery, went to England for three years study at the Heatherley School

of Art, and there is a suggestion, fitting in well with what we know of the elder brother, that Frank from time to time assisted him financially. There is also a story that when Walter told the director that he had to return to New Zealand as his money had run out, he was given the chance of staying on as a paid instructor while he gained more experience. There is a nice story that Walter's early paintings always had some pink in them as he could not resist the colour. As a discipline at Heatherley's he had to paint with no pink at all on his palette. Perhaps it is also worth recording that Walter Richard Sickert was in some way connected with Heatherley's at this time, and that Phil May, whose drawings Walter always admired, had been there ahead of him.

It is interesting to note that Walter, on his return to New Zealand, did not apparently exhibit any work done in England. His sole exhibit in 1898 was 'Portrait of a Lady,' being an oil portrait of a Miss Claudia Hardie of Auckland. This was, however, regarded as the picture of the year and 'fellow artists, nay fellow citizens' were exhorted to be proud. It was by New Zealand standards a most unconventional picture. The figure was placed in the immediate foreground of a street scene, 'the well-known D.S.C. corner to wit, with the Union Bank opposite,' and, 'perhaps no such striking advance on previous work has been seen in Auckland. Mr. Wright's training at Heatherley's in London has produced a bounteous harvest.'

In 1901, Walter married a Miss Kelly and the pair returned to England, perhaps, a friend says, with the financial help of his wife's people. He went down to Newlyn in Cornwall to study with Stanhope Forbes,

whose work he had admired for some years. He had already shown the influence of the Newlyn school, drawing his subjects from the life around him, and upon his second return to New Zealand he showed an unfinished painting called 'Ponsonby Regatta,' a title which suggests that the work was in the Newlyn manner.

During their early years of painting Frank and Walter Wright travelled widely around Auckland Province on their holidays, even visiting the Urewera country. Probably in the summer months at the beginning of 1907 Frank and Walter went on an extended trip, travelling all over New Zealand preparing material for the seventy-five watercolours to be reproduced in colour in the book '*New Zealand*' published in 1908. The Wrights had always been interested in photography and used their plate camera, as well as their quick colour sketches, to make records to work from afterwards in their studio. The text for this book was by W. Pember Reeves, Agent General for New Zealand from 1896 to 1909. This means that Pember Reeves was in London during both of Walter's stays in England. It is hard not to suppose that Walter met him there, and that the book was in some way connected with the meeting. There is another slight connection with Pember Reeves, perhaps just not the result of chance. Pember Reeves Road runs from Ponsonby Road to Arthur Street which intersects it, and there the Wright brothers had their first real home in Auckland; there, in 1923, Frank died. Even built up as the area is now, one can see across the harbour to North Head, to the University College in Princes Street, and across Grafton Gully to the Public Hospital.

When talking to people about someone who has been dead for a number of years, one expects to hear very

varied accounts. What is remarkable in speaking to people about the Wright brothers is the sameness in the accounts, the unanimity. They were 'such nice chaps.' And the descriptions continue: they were quiet and reserved, proud—'very honourable,' said one—not easily accepting any help, and so kind and gentle with their pupils. One of these pupils remembers the excitement of her first lesson in 1894, when she was a small schoolgirl, coming in to the Wright's studio all the way from Mangere. Walter gave her to copy a charcoal drawing of a ship at sea. She remembers how, when she took it home, her father put it on the mantelpiece and quoted, 'A lonely life, as lone as life could be, hath the lone fisherman on the lonely sea.' Frank's older pupils were in the same room, painting in oils, and Walter was so kind in putting her at ease. He told her that he always had a vase of flowers in his bedroom, so that he could see them when he first awoke. The old house in Arthur Street still has window boxes which look as though they have been there since the house was built.

In later life, Walter grew more reserved and withdrawn. He was 'stuck in his sorrow.' His married life that had started so gaily had a tragic ending when his wife suffered a mental breakdown, and until the end of his life Walter was paying for her care, an expense he could ill afford. After Frank died Walter exhibited only once, at the 1925 Auckland Society of Arts exhibition. A friend living in another town used to visit him in Auckland now and then and gives a sad picture of Walter, alone, perhaps less than before trustful of the goodwill of the people around him, working, *painting solidly, but covering his work when he heard footsteps on the stairs.* He who had so seldom exhibited

any watercolours appeared to use only that medium after his brother's death. His visitor would have to persevere in asserting his friendship without any encouragement, but at last, perhaps feeling reassured, Walter would show him his latest work and talk of the past.

From the eighties right to the end, both Frank and Walter Wright had unrelentingly kept to the choice they had made. They had been professional painters. It was a pity that no one was left to make for Walter at his death in 1933 the gesture that he had made for his brother, when he asserted in the press: 'Died . . . Frank Wright, Artist.'

UNA PLATTS.

# CHRONOLOGY

1860 Frank Wright born Nottingham, England; member of old established family of lace designers.

1866 Walter Wright born Nottingham.

1871 *Society of Artists (forerunner of Auckland Society of Arts) holds first exhibition.*

c. 1874—c. 1877 Frank Wright studies at South Kensington School of Art under J. S. Rawle F.R.S.A., and wins several competitions in designing.

c. 1876 Father of Frank and Walter Wright dies at Nottingham.

1877 Frank and Walter Wright come to New Zealand with mother.

c. 1877—c. 1888 Frank Wright, packer, Winks and Hall, furniture shop, Shortland Street, Auckland.

Walter Wright, apprenticed upholsterer, Winks and Hall.

1881 *Auckland Society of Arts adopts present name, holds first Annual Exhibition.*

1885 Frank Wright (Wellesley Street, Auckland) becomes a working member of A.S.A.\* and shows two watercolours; awarded a bronze medal for 'Hunua,' the only award to working members.

*C. F. Goldie (born 1871) wins award in pupils' competition, Mahlstick Club inaugurated.*

1886 Frank Wright exhibits four watercolours with A.S.A.

17th February *Free Library and Art Gallery opened. L. J. Steele (born 1842) arrives in Auckland.*

\*Auckland Society of Arts.

*R. Atkinson (born 1863) begins to exhibit.*

1887 Frank Wright exhibits four watercolours and one charcoal sketch with A.S.A.; contributes black and white sketches of three watercolours to catalogue.

*L. J. Steele exhibits three portraits with A.S.A.*

1888 Frank Wright (living Arthur Street, Ponsonby) begins teaching; exhibits seven watercolours with A.S.A.

1889 Frank Wright elected to Committee of A.S.A., exhibits his first oil together with nine watercolours with A.S.A.; prices of two watercolours (£25 and £12) highest in exhibition; two watercolours, 'Karaka Creek, Thames' and 'Matakana,' bought for A.C.A.G.\* collection.

Walter Wright (living Arthur Street, Ponsonby) listed as working member of A.S.A.; exhibits two oils.

1890 Frank Wright exhibits eight† works with A.S.A. Walter Wright exhibits five† works with A.S.A.; awarded a silver medal for 'Waiting.'

1891 Frank Wright exhibits two oils and one watercolour with A.S.A.

Walter Wright exhibits three oils with A.S.A.

c. 1891 Frank Wright tenor in newly formed Waiata Quartet.

*C. F. Goldie exhibits 'Still Life' with A.S.A.*

1892 Frank Wright exhibits two watercolours, including 'Sketch' (Cat. No. 2), with A.S.A.; elected Chairman of newly formed Liedertafel.

\*Auckland City Art Gallery.

†No catalogue available.

Walter Wright elected to Committee of A.S.A.; exhibits three oils.

Frank and Walter Wright collaborate in oil, 'Spring Time on the Waikato.'

Four pupils of Wright's Studio awarded first prizes in eight Pupils' Competitions.

*C. F. Goldie leaves for Paris to study in Académie Julien.*

1893 Frank Wright exhibits three oils with A.S.A.

Walter Wright exhibits four oils with A.S.A.

1894 Frank Wright exhibits one watercolour with A.S.A.

c. 1894— c. 1897 Walter Wright travels to England; attends Heatherley School, London; fellow painter Walter Richard Sickert.

1895 Frank Wright exhibits one oil with A.S.A.

1896 Frank Wright (studio, Victoria Arcade, living Dedwood Terrace, Ponsonby) exhibits three oils and six watercolours with A.S.A.; contributes together with E. W. Payton and L. J. Steele, a group of sketches.

1897 Frank Wright exhibits four oils and five watercolours with A.S.A.

*Frances Hodgkins exhibits with A.S.A.*

1898 Frank Wright (studio, 211 Victoria Arcade) exhibits four works with A.S.A., medium not specified, and group of rough sketches.

Walter Wright (studio, 8 Victoria Arcade) exhibits one work, 'Portrait of a Lady,' with A.S.A.

*C. F. Goldie returns to New Zealand.*

1899 Frank Wright exhibits four works with A.S.A..



including 'The Mill Valley, Karare Bay' (Cat. No. 8).  
Frank and Walter Wright collaborate in oil, 'The Canoe Builders.'

*C. F. Goldie and L. J. Steele collaborate in 'Arrival of the Maoris in New Zealand' (A.C.A.G. collection)*

1900 Frank Wright exhibits three works with A.S.A.  
Walter Wright (studio, 319 Victoria Arcade) illustrates for *New Zealand Illustrated Magazine*; exhibits three works with A.S.A.

1901 Frank Wright exhibits four oils and two watercolours with A.S.A., including 'Near Tuakau' (Cat. No. 10); illustrates book, *Three Xmas Gifts and other tales* by A. D. Bright, published by Shrewsbury, Simpkin, Marshall, Hamilton and Kew and Co. Ltd.

c. 1901 Walter Wright marries Miss Kelly in Auckland; travels to England; studies with Stanhope Forbes at Newlyn, Cornwall; illustrates for *New Zealand Illustrated Magazine*.

1902 *No A.S.A. Exhibition.*

c. 1902 Walter Wright returns to New Zealand.

1903 Frank Wright exhibits five oils, including 'Between the showers' (Cat. No. 12), and five watercolours with A.S.A.

Walter Wright (living Wolsely Avenue, Ponsonby) exhibits one oil with A.S.A.

1904 Frank Wright exhibits eight watercolours with A.S.A.

Walter Wright (studio, 210 Victoria Arcade) exhibits two oils and two fixed pastels with A.S.A.

Frank and Walter Wright collaborate in oil, 'The Gap,

Piha, West Coast' (Cat. No. 13).

1905 Frank Wright becomes life member A.S.A.; exhibits five oils, three watercolours, including 'Te Wharerangi' (Cat. No. 14).

Walter Wright becomes life member A.S.A.; exhibits two oils.

1906 Frank Wright exhibits one oil and eight watercolours with A.S.A.

Walter Wright exhibits seven oils with A.S.A.

1907 Frank Wright exhibits one oil and three watercolours with A.S.A.

Walter Wright (living Grange Road, Mt. Eden) exhibits four oils, including 'On Lake Rotorua' (Cat. No. 15), and two fixed pastels with A.S.A.

c. 1907 Frank and Walter Wright travel through New Zealand gathering material for watercolours illustrating book *New Zealand* (see Cat. No. 17).

1908 Frank Wright (living 3 Dedwood Terrace, Ponsonby) exhibits one oil and seven watercolours with A.S.A.

Walter Wright exhibits six oils with A.S.A., including 'The Burning of the "Boyd," 1809' (Cat. No. 18) priced £100.

Adam and Charles Black, London, publish book '*New Zealand/Painted by F. and W. Wright/Described by/Hon. W. P. Reeves,/High Commissioner,/with 75 coloured reproductions.*

1909 Frank Wright exhibits four oils, including 'The Close of Day' (Cat. No. 19), priced £75, and six watercolours with A.S.A.

Walter Wright exhibits seven oils with A.S.A.

1910 Frank Wright exhibits two oils and seven watercolours with A.S.A.

Walter Wright exhibits six oils with A.S.A.

1911 Frank Wright exhibits one oil and seven watercolours with A.S.A.

Walter Wright exhibits six oils with A.S.A.

*F. Watson arrives in Auckland.*

1912 Frank Wright exhibits four oils, including 'The Last Gleam' (Cat. No. 23), priced £26/5/-, and 'Morning after Rain' (Cat. No. 24) priced £26/5/-, and six watercolours, with A.S.A.

Walter Wright exhibits five oils with A.S.A.

1913 Frank Wright exhibits one oil, 'The meeting of the Waipa and the Waikato Rivers' (Cat. No. 22), and six watercolours with A.S.A.

Walter Wright exhibits six oils with A.S.A.

*F. Watson exhibits with A.S.A.*

1914 Frank Wright exhibits eight watercolours with A.S.A.

Walter Wright exhibits seven oils and two fixed pastels with A.S.A.

1915 Frank Wright exhibits seven watercolours with A.S.A.

Walter Wright exhibits five oils, two watercolours and two fixed pastels with A.S.A.

1916 Frank Wright exhibits seven watercolours with A.S.A.

Walter Wright exhibits eight oils, including 'Shelly Beach' (Cat. No. 29), and one watercolour with A.S.A.

1917 Frank Wright exhibits five watercolours with A.S.A.

Walter Wright exhibits five oils and two watercolours with A.S.A.

1918 Frank Wright exhibits eleven watercolours with A.S.A.

Walter Wright exhibits five oils with A.S.A.

*L. J. Steele dies.*

1919 Frank Wright exhibits eight watercolours with A.S.A.

Walter Wright (living 58 Grange Road) exhibits four oils with A.S.A.

1920 Frank Wright exhibits four works with A.S.A., medium not specified.

Walter Wright exhibits five works with A.S.A., medium not specified.

*J. Weeks exhibits with A.S.A.*

1921 Frank Wright exhibits ten watercolours with A.S.A.

Walter Wright exhibits five oils with A.S.A.

Frank and Walter Wright spend sketching holiday at Te Kuiti.

*Jubilee Exhibition of A.S.A.*

1922 Frank Wright exhibits five watercolours with A.S.A.

Walter Wright exhibits seven oils with A.S.A.

1923 Frank Wright exhibits seven watercolours with A.S.A., including 'Mangaotaki Gorge, King Country' (Cat. No. 35).

Walter Wright exhibits seven oils with A.S.A.

2nd August, Frank Wright dies at 7 Arthur Street, Ponsonby.

1925 Walter Wright exhibits two works with A.S.A.

1933 9th January, Walter Wright dies at private hospital in Auckland.

22nd-26th May Exhibition of the works of Frank and Walter Wright held in A.S.A. Clubroom, Victoria Arcade, Auckland.

## SOURCES

*Art in New Zealand* (Wellington, March 1933, June 1933).

*Auckland Directories.*

Auckland Society of Arts, *Exhibition Catalogues.*

*Auckland Star.*

*Cyclopedia of New Zealand.* Vol. 2, 1902.

*Evening Star* (Auckland).

*National Centennial Exhibition of New Zealand Art: Catalogue* (Wellington, 1940).

*New Zealand Herald* (Auckland).

G. H. Scholefield, *A Dictionary of New Zealand Biography* (Wellington, 1940)

# CATALOGUE

Measurements of pictures are given in inches, height before width. They are sight measurements, i.e. the size of a picture as seen within the frame or mount.

## FRANK WRIGHT

### 1. A MAORI VILLAGE ON THE WAIKATO RIVER

Watercolour.  $13\frac{1}{2} \times 20\frac{1}{8}$ . [(?)

Signed and dated 'F. Wright 1891' lower left.

*Lent by Messrs. Wilson and Horton.*

### 2. SKETCH

Watercolour.  $5\frac{7}{8} \times 3\frac{7}{8}$ .

Signed and dated 'F. Wright 1891' lower right and inscribed 'That slowly fading fever flush of beauteous day before she dies' lower right.

Exhibited A.S.A. 1892.

*Lent by Miss A. M. Ryburn.*

### 3. TE AROHA

Watercolour.  $15\frac{1}{4} \times 22\frac{5}{8}$ .

Signed, dated and inscribed 'F. Wright Te Aroha Jan 1892' lower right.

*Lent by Mr. A. Gifford.*

## WALTER WRIGHT

### 4. BARQUE IN HARBOUR

Oil.  $24\frac{7}{8} \times 16\frac{3}{8}$ .

Signed and dated 'W. Wright 94' lower left.

Shown at Mahlstick Club meeting.

*Lent by Mr. R. J. Strong.*

**5. KETCH IN FREEMAN'S BAY**

Oil.  $24 \times 16\frac{1}{2}$ .

No signature or date, but probably circa 1894.

Shown at Mahlstick Club meeting.

*Lent by Mr. R. J. Strong.*

**6. PONSONBY REGATTA WITH P. S. WAKATERE**

Oil.  $12\frac{1}{2} \times 21$ .

No signature or date, but probably circa 1894.

Shown at Mahlstick Club meeting.

*Lent by Mr. R. J. Strong.*

**7. A QUIET STREAM, HANGATIKI**

Oil.  $11\frac{7}{8} \times 20$ .

Signed 'W. Wright' lower right. Undated, but probably circa 1898.

*Auckland City Art Gallery.*

**F R A N K   W R I G H T**

**8. THE MILL VALLEY, KARARE BAY**

Oil.  $30 \times 48$ .

Signed and dated 'F. Wright 1899' lower left.

Exhibited A.S.A. 1899.

*Auckland City Art Gallery.*

**9. A NORTHERN CREEK**

Watercolour.  $19\frac{1}{2} \times 29\frac{1}{2}$ .

Signed 'F. Wright' lower right. Undated, but circa 1899.

*Auckland City Art Gallery.*

**10. NEAR TUAKAU**

Watercolour.  $13\frac{1}{2} \times 21$ .

Signed 'F. Wright' lower left. Undated, but circa 1901.

Exhibited A.S.A. 1901.

*Lent by Mr. R. J. Strong.*

## 11. SKETCH

Pen. 8 × 5½.

Signed and dated 'F. Wright 1902' on right-hand margin.

Exhibited Centennial Exhibition of New Zealand Art, 1940.

*Auckland City Art Gallery.*

## 12. BETWEEN THE SHOWERS

Oil, 33 × 48.

Signed and dated 'F. Wright 1903' lower right.

This picture has been slightly reduced from its original size.

Exhibited A.S.A. 1903.

*Lent by Mr. A. Gifford.*

## FRANK AND WALTER WRIGHT

### 13. THE GAP, PIHA, WEST COAST

Oil, 43 × 69.

No signature or date but painted 1904.

Exhibited A.S.A. 1904.

*Auckland City Art Gallery.*

## FRANK WRIGHT

### 14. TE WHARERANGI

Watercolour, 11 × 18.

Signed and dated 'F. Wright 1905' lower left.

Exhibited A.S.A. 1905.

*Lent by Miss B. Richmond.*

## WALTER WRIGHT

### 15. ON LAKE ROTORUA

Oil, 14 × 24.



**5. KETCH IN FREEMAN'S BAY**

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## WALTER WRIGHT

### 15. ON LAKE ROTORUA

Oil. 14 × 24.

Signed 'W. Wright' lower left. Undated.

Exhibited A.S.A. 1907.

*Lent by Mr. G. Fowler.*

**16. PORT CHALMERS (?)**

Oil. 24 × 36.

Signed 'W. Wright' lower left. Undated, but circa 1907.

*Lent by Mrs. P. D. Calvert.*

**17. CANOE HURDLE RACE ON THE WAIKATO**

Watercolour. 9 $\frac{3}{8}$  × 14 $\frac{7}{8}$ .

Signed 'W. Wright' lower left. Undated, but circa 1908.

The original watercolour of the illustration (Plate 23) in first edition of Pember Reeves' *New Zealand*.

*Lent by Mr. W. C. Nicholson.*

**18. THE BURNING OF THE 'BOYD' 1809**

Oil. 42 $\frac{1}{2}$  × 63 $\frac{1}{2}$ .

Signed and dated 'W. Wright '08' lower right.

Exhibited A.S.A. 1908.

*Auckland City Art Gallery.*

**F R A N K   W R I G H T**

**19. THE CLOSE OF DAY**

Oil. 43 × 73.

Signed and dated 'F. Wright 1909' lower right.

Exhibited A.S.A. 1909.

*Auckland City Art Gallery.*

**W A L T E R   W R I G H T**

**20. PIRONGIA AND WAIKATO RIVER**

Oil. 12 × 20.

Signed and dated 'W. Wright '10' lower right.

*Lent by Misses C. and O. Lloyd.*

**21. A NATIVE GATHERING**

Oil.  $50 \times 65\frac{1}{2}$ .

Signed and dated 'W. Wright 1912' lower right.  
*Auckland City Art Gallery.*

**F R A N K   W R I G H T**

**22. THE MEETING OF THE WAIPA AND THE  
WAIKATO RIVERS**

Watercolour.  $17\frac{1}{8} \times 24\frac{7}{8}$ .

Signed and dated 'F. Wright 1912' lower right.  
Exhibited A.S.A. 1913.  
*Auckland City Art Gallery.*

**23. THE LAST GLEAM**

Oil.  $24 \times 36\frac{1}{4}$ .

Signed and dated 'F. Wright 1912' lower left.  
Exhibited A.S.A. 1912.  
*Auckland City Art Gallery.*

**24. MORNING AFTER RAIN**

Oil.  $23\frac{3}{4} \times 35\frac{5}{8}$ .

Signed and dated 'F. Wright 1912' lower left.  
Exhibited A.S.A. 1912.  
*Auckland City Art Gallery.*

**25. NEAR HUNTLY (?)**

Watercolour.  $9\frac{7}{8} \times 14\frac{7}{8}$ .

Signed (monogram) 'F.W.' lower left. Undated, but  
probably circa 1912.  
*Lent by Mr. W. C. Nicholson.*

**26. AN ESTUARY**

Watercolour.  $10\frac{1}{8} \times 15$ .

Signed 'F. Wright' lower left. Undated, but probably

circa 1912.

*Lent by Mr. W. C. Nicholson.*

WALTER WRIGHT

27. H.M.S. 'NEW ZEALAND' ON HER FIRST VISIT TO AUCKLAND, APRIL 29th, 1913

Oil.  $50\frac{1}{4} \times 78$ .

Signed and dated 'W. Wright 1913' lower right.

Exhibited A.S.A. 1913.

Reproduced in the *Weekly Graphic and New Zealand Mail* for May 28, 1913.

*Auckland City Art Gallery.*

FRANK AND WALTER WRIGHT

28. THE CANOE BUILDERS

Oil.  $43\frac{1}{4} \times 75\frac{1}{4}$ .

Signed and dated 'F. Wright W. Wright 1915' lower left.

*Auckland City Art Gallery.*

WALTER WRIGHT

29. SHELLY BEACH

Oil.  $12 \times 20$ .

Signed and dated 'W. Wright '16' lower right.

Exhibited A.S.A. 1916.

*Lent by Mr. R. J. Strong.*

FRANK WRIGHT

30. BAY IN WHANGAROA HARBOUR

Watercolour.  $15\frac{3}{4} \times 23\frac{3}{4}$ .

Signed 'F. Wright' lower left. Undated, but probably circa 1918.

*Lent by Miss F. I. Hunt.*

### 31. CLIFFS BY THE SEA, NARROW NECK (?)

Watercolour. 6 × 11.

Signed 'F. Wright' lower left. Undated, but probably circa 1918.

*Lent by Miss F. I. Hunt.*

### 32. LANDSCAPE

Watercolour. 7½ × 11.

Signed 'F. Wright' lower left. Undated, but probably circa 1918.

*Lent by Miss F. I. Hunt.*

### 33. A BEACH

Watercolour. 6¾ × 10½.

Signed (monogram) 'F.W.' lower left. Undated, but probably circa 1918.

*Lent by Mr. W. C. Nicholson.*

### 34. UREWERA COUNTRY

Watercolour. 7½ × 12½.

Signed 'F. Wright' lower right. Undated, but probably circa 1920.

*Lent by Miss F. I. Hunt.*

### 35. MANGAOTAKI GORGE, KING COUNTRY

Watercolour. 15¼ × 23¼.

Signed and dated 'F. Wright 1923' lower right.

Exhibited A.S.A. 1923.

*Lent by Miss F. I. Hunt.*

**36. TE KUITI**

Watercolour.  $9\frac{1}{2} \times 13\frac{1}{2}$ .

No signature or date but painted in 1923.

*Lent by Miss F. I. Hunt.*

**WALTER WRIGHT**

**37. THE 'NIAGARA' IN AUCKLAND HARBOUR**

Gouache.  $9\frac{1}{2} \times 14\frac{7}{8}$ .

Signed 'W. Wright' lower left. Undated, but probably painted after 1923.

*Lent by Mr. R. J. Strong.*

**38. LOGGING, KING COUNTRY (?)**

Watercolour.  $10\frac{1}{2} \times 16$ .

Signed and dated 'W. Wright 1928' lower left.

*Lent by Mr. A Gifford.*

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