A pictorialist practice

The life and times of Thelma Kent

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Volume 1

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Frontispiece, Unknown photographer, *Thelma Kent*, 1920, Erica Stewart collection, Christchurch.

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Abstract

Thelma Kent was a well-known pictorialist photographer of her day, highly regarded for her photographs of the landscape of the South Island. Born in 1899, she was active in the decades of the 1920s and 1930s and throughout the war years before her early death in 1946. Her short life encapsulates a fascinating period in the history of New Zealand photography and focuses this thesis on to a previously little studied window. Kent reflected a lot of the dominant ideals and passions of photographic practice and thus becomes an exemplar of her times. Only a small amount of research has previously been attempted on Kent's life and work because fragmentary photographic archives yielded few clues. I solved this by concentrating on her published photographs and writings in the nation's newspapers and magazines, which proved to be extensive, and provided new insights in to photographic practices of the era. I also used the tools of the biographer; electoral rolls, directories, and interviews with individuals with links to Kent to enable a broader view of my subject.

Chapter one looks at Kent's early years and examines the biographical methods involved in researching an individual's life. Chapter two explores Kent's love of travel to remote corners of the South Island to capture photographs. These images fed the nation's craze for travel and recreation in an era where new forms of transport such as cars and rail opened up the countryside to droves of ordinary New Zealanders. Chapter three delves into Kent's more adventurous trips, particularly to regions in the Southern Alps, and looks at her written accounts and photographs from these journeys. Chapter four shows Kent's involvement with camera clubs, photographic salons and the paths that a pictorialist photographer could take to gain national and international exposure. The final chapter looks at Kent mature career during the war years, a time when photographers faced challenges to their practices in terms of limitations of materials and subject matter.

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Introduction

Scratching the surface

Thelma Kent, born in 1899, was a photographer whose career encompassed the 1920s, the 1930s and the war years before her untimely death from cancer in 1946. She specialised in photography of the landscape of New Zealand, especially the mountains and lakes of the South Island where she travelled extensively in her car, by foot and by horseback with her friends. She lived her whole life in Christchurch, a city that had the Southern Alps at its doorstep, and her practice reflects the geography of her location with its emphasis on the geographical forms, flora and fauna of the district. Her approach to the natural scenery of the New Zealand countryside found resonance with the common photographic practices of the time; she was among a group of well-known photographers who made their careers photographing landscape to illustrate popular magazines, books, newspaper pictorial pages and travel guides. Her practice provides a compelling example of photography in New Zealand in this era, an era that has not been studied in any depth in the historical survey of New Zealand photography.

This thesis explores the life and times of Thelma Kent, the photographic themes and practices of her era, and the tensions involved in surveying an individual's past. Chapter one lays out details of Kent's early life while bringing to the fore the complications of biographical research and writing. Chapter two explores Kent's passion for travel, one of the main sources of inspiration for her photography, by placing her in the context of a growing tourist scene in the first half of the twentieth century. Chapter three looks at specific examples of Kent's landscape photography, focusing on her photographic essays and written accounts of the 1930s, the decade when her career was at its zenith. Chapter four outlines her involvement in the photographic community, through her membership in camera clubs, publication in photographic journals, and her successes in local, national and international

photographic exhibitions. The final chapter considers the last decade of her life as new opportunities opened up for her involvement in scientific photography and the changes within the photographic community brought about by the impact of World War Two.

Firstly, in the nature of an introduction, I wish to explore the manner in which Kent has been approached by other researchers, usually as an example of a resourceful and successful woman from New Zealand's history read through a lens of revisionist feminism. Kent's practice has remained relatively obscure given that on the surface she has many features that would attract a researcher such as her large archive of photographs in the Alexander Turnbull Library in Wellington, and the interesting narratives about her adventures in the countryside with her friends. I believe Kent and her work has not been studied in any detail because biographical information about her is difficult and time-consuming to find and the era in which she was active is an unpopular area of study. Photographers of the 1920s and 1930s, like writers of the era, fall into what Jane Stafford and Mark Williams have called 'Maoriland' practice, an 'archaic word with colonial associations, politically suspect in a postcolonial age'.¹ The pictorialist photographers' focus, had, like New Zealand writing of the era, been:

made to represent a set of wholly negative qualities: an atmosphere of feyness, of fairyland romance, characterised by the relentless mythologizing of Maori, the decorative use of native flora and fauna, and an addiction to outmoded styles.²

Stafford and Williams set out in *Maoriland* to suggest that literature from the era has been unjustly ignored and that it was a formative part of cultural nationalism in New Zealand: 'That which embarrasses us usually tells us something important about us that we do not wish to own.'³ So too has the photography from the 1920s and 1930s failed to receive the critical attention it deserves, although it can be seen as an important stage in the history of New Zealand photography. My study of Thelma Kent's practice will highlight the

¹ Jane Stafford and Mark Williams, *Maoriland: New Zealand literature 1872-1914*, Wellington: Victoria University Press, 2006, p.10.

² Stafford and Williams, *Maoriland*, 2006, p.12.

³ Stafford and Williams, *Maoriland*, 2006, p.13.

complicated influences on the practitioners of the photographic community of the time and go some way towards rectifying a 'black hole' in New Zealand's historical memory.

I started on my journey into the story of Thelma Kent in the Alexander Turnbull Library in Wellington, which holds the most significant collection of her photographs.⁴ Kent's photographs had been deposited into the library by her mother, Kate Kent, a few years after her daughter's death in 1946. The correspondence between Mrs Kent and George Heron, the photograph librarian at the Alexander Turnbull Library at the time, shows that the library approached Mrs Kent in March 1948 asking her if she would consider selling or presenting her daughter's work to the institution.⁵ Mrs Kent readily agreed to Heron's request and was visited by him in May 1948 to sort through the collection and to take it to Wellington.

Heron had approached Mrs Kent because of 'the fine work done by the late Miss Thelma Kent in photographing New Zealand scenery'.⁶ Her landscape photographs interested the library for their continued use as educational and publicity images and Heron explained to Mrs Kent that their use in this way with acknowledgment to the photographer would 'constitute a memorial to its creator'.⁷ At this time, the photographic collection at the Turnbull numbered approximately 25,000 works, so the 600 prints and over 2000 negatives chosen by Heron with Mrs Kent's permission were a significant addition. By November 1948, Heron informed Mrs Kent that he and his assistant Miss Maddox had completed the initial cataloguing of the collection and they were continuing to work on matching prints with negatives and establishing identification of locations and subject matter where not given. He also wrote that he was returning 'a number of personal photographs... as they are hardly suitable for our purposes.'⁸

To mark the acquisition, the Turnbull organised a retrospective exhibition of Kent's work that opened in January 1949. The show included a

⁴ Thelma Kent collection, PA. Coll. 3052, Alexander Turnbull Library, Wellington.

⁵ Letter from George Heron to Catherine Kent, 17 March 1948, ref.3/57-76154, Alexander Turnbull Library, Wellington.

⁶ Ibid.

⁷ Ibid.

⁸ Ibid.

number of medals and awards that were lent to the library by Kate Kent. George Heron stated in a review of the show in the *New Zealand Woman's Weekly* that: 'Miss Kent's collection is the most technically perfect in the library and from that point of view is the most interesting.'⁹ Heron only used photographs that Kent had printed herself and included as many as possible that had received awards.¹⁰ The exhibition focused on her historical work, Maori studies, including an 'excellent photograph of Rapata Tuhara, an East Coast Maori who died in a prison camp during the war', aerial photography, and her bush and alpine scenery.¹¹

The deposit of Kent's photographic prints and negatives into the Alexander Turnbull Library's collection has guaranteed interest in her work ever since. She has always been included as a significant photographer of her time in overviews of the history of New Zealand photography such as Robert Anderson and Lennard Casbolt's *Camera in New Zealand*, Hardwicke Knight's *New Zealand photographers: A selection*, William Main and John B. Turner's *New Zealand photography from the 1840s to the present* and David Eggleton's *Into the light*.¹² I believe this interest is largely due to her significant collection in a place of major research. However, little research has been attempted on the photography of Kent beyond its use as examples of pictorialist landscape photography. The biographical details for Kent are limited. She died young and her personal archive of letters, ephemera, photographs and equipment were destroyed by her grieving mother after the Alexander Turnbull Library had chosen what they wanted.¹³ It is therefore hard for the researcher to piece together her life from an archive of images that has been consciously picked

⁹ Unknown author, 'Social jottings from the city of the plains', *New Zealand Woman's Weekly*, 27 January 1949, p. 42.

¹⁰ Letter from George Heron to Catherine Kent, 25 January 1949, ref.3/57-76154, Alexander Turnbull Library, Wellington.

¹¹ Unknown author, 'Social jottings', 1949, p. 42.

¹² Robert A. Anderson and F. Lennard Casbolt, (editors) *Camera in New Zealand*, Wellington: Reed, 1967, Hardwicke Knight, *New Zealand photographers: A selection*, Dunedin: Allied Press, c. 1981, William Main and John B. Turner, *New Zealand photography from the 1840s to the present*, *Nga whakaahua o Aotearoa mai i 1840 ki naianei*, edited by Desmond Kelly, Auckland: Photoforum Inc, 1993, David Eggleton, *Into the light: A history of New Zealand Photography*, Nelson: Craig Potton, 2006.

¹³ Kent's personal belongings have not remained in the family. For example, the medals mentioned by George Heron are now lost, and the family only have a few surviving photographs of, or by, their aunt. Interview with John Kent, 27 November 2008. (John Kent is Thelma Kent's nephew.)

through to remove personal details. In comparison, other photographers of the time such as Lennard Casbolt and George Chance have significant personal records available to the researcher.¹⁴

Another reason that Thelma Kent's work failed to receive the attention it deserves is that photography in New Zealand from the 1920s, 1930s and 1940s, the era in which Kent was active, is largely viewed by historians as overtly sentimental and derivative of out-dated English formulas. Pictorialist photography does not have the romance of the first photographers of New Zealand's nineteenth-century colonists, nor the street-cred of a later generation of documentary photographers. The era of pictorialist photography falls uneasily into the sphere of conservative middle-class practitioners mimicking the trends of the Mother Country. An important aspect of photography in these decades was the rise of camera clubs. Most of these clubs survive through to the present, and offer a populist approach to photography that sits uncomfortably with the cutting-edge seriousness of critically engaged practice. Therefore, Kent's photographs do not fit into contemporary thinking on photography except to exemplify the failure of New Zealand practitioners of the time to grapple with deeper concepts.

An important aspect of the legacy of Kent, arguably the main reason for her inclusion in recent research, is the fact that she was a woman photographer working in a field dominated by men. It is very tempting to read her work through her status as an intrepid single woman who toured the countryside with her female companions and camera, and the recent research done on Kent does read her through the lens of feminism. No one suggests that Kent herself was a feminist or had any particular views on women's rights, but it is significant that the revival of interest in her coincided with the 1980s feminist concern with placing women into the history of our nation. The first such mention of Kent was when Deirdre Kent wrote a small article about her husband's aunt for a women's diary in 1981.¹⁵ This diary plucked women from

¹⁴ Casbolt collection, New Zealand Centre for Photography, Wellington. (This organisation's archive is currently unavailable.) George Chance papers, ARC-0584, Hocken Library, Dunedin.

¹⁵ Deirdre Kent, 'Thelma Kent, ARPS, FRSA, 1899-1946', *Herstory: A New Zealand woman's calendar*, 1982, Dunedin: John McIndoe, 1981. (Deirdre Kent is the ex-wife of Thelma Kent's nephew, John Kent.)

New Zealand's history and summarised their achievements; a different woman for every week of the year. Kent's entry included a brief description of her schooling, photographic achievements, and a photographic portrait of her. Interestingly, it did not include an example of her photography.

In the early 1990s, Joan McCracken, a librarian at the Alexander Turnbull Library, who had long been aware of the library's remarkable collection of Kent photographs, wrote an entry on her for the *Book of New Zealand Women* and subsequently for the *Dictionary of New Zealand Biography*.¹⁶ Sources for McCracken's research included Deirdre Kent's work, an article about Kent published in the *New Zealand Listener* in 1939, various summaries about Kent in New Zealand photography overviews, and Kent's accounts of her trips published in the *New Zealand Railways Magazine*, only a fraction of the sources I have since discovered.¹⁷ McCracken relied mainly on the massive primary resource of the photographs in the Turnbull to give credence to her project that culminated in a major exhibition of Kent's photographs at the National Library Gallery in 1994, titled *Nature Studies*.¹⁸

Vickie Hearnshaw, a Christchurch photographic historian who specialises in women photographers of the nineteenth and early twentieth century, published an article about Kent in the *Journal of New Zealand Art History* in 2008.¹⁹ She too had long been aware of Kent's work and had previously talked to some of Kent's relatives and friends, deciding once she became aware of my project to publish her findings. Hearnshaw was particularly interested in exploring the interaction between Kent and her close friend Elsie Thompson. My own research on Kent, which had started in 2007, has drawn upon McCracken and Hearnshaw's work, but has uncovered many

¹⁶ Joan McCracken, 'Thelma Kent', *The book of New Zealand women*, Wellington: Bridget Williams, 1991, pp. 350-352, Joan McCracken, 'Kent, Thelma Rene 1899 – 1946', *Dictionary of New Zealand Biography*, updated 22 June 2007, URL: <http://www.dnzb.govt.nz/>

¹⁷ Thelma Kent, 'The crossing of Copeland Pass and Graham's Saddle', *New Zealand Railways Magazine*, vol. 10, issue 5, 1 August 1935, pp. 27-29, Thelma Kent, 'Valleys in the waybacks: The region beyond Lake Wakatipu', *New Zealand Railways Magazine*, vol. 12, issue 9, 1 December 1937, pp. 38-39.

¹⁸ *Nature Studies*, National Library of New Zealand: Wellington, 1994, (Exhibition catalogue).

¹⁹ Vickie Hearnshaw, 'Weetbix for breakfast: A snapshot of Thelma Kent', *Journal of New Zealand Art History*, vol. 29, 2008, pp. 15-26.

more sources, enabling a more thorough picture of Kent's life and practice than has been offered by these previous researchers.

Kent's photographs have also been used by various writers and curators to explore themes in history and photography, such as landscape in Roger Blackley's exhibition at Auckland City Art Gallery in 1990, *Two centuries of New Zealand landscape art*, Aaron Lister's exhibition at the National Library Gallery in 2007, *Manapouri: Art, power, protest*, and as illustrations to published histories of the era such as Ian Dougherty's book on the legendary South Westland hermit 'Arawata Bill'.²⁰ Kent's images used in these cases float in a kind of limbo, separated from the rest of her work. They work in the sense of the project's need for illustrations of time and place, and as such are an antidote to the biographical studies of McCracken and Hearnshaw.

The recent sources on the life and work of Kent suggest different approaches that add valuable context to a reading of her work. However, none of the research has done anything other than pull out what was easily assessable. My process of thoroughly gathering primary biographical information through interviews with Kent's family members and friends, extensive archival research using the tools of the family historian, as well as broad interrogation of her published work that I uncovered by systematically searching through the newspapers and magazines of the era, has enabled me to confidently add to the known information about the life and times of Thelma Kent. This has led me to contextualise the photography of Thelma Kent in the nuanced manner it deserves.

²⁰ Roger Blackley, *Two centuries of New Zealand landscape art*, Auckland: Auckland City Art Gallery, 1990, (Exhibition catalogue), Ian Dougherty, *Arawata Bill: The story of legendary gold prospector William James O'Leary*, Auckland: Exisle, 2000, Aaron Lister (curator), *Manapouri: Art, power, protest*, 30 November 2007-15 March 2008, National Library Gallery, Wellington.

Thelma Kent and biography

In order to understand Thelma Kent and her photography a detailed understanding of her life is required. To effectively contextualise her and comprehend her photography and the motives behind it, it was necessary to undertake biographical research. The early years of Kent's life are difficult to investigate as there are no sources such as letters and diaries to provide the details. Extensive archival research and interviews with her family and friends therefore became the most important sources of information in building a picture of her life. During the pursuit of this information I was struck by the contradictions inherent in the nature of biography and the role played by the biographer in reconstructing a person's life from testimonials and physical source material. This chapter, while presenting a biography of Kent's childhood and early adulthood, from her birth in 1899 to the late 1920s, also discusses the tensions inherent in such a process. By trying to make my methodology transparent I will reveal the complicated nature of research and consider whether we can ever really know the truth of an individual's past. Finally, I will compare these findings to recent biographies that also challenge the biographical method.

Early years

Thelma Rene Kent was born on 21 October 1899 in Christchurch to John Robert Kent (Jack) and Catherine Maud Kent (Kate). Jack and Kate had married in 1895 and their first child, Leslie Reginald Kent, had been born in 1896. Thelma was their second and only other child. Kent's mother, Kate Hales, was born and bred in Christchurch and lived until her marriage at her parents' home at 139 Selwyn Street, Spreydon. Kate's father, George William Hales, and her mother, Joyce Janet Hales, had seven daughters and seven

sons.²¹ Thelma's father, Jack Kent, was born in Sunderland, England in 1868 and had immigrated to New Zealand with his parents, John Stothard Kent and Isabella Kent, in 1883 when he was 15 years old. Around the time of Jack and Kate's marriage, ten people lived at John and Isabella's house at 149 Montreal Street, Sydenham, Christchurch: John and Isabella, Jack and his siblings Emma and Charles, Kenric Charles Kent, his wife Sarah and their three children.²² Jack must have been relieved to move out of the family residence to his and Kate's first home at 24 Cambridge Street, Linwood, the house where Thelma and her brother were born. In 1903 the young family moved to a house on Colombo Road, Heathcote and, in 1906, to 119 Somerfield Street, Spreydon. Thelma Kent resided at this address until her death in 1946.

The first decade of Kent's life is largely undocumented and for basic information I have employed the tools of the family historian: electoral rolls, birth, death and marriage certificates and street directories. Another source of information from these years are the photographs that document family events. It is clear from early family photographs that Kent and her immediate family enjoyed many activities with their large extended family. Kent and her brother Leslie were among a large group of cousins on the Hales side. The earliest known photograph of Kent was taken when she was about ten standing in the doorway of her Somerfield Street house wearing a light loose-fitting dress. (Fig. 1) Presumably there were many more images of the much-loved daughter of Jack and Kate that have since been lost.

A tool in filling out Kent's early years was contextualising the known facts with details of the time and place that she lived in. I have presumed that her family lived fairly typical lives as a prosperous working-class family in suburban Christchurch. The suburb of Spreydon is today considered part of central Christchurch, but when Kent was a young girl the area was still semi-rural and consisted of houses with large sections catering to the families that worked nearby in Addington, the industrial hub of the city of Christchurch. The Kent's residence at 119 Somerfield Street was one of the first homes built on a street that quickly become full of many houses. The suburbs lying on the flat

²¹ Three of their children died in infancy.

²² Christchurch electoral roll, 1894, National Library, Wellington.

land between the hilly area of Cashmere and the city, such as Spreydon, Somerfield, Sydenham, Barrington and Beckenham, contained working-class residences. Traditionally, the elite of Christchurch's society lived in Fendalton and other areas north-east of the city. Kent's uncles, on both the Kent and Hales sides, all lived in the working-class suburbs and listed their occupations as yardmen, carters, blacksmiths, leather workers, plumbers and cabinetmakers.²³ Two of her uncles, George and Leslie Hales, moved to Sefton in the mid-twenties to take up farming, returning to Christchurch in the 1930s when they were laid off during the Depression.²⁴

Thelma Kent's father Jack owned a bootmaking and leather manufacturing business, J. R. Kent and Co., with a shop at 88 Manchester Street in the central city, a typical small business of the time. His brother Charles worked with him, as did Alfred Hales, his brother-in-law, who specialised in making women's leather gloves. The business proved to be very successful and Jack had become quite wealthy by the time the family moved to Somerfield Street. From all accounts, the family residence was something special.²⁵ The 1½-acre property boasted a large garden, an orchard and a greenhouse, as well as a spacious family home that was decorated liberally with wood panelling.²⁶ There was a large billiard room upstairs over a garage filled with framed photographs of the Boer War and All-Blacks players.²⁷

As a young girl Thelma Kent attended Addington School, about a ten-minute walk from Somerfield Street over a maze of backyards and fields. Although the records from the school have not survived we can presume that her brother Leslie also went there. As a teenager she attended Christchurch Technical College, which was located on Madras Street not far from her father's shop and had opened as a high school in 1907 only a few years before she started.²⁸ The central-city high school provided day classes for under 15-

²³ Christchurch electoral rolls, National Library, Wellington.

²⁴ Hales family tree, (unpublished), Nola Clark collection, Auckland.

²⁵ Interview with John Kent, 27 November 2008. Interview with Gerry Clemens, 28 May 2009. Interview with Malcolm and Rona Thompson, 4 March 2009.

²⁶ Interview with Gerry Clemens, 28 May 2009.

²⁷ Interview with John Kent, 27 November 2008.

²⁸ In the 1950s Christchurch Technical College became Institute of Technology and in the early 1980s, Christchurch Polytechnic. The history of the change from high school education in the

year-olds with four different courses; an agricultural course and an industrial course restricted to boys, a commercial course for boys and girls, and a domestic science course for girls. The school's focus was on practical training for a subsequent career rather than academic tuition, which was covered by Christchurch's elite schools such as St Margaret's and Christ's College. Kent studied the commercial course aimed at boys and girls intending to enter office work and included core subjects of English, arithmetic and book-keeping, as well as business methods, shorthand and type-writing. The commercial course was the most popular of the streams with a total of 157 students in 1913, a year that 14-year-old Kent was enrolled at the school.²⁹ The girls in the commercial course also had the option of taking cooking lessons, first aid, stencilling, painting and drawing, and a compulsory lesson in either dressmaking or millinery, while the boys took metalwork or woodwork. A photograph by Christchurch photographer Steffano Webb of girls sewing at the Technical College in the 1910s shows us what the classes were like. (Fig. 2)

The school's annual, the *Technical College Review*, details student life at this modern central-city school. Classes started at 9.40am and finished at 3.45pm. The girls had a weekly half-hour singing session as well as many extra-curricular activities, including various sports teams, a literary and debating club, a drama club and a girls' rambling club.³⁰ Health and fitness were encouraged, including Swedish gymnastics classes taken by Mr Sarelius, a Swedish immigrant who had become well known for his fitness displays.³¹ Two afternoons a week were set aside for sports including segregated time for boys and girls to go to the baths located on Manchester Street:

It is a custom in the school to allow the girls who wish to do so to attend the Tepid Baths on Wednesday and Friday afternoons instead of going to Lancaster Park for games. These visits are much appreciated, and the girls make the best use of their time while they are permitted to remain in the water, as is evidenced by the fact that the certificates for long-distance

early twentieth century, to tertiary education in the 1950s was reflected in various Technical Colleges around the country.

²⁹ *Technical College Review*, vol. 1, no. 1, 1912, p. 4.

³⁰ *Ibid.*

³¹ *Technical College Review*, vol. 1, no. 4, 1915, pp. 42-43. Later in her life, Kent took photographs of her old teacher displaying ice-skating techniques at the Lake Tekapo and Mount Harper rinks. See Chapter 1, pp. 26-28.

swimming issued by the New Zealand Association have been gained by [13] girls.³²

At the top of the list of long-distance girl swimmers is Kent, who swam the distance of 3566 yards. That same year, 1914, she was the girls' swimming champion, coming first in the 'two length championship', the 'one length championship', and the 'high dive', third in the 'spring board dive', and with her fellow classmates from C. III came first in the 'relay race'.³³ Apart from making a splash at the swimming baths, Kent largely evades the radar during her years at school, at least in terms of being mentioned in the *Technical College Review*. She did however make some life-long friends there, including the sisters Hilda and Elsie Thompson. Elsie Thompson (1899-1987), who was the same age as Kent, was also enrolled in the commercial course. Elsie and her elder sister Hilda (1896-1971), are frequently mentioned in the *Technical College Review* in various capacities, from hockey teams, swimming awards, (Elsie was also a keen swimmer), debating teams and social events. The two sisters were high achievers who both featured in the yearly prize-giving ceremonies of the school.³⁴

Kent left school at the end of 1914 to work in the office of her father's leather manufacturing business. Her brother Leslie had already been strongly encouraged by their strict father to leave school at the age of 15 to work as a grain and seed merchant, even though he wanted to continue his studies in the hope of one day becoming an accountant.³⁵ On leaving school Kent was well qualified to handle her father's business accounts and there is no evidence that she continued her commercial courses at the Technical College, although the school offered night classes aimed at school leavers wanting further education in their trades. But she does seem to have persisted with creative pursuits by enrolling in extra-curricular classes in drawing, painting, calligraphy and wood-carving. Many of the extra-curricular activities that the day school encouraged were continued by evening-class students. Both Hilda and Elsie Thompson

³² *Technical College Review*, vol. 1, no. 3, 1914, p. 38.

³³ *Ibid.*

³⁴ Unknown author, 'Technical College: Commercial course results', *Press*, 24 December, 1914, p. 3.

³⁵ Interview with John Kent, 27 November 2008.

continued to play hockey in the senior teams throughout these years, although they too were working in offices.³⁶

Kent's interest in photography arose around this time. One of her uncles had won a 'postcard size box brownie' in a competition in 1914 and had given it to his niece.³⁷ The schoolgirl mastered the camera and won a newspaper competition soon afterwards and with her winnings bought a better camera.³⁸ According to an article about her in the *New Zealand Listener* in 1939, she considered the classes that she took in painting during her school years instrumental in developing an interest in pictorialist photography.³⁹ One of her photographic studies from this time that has survived in a private collection is a photograph of pansies in a silver vase on a table. (Fig. 3) The silver vase, which also survives, was a gift from Elsie Thompson to Kent, and is inscribed with their names and the date 1918.⁴⁰ Kent over-painted the photograph with colour and it has been mounted with the signature 'T.R. Kent' in the lower right in careful calligraphy. As well as this meticulous experiment in pictorialism, she practised taking photographs of her school friends, a more candid and spontaneous genre.⁴¹

Kent was a young woman interested in many creative pursuits. Few examples remain of the fruits of her early hobbies, but family members remember seeing her watercolour paintings of birds and flowers that they considered commendable.⁴² Examples of her pastimes, although modest,

³⁶ After leaving school, Elsie Thompson went to work at Ross and Glendining Ltd, a clothing manufacturer in Christchurch. She became the personal assistant to the local manager. She was also taking courses at Canterbury College towards a Bachelor of Arts degree, graduating in 1937, and subsequently became a teacher at Timaru Girls' High School in 1943. Like Kent, she remained single and lived at home with her family in St Albans, Christchurch. Hilda Thompson worked in a variety of office jobs after leaving school including the plumbing firm, C. W. Osbourne. She also remained single and lived with Elsie and her parents. Interview with Erica Stewart, 27 May 2009, (Elsie and Hilda Thompson's niece). Interview with Malcolm and Rona Thompson 4 March 2009, (Elsie and Hilda Thompson's nephew and his wife.)

³⁷ Unknown author, 'Paris praises Christchurch photographer: Her studies acclaimed from Antwerp to Chicago', *New Zealand Free Lance*, 4 May 1938, p. 8.

³⁸ Ibid.

³⁹ Unknown author, 'A woman and her camera: Competitions started an interesting career for Thelma Kent', *New Zealand Listener*, 25 August 1939, p. 41.

⁴⁰ *Silver vase*, Erica Stewart collection, Christchurch.

⁴¹ Unknown author, 'A woman and her camera', 1939, p. 41.

⁴² Interview with John Kent, 27 November 2008. Interview with Nola Clark, 11 September 2009. (Nola Clark is Thelma Kent's niece.) Clark also remembers that large stag paintings by her aunt held pride of place in the Kent's hallway.

consist of handmade gifts made for her friend Elsie that have survived in a private collection.⁴³ Small watercolour paintings of flowers and berries accompanied by calligraphic verses adorn birthday cards made for her friend; they are not substantial, but indicate a careful and delicate hand. (Fig. 4) In 1920 she carved three small intricate panels that a local cabinet-maker incorporated into a small set of drawers that she planned to give to Elsie. According to the Thompson family, the cabinet-maker bizarrely used the panels as scrap wood and ended up lining the back of the drawers with them where they remain to this day. Kent hurriedly carved a simple floral design on each drawer and the inscription 'E.T.' so that Elsie could receive her present. She talked about this incident for years and reportedly said that the cabinetmaker 'must have been drunk.'⁴⁴ (Fig. 5)

A photographic portrait of Kent, taken by the Christchurch photographer H. H. Clifford in 1917, shows her as the subject of a process that increasingly fascinated her. (Fig. 6) In this studio portrait she is dressed and posed formally and the portrait, most likely commissioned by her well-off business-owning parents, encapsulates photography's enduring ability to capture a likeness of a loved one. Considering that she became a fine photographer herself, it is noteworthy that Kent had many studio portraits taken by commercial photographers over the years, including another two by Clifford and one by the most popular New Zealand studio photographer of the time, Spencer Digby of Wellington.⁴⁵ These studio photographs, taken by other photographers, were used by Kent as publicity for various articles and biographical entries written about her. The first of these shows her as a young woman of eighteen as ideas about her future career as a photographer were fermenting.

During the next few years Kent worked in her father's office and socialised with her old school friends Elsie and Hilda Thompson. She had started to take photographs as a teenager and continued to do so during the

⁴³ Erica Stewart collection, Christchurch.

⁴⁴ Both Erica Stewart and Malcolm Thompson told me this story on separate occasions. Interview with Erica Stewart, 27 May 2009. Interview with Malcolm and Rona Thompson 4 March 2009. Kent also carved an intricate wooden box as a gift for Elsie in 1920. (Fig. 5) There are also a couple of similar carved chests belonging to the Kent family.

⁴⁵ Unknown author, 'Paris praises Christchurch photographer', 1938, p. 8.

early 1920s, experimenting with her like-minded friends. Apparently, Jack and Kate were very supportive of their talented daughter, and Jack's insistence that his children work hard at their jobs and pay their own way would have influenced Kent's dedication to her hobby. The property at Somerfield Street during the 1920s had an outside darkroom and an aviary added to cater for the interests of the daughter of the house. She liked gardening and grew begonias in the greenhouse at the back of the garden.⁴⁶ The large multi-partitioned aviary, on the left side of the garden, was full of many birds both native and exotic. A photograph from the early 1920s shows Kent in the garden with her father's cockatoo Chippy perched on her hand. (Fig. 7) She had a cockatiel called Primrose, an owl that used to come out during the day named Ruey Clack Clack after the sound it made, and a talking magpie. She fed her birds with bugs that she grew in drawers filled with meal, much to the fascination of her nephew John Kent.⁴⁷

Malcolm Thompson, the nephew of Hilda and Elsie Thompson, remembers visiting the Kent house with his aunts during the 1920s.⁴⁸ He has clear memories of the large garden and aviary as well as Kent's small terrier Mickie and her cat Rusty who appear in many personal photographs. (Fig. 8) She was particularly fond of Mickie, who accompanied her on visits to friends' houses in Christchurch, on camping holidays, and even appears in a studio portrait with Kent. (Fig. 9) Mickie was her companion for most of the 1920s and, by the time that Malcolm Thompson remembers him, had a reputation for being smelly.⁴⁹

Thelma Kent's family continued to play a big part in her life. According to Nola Clark, the niece of Kent, the Kent/Hales family was very insular.⁵⁰ The house at Somerfield Street was a hub: Kent's aunts and uncles rode on their bicycles to the house to listen to the radio soap 'Portia faces life'

⁴⁶ Interview with John Kent, 27 November 2008.

⁴⁷ Ibid.

⁴⁸ Interview with Malcolm and Rona Thompson 4 March 2009. Malcolm Thompson was born in 1920 and visited Kent with his aunts as a young boy before he went to boarding school in 1930.

⁴⁹ Interview with Malcolm and Rona Thompson 4 March 2009. Malcolm remembers his grandmother (Elsie and Hilda Thompson's mother) complaining how smelly Mickie was when Kent and her pet visited the house.

⁵⁰ Interview with Nola Clark, 11 September 2009.

every day at 10 am. Kent was central to a lot of family activities, being a favourite amongst her aunts and uncles. She was known by her family and friends as 'Thel', and her brother Leslie called her 'Reenie' in reference to her middle name Rene. The house at Somerfield Street had, by the late 1930s and 1940s when her nephew and nieces remember it, been taken over by her various interests. Her bedroom was the largest room at the front of the house, she had many exotic birds in aviaries at the back of the house, a photography studio with glass walls attached to the billiard room where she kept monarch butterflies, a separate darkroom, a glasshouse, a rock garden, and a kiwi house. Her family members shared many of her interests including her Uncle George Hales who was very interested in gardening and had a large hothouse at his Poulson Street home for his orchids and cacti. He also trained magpies by clipping their wings and teaching them to talk and his house was the weekly destination for a Hales gathering to play euchre.⁵¹

Although the Kent/Hales family kept to themselves, their one exception was Thelma's friends who were included in many of the family's activities. She had many friends, including those she had met at school like Elsie and Hilda Thompson, as well as those she met later through her many interests. She was very much the leader of her group, organising various activities for them. One of her close friends, met at square dancing classes in the late 1920s, was Lucy Fullwood, a talented singer and member of the Christchurch Eroica Club, who would later marry her brother Leslie.⁵² Naare Hooper, Leila Black, Olive Cooper, Olive Nelson, Ann Hercus, Lillian Hanham, Noeline Voller and a woman called 'Gwen' were also part of her circle of friends. Her best friend, however, remained Elsie Thompson who she

⁵¹ Nola Clark supplied me with a copy of the Hales family tree, which includes notes by current family members of their memories of relatives.

⁵² Lucy Fullwood married Leslie Kent on 14 October 1933. Thelma Kent and Leila Black were the bridesmaids and the gowns that they wore came under careful scrutiny in the local press: 'Miss Thelma Kent (sister of the bridegroom) was chief bridesmaid, her frock being of carnation pink georgette. The second maid, Miss Leila Black, was in a similarly made frock of water-lily green. A cape collar with a small bow at the back of the neckline fell over the simply designed bodice of each frock. Groups of pintucking formed points on the hip line. Gores in the skirt gave added fullness at the hem and a narrow belt was finished with long tie-ends. Their picture hats of racello straw to tone with their frocks were trimmed with large velvet bows in contrasting shades of pink or green. They carried bouquets of pink sweet peas and tulips.' From, 'Weddings: Kent-Fullwood', Clipping from unknown newspaper, October 1933. Leila Black album, Shirley Bissell collection, Auckland.

was very close to during the 1920s, including her in family outings as well as social gatherings with their extended group. (Fig. 10)

Outings with camera and friends

An interest that Thelma Kent shared with her friends was exploring the countryside around Christchurch, which was ideally located to offer many outdoor activities. By the mid-1920s the group were heading off to places like the Cashmere Hills on tramping trips.⁵³ Around this time, Kent's parents bought her an Armstrong Siddely open tourer car, a clear indication of their well-heeled situation, and she provided the means of transport for her group of friends. One source of information for this time is the photograph album made by Elsie and Hilda Thompson that documents some of the friend's trips between 1927 and 1932.⁵⁴ The large album includes many photographs taken not only by the sisters, but also by Kent, who figures prominently throughout the pages, proof of the special relationship shared between the women. Pages of the Thompson album are dedicated to the friends' trips to Mount Grey, Alfred Forest, Porter's Pass, Lake Ohau, Akaroa, Milford Sound, Franz Josef and South Westland.

Among the trips documented in the Thompson album is a tour that Kent, Elsie and Hilda Thompson, 'Gwen' and another female friend took over Porter's Pass between Canterbury and the West Coast in late 1929. Documentation of this trip took up three pages and a total of 28 photographs in the Thompson album, and Kent also published some of her photographs of the excursion in a full-page spread in the pictorial section of the *Weekly News*.⁵⁵ (Fig. 11 and 12) The photographs show the friends exploring the ruins of the old stage coach house on the way over the Pass, the strangely shaped Castle

⁵³ Elsie Thompson, 'Birthplace of a cathedral: A ramble off the beaten track on Cashmere Hills', *Star Christmas Issue*, 17 December 1926, p. 26. Photographs in the Thompson album, Vickie Hearnshaw collection, Christchurch, show Kent, the Thompson sisters, and their friends at places such as the 'Sign of the Kiwi', Corsair Bay, Heathcote and the Cracroft homestead at Cashmere.

⁵⁴ Thompson album, Vickie Hearnshaw collection, Christchurch. The album also contains many Thompson family photographs that are not relevant to this study.

⁵⁵ Thelma Kent, 'Camera record of a tour through one of the mountain highways of the Southern Alps, South Island: These interesting pictures were secured during a recent journey through Porter's Pass, which links Canterbury with the West Coast at a point of about 20 miles west from Springfield, in Canterbury Province', *Weekly News*, 18 December 1929, p. 45.

Rocks, the tunnel where the Blackball River runs into the Broken River, scenes of the road through the Pass, and the camping sites where the women set up their tent at the end of the day. The photographs also show the friends cavorting in the snow on Mt Torlesse, a location that they returned to six months later in June 1930 to try out their homemade skis. (Fig. 13) The photographs of the two trips to Porter's Pass in 1929 and 1930 highlight the pleasurable times that the group of friends had exploring regions on the doorstep of Christchurch.

A contextualising factor in Kent's social group was her large extended family, most living in the Christchurch region. There were a grand total of 15 Hales women including mothers, daughters, aunts and cousins.⁵⁶ Many of the women in her photographs have indeed proved to be aunts and cousins. A photographic source that has recently surfaced, adding to the personal archive of Kent's life, are the family photographs of her Aunt Edith (Edie) and her husband Tommy Clemens.⁵⁷ Edie Clemens (née Hales, 1885-1968) was the younger sister of Thelma Kent's mother and had married Tommy Clemens (1883-1959) in 1915. The couple lived at 226 Edgeware Road, north of the city centre of Christchurch. Kent was obviously a favourite niece and figured prominently in their photographs. (Fig. 14) Edie Clemens and her twin sister Ethel Foster (née Hales, 1885-1968), were often among the group of female friends that she travelled with during the 1920s and 1930s. Even though the twins were both married, and Edie had two young children, they still made time to go on camping trips with their friends. One thing that becomes clear from the Clemens collection is that the concepts of friends and family were blurred. The female camaraderie obvious between the Hales sisters, sisters-in-laws, cousins and nieces extended to the friends of the family members. In a photograph taken in the mid-1920s, Kent, Ethel, Edie, and Leila Black pose for Elsie Thompson's camera decked out in their swimming costumes at Sumner Beach. (Fig. 15) The Clemens' collection contains many photographs of the leisure activities of their family and friends such as picnics, garden parties, camping trips and other family events.

⁵⁶ Interview with John Kent, 27 November 2008. Interview with Gerry Clemens, 28 May 2009. Interview with Malcolm and Rona Thompson, 4 March 2009.

⁵⁷ Gerry Clemens collection, Rangiora. Tommy and Edie Clemens' grandson, Gerry Clemens, has inherited the photographs of his grandparents.

Campers, tea, music and Thel

An indication of the importance of leisure time in the life of Thelma Kent comes from the ample documentation of her and her family's regular camping trips to Kaikoura during the 1920s and 1930s. Many photographs indicate that the extended family returned there year after year.⁵⁸ Family members recall their parents telling them about yearly jaunts to the family's spot and how this continued through to the next generation.⁵⁹ A favourite camping place was at Goose Bay, just south of Kaikoura. For a few miles along the coast at Goose Bay there were (and still are) many places that camping parties could set up between the bush-covered hills and the sea. Tommy and Edie Clemens were among the family members who made the annual trip to the spot. In a small snapshot taken in the early 1920s, Tommy and his young son Noel smile up at Kent's camera while fanning a fire over which they are smoking fish. In Kent's hand on the back of the photograph is the following inscription: 'Good times in the fishing line, Goose Bay, Kaikoura; an ideal camping ground'.⁶⁰ Other photographs taken by her in the 1920s show scenes at John McTaggart's farm, located behind the camping spot in Omihi, which the family often visited for milk.⁶¹ The trips continued through the 1930s, including one year when the Hales sisters, Kate, the twins Edie and Ethel, and Elsie Thompson were photographed by Kent outside their tent. (Fig. 16) Her favourite aunt, 'Aunt Fan', (Francis Eliza Court, née Hales, 1870-1940) and her husband George Court lived close to the Kent residence in Christchurch and were also regulars at Goose Bay.

During the Easter break of 1927 a party consisting of Kent, Hilda and Elsie Thompson, Edie Clemens and Leila Black went camping at Goose Bay. What was significant about this camping trip was that it was one of the first times that Kent published photographs from her travels in the *Weekly News*.⁶²

⁵⁸ Gerry Clemens collection, Rangiora.

⁵⁹ Interview with John Kent, 27 November 2008.

⁶⁰ Gerry Clemens collection, Rangiora.

⁶¹ Interview with John Kent, 27 November 2008. Thelma Kent, 'Nature studies in the South Island: pleasing snapshots secured on a recent visit to a farm near Kaikoura', *Weekly News*, 26 April 1928, p. 44, and 'Down on the farm', *Weekly News*, 26 April 1928, p. 48.

⁶² Thelma Kent, 'Life on the open road: The joys of motor touring during the summer months in New Zealand: A party of lady motorists in camp at Goose Bay at Marlborough Province, South Island', *Weekly News*, 8 December 1927, p. 47.

(Fig. 17) The *Weekly News*, especially during the holiday season, included in its pictorial section photographs of beautiful holiday spots around the country. The photographs that she took on this camping trip in 1927 illustrate an idyllic holiday spent by the beach, an activity that countless New Zealanders enjoyed. The fact that she was able to publish her images in one of the leading national newspapers indicates that she had been using the years in the early and mid-1920s to practise her craft and taking her hobby to the next level. By fusing the enjoyable times spent with family and friends with her photographic skills, she was establishing a formula that would see her become one of the most widely published photographers of the 1930s, aspects of which are looked at in Chapter two.

Through photographs in the *Weekly News* and from unpublished sources such as the Clemens collection and the Thompson album, we can piece together a typical camping holiday from the era, an exercise that also highlights biographical information about the life of Kent and her friends. The photographs document not only days spent camping by the sea, but also the long motor trip from Christchurch. A photograph in the Clemens collection shows Kent's Armstrong Siddeley and the 'lady motorists' on a break beside the road on their way to Goose Bay. (Fig. 18) Five women, Mickie the dog, and all of their gear must have been a tight squeeze in the car and large running boards on the outside were used to strap on their equipment. The road was unsealed, and driving in a car with a heavy load would have taken a full day. Gerry Clemens recalls a story about his grandfather Tommy Clemens, whose car, a Rugby Tourer, had to use the reverse gear to climb the Hunderlees, the most difficult stretch of the road to Kaikoura.⁶³ Along the East Coast near Kaikoura Kent took photographs of interesting landmarks including one of her car next to the tunnel north of Goose Bay. (Fig. 19) Another photograph shows Kent standing next to the wreck of the steamer *S.S. Wakatu* that had beached at Waipapa Point near the Clarence River north of Kaikoura in September 1924.⁶⁴ (Fig. 20)

⁶³ Interview with Gerry Clemens, 28 May 2009.

⁶⁴ Kent's caption in the *Weekly News* in 1928 refers to the *S.S. Wakatu* as a 'familiar sight to motorists on the East Coast', in Thelma Kent, 'After four years on the rocks', *Weekly News*, 11

At the end of the day the camping party, arriving at Goose Bay, set up their tents. A photograph subsequently published in the *Weekly News* records how the friends gathered firewood early one morning and made a campfire outside their tent. (Fig. 21) Kent would have used a tripod for another photograph that included her on the left holding a frying pan as the friends prepare a meal, dressed in light loose dresses. (Fig. 22) There is bedding airing in the surrounding trees, the parked car has towels draped across it, there are cushions on the boxes around the table, and Mickie the dog sits on one of them watching the meal's preparation. One day the friends walked up the bush-covered stream bed at Goose Bay, documented in a photograph from the Clemens collection. (Fig. 23) After the walk, the women, joined by other campers, enjoy a cup of tea standing around a trestle table laden with teapots, cakes and a gramophone. (Fig. 24) The photograph, which was taken by Kent using a tripod, is titled 'Campers, tea, music and Thel', referring to the blurred image of Kent at the edge of the photograph as she rushes to get into the shot.⁶⁵ This image of the group of campers speaks volumes about a new era of leisure where ordinary people could pack up their cars and enjoy the outdoors with their friends and family.

Camping at Kaikoura not only inspired Kent to photograph her peaceful holidays, but also became the subject of her written descriptions. Kent and Elsie Thompson both published small travel articles about camping at Goose Bay in the *Mirror*, a national monthly magazine.⁶⁶ In Kent's article, 'Camping by the sea', she writes of watching sea birds while basking in the sun, walking through the forest that fringed the coast, and swimming in the surf and rock pools.⁶⁷ (Fig. 25) She gives details of the varieties of fish to be caught and suitable bait with which to catch them and comments on the beauty of rock pools and the life within them:

October 1928, p. 48. See also, C.W.N. Ingram, *New Zealand shipwrecks 1795-1982*, Reed: Auckland, 1984, p. 346.

⁶⁵ This photograph appears in the Gerry Clemens collection, Rangiora and in the Thompson album, Vickie Hearnshaw collection, Christchurch.

⁶⁶ Elsie Thompson also wrote an article about camping at Kaikoura, E. L. Thompson, 'New Year's Eve with the Campers', *Mirror*, vol. XV, no 7, February 1937, p. 35.

⁶⁷ Thelma Kent, 'Camping by the sea', *Mirror*, vol. XIV, no 6, December 1935, p. 60.

As we gaze down in the depths of these pools, floored with seaweed, decorated with sea anemones and all varieties of shells, and find every nook teeming with fish and shell-fish of a thousand varieties, we marvel at the wonders presented and pause to dwell on the immensity of life. [...] Days by the sea have a peace of their own. The world of stress can be forgotten while nature plays her part in restoring our lost youth, or at least sufficient of it to face another year.⁶⁸

In the evening the happy campers retired to their campfire to watch the sun go down and to reflect on the beauty of nature. Kent's article is written in a descriptive style illustrating the restorative effect of nature on the soul.

Camping at Kaikoura was an important part of the year for Kent's family and friends who went back year after year to relax over the Christmas and Easter breaks. Pages in the Thompson album and the *Weekly News* show that Kent and Hilda Thompson returned to Kaikoura in the Easter break of 1929 along with their friend Ann Hercus, 'Gwen' and another friend. (Fig. 26) From Kent's photographs, found not only in the pages of the *Weekly News* and the *Mirror* but also in snapshot form in family collections, we can build a picture of an extended group of family and friends from Christchurch enjoying the leisure activities that the Kaikoura coast had to offer.

Travelling with good friends

Although camping at Kaikoura was the bastion of Thelma Kent's holidays, she organised many other motor-tours and camping trips to places such as the Nelson Lakes, Akaroa, Peel Forest and the Haast Pass district. As the decade of the 1920s passed, the photographic record of each of these trips becomes larger and documents more challenging road trips. During the late 1920s Elsie Thompson continued to be Kent's closest friend, and often accompanied her on trips if she could. Kent had the advantage in that she could take as much time off as she liked from work in her father's office to travel around the South Island, and Elsie was often too busy working and studying towards a teaching qualification to take part. In consequence, Elsie was rather jealous of Kent, whom she considered spoilt.⁶⁹ It seems that Hilda Thompson was more able to travel with Kent and appears in many of the trips documented in the Thompson

⁶⁸ Kent, 'Camping by the sea', 1935, p. 60.

⁶⁹ Interview with Erica Stewart, 27 May 2009.

album.⁷⁰ As Elsie Thompson concentrated on her career, Kent made new friends with similar interests who accompanied her on travels around the South Island in search of landscape subjects. She often used the device of a standing figure in the landscape to provide scale for the scenery she was depicting. (Fig. 27) The act of identifying the women in her photographs, and tracing their lives and memories of their friend, provided some of the most important sources of biographical information that I have found about the life of Kent. One way that this elusive data was tracked was by searching systematically through the newspapers and magazines of the late 1920s and 1930s when Kent was purposely producing work for publication.⁷¹ In doing this, I not only found many photographs by her, usually uncredited, but also found references to her friends.⁷²

I identified one of Kent's travelling companions, Olive Ashley Mayne Cooper (1900-1986), by finding reference to her in the *Weekly News*. The friends spent a weekend in the spring of 1932 climbing Avalanche Peak in the Southern Alps, resulting in photographs by Kent published in the *Weekly News*, including a caption naming the two Christchurch women.⁷³ In 1933, photographs credited to 'O. Cooper' appear in the *Weekly News* of a camping trip to Alford Forest that show Kent, Olive Cooper and Lucy Fullwood Kent sitting outside their tent.⁷⁴ (Fig. 28) The friends also visited the hydro-electric works on the Harper River at the head of Lake Coleridge, again illustrated in the *Weekly News* with photographs taken by Cooper.⁷⁵ Olive lived in

⁷⁰ The Thompson album apparently belonged to Elsie Thompson, but the number of photographs it contains of Hilda's travels suggests that it might have been a joint effort by the two sisters.

⁷¹ See Appendix 1 and 2.

⁷² The method of attributing photographs to Thelma Kent involved comparing the photographic collections known to be Kent's to published images.

⁷³ Thelma Kent, 'Girl mountaineers in the South Island: An enjoyable week-end outing in the Southern Alps. Photographs taken at a recent week-end when two Christchurch girls, Misses T. R. Kent and O. Cooper, climbed Avalanche Peak in the Southern Alps: Left: On the summit of Avalanche Peak, from which the wonderful view includes Mount Rolleston, Rome Ridge and the Crow Glacier, ice fall and valley. Right: Boiling the billy before leaving the bush', *Weekly News*, 28 September 1932, p. 35.

⁷⁴ O. Cooper, 'Motor-touring in the South Island: A party of Christchurch girls photographed at their camp in the Alford Forest, mid-Canterbury, during a holiday by motor-car', *Weekly News*, 3 May 1933, p. 37.

⁷⁵ O. Cooper, 'Inspecting an interesting section of Canterbury's hydro-electric works during a holiday motor-tour in the South Island: Photographs taken on the Harper River, at the head of Lake Coleridge, where the river has been diverted into the lake. The diversion was carried out

Winchester Street with her parents and was a similar age to Kent. They both shared an interest in photography, but there is no evidence that Olive pursued her hobby beyond these few photographs reproduced in the *Weekly News*. In 1933 she married Charles Boyce and moved to Nelson, no longer appearing as a regular in Kent's photographs.⁷⁶

A mysterious woman called 'Gwen' was very close to Kent in the late 1920s and Nola Clark recalls a story that her mother (Lucy Fullwood-Kent) told her about the pair. Apparently Gwen was engaged to be married and Kent was to be her bridesmaid, but her mother (Kate Kent) would not let her because their friendship was too intense. Kent subsequently gave up her friendship with Gwen on her mother's advice.⁷⁷ I have been unable to find any written reference to Gwen in the newspapers or in the collections of Kent's photographs, but it is likely that she is the unknown woman that appears frequently in Kent's photographs in the late 1920s and early 1930s. (Fig. 29) Gwen offers an example of the difficulties of tracing biographical information from this era. Until an acquaintance or family member positively identifies her, or I chance upon revealing information, she must remain, like many others in Kent's photographs, a 'mystery woman.'

Another close friend who accompanied Thelma Kent on many trips was Leila Elizabeth Black (1904-1979). (Fig. 30) Leila was an avid photographer who shared Kent's love of tramping and camping. She remained unmarried, lived with her parents in Manchester Street, was a piano teacher and also worked at Begg's music shop. In the case of Leila Black, I hunted for facts about her life using family historian tools such as electoral rolls, school records and details published in newspapers. Information remained elusive because of her relatively common last name and her unmarried and childless status. I eventually found a niece of Leila Black's, Shirley Bissell, who clearly remembers her aunt and Kent's friendship, and has inherited Black's

in connection with the Lake Coleridge hydro-electric-power scheme. The works are situated at the other end of the lake and provide power for Christchurch and district. Left: Crossing the Harper River on the swing bridge. Right: At the dam which diverts the river into the lake', *Weekly News*, 3 May 1933 p. 40.

⁷⁶ Olive Cooper appears throughout the Thompson album as one of the friends of Kent, Elsie and Hilda Thompson.

⁷⁷ Interview with Nola Clark, 11 September 2009.

photographic collection. Amongst this collection are many photographs of Black and Kent's travels together in the South Island, in particular an album of approximately 70 photographs devoted to a trip the pair made in 1934 on the recently opened walking track between Lake Manapouri and Doubtful Sound.⁷⁸ (Fig. 31) During the 1930s, Leila Black was Kent's companion on her most adventurous tramping trips in the Southern Alps and South Westland, aspects of which will be explored in later chapters.

Naare Gretchen Hooper (1902-1985), was another close friend of Kent's who appeared in many of her photographs from the mid-1930s onwards. Naare was a dancing, speech and elocution teacher, was active in the Christchurch Repertory theatre as an actor, and from all accounts was a vivacious and popular woman. Kent met Naare Hooper at ballroom dancing classes at her studio on Manchester Street and subsequently become close friends with her dance teacher, who relished the time travelling the country with her photographer friend.⁷⁹ Naare was very photogenic, figuring prominently in Kent's photographs of the late 1930s and 1940s. (Fig. 32) Naare, although attractive and popular with men, remained unmarried and was close to her niece Marilyn Hooper, who heard many stories of how Kent and her aunt travelled around the countryside including frequent stays at Marilyn's parents' farm near Timaru.⁸⁰

Naare Hooper's relationship with her niece Marilyn provides an insight into how unmarried women are remembered over the passage of time, for without husbands and children to carry on their legacy, other family members become the closest relatives to these women. It is interesting how several of the unmarried women I have discussed are remembered fondly by nieces and nephews, who have, in the cases of Kent, Naare Hooper, Leila Black

⁷⁸ Leila Black album, Shirley Bissell collection, Auckland. Photographs by Thelma Kent from this trip were also published in the *Weekly News*. Thelma Kent, 'Rugged country traversed by girl trampers in the cold lakes and West Coast sounds district of the South Island: Scenes on the newly opened up, 100-mile scenic tramping trip from the north arm of Lake Manapouri to Bradshaw, Doubtful and Smith Sounds and back to the west arm of Lake Manapouri. This trip was made recently by two South Island girl trampers, Misses T. R. Kent and L. Black', *Weekly News*, 13 June 1934, p. 49.

⁷⁹ Interview with Marilyn Hooper, 29 October, 2008.

⁸⁰ Many of Kent's photographs of sheep farming originated from visits to the farm. For example; 'Mustering sheep on a station near Timaru', *Making New Zealand*, 1940, vol. 1, no. 11, p. 31.

and Elsie and Hilda Thompson, been accorded extra attention by family members to ensure they are remembered. Their families are proud of their aunts' travelling, networking and business successes during the 1920s, 1930s and 1940s, while their married contemporaries dealt with household duties.

Winter fun at Mount Harper

The skating rink at Mount Harper was an annual destination for Thelma Kent and her friends and provides an interesting example of the group's love of outdoor activities. It also shows the varied methods of research that I have used to build my story of Thelma Kent's life. Towards the end of writing this thesis I came across a television news clip from the early 1980s about ice-skating at Mount Harper.⁸¹ Phyllis Kerr, a local resident and historian, was interviewed and while talking displayed photographs that I recognised as Thelma Kent's. I contacted her son, Chris Kerr, and he told me about his memories growing up on the Station near the South Island's most popular ice-skating rink of the era. Opened in 1934, the rink had greatly gained in popularity as it was only 120 miles from Christchurch. One Sunday in 1937, 400-500 people visited the arena.⁸² That same winter Kent took a large series of photographs of the ice rink that were published in the *Weekly News* and the *New Zealand Free Lance*.⁸³ (Fig. 33) Mr Waino Salerius, a champion ice skater known to Kent from her days at high school where he taught fitness classes, appears in many photographs. He was originally from Finland, skated as a child, and had rediscovered the sport again in 1934, swiftly becoming one of the country's experts.⁸⁴ Kent took many photographs of Salerius at the rinks at Tekapo and Mount Harper, including one that was published on the cover of the *Weekly News* in 1937.⁸⁵ (Fig. 34 and 35)

⁸¹ 'Mount Harper skating rink', *The Mainland Touch*, c.1980.

<http://www.nzifsa.co.nz/playflv.php?/info/history/Mt.%20Harper%20Ice%20Rink.flv>

⁸² Unknown photographer, 'Sport on the ice at Mount Harper, South Canterbury rendezvous for increasing numbers of winter weekend excursionists', *Weekly News*, 14 July 1937, pp. 50-51.

⁸³ Thelma Kent, 'Week-end sport on Canterbury's ice-playground', *New Zealand Free Lance*, 7 July 1937, p. 35. Thelma Kent, 'Winter sports welcomed again in the South Island', *Weekly News*, 7 July 1937, p. 43.

⁸⁴ Unknown author, 'Speed and pirouettes on the ice: Skates donned for first national title', *New Zealand Free Lance*, 2 August 1939, p. 13.

⁸⁵ The ice rink at Tekapo opened in 1936. Kent went there that winter with Elsie and Hilda Thompson. Thelma Kent, 'New rink on the shores of Lake Tekapo', *New Zealand Free Lance*,

Phyllis Kerr accompanied Kent on a trip to Mount Harper in 1941, along with Naare Hooper, Lucy Kent and Elsie Thompson, and spoke about visiting the rink when it was considered a world-class venue.⁸⁶ Caretakers Wyndham and Brenda Barker spent hours working to perfect the natural rink, which formed in winter when a pool of the Rangitata River froze as ‘clear as a whistle’.⁸⁷ Because the ice was only twelve inches thick, it was perfectly safe and so clear that the grass beneath could be seen. Access to the rink was up a steep and icy gorge for which cars needed chains, but it was the place to be seen on winter weekends in the 1930s. Photographs by Kent published in the *Weekly News* in 1941 show scenes on the route with the Mesopotamia Mountains ‘about which Samuel Butler wrote his famous book *Erewhon*’ in the distance. (Fig. 36) To get to the ice rink from the car park the skaters had to cross the river by boat, punt or rope bridge and then walk half a mile in the freezing cold shadow of the valley. Phyllis Kerr thought that the atmosphere and grand scenery of the site helped the skaters to be inspired, referring while making this comment to a photograph taken by Kent of Naare Hooper gliding gracefully on the ice.⁸⁸

The friends are shown enjoying winter sports at a time when the newspapers were full of imagery of the war in Europe. Young soldiers in uniforms appear in Kent’s photographs sitting on ‘Nightmare’, the wooden horse taken out on the ice as a skating aid for beginners. The photographs also show weekend ice hockey teams competing for the annual championship, and the ‘Dancing Maltilda’ an old Ford that cleared the snow off the rink.⁸⁹ There was a lunch hut where the skaters could rest and eat tomato soup, saveloys and a bun before heading out on to the ice again, and a record player continuously played ‘The Skater’s Waltz’ as inspiration for the skaters.⁹⁰ There was also a hostel with bunkrooms run by a Miss Wooley that provided accommodation at

19 August 1936, p. 30. Thelma Kent, ‘Sport on the ice: Skating in the South’, *Weekly News*, 7 July 1937, cover.

⁸⁶ ‘Mount Harper skating rink’, *The Mainland Touch*, c.1980.

⁸⁷ Ibid.

⁸⁸ Ibid.

⁸⁹ Thelma Kent, ‘Winter fun at Mount Harper, Canterbury’, *Weekly News*, 20 August 1941, p. 24.

⁹⁰ Interview with Chris Kerr, 6 July 2010.

the end of a strenuous day.⁹¹ According to Phyllis Kerr, the war took the crowds away from the rink and during the 1940s several warm winters and the braiding of the Rangitata River caused the spot to die a natural death.⁹²

Marilyn Hooper recalls her aunt, Naare Hooper, talking about visiting the rink at Mount Harper with Kent. Marilyn subsequently visited Mount Harper with her aunt sometime in the 1960s, when the area had become quiet and run down.⁹³ Kent and her friends were visitors to the area in its hey-day, encapsulating a time when New Zealanders were much more likely to explore and enjoy the country at their doorstep, a time when tourism was not so vested in profit, and a time before commercial indoor skating rinks opened in Christchurch.⁹⁴

A story built of memories

The story of Thelma Kent's early years has of necessity drawn upon wider contextual information of time and place, family and friends. Although this thesis does not profess to be a purely biographical account of the life of Kent, I have had to draw upon many of the methods of the biographer. It is valuable to highlight the difficulties of researching individuals such as Kent and her friends. This section explores the difficulty of piecing together a person's life and trying to distinguish what is truthful and relevant, drawing on the examples of two recent biographies, Germaine Greer's *Daddy, We Hardly Knew You*, and Janet Malcolm's *The Silent Woman*.⁹⁵ Germaine Greer's book pays tribute to her recently deceased father, Reg Greer. What is remarkable about Greer's account of her father's life is her admittance of her own biases and self-interest in finding information. Another striking aspect is the utter obscurity of the subject. Greer's father had remained secretive about his background while he was alive, even going so far as to create myths about his upbringing. Her account of visiting genealogical archives, graveyards and obscure

⁹¹ Phyllis Kerr, *From the beginning: Chronicles of a county: Geraldine*, Timaru: Strathallan County Council, 1976, p. 395.

⁹² 'Mount Harper skating rink', *The Mainland Touch*, c.1980.

⁹³ Interview with Marilyn Hooper, 27 November 2008.

⁹⁴ Rhona Whitehouse, *New Zealand Ice Skating Association (Inc.) 50th Jubilee, 1937-1987: History of the N.Z.I.S.A. (Inc.)*, Christchurch: Rhona Whitehouse, 1987, p. 9.

⁹⁵ Germaine Greer, *Daddy, we hardly knew you*, London: Penguin, 1989. Janet Malcolm, *The silent woman: Sylvia Plath and Ted Hughes*, New York: Vintage Books, 1995.

acquaintances around the world, in order to find some sort of truth, lays open the tools of the biographer. The book untangles the facts and the fictions of Reg Greer's life, but is ultimately a reflection on the nature of biography and the way it reveals aspects of the writer's bias.

Similarly, Janet Malcolm explores the nature of biography via the life of Sylvia Plath. Most of her book is an account of her dealings with Plath's family and friends and the impossibility of establishing any biographical truth about the life of Plath. She is interested in trying to distinguish between the vested interests of the sources and of the biographer in trying to protect or to pry into the private lives of the deceased. In her opinion, because biography is often about the dead, it is given a sense of legitimacy that negates the inherently unethical nature of much of the information. Malcolm sees that family and acquaintances are often at conflicting purposes to the biographer and, as such, these sources have to be carefully negotiated in order to reach any truth. Biography not an objective method, although it often tries to pass itself off as one.

Keeping the examples of Reg Greer and Sylvia Plath in mind, with the honesty that their biographers brought to their research, all investigation into the life of Kent seems fraught with complexities of veracity. In order to write about the details of her life and practice, laying bare the processes by which I have researched my subject is one of the ways that I can attempt to remain truthful to her life. Writing biography involves finding out as much information as possible about a life and piecing it together into a narrative, maybe a chronology of the events in a life that adds dimension to the important achievements of a famous individual, or a more personalised account of an ordinary person that gives us insight into a particular time and place. The life of Kent provides an opportunity to explore both the everyday and extraordinary, sitting somewhere between the obscurity of Reg Greer and the fame of Sylvia Plath.

One of the richest sources of information about Thelma Kent has come from interviews with her friends and family members. They were all quite young when they knew Kent, either children or young adults, and through the passage of time many details must have been lost and forgotten. However, there

are recurring stories from them that must speak some type of truth. Many details of the personality of Kent relate to aspects that would have appealed to the youth of the recaller, such as her love of nature and animals, her kindness, her cleverness and her physical appearance. What was Thelma Kent like? This is very hard to distinguish through the haze of time, but one of the over-arching features of Kent's personality seems to be that she was very kind and friendly; maybe this description is vague, but for a biographer looking to find facts about a life, every comment seems relevant.⁹⁶

Molly Sugden recalls how she looked up to her cousin, her senior by 15 years, as a person who 'always knew the answer to things' and who was 'very charming and informative', reportedly inheriting her cleverness from her mother Kate.⁹⁷ Another of Molly's memories of Kent was that she was a solitary person who spent a great deal of time concentrating on her photographic work, both travelling to get shots and in the darkroom. She was an 'outdoors girl, not a party girl'.⁹⁸ She took Molly travelling to the Haast district in the late 1930s and photographed her at the farm at Makarora. (Fig. 37) Molly Sugden also recalls Kent's physical appearance, remembering the Kent family being remarkably tall and strong. Kent was well above average height and solidly built with an impressive head of wavy black hair that she brushed and oiled every day and which earned her the nickname 'Darkie' by some of her friends.⁹⁹ As a girl she wore it long, but in the 1920s she cropped it into a fashionable bob. (Fig. 38) She was always well dressed in expensive but practical clothes. By the 1940s, when Kent's nieces and nephew remember her, she wore long tweed coats and skirts that reflected the utilitarian fashions of the war years.¹⁰⁰

Thelma Kent's nieces and nephew, her closest living relatives, have especially fond memories of their aunt. Nola Clark (née Kent) recalls that her

⁹⁶ Malcolm Thompson, John Kent and Neville Lewers all said this on separate occasions. Interview with Malcolm and Rona Thompson, 4 March 2009. Interview with John Kent, 27 November 2008. Interview with Neville Lewers, 22 October, 2008.

⁹⁷ Interview with Molly Sugden, 27 July 2009. Molly was married to Gerald Clemens, son of Tommy and Edie Clemens, who died during WWII. She was remarried in 1947 to Gerald Sugden.

⁹⁸ Interview with Molly Sugden, 27 July 2009.

⁹⁹ Elsie and Hilda Thompson sometimes used the nickname 'Darkie' for Thelma Kent.

¹⁰⁰ Interview with Nola Clark, 11 September 2009.

aunt was ‘vivacious’, yet serious, and did not have a huge sense of humour.¹⁰¹ Everyone thought she was wonderfully talented, especially her mother Kate, who she was very close to. Nola was only eight when Kent died, but has clear memories of her aunt, probably facilitated by her closeness to her grandmother. Many of her memories of Kent are in fact stories that her grandmother or her mother told her, such as the story about Gwen. In particular, she recalls helping Kate sort through and burn Thelma’s belongings after her death. Everyone was very much affected by this event, especially Kate and Lucy, Kent’s sister-in-law.¹⁰²

Nephew John Kent was a favourite of Thelma Kent’s, perhaps because he was older than his sisters Nola and Rana and could go travelling with her. John appears in many of her photographs, including one of the *Dominion Monarch* on her maiden voyage docked at Lyttelton Harbour in 1939 when he was four years old. (Fig. 39) He remembers his aunt being more interested in her outdoor hobbies than taking part in the Christchurch social scene. Many of her friends figured quite prominently in the social circles of Christchurch, especially Naare Hooper with her successful dance school. Leila Black, Elsie Thompson and Lucy Fullwood-Kent also appear in the social pages of the newspapers, taking part in various social engagements including musical evenings, dance performances and drama recitals, while their friend Thelma never does. John Kent is not surprised that his aunt preferred to stay out of the limelight, although he points out that her status as the daughter of a wealthy business owner, not to mention her significant personal talents, could have launched her into the snobbish Christchurch society had she so desired. John Kent’s impression of his aunt was that she was unpretentious and quite shy in social situations.¹⁰³

While researching my thesis I became interested in how Thelma Kent was living on through family stories. The children and young adults who knew Kent when she was alive did not stop talking about her after she had died, and the adults closest to Kent, her mother Kate, brother Leslie, Lucy Fulwood-

¹⁰¹ Interview with Nola Clark, 11 September 2009.

¹⁰² Ibid.

¹⁰³ Interview with John Kent, 27 November 2008.

Kent, and her best friends Elsie Thompson, Naare Hooper and Leila Black, made sure that she was remembered by telling the younger generation about her. The interviews that I conducted either revealed second-hand accounts or involved real memories of individuals who were very young when the events took place. Family photographs were often the starting point for a memory of the past. For example, Nola Clark ‘remembers’ her aunt wearing tailored tweed skirts and jackets, but this memory might actually derive from a much looked at family photograph of Kent wearing these clothes.¹⁰⁴ Photographs jog memories of the past, and are a window in to a time and place, intermingling with actual memories. When talking to family members and friends about Kent, descriptions of people and the events from the past could differ. For example, John Kent remembers his pipe-smoking grandfather Jack Kent being strict, gruff and inflexible, with an expectation that his children work hard for their own livings, while another account of him characterises a soft-hearted man spoiling his daughter Thelma with everything she could ever want.¹⁰⁵ He was probably both. During my research I have become aware that people’s memories are often contradictory and as such highlight the uncertainties of the methods of biography.

In recent years Joan McCracken’s 1994 exhibition of Kent’s photographs was a catalyst for a resurgence of interest in Kent by her family members as well as the Thompson family and Hooper family.¹⁰⁶ My research started another stage in the remembrance of Kent. Several of the family members I talked to have since had family reunions due to my enquiries.¹⁰⁷ By talking to these people, as well as others I tracked down, I could start to piece together a narrative about the life of Thelma Kent, albeit, a problematic one due to the limitations of human recollection. One way that I could make sense of family memories was to corroborate them with archives of Kent’s photographs. As I got to know her photographic collections I began to discover biographical

¹⁰⁴ Nola Clark collection, Auckland.

¹⁰⁵ Interview with Erica Stewart, 27 May 2009.

¹⁰⁶ The Kent family, Thompson family, and Hooper family made contact with staff at the Alexander Turnbull Library, Wellington after the exhibition *Nature Studies*.

¹⁰⁷ For example, the Kent family and the Clemens family have met each other for the first time since 1950. The Kent’s and the Clemens have both visited their second cousin/aunt Molly Sugden for the first time since 1946. Two branches of the Clemens family have reunited after having no contact since the 1930s.

elements to the images, even those in the Turnbull collection that had been consciously sorted through to remove the personal. Through a process of double checking memories against collected and published photographs I have tried to bring the artist back into the work that had previously been stripped of the personal aspects.

The life of Thelma Kent provides an opportunity to explore tensions within the genre of biography as she was not a great writer who left diaries and letters for the researcher to discover, meaning that the primary source material for her life is scant and her life has had to be recreated through the memories of people who knew her. She lived from the turn of the century until the mid-1940s, an era that is barely within living memory, so becomes an example of the problematic nature of human recollection. This chapter has recounted some of the biographical data that I have found about the life of Thelma Kent using tools of the family historian for her early years and verbal accounts of her later years. Starting with her schoolgirl experiments with still life and portraiture in the 1910s, Kent developed considerable skills in many aspects of photography during the 1920s, a fruitful time for the development of her photographic practice that laid the groundwork for the 1930s where a more complete picture emerges through her published work. From 1927 onwards she consistently published photographs in various newspapers and journals, often single images of mountains and lakes that she had visited, and sometimes a full-page spread in newspapers such as the *Weekly News* and the *New Zealand Free Lance*. Chapter two looks in more detail at Kent's travels in the South Island during the 1920s and 1930s and the resulting photographs that skilfully illustrated the changing nature of tourism and recreation in New Zealand.

2

Camping, motor-touring, rail and hiking**The latest crazes in tourism**

It is easy to romanticise the adventurous spirit of the group of young unmarried women who set out to explore and photograph the countryside, pitching their tents in the wildernesses of the South Island, but during my research into the newspapers and popular magazines of the time it became apparent that Thelma Kent and her friends' trips around the South Island were a product of a period that opened up travel and tourism to the wider population. The newspapers of the 1920s and 1930s teem with accounts of New Zealanders, often groups of women, enjoying the outdoors. Articles and photographs on travelling in New Zealand adorned newspapers and magazines such as the *Weekly News*, the *New Zealand Free Lance*, the *Mirror* and the *New Zealand Railways Magazine*, as well as pictorial publications like *Tui's Annual* and *Brett's Annual*. Not only were the beauties of the grand landscape of the Southern Alps and other spectacular areas of New Zealand touted as destinations, but pretty corners of the country where ordinary people could drive for a family picnic or a summer camping holiday were popular themes. The preoccupation with travel coincided with the growing ownership of cars and the construction of new roads and railway routes that were opening up the countryside for the recreation of New Zealanders.

One of the newspapers that showcased New Zealanders' love of the outdoors was the *Weekly News*, founded in 1877, with a bright pink cover, coverage of local and national events, and a pictorial section with a generous profusion of black and white illustrations.¹⁰⁸ Social events, sports and other amusements dominated the pages, including recreational activities such as

¹⁰⁸ Started in 1877, the *Auckland Weekly News* was renamed the *Weekly News* in 1934, and the *NZ Weekly News* from 1965 to 1971. I will refer to the newspaper throughout my thesis as the *Weekly News*.

hiking, camping and fishing; activities that defined a Kiwi way of life.¹⁰⁹ The *Weekly News* had a stable of staff photographers in different regions to supply them with images, but they also used freelance photographers, many of whom were top practitioners of the era.¹¹⁰ Kent started publishing her photographs in the *Weekly News* in 1927, and continued to do so regularly until her death in 1946.¹¹¹ A study of her published photographs in the *Weekly News* and in other newspapers and magazines such as the *New Zealand Free Lance*, the *New Zealand Railways Magazine* and the *Mirror* provides a good overview of her career that particularly highlights her interest in photographing the outdoors.

According to a *New Zealand Free Lance* reporter who interviewed Kent in 1938, her specialty was photography of ‘mountain, lake and river’.¹¹² Mountains, lakes and rivers were exactly what New Zealanders were travelling in droves to enjoy, whether by excursion train, motor-car or on foot. This chapter explores the various ways that Kent and her family and friends enjoyed the New Zealand countryside; how they went camping at favourite destinations, participated in organised group hikes, explored the countryside in their cars and caught trains to places of scenic beauty. I have pieced together these events using the extensive archive of Thelma Kent’s published work in the nation’s newspapers and magazines I discovered, work that highlights her burgeoning aptitude for the formulas of popular photography in an era that was obsessed with travel and recreation.

A car, some money and time

Travel stories were popular features in newspapers and magazines such as the *Mirror* and the *Weekly News*, ranging from memoirs of touring in England to tales of journeys to local scenic attractions. The *Mirror*, a popular monthly

¹⁰⁹ See Athol McCredie’s essay on newspaper photography in New Zealand for an overview of the themes in the pictorial pages of the era. *Fields of golden daffodils: Themes in New Zealand newspaper and magazine photography, 1890-1970*, National Library of New Zealand: Wellington, 1991, (Exhibition catalogue).

¹¹⁰ Una Garlick, J. F. Loudon, Green & Hahn, A. R. Kingsford, John Pascoe, Ellis Dudgeon, V. C. Browne, Havelock Williams, F. R. Lamb and Thelma Kent were among the named photographers publishing in the *Weekly News* in the late 1920s and 1930s.

¹¹¹ For a full list of Kent’s published photographs in the *Weekly News*, see Appendix 1.

¹¹² Unknown author, ‘Paris praises Christchurch photographer: Her studies acclaimed from Antwerp to Chicago, *New Zealand Free Lance*, 4 May 1938, p. 8.

general-interest magazine with pages on history, politics, health, literature, poetry and pictorial photography, regularly published travel writing on a variety of subjects, usually on travelling and camping in New Zealand and often about adventurous ‘girls’ travelling by themselves. In one article, two New Zealand girls told of their travels around England in a caravan.¹¹³ The society pages of magazines of the era, although mostly obsessed with up-and-coming weddings of local society women, also focused on holiday activities, including accounts of mothers and daughters making trips to the Mother Country, and a significant number of young women going on motor-touring trips around New Zealand.¹¹⁴ In a typical article in the *New Zealand Free Lance*, ‘Uramao’ wrote about two young women from Dunedin Teachers’ College staying at a Kaikoura motor camp while enjoying a tour of the South Island in their ‘baby car of ancient vintage’.¹¹⁵

Advice for the motorist and the new middle-class hobby of touring in the motor-car came in the form of regular columns in newspapers and magazines. The *Mirror* had a section devoted to care and maintenance of the car written by ‘Mercury’ that was illustrated by Kent with photographs of her car in various scenic locations in the South Island.¹¹⁶ Often the column would concern the practicalities of touring with a motor-car, and sometimes would be specifically aimed at the female motorist.¹¹⁷ One article by ‘Mercury’ extolled the joys of touring with a car and the practicalities and adjustments necessary to make it ready for touring including a special shelf for quart glass bottles, a rack for maps, ‘the indispensable A.A. handbook’, and a removable dining table to fit over the instrument board.¹¹⁸ Kent had embraced the practical knowledge of motoring that made her photographs so suitable for a motoring advice column, having owned a car since the mid 1920s, the Armstrong Siddely that appears in many of her photographs. Her second car, bought in 1936, was a green 1935

¹¹³ Violet Roche, ‘Touring in a caravan’, *Mirror*, vol. XIV, no. 4, October 1935, pp. 34, 63.

¹¹⁴ Unknown author, ‘A camping tour’, in ‘Every woman’s pages’, *Weekly News*, June 26, 1938, p. 28.

¹¹⁵ ‘Uramao’, ‘The weaker sex? An incident at a motor camp’, *New Zealand Free Lance*, 17 March 1937, p. 27.

¹¹⁶ See Appendix 1.

¹¹⁷ ‘Mercury’, ‘Camp in your car: The ideal holiday’, *Mirror*, vol. XI, no. 6, December 1932, p. 54, and ‘Mercury’, ‘Bad motoring habits’, *Mirror*, vol. XI, no. 11, May 1933, p. 52.

¹¹⁸ ‘Mercury’, ‘Camp in your car’, 1932, p. 54.

Plymouth sedan, or Chrysler, known for its durability and affordability. This was a popular choice at the time, well suited to the gravel roads and river crossings that were required as she began to explore the more inaccessible regions of the South Island. In the late 1930s her photographs were used for 'Europa motor spirit' advertisements, a testament of her ability to illustrate the vogue for motoring that was sweeping the nation. (Fig. 40)

Leila Black wrote an article for the daily Christchurch newspaper the *Press*'s section on motoring about a road trip that she and Kent took to the southern lakes in 1936.¹¹⁹ In it she writes about the cost of running a car over a 1000 mile journey:

In a medium size car running at about 20 miles to the gallon of fuel, a 1000-mile trip means buying about 50 gallons, which would run out about £5. On top of this, allowance should be made for oil and lubrication, small replacements and adjustments, and, of course, food. In some places too, there are camping fees to be paid, but these are small. ... it will readily be seen that the expense need not be in any way great, especially when it is being shared.¹²⁰

The two women's road trip started one Saturday from Christchurch spending the first night at Lake Tekapo and the next day driving to Lake Pukaki and Lake Ohau. They went on 'a number of climbing and walking trips' from their base at Ohau, and then continued the road journey across the Lindis Pass to Lake Hawea where they camped for the night. The next day they were on the road to Lake Wanaka and then back to Christchurch. The friends fulfilled what 'Rambler', another *Mirror* columnist, advised were the three key ingredients for a motoring tour: 'a car, some money and time'.¹²¹

Alpine passes, mystery hikes and the female tramper

The popularity of motor-touring coincided with the growth of other forms of travel, with roads, rail and air routes opening up previously inaccessible places. The key tool in the Government's tourism plan was the Railways Department, as many new rail routes had recently reached remote farming districts, areas

¹¹⁹ Leila Black, 'A holiday on wheels, happy days in the country, popularity of motor camping, trip to the Southern Lakes', *Press*, 21 August 1936, p. 6.

¹²⁰ Ibid.

¹²¹ 'Rambler', 'Preparing for a holiday tour', *Mirror*, vol. XV, no. 6, December 1936, p. 66. Illustrating 'Rambler's' column is an Elsie Thompson photograph showing Kent and her friends camping at Goose Bay in 1927.

that often contained scenic wonders to be marketed to a keen paying public. By 1927, New Zealand had one of the highest rates of car ownership in the world, with one motor-car for every eight adults.¹²² To compete with this new form of transport, the Railways Department decided to embark on an advertising campaign that focused on the comfort and ease of travelling by rail to places that were difficult to get to by car. This spearheaded a massive growth in New Zealanders exploring their own country by rail that also included organised tours as the tourist dollar became more and more lucrative.

The activities promoted by the Railways Department included trips by rail aimed at city workers, particularly in Christchurch which had the Southern Alps at its doorstep. The opening of the Otira Tunnel in 1923 made it possible for day trips by rail to be made from Christchurch to Arthur's Pass.¹²³ Advertising targeted workers in Christchurch who could not afford to go skiing at Mount Cook, but could visit an alpine region for the day to indulge in activities in the snow. Passengers completed the 87-mile trip from Christchurch to Arthur's Pass by rail and then took a ten-mile walk over the pass accompanied by a Railways Department guide.¹²⁴ Photographs taken by Kent of one of these excursions show passengers at Springfield Station, the first stop of the day, and then Arthur's Pass station, the group's final destination, before walking to the skiing grounds.¹²⁵ (Fig. 41) The interest in Sunday excursions to Arthur's Pass was vast, and by the 1930s, 10,000 people per year were transported to the district by train from Christchurch.¹²⁶ The impact of this number of tourists on a previously rarely visited area was palpable, both in terms of environmental damage and commerce, turning the high country into a significant source of revenue for the government.

¹²² Margaret McClure, *The wonder country: Making New Zealand tourism*, Auckland: Auckland University Press, 2004, p. 97.

¹²³ For an account of the building of the Otira Tunnel see, Ivan D. Taylor, *The road to the West Coast: A history of the road over Arthur's Pass*, Palmerston North: Heritage Press, 2005, p. 102.

¹²⁴ McClure, *The wonder country*, p. 94.

¹²⁵ Thelma Kent, 'The Christchurch-Arthur's Pass excursion train, at Springfield Station, South Island', *New Zealand Railways Magazine*, vol. 11, issue 6, September 1936, p. 45, 'An excursion train arriving at Arthur's Pass-a popular winter sports resort in the South Island, *New Zealand Railways Magazine*, vol. 14, issue 6, September 1939, p. 44, and 'Excursionists at Arthur's Pass waiting for their skis and toboggans before setting out for the skiing grounds,' *New Zealand Railways Magazine*, vol. 14, issue 6, September 1939, p. 45.

¹²⁶ McClure, *The wonder country*, p. 95.

Another popular event organised by the Railways Department in Christchurch was their monthly mystery hike. Starting in 1932, mystery hikes involved a train journey to a secret location, a walk of around ten miles with breaks for morning tea, lunch and afternoon tea, and then a train trip back to Christchurch.¹²⁷

Pack on back and destination unknown. Countless novelists have used this motif to weave romance round it, but to-day in Canterbury hikers are putting themselves in the place of hero and heroine and, once a month, setting out on open-air adventures novel and delightful.¹²⁸

Printed leaflets and Railways Department guides highlighted interesting features along the route and sometimes a Harmonica Band on the train trip added to the fun. Some of the places visited included the Maori rock paintings at Waikari, Mount Somers, Waipara River Valley, Staircase Gully and the old Avoca homestead, Birdling's Flat and various locations in the Southern Alps.¹²⁹ The Railways Department's mystery hikes successfully fulfilled the idea of opening up travel to all:

Business men and women (young and old), clerks, typists, shop assistants, elderly people, children, school teachers, mothers and fathers with their families, tradesmen; all are there, representative of all walks of life.¹³⁰

In June 1938 an astonishing 1,150 people, including Kent and Naare Hooper, travelled to Springfield in two trains and walked up the Waimakariri River to Patterson's Creek, Naare appearing in a photograph taken by Kent and published in the *New Zealand Free Lance* a short time afterwards.¹³¹ The enthusiasm in the 1920s and 1930s for outdoor pursuits had resulted in marketed trips to ordinary people in the form of the Railways Department's mystery hikes.

¹²⁷ Unknown author, 'Railway "mystery hikes" in Canterbury', *New Zealand Railways Magazine*, vol. 12, issue 2, 1 May 1937, p. 110. See also Kirstie Ross, *Going bush: New Zealanders and nature in the twentieth century*, AUP: Auckland, 2008, pp. 69-80, for information about mystery hikes held in other regions.

¹²⁸ Unknown author, 'Into the unknown: Popularity of "mystery hiking" in Canterbury', *New Zealand Free Lance*, 2 June 1937, p. 21.

¹²⁹ Unknown author, 'Railway "mystery hikes"', 1937, pp. 109-110. Elsie L. Thompson, 'The popularity of "mystery train" hikes still continues in the Canterbury province, South Island', *New Zealand Railways Magazine*, vol. 12, issue 6, 1 September 1937, p. 45, and Unknown photographer, 'A six-mile tramp', *New Zealand Free Lance*, 21 July 1937, p. 30.

¹³⁰ Unknown author, 'Railway "mystery hikes"', 1937, p. 110.

¹³¹ Thelma Kent, 'Canterbury mystery hike', *New Zealand Free Lance*, 29 June 1938, p. 40.

In her recent book, *Going bush*, Kirstie Ross writes about the rise in popularity of outdoor activities in the inter-war years.¹³² Particularly apparent was the steep increase in clubs and societies dedicated to tramping. Thelma Kent and her friends did not belong to the Christchurch Tramping Club, which had started in 1932, although they were keen participants in the ‘tramping craze’, exploring regions around Christchurch with hundreds of other trampers. Ross is particularly interested in the new phenomenon of the female tramper, who by the 1930s was beginning to outnumber men in club memberships.¹³³

A much-debated aspect of the female tramper was the clothing that she wore, the general public imagining that the ‘skimpy shorts’ donned by some girls could lead to sexual impropriety on the mixed overnight tramps, and the reverse, that the mannish, boot-clad woman tramper was undermining femininity.¹³⁴ The reality was neither, with ordinary, fashionable women putting on shorts or jodhpurs as practical garments for tramping, but always changing back to a skirt and blouse once they got back to ‘civilisation’. Malcolm and Rona Thompson related how, when Malcolm was about 12 years old, he went on an excursion to Mount Cook with Kent and Lucy Fullwood-Kent. The two women both dressed in ladies’ jodhpurs for their hike and had to lend him a pair, documented in a photograph taken by Kent. (Fig. 42) However, the Thompsons emphasised that the women always wore respectable clothing once they were back in town.¹³⁵ Whatever the debates about the impropriety of women trampers were, it did not stop hundreds of enthusiastic city ‘girls’ from exploring the countryside, and magazines from the 1920s and 1930s reflected this by often portraying female trampers in their advertisements. (Fig. 43)

Mount Cook: Thousands of feet above worry-level

The craze for travel in the 1920s and 1930s inaugurated a new era of group travel packages, especially to destinations in the Southern Alps. Mount Cook

¹³² Kirstie Ross, *Going bush: New Zealanders and nature in the twentieth century*, Auckland: Auckland University Press, 2008. In chapter two Ross writes about the popularity of tramping clubs in the 1920s and 1930s, mentioning ‘mystery hikes’.

¹³³ By February 1931 the Alpine Sports Club had a membership of 57% women. Ross, *Going bush*, 2008, p. 66.

¹³⁴ Ibid.

¹³⁵ Interview with Malcolm and Rona Thompson, 4 March 2009.

was a target for new developments in tourism, not only by the Railways Department which was trying to spearhead transport links between rail and motor to increase their coverage of New Zealand's tourist destinations, but also by other organisations interested in providing services for the growing numbers of tourists. Starting in 1927 the Christchurch branch of the Workers' Educational Association (W.E.A.) organised group travel holidays by negotiating discounted prices with the Mount Cook Company for an annual visit by excursion bus from Timaru to Mount Cook.¹³⁶ The trip took place every King's Birthday, the first weekend of June, usually coinciding with the beginning of the ski season. Kent and her friends and family attended at least four W.E.A. trips to Mount Cook throughout the 1930s in the company of around 30 other members.¹³⁷ In 1931, 1936 and 1937 photographs by Kent in the *Weekly News* show activities of W.E.A. members on the mountain, thus proving her attendance, but she probably went most other years as well.¹³⁸ (Fig. 44 and 45) Another source of photographs showing W.E.A.'s trips to Mount Cook is the W.E.A. archive in Christchurch, which includes photographs (not by Kent) of Kent, her parents Jack and Kate, Hilda and Elsie Thompson,

¹³⁶ W.E.A., also known as 'The People's College', mainly focused on providing higher-level education to working men and women consisting of lectures run in the work place at lunch time or at the Trades Hall in Gloucester Street. They encouraged a high quality of teaching, having links to Canterbury College among other institutions. The lectures were on topics such as international relations and economics as well as arts subjects like literature and music, but some of the most popular subjects were lighter sessions such as talks by returned travellers showing their lantern slides. Kent's uncle and aunt, Tommy and Edie Clemens, were keen members of W.E.A. who attended many sessions including a horticultural botany course in 1931. Elsie and Hilda Thompson also attended lectures in English literature and international affairs. W.E.A.'s organised tours to various local attractions were very popular, including in 1931, five buses of W.E.A. members and their friends visiting the stately home of Sir Heaton Rhodes at Tai Tapu to see the daffodils. Membership and enrolment cards, Box 75 E7, W.E.A. archive, Macmillan Brown Library, Christchurch. See also, Jean E. Sharfe, *The Canterbury Worker's Educational Association: The origins and development 1915 to 1947: A working class organisation?*, MA Thesis, University of Canterbury, 1990.

¹³⁷ A photograph of the tour to Mount Cook in 1933 shows about 40 people in the group standing outside the Hermitage, a substantial number of tourists on this package holiday. These trips continued into the 1940s. Unknown photographer, Box 010, W.E.A. archives, Macmillan Brown Library, Christchurch.

¹³⁸ Thelma Kent, 'A student's outing above the snowline on Mount Cook, Southern Alps, South Island', *Weekly News*, 17 June 1931, p. 39, 'The beauty of the winter snows: Pictures on a recent visit to the Hermitage, Mount Cook', *Weekly News*, 1 July 1936, p. 39, 'Holidaying in the Southern Alps', *New Zealand Free Lance*, 23 June 1937, p. 42. Kent also visited Mount Cook in 1933 with Tommy and Edie Clemens, Lucy Fullwood-Kent and Malcolm Thompson.

Noeline Voller, Lucy Fullwood-Kent, Tommy and Edie Clemens, Ethel and William Foster and other friends.¹³⁹

At Mount Cook the group stayed at the Hermitage, which had recently been redeveloped reflecting the growing interest in holidaying in the region. In 1922, 20 extra bedrooms were built, bringing the total to 70, and newly added activities for the growing number of tourists included a skating rink behind the Hermitage, skiing excursions to Mueller Glacier and guided tours of the region.¹⁴⁰ Kent took many photographs of the region, including one of the Hermitage on the back of which she extolled the merits of the area:

The Hostel is set in the sun-filled Tasman Valley, and is 2,500 feet above sea level. Here, winter sports are indulged in, the snow often being feet deep round the Hermitage. Skating is also popular, and Mt Cook is often called the 'Switzerland of the South'.¹⁴¹

Most of all, the Hermitage advertised itself as somewhere to have fun in a comfortable, warm, affordable and friendly environment. Mount Cook was known as 'The Rendez-Vous of Happiness-Seekers' and its main motto for years was 'Thousands of feet above worry-level'.¹⁴²

When Kent, Tommy and Edie Clemens and Hilda Thompson visited Mount Cook with the W.E.A. in 1931 they sampled the various activities that the mountain had to offer as illustrated in a full page of photographs by Kent published in the *Weekly News*. (Fig. 44) One of the highlights was an overnight trip to the Ball Hut, which was reached by car up an avalanche-prone road that was completed in 1930 by Depression work gangs at an astounding cost of £10,000. The party stayed in the new hut that had been built in 1926 after the old one had been destroyed in an avalanche, consisting of two bunkrooms, each with twelve bunks, a kitchen and a main room. They might have slept in 'The Freezers', two extra bunkrooms that had been added just that year and were to become notorious for the cold walk over the snow that the residents had to make from the main block. The nearby Ball Glacier was the location of several

¹³⁹ Box 010, W.E.A. archive, Macmillan Brown Library, Christchurch.

¹⁴⁰ Unknown author, *A brief look at the past 100 years, 1884-1984: Mount Cook Centennial*, Wellington: Tourist Hotel Corporation, 1984.

¹⁴¹ Thelma Kent, *The Hermitage, Mt Cook, South Island, N. Z.*, PA Coll. 3052-18, Alexander Turnbull Library, Wellington.

¹⁴² Unknown author, *Southern Alps of New Zealand: Mount Cook: The rendez-vous of happiness seekers*, Christchurch: Whitcombe and Tombs, 1927.

national ski championships held in the 1930s, but the site was also enjoyed by amateurs like Kent's party. Another outing for the W.E.A. group was a walk up the Tasman Glacier, illustrated by Kent's photograph showing seventeen trekkers, some with snow goggles and skis, walking in single file in the snow.

Charm of Franz Josef

Another attraction in the South Island that was becoming increasingly popular with tourists in the 1920s was Franz Josef Glacier, the target of an advertising campaign by the Railways Department that tagged it 'The world's most beautiful glacier'.¹⁴³ (Fig. 46) Kent and her friends visited Franz Josef several times, using the Railways Department express-train services through Arthur's Pass to Hokitika, coupled with Newman Bros.' service car to Waiho. A trip made by Kent, her parents and Hilda Thompson in May 1928 gives an interesting overview of what the district had to offer.¹⁴⁴ Kent and Hilda Thompson both published photographs of this trip in the *Weekly News*, including a full-page photo-essay by Kent. (Fig. 47) The Thompson album also includes over twenty pages of photographs of the region, testament to the importance the two women placed on their excursion.¹⁴⁵

The day-long motor-trip from Hokitika to Waiho was the subject of many photographs by Kent including photographs of cars from Toohey's Motors Ltd. fording the flooded McDonald's, McCullough's and Slaty's Creeks. (Fig. 48) Once the party arrived at Waiho they stayed at the Franz Josef Hotel. A government report surveying the tourist potential of South Westland had this to say about tourism at Franz Josef in 1923:

¹⁴³ Unknown author, *Charm of Franz Joseph, N.Z.: The world's most beautiful glacier*, Wellington: New Zealand Railways Publicity Branch, ca. 1930, p. 8. Christchurch W.E.A. also started an annual trip to Franz Josef every Labour weekend during the 1930s.

¹⁴⁴ Kent also visited Franz Josef in May 1927 illustrated by a photograph in the *Weekly News* of a group of tourists on the glacier. Thelma Kent, 'One of New Zealand's alpine wonders: A party from Canterbury on a recent visit to the famous Franz Josef Glacier, Westland, South Island', *Weekly News*, 20 October 1927, p. 48. There is also a page dedicated to this trip in the Thompson album, Vickie Hearnshaw, Christchurch.

¹⁴⁵ The Thompson album contains over 20 pages of photographs by Kent and Hilda Thompson of their trip to Franz Josef in 1928, a total of approximately 155 photographs. The album also contains many Government Tourist Department photographs of the region that were sold at Waiho as souvenirs.

The fact that the trip can be made by motor in from 6 to 7 hours from Hokitika, combined with the fact that the hotel accommodation at the Waiho is first-class in every way, must commend itself to tourists.¹⁴⁶

The Graham family had bought the hotel in 1911 and added new facilities including a second storey.¹⁴⁷ The story of the Grahams at Franz Josef encapsulates the changes in this era when old pioneering families began to take advantage of modern trends by catering to the rising tourist market. Well-known mountaineer Peter Graham, who was a founding guide at the Hermitage on Mount Cook, moved back to Waiho to help his brother Alex, also an experienced mountaineer, run guided tours. Their sister-in-law Rose Graham ran the domestic side of the hotel, which began to get a reputation as a lively and welcoming place for the adventurous tourist. By the mid-twenties it was extremely popular with large parties constantly moving through.

Once the tourists were at the hotel they could arrange various excursions that ranged from simple walks on the glacier to tough mountaineering trips. Elsie K. Morton, a popular travel writer of the time, described some of the activities that tourists enjoyed at Franz Josef:

The morning trips have all been arranged, a day's outing planned for each of the guests at Franz Josef Glacier Hotel, a party for the launch trip on Lake Mapourika, two car-loads for the Fox Glacier, a riding party for Waiho Beach, two parties for Franz Josef, another for Defiance Hut, three miles up the glacier, a quiet ramble down the beautiful forest track for those not seeking a strenuous outing.¹⁴⁸

Kent and Hilda Thompson chose one of the more adventurous outings during their stay at Waiho in 1928, trekking up the glacier across the Pinnacles to Defiance Hut with a group of other guests. Peter and Alex Graham had by this time employed several guides to help them run the tours, including Frank Alack, Jack Pope, Joe Fluerty and Billy Harcourt, who all appear in Kent and Hilda Thompson's photographs on a page in the Thompson album titled

¹⁴⁶ J. W. Collins, *South Westland: The district with a future*, Ministry of Industries and Commerce, 1923, p. 3.

¹⁴⁷ The Graham family ran the iconic hotel for 37 years. It burnt down in 1947 and the site was taken over by the Tourist Department. Alec Graham and Jim Wilson, *Uncle Alec and the Grahams of Franz Josef*, Dunedin: John McIndoe, 1983, pp. 123, 206-207.

¹⁴⁸ Elsie K. Morton, *A Trumper in South Westland*, Auckland: J. E. Jenkins, 1951, p.10. Morton is referring to a trip she made to Franz Josef in 1929.

‘Friends we made’. Alex Graham, Peter Graham and the English writer and mountaineer Alan C. Browne also appear in their photographs.¹⁴⁹ (Fig. 49)

The Defiance party consisted of Kent, Hilda Thompson, ‘Father’ James and his two sons Ian and Alan, a woman nicknamed ‘Snowball’ and the guides Frank Alack and Billy Harcourt. (Fig. 50) Starting at 11 am the party walked up the Waiho Valley across the new suspension bridge and through the bush for three miles.¹⁵⁰ After lunch at the Glacier Hut called ‘The Smithy’, they walked up the glacier, donning climbing boots and using picks to steady themselves on the ice. Elsie K. Morton eloquently describes the icy pinnacles of the glacier on her trek to Defiance Hut with Alex Graham in 1929 that would have echoed Kent’s experience a year earlier:

Ahead rose the gleaming, confused mass of the ice-falls, plunging down in awesome waves, razor-back ridges, pinnacles and crevices, cutting across the glacier like a barrier of glittering swords. Impossible, it seemed, for mortals ever to find safe passage through that tumbling, perilous mass, yet the guide pushed steadily onwards, the keen, trained eye of the mountaineer seeking the best way through.¹⁵¹

Beyond the pinnacles was Defiance Hut which was where Kent’s party headed, finally arriving at 8 pm and firing a flare from a Lookout Rock to signal to Waiho their safe arrival. Kent illustrated the magnificence of the region in a photograph of Billy Harcourt on the towering rock dwarfed against a sea of ice. (Fig. 51) The Thompson album contains many photographs of Billy Harcourt ‘Our guide, philosopher and friend’, including some that have captions that tease Kent about her close friendship with Billy: ‘Not blots on the landscape—

¹⁴⁹ For an account of guiding at Franz Josef at the same time as Kent was there, see Frank Alack, *Guide Aspiring*, Auckland: Oswald-Sealy, 1962, and Frank Alack, *Share my joys*, Palmerston North: New Zealand Books, 1974. Alan C. Browne was a writer, artist, photographer and lecturer from England who made Franz Josef his home for a time in the late 1920s and 1930s. He subsequently published articles about Franz Josef, including an account of climbing Mount Tasman with Frank Alack. Alan C. Browne, ‘To the summit of Tasman from the West Coast’, *Geographical Journal*, vol. 99, no. 4, April 1942, pp. 196-201. He also became well-known for his lectures accompanied by lantern slides about his experiences climbing in the mountains of New Zealand, and was instrumental in encouraging tourists from his homeland to visit New Zealand. Unknown author, ‘Lectures on New Zealand: Work of Mr Alan C. Browne’, *New Zealand Free Lance*, 29 April 1936, p. 61, and ‘I jumped off into space: What it feels like to be falling, falling...’, *New Zealand Free Lance*, 6 May 1936, p. 24.

¹⁵⁰ Thelma Kent, ‘A large slip, caused by continuous rain, on the track to the glacier’ and ‘A view of the Waiho River, showing the new suspension bridge in background’, in ‘Touring the West Coast, South Island, under winter conditions: A camera record of a recent Westland trip’, *Weekly News*, 5 July 1928, p. 45.

¹⁵¹ Morton, *A Trumper in South Westland*, 1951, p. 16.

just Bill and Thel', 'Note the divine expression on Darkie's face. Is she gazing at the moon, or—no, it can't be—Bill!'¹⁵² In the following days the party climbed some of the peaks of the Kaiser Fritz Range including Mount Moltke, Alec's Knob and Mount Roon, providing Kent and Hilda Thompson with some spectacular photographic opportunities. (Fig. 52)

The two women also went on a horseback trek accompanied by Billy Harcourt to Gillespie's Beach, passing Lake Mapourika, Waiweka and the Fox Glacier.¹⁵³ A photograph taken by Hilda Thompson published in the *Weekly News* shows Kent and her horse Nebuchadnezzar before setting off on the journey, which included delivering mail bags to the district as the roads were closed by slips. (Fig. 53) In a postcard sent to her Aunt Ethel Foster, Kent writes:

Hilda and I are just off on a two day horse-back trip, so I thought I would send a note to say we are having a great time and beautiful weather. The horses are waiting so I'll tell you the news when we get back on Tuesday. Spose my Mickie [Kent's dog] has been round to see you, Ta ta, Love from Thel.¹⁵⁴

Pages in the Thompson album show photographs of 'The Cloudpiercer' (Mount Cook) from Waiweka, the Fox Glacier and the hotel, and Gillespie's Beach, an old gold-mining settlement that by this time been abandoned. (Fig. 54)

Gillespie's Beach was a secluded remnant from a by-gone era which by the late 1920s only housed the Bagley brothers, 'two courteous old gentlemen who had stayed in their little rose-bowered cottage because they had nowhere else to go'.¹⁵⁵ Kent's photographs of the run-down church and the Bagley house with the brothers standing outside are a document of the changing times of the region. (Fig. 55) In Elsie K. Morton's words:

Nowhere else in New Zealand might one find the wistful pathos of the old ghost towns and derelict gold-mining settlements of South-Westland. Roses climbing a sagging roof, framing an empty window; doors swinging on

¹⁵² Thompson album, Vickie Hearnshaw collection, Christchurch.

¹⁵³ Three double pages in the Thompson album document the trip from Franz Josef to Gillespie's Beach.

¹⁵⁴ Postcard, from Thelma Kent to Ethel Foster, dated May 1928, at Waiho Gorge. Gerry Clemens collection, Rangiora.

¹⁵⁵ Morton first visited Gillespie's Beach in 1931, two years after Kent and Hilda Thompson's trip. 'Memories of Gillespie's Beach', in Morton, *A Tramp in South Westland*, 1951, pp. 30-32.

broken hinges ... The Golden Age has passed like a dream; the procession of gold-seekers, men, women and children, has stepped quietly across the pages of the great unwritten romance of South Westland's pioneering days...¹⁵⁶

After these tours of the Franz Josef region, the friends returned to Christchurch the same way they came by using the motor service to Hokitika. Kent revisited Franz Josef on many other occasions and the district provided a large amount of picturesque photographic material that she published in various forms throughout the 1930s.¹⁵⁷

A new highway: The Lewis Pass Road

Another area that Thelma Kent and her friends keenly explored was the Lewis Pass and the areas around it. The Lewis Pass Highway linking Canterbury, Westport and Nelson was a road that not only eased the previously arduous trip between the coasts for locals, but also attracted much attention from tourists. In 1932, Kent, Elsie Thompson and their friend Olive Nelson drove along the Lewis Pass track to the West Coast. The track, which had been used for years as a route between Canterbury and Reefton, was the proposed route for the new highway. When the friends travelled over the track it was still rough gravel with many rivers to ford, illustrated in a full-page photo-spread in the *Weekly News* showing Kent's Armstrong Siddeley on the track, rock formations on the Castle Hills, and views from both the West Coast and Canterbury sides of the track. (Fig. 56)

In 1936, Kent and Naare Hooper travelled over the almost completed Lewis Pass Road, documented in a *Weekly News* photo-spread that highlighted the progress of the new highway. (Fig. 57) Photographs included her new Plymouth sedan on a completed stretch of road and on the new bridge over the Hope River, and a lunch break in the Lewis Valley where the travellers had set up a small trestle table and chairs. Another image shows Kent trying her hand at 'laying down the road by the Lewis River' where the completed road joined the Lewis Track. Unpublished photographs from this time also show

¹⁵⁶ Morton, *A Trumper in South Westland*, 1951, p. 31.

¹⁵⁷ Kent returned to Franz Josef with family members in 1933. Thelma Kent, 'A visit to one of the Dominion's foremost scenic attractions: Scenes on the famous Franz Josef Glacier, in South Westland', *Weekly News*, 27 September 1933, p. 37. See Appendix 1 and 2 for the magazines, newspapers and travel guides where Kent published her photographs of the region.

construction workers' huts and workmen clearing trees along the track.¹⁵⁸ (Fig. 58)

The opening up of the Lewis Pass Road as a main highway was one of the factors which was to see the isolation of the northern towns of the West Coast slowly melt away. Kent's friend Neville Lewers, a photographer who specialised in the scenery of the West Coast, published an article in the *Railways Magazine* about the newly completed Lewis Pass Highway in 1939, illustrated by his photographs and including a photograph by Kent.¹⁵⁹ In it he detailed the history of the track and the hardships faced by the men who built the road and most of all highlighted the concept of progress that its construction symbolised:

The Lewis Pass road is a tribute to the modern pioneer of New Zealand—the roadman. One cannot but take note of him and realise the Herculean size of his job. What his thoughts are as the fast cars whizz by over that bit of road that he has helped to make, would make interesting conversation. All along the way one sees the isolated road camps, or places where they have recently been; perhaps a solitary hut or two on the bank of a mountain stream, or one by the roadside with its exterior kept neat and tidy and a heroic garden struggling to shoot forth bright coloured flowers in the rigours of a mountain climate. Here and there a tall tree doing service as a wireless mast is a strong symbol of isolation which these men put up with in order that the country may develop and march forward as a nation.¹⁶⁰

The building of the Lewis Pass Highway opened up the West Coast to more tourists as well as linking the local populations to main centres. Kent and her friends explored the district firstly by motoring over rough tracks and rivers, and then driving over modern roads, and their documentation of this gives a fascinating insight into the changes that were taking place during the 1920s and 1930s.

¹⁵⁸ See also, Thelma Kent, *Worker's huts, Lewis Pass road*, 1936, PA Coll. 3052-3239 ¼, Alexander Turnbull Library, Wellington.

¹⁵⁹ Neville R. Lewers, 'Highways and byways: The Lewis Pass route between Canterbury and Westland', *New Zealand Railways Magazine*, vol. 14, issue 5, 1 August 1939, pp. 36-38. Thelma Kent, 'An early morning scene at the head of Lake Hawea, South Island', *New Zealand Railways Magazine*, vol. 14, issue 5, 1 August 1939, p. 38.

¹⁶⁰ Neville R. Lewers, 'Highways and byways', 1939, pp. 36-38.

The Te Anau-Milford Road and ‘The greatest walk in the world’

One of the major changes of the 1920s and 1930s that enabled people to travel so extensively was the building of new roads like the Lewis Pass Highway and the improvement of existing ones, particularly in the remote corners of the South Island. Many people flocked over these new highways to partake in the new craze for the great outdoors. Newspapers like the *Weekly News* and the *New Zealand Free Lance* constantly ran articles about the construction of new roads, and travel photographers published photographs of construction sites and views of the grand landscape that the roads made accessible. The new Te Anau-Milford highway was of particular interest to the press of the time as it opened up beautiful scenic areas to a newly mobile public:

...this new road will pass through scenery so varied, so awe-inspiring and magnificent, that there can be no doubt whatsoever that it will immediately become this country's most famous scenic asset, The road itself will be about seventy-three miles long, starting at the lower end of Lake Te Anau, and running through the very heart of the mountains to the shore of Milford Sound.¹⁶¹

The road swiftly became one of the most popular scenic driving routes in the South Island, even before it was completed. A souvenir pamphlet of the time described the Eglinton-Hollyford Road (the section of the Milford Road leading up to the Homer Tunnel), as ‘New Zealand's finest scenic drive’, emphasising the democratic nature of modern tourism in the subtitle; ‘This motor road makes the majesty of mountain, river and lake accessible to all’.¹⁶²

The partly done road to Milford drew trekkers and mountaineers to explore areas near the construction sites like the Homer Saddle and the upper Hollyford Valley. Kent returned over the road many times, taking photographs of the birch forests of the valley and small picturesque lakes that the road skirted. (Fig. 59) The area also boasted some serious trekking pursuits such as the guided trek that she and Leila Black took over the Gertrude Saddle near the Homer Tunnel in the late 1930s. (Fig. 60) She took many photographs of the construction of the Homer Tunnel, the most difficult stage of the highway,

¹⁶¹ Elsie K. Morton, ‘In Lakeland: Eglinton Valley Road’, *Weekly News*, 20 December 1933, p. 7.

¹⁶² Unknown author, *Fiordland: A pictorial souvenir of the Eglinton-Hollyford Road to Milford Sound and South Westland: New Zealand's finest scenic drive*, Dunedin: Coulls Somerville Wilkie, c. 1935.

including a photograph taken within an ice cave with huts belonging to the construction workers in the distance. (Fig. 61) Elsie K. Morton wrote descriptively about the construction of the tunnel in her regular column in the *Weekly News*:

Pigmy man boring through a vast wall of living rock two thousand feet high, enmeshing the very feet of the mountain gods in the grey ribbon of a road that threads its way through stately forest valleys, winds round lakes, blazes a trail through rugged canyon and beneath mountain fastnesses to the very heart of Fiordland!¹⁶³

John Kent recalled that his aunt liked to tell him stories about the dangers the construction workers faced; falling rocks and avalanches claimed more than a few lives.¹⁶⁴ (Fig. 62)

The road through the Homer Saddle was not completed until 1954 because of technical difficulties and the impact of World War Two, but during the 1930s easier access to the beauties of Milford Sound was keenly anticipated. The expected influx of visitors to the district was viewed with trepidation by people who felt that tourism would spoil the magnificent Milford area. Morton, who had written many accounts of travelling in the area in the late twenties and early thirties, bemoaned the ‘hand of the spoiler’:

Is incomparable Milford to be turned into a place of bowser pumps, motor camps [and] seaside shacks? ... New Zealand patriot beauty-lovers, be on guard, remember the price of safety—eternal vigilance! While yet there is time, let all unite to say with one compelling voice: ‘No way of grandeur shall end in desecration such as this!’¹⁶⁵

In January 1927 Thelma Kent and Elsie Thompson walked the Milford Track, starting at Te Anau. In the days before the Milford Road was opened they would either have caught a boat back through the Sounds or walked back to Te Anau. This was one of the earliest documented trips of Kent’s, including a page of photographs in the Thompson album, and two photographs published in the *Weekly News* by Elsie Thompson that show Kent with two other trampers on the track. (Fig. 63)

¹⁶³ Elsie K. Morton, ‘Salute to the builders: The new Te Anau-Milford Road’, *Weekly News*, 24 July 1935, p. 57.

¹⁶⁴ Interview with John Kent, 27 November 2008. See also, Harold J. Anderson, *Men of the Milford Road*, Wellington: Reed, 1975, and W. Anderson, *Milford trails*, Wellington: Reed, 1971, p.73.

¹⁶⁵ Elsie K. Morton, ‘Salute to the builders’, 1935, p. 57.

The Milford Track was known as ‘The finest walk in the world’ a phase coined from an article written by Blanche Baughan in 1911 and subsequently used by the Tourist Department to advertise tourism in the area.¹⁶⁶ No other part of New Zealand evoked such wondrous praise as this region, and it boasted a long list of New Zealand’s top writers, poets and artists expressing its grandeur.¹⁶⁷ Baughan’s writing speaks to a quintessentially English audience in her description of the four-day walk:

For days he [the tramper] has been a witnesser of Nature’s secrets, a sharer in her hidden exultations. He has watched her wedding beauty to wonder; he has climbed with her and stood, conqueror yet comrade, upon her soaring heights; he has been made welcome to her shy recesses.¹⁶⁸

Kent and Elsie Thompson’s experience on the Milford Track in 1927 was one moment in a tradition of scenic walking in New Zealand that evoked the beauty and solitude of nature. These themes heavily influenced writers and photographers of the time and were ideas that Kent was beginning to explore in her photography. Most interestingly, her visits to the area coincided with an increased effort to open up areas of natural beauty by the construction of modern transport routes; the most keenly anticipated by New Zealanders was the road to Milford Sound.

An adventure in the Hollyford

One of the areas that could be reached from the Eglinton Valley Road was the Hollyford Valley, an extremely isolated corner of South Westland that the keen trampers of the 1920s and 1930s were starting to explore. The valley was so remote that the only human activity was the yearly muster by leaseholder Davey Gunn and his employees. It was an inhospitable region for farming, and as a result of the Depression, trouble with short-term leases and a burgeoning deer population, Gunn tried his hand at tourism. He personally guided parties through the Hollyford where they would stay in his ramshackle mustering

¹⁶⁶ Blanche Baughan, ‘The finest walk in the world’, in *Studies in New Zealand scenery*, Auckland: Whitcombe & Tombs, 1916, pp. 8-53. It was first published in London’s *Spectator* in 1908 and reprinted in New Zealand as a booklet by Whitcombe & Tombs in 1909.

¹⁶⁷ For a history of the area see, Jack Ede, *Mountain men of Milford*, Christchurch: J. Ede, 1988.

¹⁶⁸ Baughan, ‘The finest walk in the world’, 1916, p. 53.

huts.¹⁶⁹ Thelma Kent and Leila Black were among the first tourists to experience this when they travelled by horseback down the Lower Hollyford Valley in November 1935, described in an article written by Kent titled 'Happy Days in The Hollyford' published in *Tui's Annual*. (Fig. 64) A page of Kent's photographs in the *Weekly News* illustrated the trip and many more images were published in newspapers and magazines over the next few years, showing the beautiful scenery of the Hollyford.¹⁷⁰

In 'Happy days in the Hollyford' Kent writes an entertaining account of two city girls struggling with the conditions of the difficult tracks. They were accompanied by George Shaw of Elfin Station, Lake Wakatipu, a close friend of Gunn's and an expert guide with years of experience of mustering in the region. Shaw and his horses travelled through the Greenstone Valley from Elfin Bay and met the two women at Howden Hut, which was a steep trek in from the Lower Hollyford Road. The first day was spent riding down on a rough track leading to the Hollyford River, then down the valley crossing the river at intervals until they arrived at Deadman's Hut for the night. The weather was fine, which was much appreciated by the party as the region had a reputation for being extremely harsh and changeable. The next day was spent following the stony and difficult paths of the valley, which the horses negotiated, not without some complaint:

Good old Bess [Black's horse] cared naught for companionship this morning and insisted on keeping well in arrears. Her rider exhausted her supply of honeyed words and really had much sympathy for her poor old moke, thinking it very tough having to negotiate such fearful bogs, boulders, and birch roots.¹⁷¹

Hidden Fall's Hut was their destination for the night, named after a nearby waterfall, which inspired Kent's written praises and photographic attention in an image of Black dwarfed by the rocks and water: (Fig. 65)

¹⁶⁹ Julia Bradshaw, *The land of doing without: Davey Gunn of the Hollyford*, Christchurch: Canterbury University Press, 2007.

¹⁷⁰ Thelma Kent, 'By horseback along the Lower Hollyford Valley, South Island: A journey from the Howden Hut to Lake Alabaster', *Weekly News*, 22 January 1936, p. 40. Another early visitor was Elsie K. Morton who visited the region with Davey Gunn as her guide in the summer of 1934. Elsie K. Morton, 'A Fiordland riding trip—Down the Lower Hollyford', *New Zealand Railways Magazine*, vol. 10, issue 9, 2 December 1935, pp. 61-62.

¹⁷¹ Thelma Kent, 'Happy days in the Hollyford', *Tui's Annual*, 8 October 1937, p.115.

...the thundering of a waterfall nearby soon lured us forth, so we stretched our stiffening limbs in its direction. Scrambling through thick bush, tripping over lawyer and boulders we followed in the direction of the sound. The roar became louder and yet louder, and then through an opening we beheld 'Hidden Falls', well named and striking in their beauty. A huge boulder balanced precariously in their centre; we watched and waited thinking that perhaps the time had come for the obstacle to be precipitated below by the rushing waters.

The spray drenched us as we went closer, but the air was warm and we lingered happily until the day was far spent. 'We can imagine,' we murmured appreciatively, 'that all who visit them will keep fresh in their memory the beauty of 'Hidden Falls.' We tramped slowly back noticing a peaceful smudge of blue smoke curling above the hut in the distance, and as we approached the crackling of the wood fire, and smell of eggs and bacon brought us hungrily indoors.¹⁷²

The next day they continued down the valley passing Pyke Hut and arrived at Lake Alabaster where they met a 'white-headed old man'. This man was William O'Leary, or as he was more commonly known, 'Arawata Bill'. Arawata Bill was a fascinating figure who by the 1930s had become a legend on the West Coast. He was a remnant from the gold mining days, a wanderer who made the extremely remote areas of South Westland his home. Legend had it that he had discovered a cache of rubies, but could never find his way back to them again. This is Kent's account of meeting with Arawata Bill:

From out of the bush then came a faint echo of metal on stones. We listened, with surprise, as the sound became louder and louder, and from beyond came another solitary figure, this time a white-headed old man of seventy years, with face resolute and sun-tanned. He walked with his horse, a 20 years' companion. Many sojourns they had made together away back into the Barrier Range, and Olivine River. Each time, promise of gold and a treasure of hidden rubies had drawn them forth. Perhaps now the quietude of the hills, and the companionship of the devoted mare, was worth more than rubies to the old hermit. He greeted us cheerily, and after a friendly chat, slowly wandered on his way.¹⁷³

In a series of four photographs illustrating Kent's time in the Hollyford published in the *Weekly News*, she includes a photograph of Arawata Bill standing next to his horse and a caption stating that he was on his way from Elfin Bay to the Olivine River on a three-month expedition.¹⁷⁴ (Fig. 66) Kent's photographs of Arawata Bill taken at this time have become the best-known

¹⁷² Kent, 'Happy days in the Hollyford', 1937, p. 116.

¹⁷³ Ibid.

¹⁷⁴ Thelma Kent, 'By horseback along the Lower Hollyford Valley, South Island: A journey from the Howden Hut to Lake Alabaster', *Weekly News*, 22 January 1936, p. 40.

images of the legendary prospector, but until I found Kent's article in *Tui's Annual*, the date and location of her photographs were unknown.¹⁷⁵ In 1939 Arawata Bill was to feature in an article written for the *New Zealand Free Lance* along with a photograph taken by Kent, discussing his retirement to Queenstown and his decision to walk to the Centennial Exhibition in Wellington.¹⁷⁶

Kent's trek continued down the valley past Lake McKerrow where the Pyke and Hollyford Rivers met and entered the sea at Martin's Bay. It was planned that this area was to be opened up by a new scenic highway, and she welcomed the thought of the ease of travelling to one of the most beautiful and most remote districts in South Westland:

The difficulties of to-day become simplified to-morrow; motor horns will echo through the lonely unfrequented mountains, and cars will spin over gravel roads, past steep bluffs, tree-ferns, birch avenues, snow-capped peaks, and the lovely Hollyford River.¹⁷⁷

Davey Gunn, the man who had determined to bring tourism to the Hollyford, saw his dream come true during the decade of the 1930s. Although road access to Martin's Bay at the end of the track did not go ahead, the area swiftly became popular with trampers who took the same route that Kent and Leila Black travelled in 1935, the precursor to the famous Hollyford Track of today.¹⁷⁸

The Haast Pass: A future scenic highway

The last of the great scenic roads to link the east and west coasts of the South Island was the Haast Pass Highway completed in 1965. The Haast Road would provide much-needed access to the small settlements at Haast, Weheka and

¹⁷⁵ Kent's photograph of Arawata Bill was used for the cover of Ian Dougherty's, *Arawata Bill: The story of legendary gold prospector William James O'Leary*, Auckland: Exisle, 2000. Her photographs of Arawata Bill were also published during her lifetime in the *Weekly News* and the *New Zealand Free Lance*. See Appendix 1.

¹⁷⁶ Unknown author, "Arawata Bill" will walk to exhibition: Visit to West Coast on long trek from Queenstown', *New Zealand Free Lance*, 30 August 1939, p. 5.

¹⁷⁷ Kent, 'Happy days in the Hollyford', 1937, p. 116.

¹⁷⁸ A few years after Kent's tour, visitors to the area could take a launch trip along Lake McKerrow thus avoiding the 'Demon Trail' that wound along its banks, and then walk to Martin's Bay before retracing their steps up the Hollyford Valley. Bradshaw, *The land of doing without*, 2007, pp. 97-99.

Bruce Bay. Elsie K. Morton, writing in 1936 about the proposed road, expressed the pros and cons of the route:

Over thirty years ago, the late Rt. Hon. Richard Seddon promised the loyal settlers of South Westland a road, leading out through their solitudes, through the mountains, and into Otago... And now, at last, there is to be a road over the Haast Pass... One of the main objections to the new road is that it will be a purely tourist route. It will. But what a route! Leading down from the glaciers past lakes, over rivers and mountains, more rivers and ever more, past more lakes, and then over the Alpine barrier that is the backbone of the South Island, via the Haast Pass, 1,760 feet above sea level, the lowest of all the passes of the Southern Alps.¹⁷⁹

The riding track over the Haast Pass was already drawing keen trekkers through the mountains, making the journey from Makarora at the head of Lake Wanaka to the settlement of Haast on the West Coast. This journey had to be done on horseback as there were many dangerous rivers to ford. Kent, Elsie Thompson and Olive Cooper set out on this adventure in the summer of 1932-33 accompanied by well-known Haast Pass guide Jack Denniston, illustrated by a full page of photographs by Kent published in the *Weekly News*. (Fig. 67)

The three friends rode their horses through ferny avenues and beech-groves, following the course of the Makarora Stream for nine miles before starting their ascent over the 'rugged spurs' and 'dark gorges' of the pass.¹⁸⁰ Once over the pass the track wound down alongside the Haast River, a section of the journey that required sure-footed and experienced horses. Elsie K. Morton, following the same route in 1935, described this section of the journey:

Soon the track began to drop, and then it fell bodily over a precipice, and we went down after it. Quite safe? Oh, certainly, but one felt quite glad of the great slabs of stone upended like gravestones on the hairpin bends, and one didn't screw about in the saddle overmuch trying to take photographs of the cliffs above, or the roaring, shouting river that fell down in white-lashed torrent beneath!¹⁸¹

Kent's party then rode down the Haast Valley beside the river, through the magnificent Wills Canyon, over a rickety bridge and through the 'Haast Gate', an imposing rock gateway that led down to their destination for the night. Several photographs show the party at Bourke Hut including one Olive Cooper

¹⁷⁹ Elsie K. Morton, 'Riding over the Haast Pass: An outpost of the wild', *New Zealand Railways Magazine*, vol. 11, issue 7, 1 October 1936, p. 9.

¹⁸⁰ Morton, 'Riding over the Haast Pass', 1936, pp. 10-13.

¹⁸¹ Morton, 'Riding over the Haast Pass', 1936, p. 12.

took of Kent playing with a cat outside the hut with their guide Jack Denniston.¹⁸² (Fig. 68) The party left early the next morning travelling down the broadening Haast Valley, crossing the river several times. They took a break at a deerstalker's shelter in the Landsborough Valley before continuing down the Haast Valley to Mrs Cron's homestead two miles away from the sea before ending their journey at the mouth of the Haast River.¹⁸³

The women's adventurous horse-back ride over the Haast Pass highlighted the rough terrain of the district and the enormous effort of the road builders of the next few decades who forced a route over the pass. Kent was to return to the areas around the Haast several times in the future, always taking a keen interest in the modern constructions that were opening up the district to visitors that included the new bridge over the Paringa River, the subject of photographs taken during a trip with her mother Kate Kent and cousin Molly Clemens through the Haast in the late 1930s.¹⁸⁴ (Fig. 69) Kent's photographs provide documentation of the transformation from the old routes of the explorers and pioneer settlers of Westland to modern times. The 1930s can be seen as a key era when out-of-way places were opened up to tourism, trade, and amenities through the massive effort of workmen building new roads and bridges, linking these remote districts to 'civilisation'.

Flying into the Arawata Valley

A very interesting camping trip to the remote Arawata River in South Westland was planned by Thelma Kent and Leila Black in December 1937. They were flown into Williamson Flat with their camping equipment by aeroplane from Waiho by Captain Bert Mercer of the West Coast Airways in two Fox Moth

¹⁸² Olive Cooper, 'At the Burke Hut, where the travelers stay overnight', in 'A journey from Otago to Westland across the Haast Pass, which is noted for its magnificent scenery', *Weekly News*, 29 March 1933, p. 36, and Thelma Kent, 'Where travelers stay for the night on the journey to Westland', in 'A glorious holiday tour on horseback: Across the Southern Alps, South Island, by way of Haast Pass', *Weekly News*, 8 February 1933, p. 33.

¹⁸³ See Allan Cron's account for stories of local personalities including Myrtle Cron and Bert Mercer, both of whom Kent knew. Julia Bradshaw, *The far downers: The people and history of Haast and Jackson Bay*, Dunedin: University of Otago Press, 2001, pp. 57-61. Thelma Kent, 'Journey's end in South Westland', in 'A glorious holiday tour on horseback: Across the Southern Alps, South Island, by way of Haast Pass', *Weekly News*, 8 February 1933, p. 33.

¹⁸⁴ See also, Thelma Kent, 'The Blue River Hostel, used by trampers going between the Haast Pass and Weheka South Westland: A road will eventually pass here linking up South Westland with the Southern Lakes', PA Coll. 3052-10, Alexander Turnbull Library, Wellington.

aeroplanes, one flown by Mercer and the other by his employee Captain Hewitt. A *Weekly News* ten-photograph pictorial spread detailed the two women's stay, showing Mercer's planes in the valley, Kent and Black at the campsite and various scenic locations in the Arawata Valley. (Fig. 70) The *New Zealand Freelance* also published five photographs detailing the 'enjoyable week spent by two Christchurch girls.'¹⁸⁵ (Fig. 71)

This unusual camping trip took advantage of advances made at the time in developing commercial flights to the West Coast. Captain Mercer began flying to the West Coast in the late 1920s, answering a need to service the isolated homesteads, miner's camps and prospectors' huts. The secluded West Coasters had relied on infrequent coastal shipping for their supplies and Mercer encouraged them to clear airstrips near their homesteads before beginning a regular mail service to fourteen destinations along the Coast in 1934.¹⁸⁶ He also serviced whitebaiters, gold miners and beachcombers who would either travel to one of the homestead airfields to meet him, or signal to the plane from a beach or riverbed suitable for landing. Mountaineers, deerstalkers, musterers and people on scenic tours were other passengers in his plane.¹⁸⁷ The press loved this pioneer aviator, who perfectly fitted the ideal of an adventurous and inventive Kiwi making something of himself in the backblocks of New Zealand.¹⁸⁸

One of the highlights of Kent's trip to the Arawata Valley was the flight itself, and she took many photographs of the West Coast scenery on the flight including views of Bruce Bay, the Southern Alps, the landing ground at Haast near the Cron's homestead and Lake Ellery at the top of the Arawata Valley.¹⁸⁹ Aerial photographs were popular in newspapers and magazines of the time as remote landscapes were being opened up to the interested public. Kent's photographs of their flight into the Arawata Valley published in the *New*

¹⁸⁵ Thelma Kent, 'Exploring the Arawata Valley', *New Zealand Free Lance*, 15 December 1937, p. 46.

¹⁸⁶ L. L. White, 'Westland's air service makes history: Unique enterprise still flourishes', *Weekly News*, 7 October 1936, p. 1.

¹⁸⁷ L. L. White, 'Aerial service breaks isolation of way-back West-Coasters: Popular pilot's dual role of servant and "Good Samaritan"', *Weekly News*, 2 October 1935, p. 38.

¹⁸⁸ L. L. White, 'Westland's air service makes history', 1936, p. 1.

¹⁸⁹ Thelma Kent, 'Viewing majestic splendours of the Southern Alps for the air', *New Zealand Free Lance*, 16 February 1938, p. 33.

Zealand Free Lance in 1938 are some of the first in an era of growing commercialism of aviation. (Fig. 72) Another Christchurch photographer who would make his name in scenic aviation photography was V. C. Browne, who started flying in 1937 with pioneering South Island pilot Arthur Bradshaw over various locations in the Southern Alps and Westland.¹⁹⁰ *New Zealand from the Air*, published in 1939, included scenic shots photographed by Browne from all around New Zealand.¹⁹¹ Although Kent was not part of this influential publication, her aerial photographs are important documents from the dawn of modern commercial aviation.

Kent's photo-essays in the *Weekly News* and *New Zealand Free Lance* illustrate some of the activities that occupied the two friends on their week-long stay in the Arawata Valley.¹⁹² First they set up camp using a large, heavy, square tent with a striped roof and camp beds, with a small trestle table and two folding chairs outside. They explored their environs on day tramps taking photographs by pools reflecting the surrounding mountains, and scenes of the wide flat valley with wild cattle in the foreground. They also tried their luck panning for gold down by the river.¹⁹³ (Fig. 73) At least one day was spent fending off bad weather. Kent is shown huddled inside the tent swathed in clothes and gloves against the sand flies, book in one hand and a mug of tea in the other. (Fig. 71) According to John Kent, their week-long stay was extended for a time because bad weather hindered Captain Mercer's return landing. They had taken supplies for a limited time and were forced to dig up and eat the potatoes that they had planted for the next year's explorers.¹⁹⁴ A photograph of the two women waiting for the return flight to Waiho shows a huge pile of camping equipment including several large canvas bags containing the tent, bedding and clothes, a wheelbarrow, a gold pan, a shovel, and large square tins of food supplies. (Fig. 70)

¹⁹⁰ Arthur Bradshaw, *Flying by Bradshaw: Memoirs of a pioneer pilot 1933-1975*, Nelson: Proctor, 2000, pp. 71-74.

¹⁹¹ V.C. Browne, *New Zealand from the air*, Christchurch: Dominion Publications, 1939.

¹⁹² Kent, 'Off the beaten track for holidays', 1938, pp. 46-47, Kent, 'Exploring the Arawata Valley', 1937, p. 46.

¹⁹³ Thelma Kent, 'Prospector, feminine version: Looking for gold in a side-stream of the Arawata River, Westland', *New Zealand Free Lance*, 8 June 1938, p. 47.

¹⁹⁴ Interview with John Kent, 27 November 2008.

The two women's unusual trip shows how dedicated Kent was to getting off the beaten track, enlisting Bert Mercer's help to access a remote location. The valley is still just as isolated with the only way in by helicopter. Kent's trip highlights not only her intrepidity, but also a wider interest by New Zealanders of the period in discovering the remote corners of their country. Unlike today, where specified tramping tracks are well defined and maintained, many of the places that Kent, her friends and other keen trampers were exploring were often mere mustering tracks. Some of the tracks that were regularly used by trampers in her era have since been overgrown and forgotten, unable to compete with the famous routes touted by the tourist guides of today.

This chapter has explored the many ways in which Thelma Kent explored the South Island, by motoring over new highways, camping beside lakes and rivers, taking package tours to regions in the Southern Alps, and trips by rail and aeroplane. One of the most distinguishing factors in the photographic practice of Kent is her wide experience of the outdoors, and the transport methods that she used to explore the countryside coincides with a popular interest in travel in the 1920s and 1930s. She can thus be seen as a product of her era, and the multitude of her photographic essays published in the nation's magazines fed into the craze for travel. She was playing up to popular representations of New Zealand landscape that came with certain ideals of her natural surroundings, ideals that she was probably not aware of, but which in hindsight enable us an insight into the passions and foibles of the era. The next chapter looks in closer detail at the representation of the New Zealand landscape in the photographs of Thelma Kent and her contemporaries.

3

Travel writing and photography**New Zealand landscape through the Claude Glass**

Thelma Kent was exploring beautiful and remote districts in the South Island by motor-touring, tramping, horse trekking and camping, and most importantly she was documenting her travels through the photographs she took. In the mid-1930s Kent started to write about some of her more unusual trips in response to the popularity of travel accounts in newspapers and magazines. This chapter looks in more detail at the travels of Kent and her written accounts in publications such as the *Railways Magazine*, and also investigates the picturesque photographic style that became her trademark. She took part in a national obsession with travelling to see the beautiful landscape of her country and was dedicated to photographic formulas of the scenery with roots in a quintessentially English regard for the picturesque. Her writing and photographs were tied to what Geoff Park calls 'Theatre Country', a British imperial concept that saw certain geographical regions of New Zealand defined in terms of its landscape.¹⁹⁵ Pakeha New Zealanders viewed their surroundings through the lens of bourgeois British culture which included aesthetic concepts derived from the Mother Country's painting and literature.

The definition of New Zealand's landscape had its roots in the nineteenth-century colonial wish to cultivate and profit from the land. An aspect of this definition of New Zealand's landscape was the absence in written and photographic accounts of its original inhabitants, the Maori.¹⁹⁶ Kent's photographs taken on her tours of the North Island provide an example of the depiction of Maori in an era that largely romanticised their past and avoided the

¹⁹⁵ Geoff Park, *Theatre country: Essays on landscape & whenua*, Wellington: Victoria University Press, 2006.

¹⁹⁶ Cheleen Ann-Catherine Mahar, 'Landscape, empire and the creation of modern New Zealand', in Glenn Hooper, (ed.), *Landscape and Empire: 1770-2000*, Hants: Ashgate, 2005, pp. 65-78.

social realities of the present. This chapter examines her photographic and written output as examples of the typical representation of New Zealand landscape and people in the 1930s, an era in which the landscape continued to be viewed in the terms of the nineteenth century by descendants of European settlers who revered its beauty and at the same time defined it in terms of capitalist progress.

Thelma Kent and Elsie K. Morton

The 1920s and 1930s saw an explosion of descriptive literature around the burgeoning tourist industry, and one of the most popular and highly regarded writers in this genre was Aucklander Elsie K. Morton. Morton was widely published in the newspapers and magazines of the day and her travels in the South Island reflect many of the journeys undertaken by Kent and her friends.¹⁹⁷ Both Morton and Kent walked the round trip from the head of Lake Manapouri to Doubtful Sound, Kent in the summer of 1934 and Morton in the summer of 1934 or 1935. When Morton published the account of her trip in the *Weekly News*, Kent contacted her for a copy of her photograph which shows a woman juxtaposed against the craggy Hydra Range behind Lake Minerva.¹⁹⁸ (Fig. 74) This photograph now resides in the Thelma Kent collection in the Alexander Turnbull Library and is strikingly similar to Kent's style. (Fig. 75 and 76) Kent, already consistently publishing her photographs in newspapers like the *Weekly News*, probably realised at this juncture that written accounts of her own journeys, which were just as impressive as Morton's, could be published.¹⁹⁹ After this, most of the major trips that she went on were followed

¹⁹⁷ Elsie K. Morton was born in 1885 and as well as writing on aspects of New Zealand life, was also a popular radio announcer. She published several books including *Along the road: A book of New Zealand life and travel*, Auckland: Unity Press, 1928, and *Joy of the road*, Auckland: Wilson & Horton, 1929.

¹⁹⁸ Morton's photograph appears in an article written and illustrated by Morton. Elsie K. Morton, 'Blazing a trail through Fiordland: Round trip by forest, lake and river', *Weekly News*, 23 December 1936, p. 34.

¹⁹⁹ There is a lot of photographic evidence of Kent's trip from Lake Manapouri to Doubtful Sound, including a 70 photograph album made by Leila Black which now resides in the collection of Shirley Bissell, Auckland, and photographs in the *Weekly News*; Thelma Kent, 'Rugged country traversed by girl trampers in the cold lakes and West Coast sounds district of the South Island: Scenes on the newly opened up, 100-mile scenic tramping trip from the north arm of Lake Manapouri to Bradshaw, Doubtful and Smith Sounds and back to the west arm of

by detailed written accounts published in magazines using a similar style to Morton.²⁰⁰ Over the next decade Kent published travel accounts in popular magazines and newspapers and ultimately planned, with her friend Elsie Thompson, to publish a book of travel narratives and photographs.²⁰¹

Foremost of the women travel writers of her era, Morton was included in a series of articles in the *Weekly News* on women in literature, an indication of her popularity, but her style is overtly descriptive and sentimental which accounts for her obscurity today.²⁰² As Sara Mills states in her recent work on women's travel writing, writers like Morton and Kent have been largely ignored in the feminist review of literature because they display an uncritical view of their travels in New Zealand and echo the patriarchal views of the time, an unpopular theme for a revisionist feminist reading.²⁰³ Mills argues that women writers often produced work in a similar style to their male counterparts and the feminist framework through which most women writers (and photographers) have been studied recently falls short because it ignores the complex nature of the individual's relationship to their society.²⁰⁴ She suggests that this type of women's writing deserves to be looked at in depth as examples of the problematic nature of feminine writing:

These texts... are very challenging theoretically – a strange mixture of the stereotypically colonial in content, style and trope, presenting the colonised country as part of the British Empire, whilst at the same time unable to adopt a straight-forward colonial voice.²⁰⁵

Morton and Kent's travel narratives and photographs, aimed at a popular audience combining the themes of travel, landscape and the ideas of modern

Lake Manapouri. This trip was made recently by two South Island girl trampers, Misses T. R Kent and L. Black', *Weekly News*, 13 June 1934, p. 49.

²⁰⁰ Other researchers interested in a possible link between Kent and Morton have incorrectly identified Morton in some of Kent's photographs, when the woman is in fact Leila Black; John Hall-Jones, *Martins Bay*, Craig Printing Co.: Invercargill, 1987, p.166. I have not found any indication that the two women were friends apart from finding one photograph by Morton in the Kent collection at the Alexander Turnbull Library. (PA Coll. 3052-08.)

²⁰¹ Interview with Erica Stewart, 27 May 2009. This book never eventuated because of Kent's death in 1946.

²⁰² 'W.R.', 'The feminine field in literature: No II: N.Z. historians, travel writers, poets and weavers of fairy tales', *Weekly News*, 22 April 1936, p. 20.

²⁰³ Sara Mills, *Discourses of difference: An analysis of women's travel writing and colonialism*, Routledge: London, 1991, pp. 2-4.

²⁰⁴ Mills, *Discourses of difference*, 1991, p. 4.

²⁰⁵ Ibid.

progress, concepts that were upheld by men and women alike, provide a fascinating insight into Pakeha New Zealand's relationship to their natural environment in the 1920s and 1930s. The next sections of this chapter explore the different ways in which Kent depicted the New Zealand landscape, showing that her published work, although popularist and uncritical in style, provides a valuable insight into the dominant themes of the era.

Exploring the waybacks

'Valleys in the waybacks', an account written by Thelma Kent of a trip that she and Leila Black made to the region beyond Lake Wakatipu in 1936, draws upon many of the formulas that popular travel writers used during the era.²⁰⁶ (Fig. 77) It was published in the *Railways Magazine*, one of the most highly regarded publications of the time that drew heavily on the latest crazes in travel and recreation. Published monthly between May 1926 and June 1940 with the support of the government, it had evolved from a magazine promoting relations between the Railways Department, their workers and the public, into a general-interest publication that focused on tourism, literature, and local and British history. In 1940, war-time paper restrictions forced the magazine to fold, but it had gained a reputation as a place where prominent writers such as Elsie K. Morton, Robin Hyde, James Cowan, Alan Mulgan and Denis Glover published their work. It was generously illustrated, mainly with black and white photographs of the New Zealand landscape, particularly locations that could be reached by rail, with many of the photographs credited to top photographers of the day including Kent.²⁰⁷

Kent's article 'Valleys in the waybacks' is an example of one of the most popular forms of travel writing, the descriptive narrative, which relates the mechanics of a trip that the author had been on. As Lydia Wevers has suggested, one of the most appealing reasons for reading travel writing is to

²⁰⁶ Thelma Kent, 'Valleys in the waybacks: The region beyond Lake Wakatipu', *New Zealand Railways Magazine*, vol. 12, issue 9, 1 December 1937, pp. 38-39.

²⁰⁷ The Railways Department commissioned photographers who provided promotional images for the *Railways Magazine* and other tourist literature. As well as the Railways Publicity photographers, several prominent freelance practitioners published their work in the magazine, such as Neville Lewers, H. C. Peart, John Pascoe, V. C. Browne, Ellis Dudgeon and Kent. Out of the named photographers published in the *Railways Magazine*, Kent was by far the most prolific with 82 photographs published in the magazine. See Appendix 1.

reconstruct the physical details of travel in another era; the food, the accommodation and the transport.²⁰⁸ In the early spring of 1936 Black and Kent set out their tour. George Moir's popular *Guide book to the tourist routes of the Great Southern Lakes and Fiords of Western Otago*, first published in 1925, detailed the route and was probably the inspiration for their journey.²⁰⁹ The two women drove from Christchurch in Black's car, camping overnight at Shag River near Palmerston South. The scenic lake road to Queenstown, in those days considered bumpy and difficult, was 'some hundreds of feet above the lake, with very little to stop a car from taking a high dive, and the bends decidedly sharp, giving a driver no chance to see an approaching car.'²¹⁰ The friends navigated the road, taking photographs along the way including one of an unfortunate motorist whose car was 'hailed up after a rough passage over the bank near Kingston.'²¹¹

At 8am the next morning, after camping on the shore of the lake, they met the Railways Department steamer, the *S.S. Earnslaw*, at the wharf at Kingston and headed across the lake to the Bryant homestead at Kinloch, the starting point for their trek. (Fig. 78) Their guide into the waybacks was Harry Bryant, who in later years was instrumental in developing motor tours and guided walks in the area.²¹² The Bryants had lived for generations at Kinloch and as the area became well known for its scenery the family started to provide accommodation and food for trampers coming to and from the Routeburn. Kent and Black planned to stay for a week exploring the region and packed all the

²⁰⁸ Lydia Wevers, 'Introduction', Lydia Wevers, (ed.), *Travelling to New Zealand: An Oxford anthology*, Auckland: Oxford University Press, 2000, p. 9.

²⁰⁹ Keen trekkers who wanted to explore remote districts of the South Island couldn't go past George Moir's guide to the Great Southern Lakes and Fiords of Western Otago. The extensive list of treks to be done in the region reads like a checklist of the places Kent and her friends visited in the 1920s and 1930s. Written in an informative style with plenty of practical advice for the serious tramp, Moir's guide book has survived in updated editions through to today. George M. Moir, *Guide book to the tourist routes of the Great Southern Lakes and Fiords of Western Otago*, N.Z., Dunedin: Otago Daily Times and Witness, 1925, pp. 43-45, 55-60.

²¹⁰ Unknown author, 'Improvements and oddities on motor tour: Work on South Island roads: The drive round Lake Wakatipu', *New Zealand Free Lance*, 26 May 1937, p. 5.

²¹¹ Thelma Kent 'Lakeside road: A motorist halts on a bend in the road beside Lake Wakatipu on the recently-completed highway which connects Queenstown and Kingston', *New Zealand Free Lance*, 3 February 1937, p. 42. Thelma Kent, *Car being hauled up after a rough passage over the bank near Kingston, Lake Wakatipu*, 1937, PA Coll. 3052-23, Alexander Turnbull Library, Wellington.

²¹² For a history of the region see, Doreen McKenzie, *Road to Routeburn*, Dunedin: John McIndoe, 1973.

necessary supplies into canvas bags slung over the horses. Moir's guide book provided notes on equipment of the time, including advice for the photographer, how to deal with pack horses and how to cook over a fire. The list of food supplies to be carried in the swags of the party included sacks of oatmeal, flour, ground rice, baking powder, sugar, dried fruit, golden syrup, jam, tea, butter, dripping, bacon, tins of C.M.C. meat, lemonade powder, condensed milk and 'Glaxo' (a brand of powdered milk). The supplies were made into various manifestations of scones, dumplings, girdle cakes, porridge and damper, made in a billy or a camp oven. Trips on horseback probably had more variety as they could carry tinned fruit like peaches, pineapple and apricots.²¹³

Much of the early part of their trip was hampered by bad weather and the party had to spend a 'whole lazy day reading and idly watching the antics of a family of mice' at the Routeburn Huts before the weather cleared enough to allow them to trek across the snowy Harris Saddle.²¹⁴ They spent several days on horseback exploring the Rees and Dart Valleys, crossing the swollen rivers many times and viewing many species of birds including plovers, banded dottrells and paradise ducks.²¹⁵ The party headed back to Kinloch on their 'faithful steeds', delighted with their experiences in the waybacks.

Kent took many photographs on her trip, particularly in the Dart and Rees Valleys where pools reflected the surrounding mountains. One photograph that she hand-coloured at the request of W. A. Kennedy, a collector of South Westland photographs, shows Bryant and his horse reflected in a pool of still water in the Rees Valley surrounded by rocks and mountains. (Fig. 79) Other photographs from this trip ended up in newspapers and magazines, including images accompanying her article in the *Railways Magazine* and a

²¹³ Moir, *Guide book*, 1925, pp. 81-85. Plum puddings were not recommended by Moir as suitable on the trail as they were too heavy and 'an attempt to consume one of them cold for breakfast may seriously impair the party's efficiency during the day.' However, Moir did recommend making the pudding on a wet day as the three to four hour boiling time 'may serve to pass the time.' p. 84.

²¹⁴ Kent, 'Valleys in the waybacks, 1937, pp. 38-39.

²¹⁵ Kent, 'Valleys in the waybacks, 1937, p. 39.

two-page spread in the *Weekly News*.²¹⁶ (Fig. 80) Kent's written and photographic accounts of the journey were aimed at a public eager to learn of the adventurous exploits of two ordinary 'girls' and conformed to Wevers' definition of the popular travel narrative by concentrating on the physical details of the journey such as the track, the horses, the provisions and the weather.²¹⁷ The article is typical in style of those to be found in many newspapers and magazines of the day, illustrating the passion for travel that was sweeping the nation. Kent's article can be read as a straight-forward narrative, but also provides an example of New Zealander's attitudes towards the landscape of their country, aspects of which are explored in the next sections using Kent's published accounts of mountaineering in the Southern Alps.

Mountaineering at Mount Cook

In November 1934 a mountaineering party including Kent, Tommy Clemens, Leila Black and celebrated guide Mick Bowie, trekked from the Hermitage across Copeland Pass into Westland to the Franz Joseph Glacier hotel and back over Graham's Saddle.²¹⁸ (Fig. 81) The week-long trip was the subject of a seven-photograph spread in the *Weekly News*, two articles by Kent published in the *Railways Magazine* and the *Australasian Photo-Review*, five photographs in the *Mirror* by Kent and Leila Black, and a 90 photograph album of photographs by Kent made into an album for her uncle Tommy Clemens.²¹⁹ (Fig. 82 and 83)

²¹⁶ Thelma Kent, 'By horseback through the beautiful country at the head of Lake Wakatipu, South Island: Magnificent views of mountain, bush and river obtained on a recent expedition along the Dart and Rees Valleys', *Weekly News*, 31 March 1937, pp. 50-51.

²¹⁷ Wevers, 'Introduction', *Travelling to New Zealand*, 2000, pp. 9-10. Kent and Leila Black were to return to the area in 1939 trekking from Dart Hut to Dart Glacier. Thelma Kent, 'A view of the Dart Glacier (about five miles long), South Island, New Zealand', *New Zealand Railways Magazine*, vol. 15, issue 1, April 1940, p. 6. In the late 1930s Kent and Naare Hooper trekked in the area, visiting Cascade Hut in the Matukituki Valley.

²¹⁸ Kent and Leila Black returned in 1936 to the Hermitage during the W.E.A. King's birthday excursion, this time organising a winter trek to Mueller Glacier and Mount Sealy, a relatively short journey of probably no more than two or three days, but still requiring a guide to help them across the steep and icy terrain. They also completed a short day walk to Mount Sebastopol via the Red Lake where Kent photographed snow scenes that were published on the front page of the pictorial section of the *Weekly News*. Thelma Kent, 'The beauty of the winter snows: Pictures on a recent visit to the Hermitage, Mount Cook', *Weekly News*, 1 July 1936, p. 28.

²¹⁹ Thelma Kent, 'Summer mountaineering in the Southern Alps: An interesting pictorial record of a recent holiday trip', *Weekly News*, 26 December 1934, p. 39, Thelma Kent, 'The crossing

After being welcomed to the Hermitage by the manager Charlie Alms, the mountaineers set out as the first party of the season to cross the divide between Canterbury and Westland.²²⁰ They walked up the Hooker Valley, past the Mueller Glacier, and witnessed an avalanche thundering down Mount Sefton. The Hooker Hut was their destination for the first night, but by 3 am the next morning the mountaineers prepared for the trek across Copeland Pass. Kent described the views up on the pass in the early morning light:

The clouds hover about the valleys below us, and playfully wreath themselves around the lower peaks, while 'Aorangi' (the cloud piercer) soars into the heavens, the top slopes pinking in the morning light. The colour deepens, then changes and brightens with the rising sun. Our cameras we rapturously take from our packs with the hope that we may capture some of the fleeting visions that intrigue us.²²¹

While crossing the pass there was a snow storm which became the subject of photographs of the party roped together with sou'westers donned at the top of the pass.²²² (Fig. 84) The party then wound its way down the Copeland Valley until the snow gave way to forest, walked twelve miles along the Copeland River and set up camp for the night at Welcome Flat Hut, enjoying a bath in the nearby hot springs.

The next morning, after following a bush track for five miles and crossing Architect's Bridge, the party met with the horses that took them on the two-day, thirty-mile journey down the valley to Cook River, stopping for the night at 'Mrs Scott's mountain home' where they 'part[oo]k of white-bait fritters and tea'.²²³ Once the party reached the road, they were transported by car to the Franz Josef Hotel, where they spent the night. The next morning they walked up the Waiho Valley to the glacier and picked their way carefully

of Copeland Pass and Graham's Saddle', *New Zealand Railways Magazine*, vol. 10, issue 5, 1 August 1935, pp. 27-29, Thelma Kent, 'Early morning photography in the Southern Alps', *Australasian Photo-Review*, 1 March 1935, p. 119, Thelma Kent, 'A bush track leads to snowy heights', *Mirror*, vol. XIII, no. 7, February, 1935, p. 13, and Thelma Kent. Copeland Pass album, Gerry Clemens collection, Rangiora.

²²⁰ Kent, 'The crossing of Copeland Pass', 1935, p. 27.

²²¹ Ibid.

²²² See also, Thelma Kent, *Roped, and with sou'westers donned, the party is photographed at the top of Copeland Pass, 6950 feet, on the main divide between Canterbury and Westland*, PA Coll. 3052-09, Alexander Turnbull Library, Wellington.

²²³ Kent, 'The crossing of Copeland Pass, 1935, p. 28. The Scott homestead and farm was a well-known trampers' stop in South Westland. Accommodation, guides and horses could be hired here. See also, Elsie K. Morton, 'The Copeland Valley: A Westland ride', *Weekly News*, 9 March 1932, p. 7.

through the icy crevasses of the pinnacles that made up the Franz Josef and Almer Glaciers to the Almer Hut. The party was awed by the beautiful scenery provided by the vantage point at the top of the glacier:

[we] were amply rewarded by arriving in time to watch the setting sun with all its gorgeous colours tinting the high peaks of Mounts Moltke, Roon, Baird Range and others, and setting in relief against the deepening purple of the immense precipices, the great white ice-fields thousands of feet below. Light feathery mists danced airy around under the tops, gradually gathering together as the scarlet and crimson colours faded and finally settled in billowy restfulness far below in the valley.²²⁴

Rising early the next morning the mountaineers washed themselves with snow melted over a primus stove and set off over the snowfields of Graham's Saddle. Kent wrote of the beauty of the landscape in the region, describing the multi-hued effect of the dawning sun on the ice:

The glassy ice particles sparkle with the brightness and the thousands of acres of snow turn a pale lemon, then transparent blue as the sun speeds upwards.²²⁵

At the top of Graham's Saddle they observed a panorama of the mountains and glaciers of Westland and the region towards the Tasman Glacier, Mount Cook and Canterbury towards which they were heading. Kent wrote about the futile attempt to capture this colossal scenery with her camera:

We are overawed in this circle of soul-stirring scenes and with utter presumption endeavour to reproduce some impressions on the remainder of our panchromatic films.²²⁶

The path up to De La Beche Hut was laboriously chipped out of the ice by their guide and the party was roped together and used ice axes to steady themselves for safety. The last day of their trip was spent tramping down the huge Tasman Glacier towards the Hermitage, their point of departure seven days earlier. This carefully planned trip gives us a well-documented insight, not only into Thelma Kent's mountaineering pursuits, but also into how the New Zealand landscape was written about and photographed in the 1930s, details of which are explored in the next section.

²²⁴ Kent, 'The crossing of Copeland Pass, 1935, p. 29.

²²⁵ Ibid.

²²⁶ Ibid.

Freda Du Faur and the language of the picturesque

The Australian mountaineer, Freda Du Faur, was an early and important visitor to the Mount Cook region, and an inspiration for the next generation of adventurous women.²²⁷ In 1910, Du Faur, with Peter and Alex Graham as her guides, was the first woman to climb Mount Cook and was written about rapturously in the New Zealand press. Although Du Faur did not specifically champion women's rights, her achievements included, along with her impressive climbing catalogue, witnessing a change in attitude to the woman adventurer:

...five years after my first fight for individual freedom, the girl climber at the Hermitage need expect nothing worse than raised eyebrows when she starts out unchaperoned and clad in climbing costume. It is some consolation to have achieved as much as this, and to have blazed one more little path through ignorance and convention, and added one tiny spark to the ever-growing beacon lighted by women of this generation to help their fellow travellers climb out of the dark woods and valleys of conventional tradition and gain the fresh, invigorating air and wider view-point of the mountain-tops.²²⁸

The much publicised journeys of Du Faur, along with pioneer mountaineers the Graham brothers, set the scene for the rising popularity of outdoor pursuits in the 1920s and 1930s. As a matter of course the climbers embraced the new portability of photography and considered one of their main objectives to capture views from their destinations. Du Faur carried a 3A Kodak camera with which she took photographs that illustrated her written accounts of climbing in the Southern Alps, although she professed herself not very good at using it.²²⁹ In one instance she related how, while sleeping in a tent with her female companion near the Hermitage, she dragged the camera from under the rock where she had secured it, ripped it out of its leather case and water-logged her film.²³⁰

The style of Du Faur's writing and photographs were influenced by a specifically English concept of the landscape. She had an eye for beautiful

²²⁷ Sally Irwin, *Between heaven and earth: The life of a mountaineer, Freda Du Faur*, Hawthorn, Victoria: White Chane Press, 2000, p. 143.

²²⁸ Freda Du Faur, *The conquest of Mount Cook and other climbs: An account of four season's mountaineering on the Southern Alps of New Zealand*, London: George Allen & Unwin, 1915, (This edition, 1977), p. 37.

²²⁹ Du Faur, *The conquest of Mount Cook*, 1915, p. 114.

²³⁰ Du Faur, *The conquest of Mount Cook*, 1915, p. 147.

scenery and was disappointed if the view was spoilt by clouds or snow, and her accounts read in terms of getting from place to place to see the grand landscape. While climbing in the Copeland Pass district, she wrote:

...[the day was] still and warm, so we spent four hours on the summit drinking in beauty and making the most of a splendid photographic opportunity. Our situation afforded us a fine view of the three peaks of Mount Cook, which was the chief reason for us being there.²³¹

The famous female mountaineer, although only dabbling in photography, belonged to the legacy of picturesque tourism introduced to the colonies in the previous century. In the words of Christopher Hussey, a pioneering theorist of the picturesque:

The picturesque traveller is the traveller who has a conception of an ideal form of nature, derived from landscape painting, and whose purpose it is to discover ideal scenes in existence. [...] It is the expectation of new scenes, perhaps the ideal scene, opening to his view, that sets him off and keeps him going.²³²

Geoff Park suggests that New Zealand landscape was inescapably bound to eighteenth and nineteenth-century notions of the picturesque, imported to New Zealand and translated into a particular relationship with the landscape. Park uses the metaphor of the Claude Glass, an eighteenth-century contraption for observing and framing the landscape that:

establish[ed] the way of looking that led to seeing landscape as we might see a framed painting or the stage of a play – as ‘picturesque scene’.²³³

New Zealand settlers inherited a heightened sense of what a beautiful scene should look like, imparted to them from this ‘framed’ landscape concept and also from the burgeoning tourist industry with its focus on collecting views in the form of postcards, paintings, drawings and photographs. In England, the industrial revolution had drastically changed human relationships to the land with most people no longer having a working relationship with the countryside. Instead, city workers had a view of the country as an idealised place to which they could escape for a weekend by means of modern roads and rail. Park

²³¹ Du Faur, *The conquest of Mount Cook*, 1915, p. 159.

²³² Christopher Hussey, *The Picturesque: Studies in a point of view*, London: Frank Cass, 1927, (This edition, 1967), p.83.

²³³ Park, *Theatre country*, 2006, p. 114.

suggests that ‘nature was at once more distant and more accessible’, meaning that as nature was being commercialised through tourism, healthy human interaction with the land was being minimised.²³⁴

New Zealand was seen through the lens of the Claude Glass as settlers arrived with an attitude that glorified the beauty of ‘untouched’ regions of New Zealand. Places of beauty were set aside from the destructive forces of progress by the Scenery Preservation Commission in the late nineteenth century.²³⁵ Once beautiful areas of mountain and native bush had been ‘protected’ from human agency, the government began to promote the landscape’s virtues to tourists in the language of the picturesque, a language that continued through to the 1920s and 1930s. However, the negative impact of the removal of human agency in the landscape, argues Park, led to an exploitative association with places of beauty where the tourist dollar was the greatest concern, and paralleled by a devastating environmental effect on the flatland that was left to be cleared of native bush and to become private property because it did not fit the criteria of being landscape.²³⁶

Thelma Kent and the sublime landscape

Kent is inescapably part of the colonial language of the Claude Glass as she writes about and photographs the quiet grandeur and beauty of an un-peopled landscape. In particular, she was drawn to the mountainous regions of the South Island, areas that had become mythologized in the colonial imagination:

Far away thoughts will visit a lover of the mountains, these thoughts gradually form themselves into a picture, then plans formulate and the picture eventually becomes a reality... One does not merely climb over the tops, and be therefore satisfied, one lives again in the changing scenes and the spirit will ever return to these lofty and inspiring regions where the mountain peaks are the church spires, and the murmuring waters from pure snows, the hymns.²³⁷

²³⁴ Park, *Theatre country*, 2006, p. 115.

²³⁵ Richard Seddon passed the first Scenery Preservation Act in 1903. Park, *Theatre Country*, 2006, p. 11.

²³⁶ The un-peopled definition of the picturesque warranted the removal of Maori from their land by the colonial project in order to protect it, although Park argues, the Maori relationship to the land, with its working knowledge of geography and resources, was the only way that the sensitive New Zealand flora and fauna could cope with human activity. Park, *Theatre country*, 2006, pp. 124-127.

²³⁷ Kent, ‘The crossing of Copeland Pass’, 1935, p. 27.

The religious metaphors are indicative of a time when the Mother Country and her religion were still paramount in the Pakeha New Zealander's mentality, and God, in a Wordsworthian sense, was to be found in the awe-inspiring realm of nature.²³⁸ Kent, who did not regularly attend church, found her God in the 'unrivalled panorama of peaks, mountain snows, glaciers, pinnacles and cloud-filled valleys.'²³⁹

One of Kent's methods of depicting the vastness of the landscape was to position a human figure against the landscape. A photograph taken on her Copeland Pass trip placed the three other members of the party against a vast snow field at the head of Franz Josef Glacier. (Fig. 85) Silhouetted against the dawn sun, the three figures act as a stand-in for the viewer looking into the vast landscape of the Southern Alps and providing scale and a frame to the mountains. The over-arching sense is one of loneliness; the climbing party are at the top of the world, witness to a primordial geography. The areas of New Zealand most associated with the primordial landscape, the great southern lakes and fiords of Western Otago and Southland, were Kent's favourite haunts and drew her back time and time again. Lake Wakatipu, Lake Manapouri, the Hollyford Valley and Milford Sound were among places that she visited, priding herself on getting off the beaten track and often enlisting the help of a local guide to take her to the most inaccessible valleys and peaks.

An influential writer and photographer with a similar style to Kent was Frank S. Smythe, who specialised in mountain photography of the European Alps and the Himalayas. He published many popular books of written accounts and photographs, some of which were instructional texts for photographers interested in 'mountaineering, hill-walking and rambling' and 'anxious to bring back with them some record of their experiences, the friends they have climbed

²³⁸ Wordsworth's preface to his *Lyrical Ballads* is considered a central work of Romantic literary theory. Here, Wordsworth gives his famous definition of poetry as 'the spontaneous overflow of powerful feelings from emotions recollected in tranquillity'. His works were popular among New Zealand settlers, especially his guide books on the Lake District. These were easily transported to the other end of the earth in small volumes, helping to define New Zealand's version of the picturesque.

²³⁹ Kent, 'The crossing of Copeland Pass', 1935, p. 27. Although Kent and her family were not particularly religious, they would have still prescribed to the standard Anglican dogmas of the day. Interview with John Kent, 27 November 2008.

with and the scenes they have moved among.²⁴⁰ Like Kent, Smythe gloried in the ‘contemplation of the hills, the clouds, the stars and flowers’ and the ability of nature to catapult the viewer into the realm of the sublime. He writes about his inability to capture the beauty of nature, and describes his own photographic pursuits as ‘a strive towards an unattainable ideal.’²⁴¹ The key to successful mountain photography, according to Smythe, was cultivating an artistic sense and the ability to simplify the chaos of nature into an uncomplicated composition:

What constitutes an effective feature of a mountain landscape? ... I would reaffirm my belief that simplicity is the soul of beauty in any picture and especially in mountain photography. In painting, the artist is able to ignore detail which detracts from the theme of his subject and thereby extract and interpret as it were the soul of the subject. The photographer is in a less happy position: muddling detail too often obscures such interpretation... It is, therefore, even more important in photography to cultivate simplicity than it is in painting and the photographer is of necessity strictly limited in scope by his medium.²⁴²

The resulting photographs by Smythe adhere to his definition of good mountain photography by concentrating on simple compositions that highlight the grand scale of the scenes and strong tonal definition, as can be seen in the cover image for his book *Swiss Winter*.²⁴³ (Fig. 86) He draws the viewer into the scene by the use of rocks on the left foreground to give scale to the landscape. Similarly, Kent’s photograph of the Mueller Glacier in the Mount Cook region invites us to look at the vast mountainous vista through the frame of the standing figure (Leila Black) and the Mueller Hut. (Fig. 87) The uninhabited sublime landscape was at the heart of Kent’s photographic quest in the mountains of the Southern Alps.

The profitable landscape

The sublime was not only to be witnessed in the mountains; the forests and rivers of the South Island were also places of untouched beauty that Kent

²⁴⁰ F. S. Smythe, *A camera in the hills*, London: Adam and Charles Black, 1948, p. 7. See also Smythe, *Behold the mountains: Climbing with a color camera*, London: Max Parrish, 1949, and Smythe, *Snow on the hills*, London: Adam and Charles Black, 1946.

²⁴¹ F. S. Smythe, *Peaks and valleys*, London: Adam and Charles Black, 1938, p. vii.

²⁴² Smythe, *Peaks and valleys*, 1938, p. vi.

²⁴³ F. S. Smythe, *Swiss winter*, London: Adam and Charles Black, 1948, cover.

photographed and wrote about using the language of the Claude Glass. (Fig. 88 and 89) George Bernard Shaw visited New Zealand in the 1930s and noted New Zealanders' pre-occupation with their forests:

There's one thing I noticed about you New Zealanders... wherever I go people say to me that they must take me to see New Zealand's last bit of original bush. I have been driven through miles and miles of it since I have been here, and each bit seems to be just as much the last and just as original as the one before. I must say, though, that it's unlike any bush I have ever seen, the ferns and other native plants make it delightful.²⁴⁴

New Zealanders may have been proud of the beauty of their native bush, but alongside this aesthetic vision were political and commercial concerns which saw the landscape conceived as a resource base that would cement New Zealand's status as a successful nation on the world stage. These ideas had been current since the pioneering days, and by the 1920s and 1930s, with new technology enabling continuing commercialisation of the environment, the positive nature of progress was of key interest to New Zealanders.

Kent documented aspects of technology and progress in the 1930s through photographs of commercial concerns, particularly in the South Island. Logging, concrete manufacture, bridge and road making, and gold dredging were among some of her photographic projects. In early 1939, she went on a well-documented trip to the Nelson region with Tommy and Edie Clemens, their son Gerald, and his fiancé Molly. (Fig. 90) Because of the closeness of this trip to the outset of war, very few of the resulting photographs were published, despite Kent's clear intention to, given the amount of effort she made documenting information on the surviving photographs in the Alexander Turnbull Library. In particular, she took many photographs of the Golden Bay Cement works, highlighting her interest in industry and progress. (Fig. 91)

The Golden Bay Cement works had opened in 1910 and continues to be New Zealand's biggest producer of cement to this day, although the factory at Tarakohe was closed in 1988. Kent's photographs of the works and the nearby Pohara wharf, taken in 1939, show different stages of the cement-

²⁴⁴ George Bernard Shaw, *What I said in N.Z.: The newspaper utterances of Mr. George Bernard Shaw in New Zealand, March 15th to April 15th, 1934*, Wellington: Commercial Printing and Publishing Company of New Zealand, 1934.

making process and are carefully annotated on the reverse of the prints. For example, the documentation for a photograph of a large kiln states:

This huge kiln takes the lime, marl and sand, called slurry, down to the furnace. It is on a slope and chains inside keep the mixture stirred. After firing it is called klinker.²⁴⁵ (Fig. 92)

Other photographs show men shovelling the various components of cement into rail trucks from the port to the factory and local quarry sites. (Fig. 93) She also took photographs of the deserted Onekaka iron works which had opened in the 1920s to process deposits of limonite iron ore found in the local hills, but had closed in 1935 once the small reserves had been mined.

Many of Kent's photographs documented the industry of the places that she visited, from the work on roads, bridges and railways across the South Island, to farming and agricultural practices of the Canterbury Plains. (Fig. 94) These were popular subject matter for the newspapers that she published in, so she was purposely exploiting a market for illustrations of New Zealand's resources and industry. Interesting exhibition prints were made by Kent in 1939 of logging on the Aorere River, titled 'Machine age' and 'From forest to sawmill', that show how images of industry were suitable material for the pictorialist photographer. (Fig. 95 and 96) The titles evoke an era that was proud of human mastery over nature, of particular relevance to the remote corners of the South Island, which still rang with the recent history of pioneer explorer-entrepreneurs.²⁴⁶

However, some New Zealanders were concerned about the impact of progress on the natural landscape. Leigh Hunt, writing in the *Mirror* in 1932, cautions New Zealanders about thinking that they can treat their forests as 'a supply of timber and firewood':

The clearing of the bush on the fertile land for the pursuit of agriculture was unavoidable and proper, but what of the vast spaces consisting of mountainsides from which trees have been felled? In all common sense these

²⁴⁵ Thelma Kent, *Golden Bay cement works, Tarakohe*, 1939, PA Coll. 3052-24, Alexander Turnbull Library, Wellington.

²⁴⁶ These photographs were also published in the *New Zealand Free Lance*. Thelma Kent, 'A huge totara log is dropped into the river near Bainham and hauled up the other side by means of pulleys', in 'Timber from Nelson district: Apart from being noted for its scenic beauties, the Aorere River plays a part in timber milling operations', *New Zealand Free Lance*, 26 April 1939, p. 39.

should have been preserved for water-conservation and the prevention of erosion.²⁴⁷

Hunt tries to convince New Zealanders to protect the forest for the financial benefits of tourism and the beneficial effect of pristine natural surroundings on the population, but notably skips over any reference to the land's previous human occupants, buying into the era's preoccupation with an imagined golden past:

New Zealand was originally a forest paradise... [with] flora that thrived through the ages, free from any interference except by birds and insects. [...] Such was the condition of the flora which enraptured the great botanists, Banks and Solander, who accompanied Captain Cook one and a-half centuries ago.²⁴⁸

The theories of the picturesque landscape included a belief in a utopian past that could never be recreated, and this enabled New Zealanders to revere the beauty of the forests at the same time as justifying their destruction. The passing of the old times, when the land was covered by trees, was seen as a golden era which could never be regained. The growing rarity of truly pristine forests made these regions even more desirable, and therefore in greater danger of destruction, whether through tourism or industry.

Representing Maori in the 1930s

The formula for picturing the landscape that permeated 1920s and 1930s tourist photography glorified the uninhabited nature of New Zealand landscape and its potential for capitalist gain, but this idea becomes problematic when realising that the land was actually not empty. A formula that Pakeha photographers often used was to place a figure in the landscape to depict isolation and, if the figure was Maori, it added extra poignancy. Mythologizing the past had in the 1920s and 1930s become somewhat of an obsession with writers and photographers alike; in particular the spiritual aspects of Aorangi (Mount Cook) were a favourite topic of many an amateur poet. In 1934 Havelock Williams, a well-regarded photographer from Timaru, sent in an 'impressive' photograph to the *Weekly News*' annual photography competition titled 'A

²⁴⁷ A. Leigh Hunt, F. R. G. S., 'Are they doomed? The tragedy of New Zealand's forests', *Mirror*, vol. XI, no. 2, 1 August 1932, p. 20.

²⁴⁸ Ibid.

Maori warrior plays homage to the spirit of the mountains'.²⁴⁹ This photograph was part of a very popular series made for the Mount Cook Company and showed Mr Paiki of Temuka dressed in costume gazing into the sublime landscape of the Southern Alps. In another photograph from the same series, the 'warrior' and two Maori maidens gaze towards a towering Mount Cook dominating the scene behind them. (Fig. 97) Williams apparently knew the models well and held them in high regard.²⁵⁰ This type of photograph epitomised the attitude of most Pakeha towards Maori during the era, seeing the 'old New Zealander' in a nostalgic light as illustrating a past untainted by European problems.

Many guide books of the day summarised the Maori present in terms of its past, harking back towards a golden age before the arrival of white men as a kind of utopia. Christchurch resident Ngaio Marsh, the well-known mystery writer and theatre matriarch, wrote the text for the New Zealand volume in the series *Britain in Pictures*, and included a typical description of Maori.²⁵¹ In it she likens the Maori people to the Scottish Highlander and the Irishman:

In his passion for genealogy, his exquisite manners, his strong communal and tribal sense, his loyalty, his mysticism, his clannish feuds and his tribal gatherings, he is indeed closely akin to the Highlander, and in a certain cheerful inconsequence, to the Irishman. Many observers have gone so far as to find strong physical resemblances.²⁵²

Marsh's description is aimed at an English audience who would understand the comparison in terms of their own experience with colonised people in Scotland and Ireland. The 'other' is seen in terms of their childlike beliefs and backwardness, but given a positive spin as preservers of a past way of life that had been lost in the dominant paradigms of the British Empire. Thelma Kent, who was a friend of Ngaio Marsh, contributed some of the photographs to

²⁴⁹ Havelock Williams, 'A Maori warrior pays homage to the spirit of the mountains', *Weekly News*, 20 June 1934, p. 49.

²⁵⁰ Havelock Williams, *With my camera for company: Adventures and images of a pioneering New Zealand photographer*, Christchurch: Hazard Press, 2003, p. 114.

²⁵¹ Ngaio Marsh, *New Zealand: The British Commonwealth in pictures*, London: William Collins, 1942.

²⁵² Marsh, *New Zealand*, 1942, p. 16.

Britain in Pictures.²⁵³ She was, from the mid-1930s, contributing to many tourist brochures and booklets of the day. Most of the photographs that she published in this manner were images of South Island scenery, but she also supplied images of Maori taken on trips to the North Island to a small book called *New Zealand: Land of Everything*, published by Whitcombe and Tombs, a company which specialised in pictorial books featuring the New Zealand landscape.²⁵⁴ (Fig. 98)

The most common representation of Maori in pictorial publications were images taken in the Rotorua region, where the thermal area of Whakarewarewa had long provided photographers with Maori subject matter that had become clichéd mementos for European tourists. Thomas Pringle's photograph of young Maori boys performing a 'penny haka' made for the postcard market in 1905, is a typical example. (Fig. 99) By the early 1930s Kent was able to take a similar image of children who were hanging around at Whakarewarewa to pose for tourist snapshots. (Fig. 100) This photograph was taken on a trip that she and her friend Gwen made to the North Island in the summer of 1931-32 when they travelled to Taranaki, Hawkes Bay, Taupo and Rotorua. (Fig. 101) She took the opportunity to photograph subject matter that was out the ordinary for her, including geysers and boiling mudpools: natural scenery quite different from the mountain vistas of the Southern Alps. (Fig. 102)

The next time Kent visited the North Island she photographed Maori subjects in quite a different manner. Elsie Thompson accompanied her on a motor-tour of Hawkes Bay, the Urewera and the East Coast in 1936.²⁵⁵ (Fig. 103) Kent's photographs of Maori taken on this trip are refreshingly sensitive compared with the popular face of the Maori subject in the era, including a set of photographs of children on the beach at Awanui, photographs of a meeting

²⁵³ See Appendix 2 for a full list of pictorial publications Kent contributed to.

²⁵⁴ Unknown author, *New Zealand: Land of Everything: A pictorial survey*, Christchurch: Whitcombe & Tombs, c. 1940.

²⁵⁵ It has been stated by Vickie Hearnshaw that Kent travelled to Hawkes Bay with Elsie Thompson in 1931 and took photographs of the aftermath of the Napier earthquake and gannets at Cape Kidnappers. The origin of her well-known gannet series in fact derives from her trip to the East Coast in 1936, and no photographs by Kent of the aftermath of the Napier earthquake have surfaced. Vickie Hearnshaw, 'Weetbix for breakfast: A snapshot of Thelma Kent', *Journal of New Zealand Art History*, vol. 29, 2008, p. 17.

house at Rangitukia, as well as photographs of other unidentified locations on the East Coast. The images provide an interesting snapshot of Maori life at the time in a region not often visited by tourists. At Awanui, local children are photographed playing on the beach in a natural and unposed manner quite unlike the tourist play-acting at Whakarewarewa. (Fig. 104) A photograph of a young woman, Hema Huritu, taken at the meeting house at Waiorore near Awanui, shows her in modern clothes and a direct gaze that lets the subject speak for herself without the shackles of nostalgia. (Fig. 105) Another photograph by Kent was a straightforward and natural portrait of Rapata Tuhaka, then a boy of twelve, standing outside a meeting house at Rangitukia. (Fig. 106) Tuhaka was to fight and die in World War Two, and this photograph was one that was critically acclaimed in photographic salons in later years.²⁵⁶

These images, taken in the mid 1930s, point to a new direction in the representation of Maori in photography, more akin to the hard-edged black and white photography of documentary practitioners like Ans Westra working in the 1950s and 1960s, than Havelock Williams' romanticised depictions of the early 1930s. The comparison of Havelock Williams' work to Kent's Maori portraits illustrates a shift in photographic style that took place in the 1930s. The decade was remarkable for its focus on travel and recreation in New Zealand, and the huge amount of published images of the landscape published in the nation's newspapers and magazines show a stylistic shift from old school pictorialist practise to a new more natural photographic style. Thelma Kent, as one of the most published photographers of the 1930s, epitomises this shift, as her mature style from the mid-1930s shows a new crispness of focus and exploration of the tonal nature of black and white photography. The way in which Maori had been depicted provides an example of this during the decade, but I believe that the change from the touristy, posed style of the Maori subject to a more clearly focused and natural approach was mainly due to changes in trends of photography rather than social transformation.

²⁵⁶ The photograph of Rapata Tuhaka featured in the Kent retrospective exhibition organised by the Turnbull in 1949. See also, Monty Soutar, *Nga tama toa: The price of citizenship, C Company 28 (Maori) Battalion 1939-1945*, Auckland: David Bateman, 2008, pp. 33, 339, 406.

This chapter has explored the photographic depiction of the landscape of New Zealand in the 1930s. It was linked to Geoff Park's idea of 'Theatre Country', a concept that saw the land being viewed by Pakeha as something to inspire pride in a British heritage, whether through images of sublime mountains or depictions of Pakeha's 'other', the Maori. Pride in New Zealand's natural wonders entering the sphere of capitalist gain, whether through tourist ventures or industry, was reflected in photographic practices that shifted stylistically as the decade went on. The next chapter looks at the practice of camera club photography in the 1920s and 1930s to examine this shift from the romanticised 'fuzzy' style of 1920s pictorialist photography towards a more hard-edged and tonal approach in the 1930s, a change that is clearly illustrated through the photographic career of Thelma Kent.

4

Photography and its contexts in the 1930s

Competitions, camera clubs & pictorialist formulas

In the 1920s and 1930s photography became a popular diversion for many New Zealanders. Photography had always had keen amateur practitioners, but with the invention of lightweight, small cameras like George Eastman's Kodak in 1888, photography became more accessible to ordinary people. Thelma Kent owed her photographic beginnings to the realm of popular photography and throughout her career continued to be influenced by the photography of an era that fell under the sway of the pictorialist movement. The accepted learning route for photographers in New Zealand involved attending sessions at camera clubs, taking part in club competitions, entering local and national newspaper competitions and, for experienced photographers, further exposure could be found in international photography salons and journals. This chapter looks at Kent's contribution to popular photography as she progressed from amateur to professional photographer. It examines the ways in which photography was produced and consumed through competitions run by camera manufacturers and newspapers searching for inspirational material to adorn their pictorial pages. It also looks at Kent's many successes throughout the 1930s as a senior member of New Zealand's photographic community and beyond to her successes in international photographic salons. I explore in detail some of her most popular and successful images in terms of the pictorialist practice of the era, including her most enduring series of photographs taken at the gannet colony at Cape Kidnappers.

The exercise of artistic taste in camera clubs

In the 1920s and 1930s local camera clubs were the bastion of photographic practice. Anyone interested in photography could join a club and attend lectures

in practical photography, take part in field trips and submit work to the regular competitions and exhibitions run by the clubs. The Christchurch Photographic Society was formed in 1901 and was reinvigorated by Lennard Casbolt and other young photographers in 1923 to become a flourishing club during the late 1920s and 1930s.²⁵⁷ It is probable that Kent joined the Christchurch Photographic Society sometime in the mid-1920s, although there is no direct evidence of her involvement during this time because a clubroom fire in the 1950s destroyed the society's records. During the 1930s there is more evidence of her involvement through exhibition catalogues and interclub competition details, but as a junior member in the 1920s she remains invisible.

By 1938 the Christchurch Photographic Society had a membership of 70, had their own clubrooms including a darkroom and a social hall, and met weekly for lectures and sessions exploring the latest techniques in photography.²⁵⁸ According to an article written about the club at the time, its focus was on 'lighting, exposure, developing and printing [to] give ample scope for the exercise of artistic taste.'²⁵⁹ The focus on the artistic nature of photography was the subject of many lectures and discussions. In a typical lecture, president Lennard Casbolt addressed junior members on 'Photography as a hobby', emphasising his belief that 'photography was to be used as a creative activity by every keen photographer, that it was the outlet for the photographer's desire to make something, and that it should be used primarily to give the photographer himself pleasure.'²⁶⁰ Junior members worked on technique and artistic ideas so that they could exhibit in club shows and were helped by senior members who were already well-versed in the art of creating photographs for salon exhibitions.

²⁵⁷ N. Matheson Beaumont and Richard Poole, *F. Lennard Casbolt*, Christchurch: Photographic Society of New Zealand, 1982, p. 9. Fred Bowron and Lennard Casbolt were instrumental in establishing the Photographic Society of New Zealand in 1954.

²⁵⁸ Unknown author, 'From darkroom to salon: Successes of amateur photographers', *New Zealand Free Lance*, 8 June 1938, p. 4. By 1944 the society had a membership of 140. Unknown author, 'International salon closes March 1', *Camera club council chatter (St. Louis)*, vol. 4, no. 4, January 1944, p. 1.

²⁵⁹ Unknown author, 'From darkroom to salon', 1938, p. 4.

²⁶⁰ 'Christchurch Photographic Society', *Australasian Photo-Review*, May 1940, p. 239. Lennard Casbolt was the Christchurch Photographic Society's president for 31 years from 1932.

Each year the Christchurch Photographic Society held an exhibition of members' photographs. In 1941 over a 100 photographs were displayed in the lounge at Ballantyne's department store and included several nature photographs by Kent, who was by this time a respected senior member of the society.²⁶¹ Casbolt, future New Zealand Photographic Society founder Fred Bowron, and many other members of the society exhibited photographs in the show. Club exhibitions were judged with prints given points for conception, composition, treatment, technique and presentation, although according to Casbolt, 'some prints scored very highly, but weren't worth a damn as a picture'.²⁶² Other events organised by the Christchurch Photographic Society included an annual photographic competition for Canterbury schools, judged by Casbolt who looked for 'the most valuable possession a photographer can have – imagination'.²⁶³

Photographic competitions

Another important source of exposure for amateur photographers was magazine and newspaper competitions, which would often enlist senior practitioners from camera clubs as judges. Kent entered numerous competitions and won many awards in this way.²⁶⁴ Many of the newspapers in New Zealand ran an annual photographic competition and the resulting photographs, a lot from top camera club members, adorned the pictorial pages throughout the year. The *Christchurch Sun* ran a competition, not only for photographers, but also for prose and verse writers. In 1929 Kent gained first place in the photography landscape section, with a prize of £2.2. The winning photograph, *Tranquillity*, showing swans on Lyell Creek near Kaikoura, and another entry, *Freesias*, were published in the *Sun Prize Supplement* along with a highly commended photograph by her friend Elsie Thompson, also a keen photographer.²⁶⁵

²⁶¹ Unknown author, 'Photographs displayed: Exhibition at Ballantyne's', *Press*, 26 March 1941, p. 5.

²⁶² Beaumont and Poole, *F. Lennard Casbolt*, 1982, p. 9.

²⁶³ Unknown author, 'Schools' photographic competition: Mr F. L. Casbolt's judging of prints', *Press*, 10 August 1939, p. 18.

²⁶⁴ See Appendix 3 for a list of competitions Kent successfully entered.

²⁶⁵ Unknown author, 'The prize-winners', *Sun*, 20 December 1929, p. 8. Thelma Kent, 'Tranquillity', 'Freesias', *Sun prize supplement*, 20 December 1929, pp. 3, 8.

In 1934 the *Weekly News*' annual photography competition attracted many of New Zealand's most respected practitioners amongst a record number of over 1500 entrants. The categories that made up the competition were, 'New Zealand landscape' (with or without figure), 'A New Zealand seascape' (with or without figure), 'New Zealand adult figure study, European or Maori', 'New Zealand child figure study' and 'Farm, station or bush life scene'. Kent came first in 'New Zealand landscape', 'A New Zealand seascape' and second in 'Farm, station or bush life scene'.²⁶⁶ Other prize-winning photographs in 1934 included some by Havelock Williams, George Chance, Ellis Dudgeon, J. F. Loudon and A. R. Kingsford, all highly respected members of various camera clubs throughout New Zealand. The *Weekly News* had this say about the competition:

The chief object of these competitions is to encourage New Zealand photographers to produce the class of picture required by modern illustrated journals. Incidentally, they have been the means of discovering a great deal of talent among those who make a hobby of camera work, while professionals have had their reputations enhanced to a remarkable degree by the publicity gained through prize-winning and other pictures published in the *Weekly News*, a paper which is second to none of its kind in the world.²⁶⁷

Kent regularly published photographs in the *Weekly News* during the 1930s and it is probable that her successful entries in the annual competition were instrumental in furthering her standing with the newspaper. The *Weekly News* placed the most value on landscape themes, a genre in which Kent excelled.²⁶⁸

Kent also excelled in seascape photography, with images of the Kaikoura coast taken during her vacations proving popular with the judges. Like all good pictorialist work of the era, the photographs had to be accompanied by a title that would add further meaning to the subject matter. Kent's photographs of the sea were given names that highlighted the wild, untamed nature of the ocean, like *Storm clouds riding the sky, and angry seas below* (her first-place entry to the *Weekly News* competition in 1934), *Wind and tide* (her first-place entry in the *Weekly News* competition in 1938), *Sky high*

²⁶⁶ Unknown author, 'The *Weekly News* photographic contest: Competition a record: Details of prize pictures', *Weekly News*, 16 May 1934, p. 9.

²⁶⁷ Ibid.

²⁶⁸ The *Weekly News* gave prizes to the value of £41 in 1937, the most profitable prize being the landscape section with a prize of £6 for first place.

breakers near Porpoise Bay (her third-place work in the *Weekly News* competition 1941) and *Thundering through*, a photograph entered into several photographic salons in 1936.²⁶⁹ (Fig. 107)

***Woman's Weekly* competitions and centennial celebrations**

The *Woman's Weekly* ran a very popular photography competition each year with themes favouring children and animals. Although it catered to a more amateur practitioner than the *Weekly News* competition, the competition drew entries from many respected photographers who would have been tempted by the first prize which, in 1936, was £40 or a trip to Sydney. Kent entered the competitions but, interestingly, it was her family and friends who were not as technically proficient as her who ended up winning prizes, maybe an indication of the less-sophisticated subject matter of the competition. For example, Elsie Thompson and Naare Hooper were both commended for their studies of children, and Kent's mother was awarded third prize in the 1939 'Woman's Weekly Centennial Snapshot Competition' for her photograph of *The oldest stone building in New Zealand*, taken at Kerikeri during a tour with her daughter of Northland in the autumn of that year.²⁷⁰ (Fig. 108) The photograph, which shows Thelma Kent standing outside the building, also appeared in a full-page spread of photographs published by Kent in the *Weekly News*, illustrating their trip which included visiting Auckland, Whangarei, Ninety-Mile Beach, Waitangi, Russell, Waimate North and Kaitaia. (Fig. 109)

Kent's interest in the region is reflected in the many images that she took of churches and other historical buildings that were later used in various forms to illustrate literature for the centennial. The centennial celebrations, marking the anniversary of the signing of the Treaty of Waitangi, culminated in the Centennial Exhibition held in Wellington in 1939-40. This included an international photographic salon, details of which are explored later in this chapter. The official government publication of the centennial was a series of

²⁶⁹ For example, *Thundering through* was exhibited at Zagreb in 1936. See Appendix 4 for a list of salons Kent took part in.

²⁷⁰ Naare Hooper, 'Summer snapshot winners', *New Zealand Woman's Weekly*, 20 April 1939, p. 16, Elsie Thompson, 'Young New Zealanders at play', *New Zealand Woman's Weekly*, 16 April 1936, p. 15. Mrs J. Kent, 'Snapshot contest winners', *New Zealand Woman's Weekly*, 24 April 1940, p. 57.

30 books called *Making New Zealand*, with themes on history, geography, agriculture and the modern amenities of the country. The volumes were amply illustrated with historical paintings and drawings in addition to contemporary photographs by leading photographers of the time including Kent, who provided images from her Northland trip, and John Pascoe who was illustration editor for the series.²⁷¹

In the 1938 *Woman's Weekly's* competition, the £25 first prize was awarded to Lucy Fullwood-Kent, Kent's sister-in-law, for her photograph *Who said cats?*²⁷² (Fig. 110) This photograph, which is in the Thelma Kent collection at the Alexander Turnbull Library, was taken on the pair's trip to Fiji, Tonga and Samoa in late 1937, and would have been taken with Kent's camera and printed by her, thus ending up in her collection. Kent took many photographs on their two-week cruise of the South Pacific on the *Matua*, also known as the 'Banana Boat', some of which were published in the *New Zealand Free Lance* in a full-page spread titled 'Holiday scenes in the South Pacific', including a photograph of Lucy at a street market in Apia. (Fig. 111) Kent also published photographs of Samoa in *Making New Zealand*, in the issue about the Dominion's 'oceanic empire'.²⁷³

Interclub exhibitions and international salons in New Zealand

While entering competitions in local magazines and newspapers was valuable experience for camera club photographers, the most important event of the year was the interclub competition, to which clubs would enter their best 12 photographs to compete against other clubs. The annual interclub competition had, in 1932, been given new significance when the Governor-General Lord Bledisloe, himself a keen photographer, provided a cup to be awarded to the

²⁷¹ *Making New Zealand: Pictorial surveys of a century*, Dept. of Internal Affairs, Centennial Branch, Wellington, 1939-1940. See Appendix 1 for a full list of Kent's photographs published here. See also, Chris Maclean, *John Pascoe: Author, historian, mountaineer, photographer*, Craig Potton: Nelson, 2003, pp. 92-96.

²⁷² Unknown author, 'Prize-winning photos', *New Zealand Woman's Weekly*, 14 April 1948, pp.16-17.

²⁷³ *Making New Zealand*, vol. 2, no. 29, pp. 5, 17. For an earlier, but typical description of the Pacific Islands and photographic representations of its inhabitants, see James Cowan, 'An Oceanic Empire: New Zealand's South Sea Atolls and Islands', *Brett's Christmas Annual*, 1 December 1928, pp. 22-24, 34-35, 54.

winning club. Auckland and Dunedin often won the Bledisloe Cup throughout the 1930s, but Christchurch Photographic Society took first place in 1939, a year that its top practitioners, Lennard Casbolt, Thelma Kent, Neville Lewers, and Fred Bowron, all had had outstanding successes on the international salon circuit.²⁷⁴

In 1937, a year that the Dunedin Camera Club won the Bledisloe Cup, the *Southland Daily News* published a detailed overview of all of the entries and the points they were awarded.²⁷⁵ The judges had this to say about the competition:

That pictorial photography in the Dominion is making steady progress is demonstrated by the exceptionally fine work of members of New Zealand Camera Clubs, submitted for this year's competition... The camera has taught thousands of people to use their eyes and to appreciate Nature's beauty and passing incident. This year the competition reveals many thoughtfully conceived photographs, pictorial in character, which might not have been made without the incentive of the competition.²⁷⁶

The entries from the Christchurch Photographic Society (which came third), included Kent, G. A. Fraser, Leila Black, Fred Bowron, C. St. John, Lennard Casbolt, F. McGregor, R. W. Lewers, Miss M. Grant, Elsie Thompson and E. A. Adams. Kent was the only one of the group to exhibit two photographs, although she probably wished that she had not after hearing what the judge had to say about one of them:

To submit a print for exhibition on a highly glazed paper is unpardonable. The negative has been a good one but there has been no attempt to introduce individual treatment or feeling. It is a remarkably good enlarged snapshot. Any attempt at composition is entirely lacking. 44 marks [out of 100].²⁷⁷

These harsh comments are indicative of the judge's belief that Kent's entry was too much like straight photography and did not possess the required artistic feeling that pictorialist practice prescribed. Casbolt was right when he said that

²⁷⁴ The Bledisloe Cup winners from its inception in 1932 until 1946 were: 1932 Auckland, 1933 Auckland, 1934 Auckland, 1935 Auckland, 1936 Dunedin, 1937 Dunedin, 1938 Auckland, 1939 Christchurch, 1940 Auckland, 1941 Auckland, 1942 Wellington, 1943 Wellington, 1944 Auckland, 1945 Wellington, 1946 Wellington.

²⁷⁵ Unknown author, 'Photographic art: Bledisloe Cup competition: Dunedin club's success', Reprint from *Southland Daily News*, 13, 14, 15 August 1937, p.1, George Chance collection, 88-064/1, Hocken Library, Dunedin.

²⁷⁶ Ibid.

²⁷⁷ Ibid.

the judging of competition prints was often skewed, shown by the 83 points given to his entry *This Freedom*, probably the most successful salon photograph of his distinguished international career, while Elsie Thompson's pretty photograph of a water lily was awarded 92.²⁷⁸

The other major event on the New Zealand camera club calendar was the annual photographic salon of the Waikato Winter Show that offered prizes and diplomas to successful exhibitors of New Zealand landscapes, seascapes, and figure studies.²⁷⁹ In 1937 this event was transformed into something more exciting: New Zealand's second international photography salon since George Chance and the Dunedin Camera Club had organised the first during the New Zealand and South Seas Exhibition in 1925-26. The 1937 New Zealand International Salon of Photography at Hamilton was organised by Henry Gaze, a commercial photographer from Hamilton who also produced critically acclaimed pictorialist figure studies. The salon invited practitioners from around the world to take part and, like all photographic salons, had awards for each photographic category.

The judges for the New Zealand International Salon of Photography were Gaze, his friend Hermann Schmidt of Auckland—another well-known pictorialist, and James Treloar. The salon attracted entries from India, Hong Kong, the United States, Canada, the East Indies, South Africa, England, France, China, Italy, Belgium, Australia and, of course, New Zealand. The only New Zealander to win a significant award was George Chance, who took first prize in the landscape section, but there were a lot of smaller awards made in sub-classes of the exhibition that featured many of the photographers from New Zealand camera clubs, including Kent, Leila Black and Neville Lewers from Christchurch.²⁸⁰ Thelma Kent showed a total of nine photographs at the salon; two seascapes, an architectural study, three scientific photographs, two studies

²⁷⁸ Unknown author, 'Photographic art: Bledisloe Cup competition', p. 1.

²⁷⁹ Unknown author, 'Photographic art', *Weekly News*, 29 April 1936, p. 11.

²⁸⁰ *New Zealand International Salon of Photography*, Waikato Winter Show Association, Hamilton, May 1937, (Exhibition catalogue).

of gannets, and a photograph of a woman and a child on a beach.²⁸¹ (Fig. 112 and 113)

The exhibition highlighted the New Zealand camera clubs' interest in international pictorialist practice. The review that Gaze wrote for the *Waikato Times* was especially gushing in its praise of the important overseas exhibitors:

The highest award was [...] given to Dr. Max Thorek, F.R.P.S., of Chicago University for his picture *Helen of Troy*. Such a theme is usually only undertaken by the greatest masters of the brush and canvas, but in this instance, Dr. Thorek has by means of camera, artistry and consummate skill, created a veritable triumph... The whole tragic story is expressed more powerfully than it could be by any other living camera pictorialist.²⁸²

The emphasis on raising photography to the status of high art, competing with the drama and feeling of oil painting, was the ultimate pictorialist aim, although character studies such as Thorek's look excessive today.²⁸³ (Fig. 114) Some New Zealand photographers such as Gaze, Schmidt and Casbolt tried their hand at this dramatic portrait style.²⁸⁴

The distinguished English photographer Alexander Keighley also exhibited at the 1937 New Zealand International Salon of Photography. Gaze was thrilled by his work: 'He works in an old and beautiful process, the intricacies of which are not understood by modern enthusiasts.'²⁸⁵ Keighley was well-known to New Zealand photography devotees as a founding figure of the Linked Ring Brotherhood, a key pictorialist group based in London in the late nineteenth century.²⁸⁶ He was a regular contributor to the top photographic salons of the world, as well as a critic for photography magazines like the *Gallery*. His photographic style centred on understated landscapes and seascapes with an atmospheric haze that bore the trademark of early pictorialism. (Fig. 115) He developed his effects by meticulously enlarging and

²⁸¹ *New Zealand International Salon of Photography*, 1937, (Exhibition catalogue), nos. 166-174.

²⁸² H. E. Gaze, 'Photographic Salon international display', *Waikato Times*, 8 May 1937, p. 5.

²⁸³ For an outline of Thorek's theories of pictorialist photography see, Max Thorek, M. D., *Camera Art as a Means of Self-Expression*, New York: J. B. Lippincott, 1947.

²⁸⁴ In a similar style to Thorek, one of Casbolt's most successful photographs of the early 1940s, *Whither?*, depicted a dramatic pair of posed figures who personified the tragedies of WWII.

²⁸⁵ Gaze, 'Photographic Salon international display', 1937, p. 5.

²⁸⁶ See Margaret Harker, *The Linked Ring: The secession movement in photography in Britain*, London: William Heinemann, 1979.

working on his negatives several times until the desired result was achieved. He was very influential in England during the early twentieth century, and his influence was belatedly felt throughout the Dominion even as his style was going out of fashion in Europe and the United States and being replaced by the Secessionist movement with their more modern ideals.²⁸⁷ Although pictorialism was no longer a cutting-edge style in many European and American circles, it remained dominant in camera clubs throughout the world popularised by the dispersion and sharing of knowledge through photography magazines, international salons and competitions.

Although New Zealand photographers aspired to many of the trends of international pictorialist practice, to suggest that New Zealand photography was merely copying these trends was not entirely true. New Zealand photography had created its own brand of pictorialist photography influenced mainly by the very different scenery that the Dominion had to offer. Some photographers, like George Chance, mimicked the misty, farmland scenes of England and made very successful careers of this type of photography. (Fig. 116) Kent also experimented in this style, but did not persevere beyond a few studies of the Avon in Christchurch. (Fig. 117) Josiah Martin, the editor of *Sharland's New Zealand Photographer*, a magazine published between 1899 and 1911, had already tried to encourage a debate regarding straight photography and 'the fuzzy school'.²⁸⁸ Martin thought that the New Zealand landscape, influenced by the fledgling tourist industry and its need for promotional material, suited a clear, hard-edged approach that let the beauty of the mountains, lakes and rivers stand alone in their attentions on the viewer. By the 1930s, a lot of the fuzzy qualities of pictorialist photography had been abandoned by club members who, although still considering themselves pictorialist photographers, focused instead on the tonal qualities of the picture and the compositional arrangement of forms.

²⁸⁷ The secessionists, led by Alfred Stieglitz, believed that photography should stand alone as its own art form and not pander to the tricks and mimicry that plagued pictorialist practice.

²⁸⁸ William Main, 'The pictorial movement in New Zealand', in *New Zealand Pictorialists: New Zealand Centre for Photography touring exhibition*, NZCP: Wellington, 1991, p. 3, (Exhibition catalogue). William Main, 'Setting the scene', *Camera: The Photographic Society of New Zealand: The first fifty years*, Wellington: Photographic Society of New Zealand, 2003, pp. 6-7.

Although the New Zealand International Salon of Photography in Hamilton was meant to take place annually, it was a unique event. The next year, 1938, reverted back to a national event for the camera clubs of New Zealand, and the Christchurch Photographic Society was represented by Lennard Casbolt, Leila Black and Thelma Kent, who won first prize in the 'Native tree' section and also had an interesting entry in the 'Any subject' section. The judge Henry Gaze had this to say about her work:

'Sans ornament', Miss T. R. Kent's contribution, is an unfortunate combination of landscape and nude figure. Although the tree in the foreground, the distant hills and autumnal sky are a perfect setting for the model, the latter fails on account of the legs from the knees down forming one square and opaque mass. This is especially regrettable because the figure appears to be beautifully formed and well posed.²⁸⁹

This is the only indication that Kent ever attempted nude studies; there are none in her collection in the Alexander Turnbull Library. It is probable that the nude model was dance teacher Naare Hooper, who was Kent's favourite model in the late 1930s and 1940s, and who would often pose in dramatic dance positions against a backdrop of South Island scenery. (Fig. 118)

New Zealand's next international exhibition was held in Wellington as part of the centennial celebrations in 1939-40. It was organised by H. Farmer McDonald and the Wellington Camera Club and took place from 31 January to 29 February 1940. (Fig. 119) George Chance was the senior judge and in his view the photographs, which encompassed work from sixteen countries, were 'the finest ever on view in the Southern Hemisphere'.²⁹⁰ The salon was organised into three sections, 'Pictorial', 'Scientific and Natural History' and 'Commercial, Press and Colour Photography' with 428 works on view. Kent had six photographs accepted including *Two's company* and *Seeker of nectar* in the pictorial section, and four photographs in the natural history section.²⁹¹ These entries were also successful in many other international salons, and will be the subject of discussion in the next section.

²⁸⁹ H. E. Gaze, 'Camera art: Winter Show display: Some outstanding prints', *Unknown newspaper*, June 1939. Clipping from Shirley Bissell collection, Auckland.

²⁹⁰ Unknown author, 'Photographic salon entries received from all over the world: Exhibition feature', *Dominion*, 18 January 1940, p. 9.

²⁹¹ *New Zealand centennial exhibition: International salon of photography*, Wellington Camera Club, Wellington, 1940, (Exhibition catalogue). Nos. 6, 96, 394, 396, 398, 400.

International pictorialism

One of the most important influences on New Zealand photography of the 1930s was international pictorialist practice. International photographic salons exhibited the latest ideas in pictorialist photography and New Zealand photographers keenly read reviews of salons, particularly those held in England, speculating on new trends in pictorialist photography. Although salons were held all over the world, including those that Thelma Kent took part in (Nottingham, Boston, Ottawa, Paris, Zagreb, Chicago, Hungary, Antwerp, Luxembourg, Algiers, Japan, Lucknow, Melbourne, Hamilton and Wellington), the most important destinations for the pictorialist photographer were the salons of London.²⁹² The two annual autumn shows of the Royal Photographic Society and the London Salon of Photography were the most important international photographic events of the English-speaking world.

The Royal Photographic Society autumn show exhibited the most distinguished selection of international photographers selected by a panel of Britain's top critics. The 'Royal' was divided into three sections; 'Pictorial photography', 'Natural history' and 'Record photography', and since the pictorial section was the most prestigious section to be accepted into, very few New Zealanders could expect to be included. However, some New Zealanders' work was accepted into the natural history and record sections, including in 1937 William Davies's photograph of a Maori storehouse, and in 1939 three black and white lantern slides by Kent illustrating the lifecycle of the monarch butterfly.²⁹³

The 'Royal' was extremely influential on the camera clubs of the colonies. In 1938, the 232 photographs which were displayed in the 1937 Pictorial section in London toured New Zealand centres, starting in Dunedin, an event that highlighted the New Zealand photographer's interest in the trends of the Mother Country. It was the first time that the Royal Photographic Society had toured original photographs outside of the British Isles and the United

²⁹² See Appendix 4 for a list of salons Kent successfully participated in.

²⁹³ The lantern slides exhibited by Kent were, *Chrysalis of Monarch butterfly*, *Living specimens of Monarch butterfly*, and *Living caterpillar of Monarch butterfly*.

States.²⁹⁴ The tour was largely made possible because of the strength of the Dunedin Camera Club at that time. Their monthly newsletter, *Camera Craft*, describes the profound impact that ‘those which have encouraged them to travel the road of pictorialism’ had on the ‘humble efforts’ of New Zealand amateur photographers.²⁹⁵

The London Salon of Photography was the other important annual photographic event in London. The London Salon had grown out of an older institution called the Linked Ring Brotherhood which had seceded from the Royal Photographic Society because of disagreements over the Royal’s emphasis on science. In 1910 the Linked Ring dissolved and formed the London Salon, exclusively dedicated to ‘art’ photography.²⁹⁶

The aim of the London Salon is to exhibit only that class of work in pictorial photography in which there is distinct evidence of personal artistic feeling and execution.²⁹⁷

Although the London Salon, in some critics’ view, was not as difficult to be accepted into as the Royal, it was still an extremely prestigious and influential event in which very few New Zealanders took part, but many aspired to. In 1936 seven Australians and two New Zealanders took part in the exhibition, including Henry Gaze and Kent who each exhibited two works.²⁹⁸ In 1938 none of Kent’s photographs were accepted, but the entry form for her submission survives and makes for interesting reading, including details of the mounting of photographs, the suggested size of prints, packaging instructions and the percentage of commission if prints were sold. (Fig. 120) In 1939 Kent had two photographs accepted, *Seeker of nectar*, a photograph of a monarch butterfly, and *Two’s Company*, a photograph of gannets that was to become her most

²⁹⁴ Unknown author, ‘Notable photography: Royal Society’s display’, *Weekly News*, 22 June 1938, p. 11.

²⁹⁵ Editor’s note, *Camera Craft: The journal of the Dunedin Photographic Society*, vol. 1, no. 8, September 1938, p. 1.

²⁹⁶ Unknown author, ‘What is the London Salon: Its aims, objects and history’, *Diamond Jubilee Exhibition: London Salon of Photography*, 1969, p.8.

²⁹⁷ This was the catch-phrase on the title page of the London Salon’s catalogue, 1943.

²⁹⁸ J. Dudley Johnston, ‘London news and doings’, *Australasian Photo-Review*, vol. XLIII, no. 11, 2 November 1936, p. 542.

successful work in terms of its exhibition in international salons and reproduction in international photographic journals.²⁹⁹ (Fig. 121)

Other important exhibitions in the international photographic calendar were those run by the *Amateur Photographer*. This London-based magazine was keenly read by New Zealand photographers, and many of them sent their work to the competitions they held. The most popular competition with colonial readers was 'The A.P. overseas competition' which culminated in an exhibition of successful entries, held at the Royal Photographic Society and called the 'Exhibition of colonial and overseas pictorial photographers by overseas readers of the *Amateur Photographer*'. Practitioners from Britain's colonies, New Zealand, Australia, India, Hong Kong, Canada and South Africa, exhibited in the salon and included many of New Zealand camera clubs' senior practitioners such as Chance, Gaze and Schmidt. Early in the 1930s Dunedin Camera Club was the most heavily represented with 11 out of 23 New Zealanders represented at the salon hailing from the club. Only Lennard Casbolt represented Christchurch.

By the late 1930s, Christchurch Photographic Society was especially prolific in its successful entries to the 'The A.P. overseas competition'. Prizes in 1939 included a silver plaque for Casbolt (the highest prize), a bronze plaque for Kent (the second prize) and certificates of merit for Matt Grant, Leila Black, Neville Lewers, F. R. Lamb, F. E. MacGregor, Fred Bowron and Jean Stevenson.³⁰⁰ This era was a triumphant time for the Christchurch Photographic Society in terms of international success. Neville Lewers, a successful exhibitor alongside Kent, remembers this as a time when there were four key members of

²⁹⁹ *Two's company* was exhibited in Chicago 1938, Hamilton 1938, Hungary 1939, the London Salon 1939, *Photograms of the year* exhibition, London, 1939 and Wellington 1940. It was published in *Gallery*, vol. 7, no. 1, January 1939, Plate 4, *Photograms of the year, 1939*, London: Iliffe & Sons, 1939, plate XV and *Amateur Photographer*, 19 April 1939, p. 443.

³⁰⁰ Unknown author, 'The A.P. overseas competition: Awards for the competition just closed', *Amateur photographer and cinematographer*, vol. LXXXVII, no. 2629, 29 March 1939, p. 374. See also the 1940 awards which include another bronze plaque for Thelma Kent, 'The A.P. overseas competition', *Amateur photographer and cinematographer*, vol. LXXXIX, no. 2687, 8 May 1939, p. 418. Kent's photographs were included in the 1937, 1939 and 1940 salons. See Appendix 4.

the society, including himself and Kent, who were going from strength to strength in their photographic successes.³⁰¹

The Amateur Photographer

As well as organising prestigious exhibitions, the *Amateur Photographer* magazine provided critique on photographs done in a way that would help the photographic technique of readers. In its regular column, 'Points about pictures', 'Mentor' provided constructive commentary on three pictures each week. In June 1940, one of Thelma Kent's photographs, *Seeker of nectar*, was reviewed.³⁰² The photograph of a monarch butterfly settled on a blossoming twig, which had been included in the 1939 London Salon, provoked a formalist reading from the *Amateur Photographer*'s columnist: (Fig. 122)

The tones themselves are pleasing, but the prominence with which the butterfly is endowed is also of considerable service in putting it forward as the chief centre of interest. It tells most effectively against the tender background, and its attraction is further emphasised by its strength of position, it being placed upon one of the intersections formed by the divisions of thirds both vertically and horizontally.³⁰³

The review, complete with a diagram illustrating the forms within the photograph, displays the preoccupation of pictorialist photography at this time with compositional elements. Another photograph by Kent, *The rejected suitor*, was reviewed in a similar manner in July 1940.³⁰⁴

Kent's photographs of gannets, taken at the colony at Cape Kidnappers on her trip to the North Island in the summer of 1936-37, were entered into several national and international photographic salons and proved to be the most critically acclaimed images of her career. Her most successful photograph *Two's company*, earned a full-page review in the *Amateur Photographer* in 1939.³⁰⁵ The review gives many insights into the preoccupations of pictorialist photography including an emphasis on the

³⁰¹ Interview with Neville Lewers, 22 October 2008. The other two members of the successful 'four' were probably Lennard Casbolt and Fred Bowron.

³⁰² 'Mentor', 'Points about pictures', *Amateur photographer*, vol. LXXXIX, no. 2691, 5 June 1940 p. 570.

³⁰³ Ibid.

³⁰⁴ Ibid.

³⁰⁵ 'Mentor', 'Pictures in the making: *Two's company*', by Thelma R. Kent', *Amateur photographer*, vol. LXXXVII, no. 2632, 1 May 1939, p. 442.

‘charming’ nature of the subject matter, in this case a pair of nesting gannets with a third bird flying overhead. (Fig. 121) The title of the photograph was considered an integral part of the effect; ‘The print is not without a touch of humour, very concisely conveyed by the choice of title’.³⁰⁶ Titling works for salons was considered quite an art and was the topic of many articles in popular photography magazines.

Another key aspect of pictorialist practice was the technical mastery of the tonal qualities of photography. Apparently Kent did this admirably in *Two’s company*:

The tones in which the subject is rendered are delicately restrained, but the idea of sunshine, nevertheless, is beautifully conveyed, partly on account of the judicious placing of light and dark tones in conjunction and partly because the very highest lights are so severely limited. Each of the birds shows within its outline lights that are brighter and darks that are more intense than any elsewhere in the picture. The fact not only explains the concentration of interest they excite, but also accounts for the force and vitality with which the feeling of sunshine is conveyed.³⁰⁷

The compositional structure was also a much-debated aspect of pictorialist practice. According to all who reviewed it, the position of the three birds in *Two’s company* was the most fascinating aspect of the photograph. Should the flying bird be on the left or right side in order to depict a perfect right angle, and thus form a better composition? Should the left side have been cropped to remove the distraction of an extra bird? The famous photographer and critic Alexander Keighley, reviewing the photograph in the *Gallery*, suggested that the whole top section containing the flying bird be cropped, noting that ‘the loss of the flying bird would be more than compensated by a gain in concentration and unity’.³⁰⁸

The most distinguished international photographic publication in the 1930s was *Photograms of the Year: The annual review of the world’s pictorial photographic work*. This volume, edited by renowned photographer and writer F. J. Mortimer, editor of *Amateur Photographer*, showcased about 80 of the world’s top photographs each year. Kent’s photograph, *Two’s Company* was

³⁰⁶ ‘Mentor’, ‘Pictures in the making’, 1939, p. 442.

³⁰⁷ Ibid.

³⁰⁸ Alexander Keighley, ‘A commentary on the pictures’, *The gallery: A monthly review of international pictorial photography*, vol. 7, no. 1, 1 January 1939, p. 10, plate 4.

featured in the 1939 edition, showing that Kent had indeed made it on to the international scene.³⁰⁹ In the commentary written by C. J. Symes, Kent's photograph is praised for 'a wonderful rendering of the tones, not only of the plumage of the birds, but also of the sea and sky'.³¹⁰ He emphasises the trend of photographic practice away from the painterly aspirations of the early decades of the pictorialists when he praises the tonal qualities of Kent's work: 'Nothing but photography could produce anything in the nature of an equivalent; and in a thing of this kind it stands supreme'.³¹¹

Advice closer to home

Thelma Kent had successfully made it on to the international photographic scene and her path to success was due to a decade of experimentation and practise with the help of the Christchurch Photographic Society, local and national exhibitions, competitions, and the advice of popular photographic magazines. Camera clubs had copies of the two most widely read photographic magazines of the 1930s, *The Australasian Photo-Review* and the *Amateur Photographer*, and serious practitioners such as Kent had their own subscriptions.³¹² *The Australasian Photo-Review* was a Sydney-based magazine, published monthly by Kodak, which focused on the technical and artistic problems faced by amateur photographers. New Zealand at this time did not have a national photographic magazine, so the *Australasian Photo-Review* was keenly read. Some camera clubs published monthly newsletters that provide information about the era, the most notable being *Highlight*, the Christchurch Photographic Society's newsletter and *Camera Craft*, published

³⁰⁹ Thelma Kent, *Two's Company*, in F. J. Mortimer (ed.), *Photograms of the year: The annual review of the world's pictorial photographic work*, London: Iliffe & Sons, 1939, Plate XV, p. 14.

³¹⁰ C. J. Symes, 'Some comments on the pictures reproduced in this volume', in F. J. Mortimer (ed.), *Photograms of the year: The annual review of the world's pictorial photographic work*, London: Iliffe & Sons, 1939, p. 14.

³¹¹ Ibid.

³¹² As stated in Chapter 1, Thelma Kent's personal archive of books, magazines, photographs and equipment was destroyed after her death, but recently, bound volumes of *Amateur Photographer* have surfaced that belonged to her. They were found by a private collector in a junk shop in Christchurch with her stamp and a hand-written index inside the cover. They were perhaps given to one of her friends or a member of the Christchurch Photographic Society and thus escaped destruction.

by the Dunedin Camera Club.³¹³ The *Australasian Photo-Review* ran a monthly prize competition for amateur photographers with ‘set subject’ and ‘open class’ categories, with awards consisted of photographic material up to the value of £1-1 and reproductions of the successful entries in the magazine. Kent regularly sent entries to these competitions during the early 1930s, gaining highly commended placings several times and winning three times in 1933 and 1934.³¹⁴

The magazine also featured a monthly help column where photographers could send in their photographs and get feedback on technical issues. (Fig. 123 and 124) Kent sent many photographs to be critiqued in this way and the answers to her queries appear under the alias ‘T.R.K., Christchurch’, including commentary on photographs taken in the Southern Alps in 1930:

All your prints are of good technical quality and very pleasing, the best being *June*, in which the snow-clad track gives one rather a shiver. *Alps* shows beautiful atmosphere and would be worth enlarging to considerable size, omitting about one inch of the foreground, which is decidedly uninteresting.³¹⁵

The critique was not always positive. In the view of the *Australasian Photo-Review*, her photographs were often under-exposed, and the compositions sometimes unbalanced:

Both your prints, *Mountain music* and *Rock garden*, required more exposure. In *Mountain music* your model should not have been standing so stiffly and looking straight at the camera. *Rock Garden*, would, we think, have been improved by concentrating on the group on the right, omitting all on the left-hand side, where the flowers are not at all well placed or shown at their best.³¹⁶

³¹³ *Highlight*, the newsletter of the Christchurch Photographic Society started in 1948, so falls out of Thelma Kent’s era.

³¹⁴ Unknown author, ‘Our prize competitions’, *Australasian Photo-Review*, vol. XLI, no. 3, 1 March 1934, p. 140. Thelma Kent, ‘Gannet with chick on its nest of seaweed and grass: First–A.P.R. competition October’, *Australasian Photo-Review*, vol. XXXX, no. 3, 15 March 1933, p. 125. Thelma Kent, ‘On the sea-shore: First–A.P.R. competition July’, *Australasian Photo-Review*, vol. XLI, no. 3, 1 March 1934, p. 128. Thelma Kent, ‘New Zealand gannet: First–A.P.R. competition August’, *Australasian Photo-Review*, vol. XLI, no. 4, 3 April 1934, p. 185.

³¹⁵ Unknown author, ‘Answers to correspondents’, *Australasian Photo-Review*, vol. XXXVII, no. 9, 15 September 1930, p. 450.

³¹⁶ Unknown author, ‘Answers to correspondents’, *Australasian Photo-Review*, vol. XLI, no. 6, 1 June 1934, p. 293.

However, starting in 1933, Kent was experienced enough to start publishing articles about photographic techniques in *Australasian Photo-Review*, including 'Photographing mountain lakes', 'Early morning photography in the Southern Alps' and 'Exploring underground with a Kodak'.³¹⁷

In 'Photographing mountain lakes', she writes of the best lighting to make successful mountain lake images:

A good deep blue day when the clouds are gathering round the mountain tops and mirroring their beauties in the placid lake waters hold admirable possibilities.³¹⁸

She suggests that throwing a pebble into the still water produces a more satisfying picture 'as one does not want the reflection so clear as to leave one in doubt as to which is the top or bottom of the photograph'.³¹⁹ She also writes of the equipment that she uses: 'My favourite camera is a No. 3A [Autographic] Kodak Special, fitted with an f/6.3 Kodak Anastigmat and Kodomatic Shutter, with Kodak Verichrome Film.'³²⁰ She was probably required to endorse the magazine's publisher Kodak in her article, but she does appear with her Kodak in the few photographs that survive of her as a camerawoman. (Fig. 125)

Kent's niece Nola Clark remembers that she had all of the latest photographic equipment, including several cameras.³²¹ She did not spare any expense on her equipment with a fully equipped darkroom at her house where she processed her images. Her favourite, the No. 3A Kodak, was considered a small, versatile camera, although by today's standards it seems cumbersome, especially considering the extreme locations of many of her photographs. The camera was of the type that was held at the hip while looking down into the viewfinder that framed the image, with a film cartridge (again very large compared to today's equipment), that could either be loaded with a roll of film

³¹⁷ Thelma Kent, 'Photographing mountain lakes', *Australasian Photo-Review*, vol. XXXX, no. 9, 1 September 1933, pp. 386-388. Thelma Kent, 'Early morning photography in the Southern Alps', *Australasian Photo-Review*, vol. XLII, no. 3, 1 March 1935, pp. 119-121. Thelma Kent, 'Exploring underground with a Kodak', *Australasian Photo-Review*, vol. XLII, no. 8, 1 August 1935, pp. 378-380.

³¹⁸ Kent, 'Photographing mountain lakes', 1933, pp. 386-387.

³¹⁹ Kent, 'Photographing mountain lakes', 1933, p. 388.

³²⁰ Kent, 'Photographing mountain lakes', 1933, p. 387.

³²¹ Interview with Nola Clark, 11 September 2009.

or glass plates.³²² The autographic function that came with the camera was an interesting and useful component that involved the ability to open up the camera and write information directly onto the negative with a stylus.³²³

In 'Exploring underground with a Kodak', Kent writes about a trip that she and her friend Gwen made to the cave formed by Deadman's Creek near Porter's Pass, principally to experiment with flash photography.³²⁴ (Fig. 126):

Enticed by this dark and adventurous journey of the stream with the daring title, my friend and I decided to explore the cave, and entered from the exit, clad in bathing costumes and tennis shoes, and fully equipped with torches, cameras with tripods, matches, flash cartridges, and Sashalite bulbs.³²⁵

The article details the pair setting up tripods by torchlight and the use of a Number 5 Eastman Flash Cartridge, which involved being lit by a match in total darkness. Then the photographers tried 'the new Sashalite bulb, with which there is no naked flame, smoke or noise'.³²⁶ They tried to economise on the use of the flash by 'set[ting] up two cameras in different positions and mak[ing] two exposures with the same bulb'.³²⁷ The camera that Kent used was again her 3A Autographic Kodak Special, and the five photographs that were reproduced in the article included technical details of each of her experiments in cave photography intended as advice to her readers.³²⁸

Experimentation and New Zealand's cutting-edge magazines

Australasian Photo-Review provided many technical answers for the amateur enthusiast. In the early 1930s Kent was still perfecting her craft but had also risen to the challenge of passing on her knowledge to others by writing on those aspects of photography that she had mastered. Through her many travels she had gained valuable experience in the photography of the outdoors, particularly

³²² Unknown author, *Picture taking with the Kodak No. 3A Autographic*, Eastman Kodak Company, Rochester, New York, c. 1925, (Camera manual).

³²³ None of Kent's negatives in the Alexander Turnbull Library seem to have used the autographic function.

³²⁴ Photographs of the trip also appear in the *Weekly News*. Thelma Kent 'Exploring the mysteries of a South Island underground stream which is known by the sinister name of Murderer's Creek', *Weekly News*, 20 April 1932, p. 48.

³²⁵ Kent, 'Exploring underground with a Kodak', 1935, pp. 378-380.

³²⁶ Kent, 'Exploring underground with a Kodak', 1935, p. 379.

³²⁷ Ibid.

³²⁸ Ibid.

in depicting the mountainous scenery of the Southern Alps. Through looking at her involvement with the technical side of photography, we can see that she was very serious about her hobby and tried to experiment as much as she could with her cameras and equipment. The Thelma Kent collection in the Alexander Turnbull Library contains several examples of her experiments with various techniques. In one photograph, a turbulent water shot, perhaps taken at the Aratiatia Rapids, she experimented with super-imposing a fish on the negative. (Fig. 127) There are also many examples of the same negative reprinted with various screens and finishes added. Although Kent experimented in the darkroom, she usually chose to reproduce her negatives as unadorned warm-toned Bromide prints developed in chlorquinol, preferring to make her artistic decisions when shooting the negative through the use of filters and natural lighting. This derived from her favourite subject matter, the scenery of the South Island, and the trends of international pictorialist photography in the 1930s towards less darkroom manipulation. These attributes are evident in a salon print she made of the Wangapeka River in the Tasman district featuring Naare Hooper. (Fig. 128)

Three magazines that prided themselves on reproducing cutting-edge artistic photography by New Zealand's leading practitioners were *Tui's Annual*, the *Mirror* and the *Monocle*. Kent's work in these magazines explores aspects of pictorialist photographic practice through the thematic exploration of nature's variety. *Tui's Annual*, started in 1927, was a light-hearted publication with a large readership amongst the farming communities of New Zealand, made up of amateur entries of short fiction, travel tales, poetry, cartoons and photographic studies. By the early 1930s, it started to attract more serious practitioners, and by its final year of publication, 1939, many of the country's top photographers, such as George Chance, Eric Lee-Johnson, F. R. Lamb, R. J. Searle, J. F. Loudon, Eileen Deste and Thelma Kent, were sending in their work. The magazine divided its pictorial pages into themes such as garden, sunset and pastoral scenes, and was notable for its sentimental and popularist approach to its choice of images and captions. In a page of harvest-themed photographs, the two photographs by Kent, one showing her young nephew John Kent beside a team of working horses and the other showing men

shovelling barley straw on to a horse and cart, is typical of the publication's portrayal of idyllic farm life in New Zealand, harking back to a by-gone era before the advent of mass industrial farming.³²⁹ (Fig. 129)

The *Mirror* was targeted at a more sophisticated audience consisting of fashionable city women. The pictorial pages, also attracting some of the country's top photographers, displayed their images in a more artistic way than *Tui's Annual*. Kent's photographs featured in a double-page spread in the *Mirror* in 1936 exploring the dramatic motion of the waves on the coast of Kaikoura. Her photographs were given extra meaning by a poem by Elsa Mary Bosworth titled 'The Wave' published beside them.³³⁰ (Fig. 130) In another example, Kent's photographs of pastoral scenes in South Westland display a harmonious interaction between agriculture and native forests.³³¹ (Fig. 131)

The *Monocle*, although only published from 1937 to 1939, was the decade's most sophisticated venue for New Zealand photographers to publish their work.³³² (Fig. 132) The *Monocle* was interested in pushing new and innovative photography, and in 1937 ran an article about the modernist Australian photographer Max Dupain, a cutting-edge advocate of the new photographic ideas coming from Europe and the United States.³³³ The *Monocle's* interest in modern visual practice was reflected in its unusual graphic design, which included off-centred images with hand-written captions and textured backgrounds. Kent's photograph of a snowy landscape and bridge on the way to Lake Tekapo highlights the unusual techniques of the *Monocle's* designers with her image juxtaposed against a star-patterned background and typed details pinned to the page at an angle.³³⁴ (Fig. 133) The more artistic nature of the photographs published in the glossy, large-format pages of the *Monocle* led Kent to submit more experimental work that dealt with the abstract qualities of black and white photography. On a page titled 'Pattern', in

³²⁹ Thelma Kent, 'The new driver', and 'Barley harvest', *Tui's Annual*, 10 October 1939, pp. 76-77.

³³⁰ Thelma Kent, 'Seascape', *Mirror*, vol. XIV, no. 7, January 1936, pp. 12-13.

³³¹ Thelma Kent, 'Peaceful pastures', *Mirror*, vol. XIII, no. 11, 1 May 1935, p. 12.

³³² Thelma Kent, 'Looking up the Rees Valley, Lake Wakatipu', *Monocle*, vol. 1, no. 7, December 1937, p. 3.

³³³ Kay Lester, 'Max Dupain: Artist, photographer', *Monocle*, June 1937, p. 37.

³³⁴ This photograph was also used in an advertisement for Europa Motor Spirit in the *Monocle* a year later; 'Seeing New Zealand with Europa', *Monocle*, July 1939, p. 4.

the *Monocle* in 1938, Kent illustrates the effect of sunlight on wet sand under a photograph by George Chance displaying the texture of clouds.³³⁵ (Fig. 134) In the subtitle for this double study the magazine expresses the ability of the photographer to capture the randomness of nature:

Nature's apparent carelessness often produces the most beautiful pattern – so vast that we sometimes have to imprison it on paper before we are conscious that it is there.³³⁶

Chance uses the old style of the pictorialists using soft focus lenses, textured screens and filters to make the image blurred, but Kent's photograph, with its sharp focus and highly defined black and white toning, becomes an abstract study in texture and form.³³⁷

The world praises Christchurch photographer

By the late 1930s Thelma Kent had had many successes, both nationally and internationally. In May 1938 the *New Zealand Free Lance* published an article about her, stating:

There is an old saying concerning prophets without honour in their own countries. It is not New Zealand's fault that it does not accord to Miss Kent all that is her due. She has kept herself in the background so that few realise that in this alert, bright-faced girl there is an artist whose photographic studies have been hung in every capital in Europe...³³⁸

The article goes on to specify her many accolades and awards over the years and points out her modest persona:

In a small box, which she treats with surprising irreverence, she has [eight] medals garnered from various parts of the world.³³⁹

She had become a member of the Royal Photographic Society in 1935, and an associate member in 1936, which allowed her to put the prestigious letters A.R.P.S. after her name. In July 1939, she was awarded their top honour, a

³³⁵ George Chance and Thelma Kent, 'Pattern', *Monocle*, September 1938, p. 7.

³³⁶ Ibid.

³³⁷ Kent also wrote an article for the *Monocle* detailing her photographic techniques. Thelma Kent, 'Tarns, tracks and trees', *Monocle*, vol. 1, no. 11, April 1938, p. 17.

³³⁸ Christchurch correspondent of the *New Zealand Free Lance*, 'Paris praises Christchurch photographer: Her studies acclaimed from Antwerp to Chicago', *New Zealand Free Lance*, 4 May 1938, p. 8.

³³⁹ Christchurch correspondent of the *New Zealand Free Lance*, 'Paris praises Christchurch photographer', 1938, p. 8.

fellowship, with the letters F.R.P.S.³⁴⁰ She had exchanged prize photographs with famous artist Charles Beise, and had been reviewed in a leading Parisian journal, *Les Artistes d'Aujourd'hui* by its critic M. A. Pascal Levis for her photograph *L'Histoire d'Amour*, a photograph of a pair of gannets preening each other.³⁴¹ He wrote:

Miss Kent has no need to envy our best artists. Her work, so clear and so understanding in the sphere of beauty, constitutes a fresh proof of the purely artistic possibilities of photographs.³⁴²

The *Monocle* included her in 'A Folio of Best Pictures', which asked six leading photographers in New Zealand to choose their 'best' image.³⁴³ Kent chose *L'Histoire d'Amour*. (Fig. 135)

Kent had also made inroads into exhibiting on the American camera club circuit. Although most New Zealand photographers focused on the salons of England, members of the Christchurch Photographic Society, including Kent and Lennard Casbolt, belonged to the Photographic Society of America and had a club subscription to their magazine.³⁴⁴ She would have been aware of the changes in American photography headed by Edward Weston away from pictorialist practice towards a more natural and sharply focused exploration of nature, perhaps the source of her own preference for the unadulterated processes of photography. Her photograph, *Dawn on the Snow field* (Fig. 85) was accepted to the Boston Salon of Photography in 1935, and *Two's Company* to the Chicago Salon in 1938. (Fig 121) She was also included in the *American Annual of Photography's* 'Who's Who in Pictorial Photography', and won a prize in an American magazine for her work.³⁴⁵

³⁴⁰ The award of A.R.P.S. and F.R.P.S. was gained through submission of a portfolio of photographs to the Royal Photographic Society, London.

³⁴¹ Christchurch correspondent of the *New Zealand Free Lance*, 'Paris praises Christchurch photographer', 1938, p. 8.

³⁴² Ibid.

³⁴³ 'A folio of best pictures', *Monocle*, December 1938, pp. 19-25. The other photographers included were Spencer Digby, Ellis Dudgeon, Eileen Deste, Alan Blakey and George Chance.

³⁴⁴ William Main, 'The pictorial movement in New Zealand', in *New Zealand Pictorialists: New Zealand Centre for Photography touring exhibition*, NZCP: Wellington, 1991, p. 5, (Exhibition catalogue).

³⁴⁵ Christchurch correspondent of the *New Zealand Free Lance*, 'Paris praises Christchurch photographer', 1938, p. 8. Unknown author, 'Who's who in Pictorial Photography', *American Annual of Photography*, 1936, p. 304, 1938, p. 292.

By the late 1930s Kent was a leading figure in the Christchurch Photographic Society and had begun to pass on her knowledge to junior members in the form of lectures, including one on colour motion pictures illustrated with footage taken by her of the Eglinton Valley.³⁴⁶ She also initiated a prize called the ‘Thelma Kent Trophy’ for the champion photograph of the society’s annual competition, won by Miss Jean Stevenson in 1938.³⁴⁷ Starting in 1939, a series of national radio lectures on the techniques of photographs made her into a household name. She delivered three series in 1939, 1940 and 1941, on subjects such as ‘Choosing the camera’, ‘Hiking with a camera’, and ‘Photographing the unusual’.³⁴⁸ The *New Zealand Listener* promoted her radio show with small articles about her and a national photography competition in 1939, where she guided keen entrants through the process of ‘winning photographic competitions’.³⁴⁹

This chapter has considered Thelma Kent’s involvement with national and international pictorialist practice, particularly in the decade of the 1930s. Over this decade she used her involvement with the Christchurch Photographic Society, and her entries to competitions and advice columns in magazines to build her expertise. By the mid-1930s she was expert enough in the field of landscape photography to start to pass on her knowledge through writing articles and lecturing on techniques of photography. She also regularly sent her prints to national and international selection committees for inclusion in salons. In many cases she was successful, and had her work exhibited alongside some of the world’s great practitioners of the era. By the late 1930s she had made an international name for herself and was one of the top photographers in New

³⁴⁶ Unknown author, ‘Photographic Society: Motion films shown’, *Press*, 19 September 1939, p. 5. None of Kent’s motion camera work survives.

³⁴⁷ Unknown author, ‘Christchurch Photographic Society’, *Australasian Photo-Review*, vol. XLV, no. 8, August 1938, p. 402.

³⁴⁸ See Bibliography for a full listing of Kent’s radio lectures.

³⁴⁹ See for example, Unknown author, ‘A woman and her camera: Competitions started an interesting career for Thelma Kent’, *Listener*, 25 August 1939, p. 41.

Zealand. The final chapter looks at the final stages of Kent's career, as the approaching war years began to impact on her photographic practice.

5

Photography, science and war

In 1938, Wellington Photographic Society's president John T. Salmon gave a lecture at the Wellington Philosophical Society titled 'Photography in the service of man'. Salmon stressed the importance of photography in modern life and the wide range of fields in which the camera could be put to use, including museum documentation, medicine, criminal investigation and infra-red mapping.³⁵⁰ At his lecture Salmon showed slides demonstrating enlarging and photomicrography. Photography had from its invention trodden a line between artistic expression and a tool of documentation, and Salmon, who was one of the most respected scientific photographers of the 1930s in New Zealand, showed one more aspect of photography that skilled camera club members could pursue. The scientific uses of photography also interested Thelma Kent, and her involvement in the scientific community during the 1930s and 1940s provides an interesting parallel to her landscape photography.

From the mid-1930s Kent was approached by members of the scientific community in Christchurch to document experiments and to illustrate scholarly articles. These commissions were paid work and added to her distinguished career on the international camera-club circuit and her publications in many of the nation's top newspapers and magazines. Kent had successfully made the transition from talented amateur photographer to professional photographer, one who undertook many different projects that employed her significant technical skills as a photographer.

The late 1930s and 1940s coincided with events that disrupted the methods that Kent had used to gain exposure for her photographic work. The Second World War put a halt to many aspects of her practice, including the ease with which she could publish her landscape work in the nation's

³⁵⁰ Unknown author, 'Service of men: New fields for camera: Philosophical Society section', *Dominion*, 21 October 1938, p. 8.

publications. A lot of these folded during the war years due to paper shortages, and the surviving publications filled their pictorial pages with images of the war overseas. Petrol rationing was enforced in New Zealand so Kent and her friends did not travel as extensively as they had done in the 1930s.

Photographic materials were also in short supply. Nevertheless, Kent found several avenues to develop her photographic practice in a professional manner in the last decade of her life. Joining the scientific community as one of their most technically proficient photographers was one of these and opening a commercial portrait studio in central Christchurch was another. This chapter looks at the last decade of Kent's life before her untimely death in 1946; a decade that encompasses the mature career of a multi-dimensional photographer.

Ornithology in the Christchurch suburbs

Thelma Kent had long been interested in natural science in an amateur capacity, as evidenced by the subject matter of her photographs which often depicted the flora and fauna that she saw on her travels in New Zealand. Her interest in the natural world spilled into her everyday life through hobbies such as gardening and bird-keeping. She had a large aviary at her Somerfield Street house, divided into partitions which contained many species of birds both native and exotic. Collecting exotic birds was a popular hobby of the time and displayed the wealth that the Kent's had achieved. The *Christchurch Star* published a weekly article on keeping an aviary, including information on keeping 'foreign' birds.³⁵¹ Advice included how to acclimatise birds bought from shops that had kept them in cramped conditions, by letting them recover in a quiet cage before introducing them to the main aviary, and recipes for enjoyable treats including the following: '...gather green flies from the garden and mix them with a little sponge cake made moist with milk, [this] makes a nice tit-bit for them.'³⁵² Popular species for aviaries included finches which

³⁵¹ R. E. Simpson, 'Foreign birds: Hints on how to keep them', *Christchurch Star*, 1 December 1928, p. 26.

³⁵² Ibid.

were readily available from local shops. The journal *Cage Birds and Bird World* supplied extra information for the dedicated amateur.³⁵³

From photographs taken by Kent it is evident that she had a very extensive aviary populated with many species of birds including finches, doves and parrots. Starting in 1931, she made donations to the Canterbury Museum of birds that had died in captivity, including a 'Mexican parrot', an 'Amherst pheasant' and a 'Yellow-naped Amazon'.³⁵⁴ (Fig. 135) The museum still holds in their collections several birds that Kent donated. The 1930s were a key time for the development of Canterbury Museum's ornithological collection under its director Robert Falla, an important ornithologist of the day.³⁵⁵ It was also a time of new practices in conservation of specimens and displays as attested by the museum's taxidermist, Pat O'Brien, who not only improved the preservation process but was also instrumental in displaying the birds in 'specially designed cases with flood-lighting and painted backgrounds identical with the birds' habitat'.³⁵⁶ It was one of the most interesting moments of my research to view the preserved birds in the Canterbury Museum's collection that had once lived in Kent's aviaries.³⁵⁷

Many of Kent's bird photographs were of native New Zealand species. Some of these she took on her travels, such as images of kea, weka, pied stilt, white heron and numerous seabirds. (Fig. 137 and 138) But many others were taken in her aviary, including those that were given to her to look after being found injured, including tui, parakeet, whitehead, kingfisher and a kiwi. The kiwi, given to her by Robert Falla from Canterbury Museum, had a broken leg and was housed in a special aviary at the back of the garden where it was kept

³⁵³ Simpson, 'Foreign birds', 1928, p. 6.

³⁵⁴ *Canterbury Museum Annual Reports, 1907-1948*, 'Various birds died in captivity, presented by Miss Kent', 1931/2, p. 33, 'Various birds died in captivity, presented by Miss Kent', 1932/3, p. 29, 'Mexican parrot, presented by Miss Kent', 1935/6, p. 28, 'Amherst pheasant', 1943, p. 20.

³⁵⁵ Robert Falla was director of Canterbury Museum from 1937 to 1947.

³⁵⁶ Unknown author, 'To study in America: Taxidermist receives Carnegie Grant', *New Zealand Free Lance*, 16 August 1939, p. 66.

³⁵⁷ The birds donated by Thelma Kent in the Canterbury Museum collection include: Yellow-naped Amazon (Fig. 136), Blue-breasted cordonbleu, Lady Amherst's pheasant, Bourke's parrot, Diamond dove, Sacred kingfisher, Ciril bunting, Indigo finch, Pintailed nonpareil, Love bird, Long-tailed sparrow and Rosella. Some of these birds appear as live specimens in her photographs, for example, PA Coll. 3052-3529¼, (Parrot), PA Coll. 3052-14, (Kingfisher), Alexander Turnbull Library, Wellington.

for about six months until it had recovered.³⁵⁸ During the same period there was a well-publicised controversy in the national newspapers about the legality of keeping kiwi in captivity, involving a bird kept at the Hawke's Bay Acclimatisation Society's farm at Greenmeadows after being injured by a dog, subsequently becoming too tame to be released into the wild.³⁵⁹ According to the Department of Internal Affairs it was illegal to keep a native bird in captivity, but eventually special permission was granted to keep the bird.³⁶⁰ The native birds in Kent's aviary were there for rehabilitation only and would have eventually been released into the wild, but in the meantime they became subject matter for many photographs.

Amateur ornithology had changed from the old days of specimen collecting which had led to the extinction of many species. The new approach to collecting centred on the camera:

Mere collecting of eggs and specimens of birds is becoming out-of-date. The new way... leaves not only a much more scientific record of real use to ornithology, but is also much more enjoyable to the individual ornithologist.³⁶¹

Most ornithologists of the day were good photographers, some of whose collections of photographs parallel Kent's as they hiked into inaccessible regions of the South Island to study their subjects. Ornithology and other natural science topics were popular themes for articles in the magazines and newspapers of the 1920s and 1930s. In the 1920s, the *Christchurch Star* had a weekly column dedicated to 'Studies in the great out-of-doors', written by J. J. S. Cornes, which dealt with plant and animal life as well as inanimate nature.³⁶² The *Weekly News* also featured a regular page dedicated to nature studies and

³⁵⁸ Interview with John Kent, 27 November 2008. Interview with Nola Clark, 11 September 2009.

³⁵⁹ Unknown author, 'Argument over tame kiwi: Retention held to be illegal', *Weekly News*, 14 April 1937, p. 20.

³⁶⁰ Unknown author, 'Captive kiwi's life: Acclimatisation Society's unusual pet: Special permission to keep tame bird', *Weekly News*, 12 May 1937, p. 41. "D.E.S.", 'Kiwi family event: Rare birds breed in captivity', *Weekly News*, 3 October 1946, p. 34.

³⁶¹ Unknown author, 'Bird-stalking in the modern way is an absorbing hobby', *New Zealand Free Lance*, 20 March 1940, p. 41.

³⁶² For example see, J. J. S. Cornes, 'The story of a salmon: School in the open: Studies in the great out-of-doors' *Christchurch Star*, 31 December 1926, p. 23.

wild life, which included articles by well-known natural history writers Robert Falla, Lance Richdale, Bernard Magee, Rupert Sharpe and Frank Bodle.³⁶³

The 1920s and 1930s were decades in which dedicated amateur ornithologists could still make their mark in the field. Two women ornithologists of the era who were largely self-taught amateurs were Perrine Moncrieff and Amy Wilkinson. Moncrieff, who lived in Nelson, had published the influential *New Zealand birds and how to identify them* in 1925 with help from Falla and other professional ornithologists.³⁶⁴ Wilkinson, who lived with her husband Alexander Wilkinson on Kapiti Island, quietly documented the bird life around her and sent photographs of the native birds and plants that she observed to many of the publications in which Kent published, including the *Weekly News*, *Forest & Bird* and the *Railways Magazine*.³⁶⁵ After Amy Wilkinson's death in 1950, the diaries that recorded her time observing the flora and fauna of the island became a publication called *Kapiti diary*.³⁶⁶

In 1944, perhaps influenced by the ornithologists she met at the Christchurch Museum and the popularity of amateur ornithology, Kent published an article in the travel magazine *Journeys* about the little owl, an introduced species found in Canterbury.³⁶⁷ This monthly magazine ran a regular article on New Zealand birds written by well-known ornithologists of the day including Falla and the Dunedin-based Lance Richdale, famous for his ground-breaking studies of the albatross colony at Taiaroa Heads.³⁶⁸ In her

³⁶³ For example see, Robert Falla, 'In search of the graceful white heron: Visit to the historic Westland nesting place', *Weekly News*, 27 December 1944, p. 20. L. E. Richdale, 'Weka family at home: Our inquisitive bush friends', *Weekly News*, 1 August 1945, p. 34. Bernard Magee, 'Mimics in the bush: Remarkable feats of native birds', *Weekly News*, 5 September 1945, p. 34. R. D. Sharpe, 'They live in the alps: Chamois, keas and paradise ducks', *Weekly News*, 2 May 1943, p. 34. Frank Bodle, 'Guarding hidden gold: Story of the crested grebe', *Weekly News*, 17 October 1945, p. 34.

³⁶⁴ Perrine Moncrieff, *New Zealand birds and how to identify them*, Auckland: Whitcombe and Tombs, 1925.

³⁶⁵ Mrs A. S. Wilkinson, 'Karaka', *New Zealand Railways Magazine*, 1 December 1938, p. 21, (Mr) A. S. Wilkinson, 'Native New Zealand birds photographed in their natural surroundings at a sanctuary off the south-west coast of the North Island', *Weekly News*, 5 August 1931, p. 30.

³⁶⁶ Amy Kate Wilkinson, *Kapiti diary*, Masterton: R.H.D. Stidolph, 1957. Photographs by the Wilkinson's are held by the Alexander Turnbull Library, Wellington. (PA Group-00565).

³⁶⁷ Thelma Kent, 'The night prowler', *Journeys*, no. 12, 1 February 1944, pp. 12-13.

³⁶⁸ See for example, Robert Falla, 'The royal albatross', *Journeys*, no. 6, 1 August 1942, pp. 8-11, which includes a photograph by Thelma Kent, 'In the boisterous days of spring the albatross come to Taiaroa from the open sea'. Lance Richdale, 'The red-fronted parakeet', *Journeys*, no. 16, February 1945, pp. 18-20, which includes a photograph by Thelma Kent, 'Seascape'.

article she defends the little owl against accusations of killing native birds, arguing that it did more good than harm by keeping rodents under control:

Being an introduced bird probably accounts for this owl's unpopularity. It was first introduced to New Zealand in 1906... but nowhere does the owl appear to be common. It was supposed to have been imported here to cope with the introduced small-bird nuisance... far be it from me to defend you, Little Owl, if you make your meal from native birds... Let us hope that you will confine your diet to insects and rodents.³⁶⁹

It is highly unlikely that the little owl featured in the photograph accompanying her article ever devoured native birds, because it was actually her pet owl Ruey Clack Clack who was so tame that he would come out of the aviary during the day and fly around the garden.³⁷⁰ (Fig. 139) Thistles, bread and milk, and the occasional mouse made up his diet.³⁷¹ In her article Kent joins her scientific peers in writing about the behaviour of birds, and technical notes on the back of similar photographs of the little owl, now in the Alexander Turnbull Library, attest to her dual interest in exploring both bird behaviour and methods of photography. The magazine *Amateur Photographer* provided Kent with helpful advice for photographing birdlife, with regular articles by British bird photographer Eric J. Hosking, including one titled 'Night photography of birds' about taking photographs of owls.³⁷²

Although Kent's article about the little owl is lightweight compared to Falla's and Richdale's articles, she was accepted into the scientific community based around the Christchurch Museum because of her considerable expertise in photography. She was friends with staff members there including Falla, Edgar Stead, David Graham, Gerald Stokell and Robert Speight, all of whom she helped with various aspects of their scientific photography. Most of these scientists were well versed in photography and took a lot of their own photographs for their research, while enlisting the help of Kent for specialised technical problems and to print negatives. David Graham, who specialised in

³⁶⁹ Kent, 'The night prowler', 1944, pp. 12-13.

³⁷⁰ Interview with Malcolm Thompson, 4 March 2009.

³⁷¹ Kent, 'The night prowler', 1944, p. 13.

³⁷² Eric J. Hosking, 'Night photography of birds', *Amateur Photographer*, vol. LXXXVII, no. 2628, 22 March 1939, pp. 312-313. Bird photography was popular with amateur photographers and many articles about the techniques of bird photography could be found in magazines like *Australasian Photo-Review*, for example, Douglas Gorringe, 'Bird photography through a beginner's eyes', *Australasian Photo-Review*, vol. 42, no. 8, 1 August 1935, pp. 373-377.

the study of fish, commissioned her to take photographs of his specimens and to print his negatives, as did New Zealand's freshwater fish expert, Gerald Stokell.³⁷³ (Fig. 140)

The aesthetics of photomicrography

One of the central figures at the start of Kent's venture into scientific photography was Robert Speight, Professor of Geology at Canterbury College from 1921 to 1930. In addition to his research and teaching work, Speight was responsible for running the Canterbury Museum for many years.³⁷⁴ He published prolifically in journals like *Transactions and Proceedings of the Royal Society of New Zealand*, including studies of the geology of Banks Peninsula and Franz Josef Glacier.³⁷⁵ He took his own photographs and showed an early interest in the possibilities of photomicrography in an 1898 lecture to the Royal Society titled 'The microscope in geology', illustrated by his own lantern slides of microscopic enlargements of rock sections.³⁷⁶ In the mid-1930s, Speight lent Kent a microscope with which to practise photomicrography and after 'months of work in the dark room, puzzling things out' she began to get results.³⁷⁷ Speight then enlisted her new skills to supplement his own research. An article by Robert Speight titled 'The dykes of the Summit Road, Lyttelton', published in 1938, is illustrated by Kent's

³⁷³ 'Callanthias allporti' Guenther. Allport's Perch', in David H. Graham, 'A second specimen of *Callanthias* in New Zealand waters', *Transactions and Proceedings of the Royal Society of New Zealand*, vol. 69, 1940, pp. 265-276, plate 58, and credit note acknowledging Thelma Kent, David H. Graham, 'Breeding habits of the fishes of Twenty-two species of marine mollusca', *Transactions and Proceedings of the Royal Society of New Zealand*, vol. 71, 1942, p. 159. See Kent's photographs in, Gerald Stokell, 'A new freshwater fish of the genus *Philypnodon*', *Transactions and Proceedings of the Royal Society of New Zealand*, vol. 69, 1940, pp. 129-133, plate 15, fig. 1-3, and Gerald Stokell, 'A revision of the genus *Gobiomorphus*', *Transactions and Proceedings of the Royal Society of New Zealand*, vol. 70, 1940-1941, pp. 265-276, plate 35, fig. 1-3.

³⁷³ Maxwell Gage, 'Speight, Robert 1867-1949', Dictionary of New Zealand Biography, updated 22 June 2007, URL: <http://www.dnzb.govt.nz/>

³⁷⁴ Ibid.

³⁷⁵ Robert Speight, 'Notes on the Franz Josef Glacier, February 1934', *Transactions and Proceedings of the Royal Society of New Zealand*, vol. 64, 1934-35, pp. 315-322. Robert Speight, 'The geology of Banks Peninsula: A revision', *Transactions and Proceedings of the Royal Society of New Zealand*, vol. 74, 1944-45, pp. 232-254.

³⁷⁶ Seventh meeting, 2 November 1898, *New Zealand Institute*, vol. 31, 1898, p. 733.

³⁷⁷ Unknown author, 'A woman and her camera: Competitions started an interesting career for Thelma Kent', *New Zealand Listener*, 25 August 1939, p. 41.

photomicrographic images of rock samples.³⁷⁸ Her photographs of the hills of Banks Peninsula are used in another article by Speight to illustrate his geological observations, showing that she accompanied him on some of his tramping expeditions to gather data.³⁷⁹ Speight, like Kent, was a lover of the mountains and valleys of the South Island, a common interest that no doubt drew the two together.³⁸⁰

Kent's expertise in photomicrography proved to be in high demand, with employment from the Christchurch Hospital and Canterbury University including work photographing medical slides. Medical photomicrography by Kent in the Alexander Turnbull Library collection includes sections of the human eye, degenerated heart muscle cells, cartilage of human rib, healthy tissue from the intestine and cancerous cells of the bowel.³⁸¹ There is no longer any record of Kent's employment by the Christchurch Hospital or Canterbury University, and it is probable that she worked as a freelance photographer on particular commissions rather than as an employee of these institutions.³⁸²

Another New Zealand photographer acclaimed for his scientific photography was William C. Davies. Davies was employed at the Cawthron Institute in Nelson, the home of agricultural and horticultural research, as photographer and curator of the small museum and scientific library. He specialised in all aspects of scientific photography, including photomicrography, and was one of the few New Zealanders to be complimented at the Royal Photographic Society in London for his work:

Wm. C. Davies has provided an excellent set of transparencies of photomicrographs of mineralogical specimens... Quite apart from their considerable geological interest, they are models of photographic quality; in particular 'Crystals of milky quartz' is an excellent photograph.³⁸³

³⁷⁸ Robert Speight, 'The dykes of the Summit Road, Lyttelton', *Transactions and Proceedings of the Royal Society of New Zealand*, vol. 68, 1938-1939, pp. 82-99, plate 17, fig. 5-8.

³⁷⁹ Robert Speight, 'The geology of Banks Peninsula', 1944-45, pp. 232-254, plate 33, fig. 1-2.

³⁸⁰ Robert Speight was one of the founding members of the Canterbury Mountaineering Club and its president in 1927 and 1928. Thelma Kent would not have been a member as the CMC was closed to female membership until 1977.

³⁸¹ Alexander Turnbull Library, Wellington, PA Coll. 3052-20/21.

³⁸² Evidence that she did work for them is found in, Unknown author, 'A woman and her camera: Competitions started an interesting career for Thelma Kent', *New Zealand Listener*, 25 August 1939, p. 41.

³⁸³ E. E. Jelley, 'Photomicrography', *Photographic Journal: Royal Photographic Society*, November 1932, p. 439.

Like the Wellington photographer John Salmon, Davies gave a lecture to the Wellington Philosophical Society on the benefits of photography to science titled 'Camera and science'. According to a *Dominion* reporter: 'The application of photography to scientific problems in agriculture, entomology, botany, geology, architecture and palaeontology, were all discussed and illustrated with a magnificent set of lantern slides.'³⁸⁴ The application of photographic expertise to the realm of science was of special interest to scientists and photographers alike during this time.

Although Davies was the official photographer for the scientific work done at the Cawthron, which included documentation of experiments and illustrations for articles published, freelance photographers were also employed for projects.³⁸⁵ The Nelson photographer Ellis Dudgeon had many assignments over the years, and in the mid-1930s Kent was also engaged to work at the Cawthron, although there is no longer any record of her doing so.³⁸⁶ Most likely the photographs taken by her were used for documentation of experiments and remain uncredited in the Cawthron's huge photographic collection. She may have taken photographs of the tobacco-growing industry for them, as this was one of their concerns in the mid 1930s, and there are photographs of this subject that survive in the Alexander Turnbull Library collection.³⁸⁷ Photographs of apple samples also probably derive from commissions from the Cawthron. (Fig. 141) It is also probable that some of the photomicrographs in the Alexander Turnbull Library collection, such as sections of pine tree seedlings, documented Cawthron experiments.³⁸⁸

In August 1940 Kent gave a lecture describing the methods of photomicrography to more than 40 members of the Christchurch Photographic

³⁸⁴ Unknown author, 'Camera and science: Lecture by Mr. W. C. Davies: Lord Bledisloe's praise', *Dominion*, 5 September 1932, p. 5.

³⁸⁵ For a description of the Cawthron Institute's practice in the 1930s see, Margaret Macpherson, 'Where parasites kill pests: The wonderful work of the Cawthron Institute, Nelson', *Mirror*, vol. XIII, no. 3, September 1934, pp. 22-23, 47, and David Millar, *Thomas Cawthron and the Cawthron Institute*, Nelson: Cawthron Institute Trust Board, 1963.

³⁸⁶ Evidence that she worked for them is found in, Unknown author, 'A woman and her camera', 1939, p. 41.

³⁸⁷ Thelma Kent, *Pine trees and tobacco field*, PA Coll. 3052 -4395, Alexander Turnbull Library, Wellington.

³⁸⁸ Thelma Kent, series of photomicrographs, *Pinus syvestrus* and *L. S. stem, section of two year old*, PA Coll. 3052-22, Alexander Turnbull Library, Wellington.

Society. She showed botanical specimens, a section of a malignant tumour and some slides using ‘natural colour’:

Miss Kent described the methods of arranging specimens and the mechanics of setting up the microscope and the camera for photographing objects to appear as much as 1300 times their normal size. A specimen of diseased tissue was photographed by Miss Kent through the microscope and appeared in the photographic slide 1300 times its actual size.³⁸⁹

The lecture, presided over by the club president Leonard Casbolt, shows how the photographic techniques that she had learnt were deemed interesting and relevant for camera club meetings, an indication of the keen interest by many photographers for the innovative techniques being used in the service of science.

Kent’s skills as a photographer paralleled the usefulness of photography in providing a valuable tool for scientific research. Photography had been used for this since its invention, seen as a process that cut out the problem of human intervention. Photography was used in the nineteenth century to diligently document all aspects of the natural world in a gargantuan effort to create catalogues of plants, animals, birds, fossils, human physiology and microscopic particles that were free from human subjectivity. The mechanical nature of photography and its ability to create objective images of the world was reflected in the terminology behind its methods. Photographs were ‘taken’ or ‘obtained’ using similar phrases to natural science collecting.³⁹⁰ Jennifer Tucker in her book *Nature exposed: Photography as eyewitness in Victorian science*, writes about the dilemmas raised as photography was put to use as a tool of science in the Victorian era, highlighting the problematic nature of the objectivity of photography which comes embedded with notions of gender and class.³⁹¹ Scientific photography is actually the embodied production of an individual with their subjective view on the world and requires ‘the evocation of human agency as part of the process’.³⁹²

³⁸⁹ Unknown author, ‘Photographic Society’, *The Press*, 26 August 1940, p. 13.

³⁹⁰ Jennifer Tucker, *Nature exposed: Photography as eyewitness in Victorian science*, Baltimore: Johns Hopkins University Press, 2005, p. 4.

³⁹¹ Ibid.

³⁹² Tucker, *Nature exposed*, 2005, p. 240.

The complex set of tensions found within scientific photography, especially the tension between the technical and the artistic, are encapsulated by the scientific work that Kent undertook. The ability of a photograph to illustrate unbiased truth as a tool for science, versus the artistic application to make aesthetically pleasing photographs, is especially apparent in her photomicrographic work. This work was commissioned by scientists who saw the value of objective photographs of the cellular and structural properties of nature, but Kent also considered these photographs as aesthetically pleasing in themselves and worthy of inclusion among the pictorialist work of the camera club circuit. The Royal Photographic Society's annual show in London included a section devoted to pictorialist photomicrography 'in which the microscope is used as a means of artistic expression'.³⁹³ Mimicking the Royal's format, the International Salon of Photography, held in Hamilton in 1937, included a scientific section that showed five botanical photomicrographs by Kent. (Fig. 142) These photomicrographs of sections of water lily buds, virginia creeper, pond, weed stem, and stigmaria (a type of branching tree-root fossil found in carboniferous rocks), illustrated geometric patterns of nature as objects of beauty, and also as examples of the techniques of photography utilised by science.

In the Victorian era the newly discovered world of bacteria inspired a middle-class fad of using microscopic material as raw images of nature to copy and draw.³⁹⁴ Scientists also drew what they saw under the microscope, but with the development of photomicrography many saw the advantage of distancing themselves from the subjectivity of the hand-drawn depiction. Edgar Crookshank, a British bacteriologist, thought that drawings were always made to be visually appealing whereas photography remained true to nature.³⁹⁵ However, photography was ultimately driven by an individual's viewpoint, even when the lens of scientific objectivity was apparently enforced. The amateur photographer's interest in the methods of photomicrography, as evidenced in popular photographic journals through to Kent's time, shows that

³⁹³ E. E. Jelley, 'Photomicrography', *Photographic Journal: Royal Photographic Society*, November 1932, pp. 438-439.

³⁹⁴ Tucker, *Nature exposed*, 2005, p. 171.

³⁹⁵ Tucker, *Nature exposed*, 2005, pp. 172-173.

scientific photography was inherently linked to the subjectivity found in artistic methods such as drawing. Scientific photographs were constantly used as examples of the aesthetic beauty of nature.³⁹⁶ Kent's photomicrographic studies sit on the blurred edges between scientific and artistic representation as she used her considerable technical skills to produce not only precise scientific studies for research purposes, but also objects of artistry to be exhibited in the salons.

Berries, butterflies, shells and snails

As well as working for scientists based in Christchurch and Nelson, Kent found time during the late 1930s and 1940s to pursue her own interests in natural history. These included projects documenting native plants, flowers, berries, sea shells, native snails collected from coastal regions of the South Island, and a comprehensive study of the life-cycle of the monarch butterfly.³⁹⁷ She experimented with colour film on these projects, drawn perhaps to the accuracy so important for science that colour photography promised. These projects can be found in her collection at the Alexander Turnbull Library, although examples of her colour work no longer survive. One of the now-lost projects was a series documenting the native berries of New Zealand in colour, a series that may have been a personal interest or could have been a commission from one of the institutions that she worked for in the late 1930s.³⁹⁸

A series that Kent completed at this time was the life-cycle of the monarch butterfly. In her glass-walled studio at Somerfield Street she grew swan plants and photographed each stage of the monarch's development, from caterpillar to chrysalis to butterfly. She carried out this project in 1938, taking both black and white and colour photographs of the process and the many images in the collection at the Alexander Turnbull Library attest to the importance she placed on this study.³⁹⁹ (Fig. 143-145) Robert Falla had written

³⁹⁶ For example, Jelley, 'Photomicrography', 1932, pp. 438-439.

³⁹⁷ Unknown author, 'Paris praises Christchurch photographer: Her studies acclaimed from Antwerp to Chicago', *New Zealand Free Lance*, 4 May 1938, p. 8.

³⁹⁸ Mention of her experimentation with colour photography of natural history subjects is in Unknown author, 'Paris praises Christchurch photographer', 1938, p. 8.

³⁹⁹ There are over 60 negatives of the life cycle of the monarch butterfly in the Alexander Turnbull Library. (PA Coll. 3052).

about the introduced species which in the 1930s was still largely unstudied, especially the details of when and how the insect had arrived in New Zealand, and it is possible that he may have commissioned Kent to complete the series.⁴⁰⁰ Her studies of the life-cycle of the monarch butterfly are a relatively early documentation of the insect in Christchurch.⁴⁰¹

Kent's photographs of monarch butterflies are studio shots taken against a variety of plain and textured backdrops that focus on the clarity of the depiction of the insect and plant as well as the composition that the forms make. Elsie Thompson helped her with this project, and also grew swan plants in the tiny porch outside the back door of her house.⁴⁰² Documenting the life-cycle of the monarch butterfly was a project of Kent's that made a cross-over to the artistic realm of photography. Although many of the photographs in the series are unembellished documentation of the insect's life cycle, she also made pictorialist studies of the newly emerged butterfly on various flower arrangements. She sent three of these to the Royal Photographic Society annual salon where they were accepted into the lantern slide section in 1939. One of her photographs of monarch butterflies was also accepted for the London Salon and reviewed in the *Amateur Photographer*.⁴⁰³

Another of Kent's projects was documenting a collection of exotic shells. It is unclear who she completed these for although the inclusion of scientific labels with the shells suggests that they may have been a commission from a serious collector such as the Canterbury Museum. (Fig. 146) The photographs display varying views of each specimen and have been worked on

⁴⁰⁰ It is unclear whether she was commissioned to do this or whether she did it on her own initiative. An article in the *Listener* suggests obliquely that it was a commission, but the fact that there are a large number of prints in the Alexander Turnbull Library and the fact that she entered her photographs in salons, suggests that it may have been her own personal project. See, Unknown author, 'A woman and her camera', p. 41. R. R. Falla, 'The monarch butterfly: Species found all over the world', *Weekly News*, 29 January 1936, p. 57.

⁴⁰¹ The monarch butterfly was thought to have arrived in New Zealand sometime in the nineteenth century. Although probably widespread in New Zealand by the 1930s, there is little data about its exact numbers and distribution. G.V. Hudson, *The butterflies and moths of New Zealand*, Ferguson and Osborn Ltd: Wellington, 1928, pp. 26-28. Myron P. Zalucki and Anthony R. Clarke, 'Monarchs across the Pacific: The Columbus hypothesis revisited', *Biological Journal of the Linnean Society*, no. 82, 2004, p. 113.

⁴⁰² Interview with Malcolm Thompson 27 May 2009. Elsie Thompson also photographed the life-cycle of the monarch butterfly in 1957-58 and 1974. Her slides and written notes are in the collections of Malcolm Thompson, Christchurch and Erica Stewart, Christchurch.

⁴⁰³ This photograph has been written about in Chapter 4.

in the darkroom to remove background distraction. The photograph of *Conus Marmoreus*, an Indian Ocean shell favoured by collectors, is particularly evocative in the history of New Zealand photography. It is the same species used by the photographer Peter Peryer in 'After Rembrandt', a comment on an etching by Rembrandt of a shell from his own collection.⁴⁰⁴ (Fig. 147 and 148) Kent, in her study of this shell, is connected to the modern history of collecting and documenting natural history objects from the Renaissance to the present.

A further scientific project was Kent's photographs of native snails that she had collected during her travels. She exhibited slides of these at her lecture to the Christchurch Photographic Society in 1940 demonstrating processes of scientific photography.⁴⁰⁵ (Fig. 149) Another member of the society at this time, Neville Lewers, was also interested in collecting and photographing snail shells, the results of which he published in the *New Zealand Free Lance*.⁴⁰⁶ The two photographers, whose interests in photographic subjects were remarkably similar, enjoyed a friendly relationship in the late 1930s, but Lewers does not seem to have worked on scientific projects as Kent had done.⁴⁰⁷ His studies of native snails were taken for entertainment rather than as serious documentation, while Kent's photographs of the shells and live specimens were taken using a plain background that let the form and structure of the shell be clearly illustrated. Like her studies of exotic sea shells, the snail shells can be seen as beautiful objects in themselves with their glossy surfaces and unusual angles, showing that she was not only taking photographs to document her collection, but also to experiment with the compositional possibilities of photography.

Kent was a keen collector of various natural history objects including native snail shells and a selection of alpine plants that she kept in a large rock

⁴⁰⁴ See David Maskill, 'Of shells and other curiosities', in Christina Barton (ed), *Manufacturing Meaning: The Victoria University of Wellington Art Collection in Context*, Wellington: Adam Art Gallery, 1999.

⁴⁰⁵ Unknown author, 'Photographic Society', *The Press*, 26 August 1940, p. 13.

⁴⁰⁶ Neville Lewers, 'Wrestling championship of the snail world', *New Zealand Free Lance*, 25 May 1938, p. 33.

⁴⁰⁷ Interview with Neville Lewers, 22 October 2008. Neville Lewers' photographic collection at the Alexander Turnbull Library (PA Coll. 6180) contains over 2000 photographs and negatives. He was born in Christchurch and worked as a teacher on the West Coast during the 1930s. His photographs include many landscapes of Canterbury and the West Coast as well as farming, industry, sports and leisure subjects.

garden at her house on Somerfield Street. A photograph of mountain daisies that was published on the cover of *Forest & Bird* in 1945 is a photographic study of her rock garden. (Fig. 150) At first sight many of Kent's photographs seem to derive from her travels, but closer study reveals that they were taken at her home where she had collected together many items including birds, butterflies, snails, alpine plants and flowers. Taking photographs at home attests to the all-encompassing nature of Kent's photographic interests. She was a master at creating a multi-faceted life for herself that drew all of her interests together, including her hobbies of travel and natural history, providing ideal subject matter for her major passion, photography. Having set herself up by the late 1930s as a multifaceted photographer who was capable of undertaking varied projects and commissions, Kent continued her practice relatively unscathed through the years of World War Two. The next section looks at the photographic career of Kent during the war years, when she worked on her scientific commissions, continued to travel in the South Island when she could, and explored more commercial aspects of photography.

War-time photography

The outbreak of war in Europe in 1939 brought many changes to the scientific and photographic communities in New Zealand.⁴⁰⁸ Photographers and scientists were encouraged to explore new directions due to shortages of materials, political sensitivities and shifts in national priorities. Many of the male members of the scientific and photographic communities were sent overseas.⁴⁰⁹

⁴⁰⁸ Christchurch mountaineer John Pascoe had, like Kent, spent the 1930s travelling, writing, photographing and publishing in popular magazines and newspapers. By 1939 he was living in Wellington and in 1942 was named New Zealand's official war photographer. The images that he created of the social impact of the war on the inhabitants of New Zealand have become icons of the era. Chris Maclean, *John Pascoe: Author, historian, mountaineer, photographer*, Craig Potton: Nelson, 2003. Jock Phillips, 'Pascoe, John Dobrée 1908 – 1972', *Dictionary of New Zealand Biography*, updated 22 June 2007, URL: <http://www.dnzb.govt.nz/>, Deborah Marie Stowe, *John Pascoe's photography of the New Zealand home front during the Second World War: An historical analysis*, Masters thesis, Victoria University of Wellington, 2006.

⁴⁰⁹ For example, in 1941 Canterbury Museum director Robert Falla was called in as an adviser on coast-watching stations on the Auckland Islands and Campbell Island, and organised for young scientists to be among the personnel based there. The important scientific studies that these scientists completed over the next few years attest to Falla's efforts. Falla himself went on active service and returned to New Zealand in 1947 when he became director of the Dominion Museum in Wellington. R. K. Dell, 'Falla, Robert Alexander 1901 – 1979', *Dictionary of New Zealand Biography*, updated 22 June 2007, URL: <http://www.dnzb.govt.nz/>

Amateur photographers' activities were somewhat curtailed during the war years because of the sensitivity of certain subject matter and also the scarcity of photographic materials. From the outbreak of war in Europe in 1939, New Zealanders intensely scrutinized issues surrounding Britain's security and followed suit when Britain issued an official ban on types of photography including an extensive list of structures, waterways, personnel and equipment.⁴¹⁰ An official warning to photographers in New Zealand about subject matter was issued in November 1941, under the Photography Emergency Regulations 1939, especially prohibiting the photography of ships and ports around the country.⁴¹¹ This was taken seriously: a Christchurch photographer was prosecuted for photographing the port of Lyttelton, even though it was argued that similar photographs could be found displayed in local shops.⁴¹² This case caused the immediate withdrawal from stores of pictorial photographs showing scenes of harbours and other sensitive subject matter and a call for the Intelligence Department to review the dispersal of imagery that had been taken before the emergency regulation had been passed.

The pictorialist photographer's subject matter was strictly limited during these years and the London magazine *Amateur Photographer* suggested creative ways in which the keen photographer could continue their craft:

There can be no question that present events will give new life to the latterly neglected art of portraiture. Families are being split up... Those separated will want to make and to carry with them portraits of one another.⁴¹³

It was suggested that the snapshot photograph would come into its own because of the ability of small photographs to be included in letters. Other subjects suitable for the war-time photographer included still-life, outdoor photography in parks, zoos and private gardens, and activities in the dark room.⁴¹⁴

⁴¹⁰ For a full list of subject matter banned from photographers in Britain see, Unknown author, 'Topics of the week', *Amateur Photographer*, vol. LXXXVIII, no. 2654, 20 September 1939, p. 291.

⁴¹¹ Unknown author, 'Choice of subjects: Warning to amateur photographers', *Dominion*, 15 November 1941, p. 11.

⁴¹² Unknown author, 'Open display of photography, possible use by enemy, allegation by counsel', *The Press*, 3 March 1942, p. 8.

⁴¹³ Unknown author, 'Amateur photography carries on', *Amateur Photographer*, vol. LXXXVIII, no. 2654, 20 September 1939, p. 293.

⁴¹⁴ Unknown author, 'The amateur photographers activities in war-time', *Amateur Photographer*, vol. LXXXVIII, no. 2658, 18 October 1939, p. 377.

Another impact of the war on photographic activity was the shortage of photographic materials, especially film. One of the major retailers in New Zealand limited its sale of films to Thursday mornings and one roll per customer: ‘... hundreds of enthusiastic amateurs line up in queues extending up to 100 yards. The early birds will get one film—no more. Many will go away empty handed’.⁴¹⁵ This must have curtailed Kent’s ability to take so many photographs during the war years; indeed, there are few photographs in the Alexander Turnbull Library collection that can be attributed to this era. Her ability to publish in newspapers and magazines diminished, as many of them stopped publishing because of paper shortages, and those that did survive concentrated on imagery of the war overseas. When opportunities for publishing landscape work did arise, such as in the pictorial pages of the *Weekly News* and other national newspapers during holiday celebrations, there were still a few photographers like Kent who published work, but it was much less than before the war.⁴¹⁶

Thelma Kent’s portrait studio

In 1938 Jack Kent retired from his leather manufacturing business, and Thelma Kent, who had worked in his office doing the accounts, took the opportunity to open her own studio. This was on the second storey in a row of old houses in front of Limes Private Hospital near Victoria Square. All of these buildings, including the hospital, were later demolished to make way for Christchurch’s Town Hall. Molly Sugden, Kent’s cousin, remembers the studio which she described as ‘creepy, very old, dark and damp, therefore cheap to rent’.⁴¹⁷ There was no shortage of money to set up the studio; Kent had lots of equipment and cameras of different sizes bought with the help of her parents and through years of working for her father. She took photographs of wedding parties on Saturdays and Molly would often help her by arranging the veil of the bride according to her instructions: ‘A little to the left, a little to the

⁴¹⁵ Unknown author, ‘Hundreds queue for photo film, no easing of shortage for holidays, case of servicemen and next-of-kin’, *Dominion*, 31 October 1941, p. 6.

⁴¹⁶ See Appendix 1 which contains Kent’s published photographs, especially the *Weekly News* in which during the years 1940-1946 she only published seven times.

⁴¹⁷ Interview with Molly Sugden, 27 July 2009.

right'.⁴¹⁸ Elsie Thompson and Leila Black helped Kent in her studio and she also employed an assistant, Shona Kincaid, who was then in her early 20s.

Studio photography was in high demand by the early 1940s, as marriages and births had increased since the outset of war.⁴¹⁹ Nola Clark remembers visiting her aunt's studio as a child and seeing negatives pinned up and vats of fixer lined up along the wall. The studio included a darkroom where she did all of her developing.⁴²⁰ Nola, Rana and John Kent, the children of Leslie and Lucy Kent, were the subject of studio portraits, including a series taken on 27 March 1942. (Fig. 151) Malcolm and Rona Thompson, who married on 8 August 1941, just before Malcolm went away to war, had their wedding portraits taken at her studio.⁴²¹ Kent was set up to continue her photographic practice through the war years in a more commercial manner than the previous decade although, apart from the examples mentioned, there is very little proof of the extent and success of her commercial studio. There is also no evidence of this aspect of her career in the photographs deposited in the Alexander Turnbull Library.

During these years Kent had a link to Hampton's Studio, a portrait studio located near by at 157 Cambridge Terrace. Portraits taken by her include the stamp of Hampton's Studio, which led Vickie Hearnshaw to surmise that she may have sent some of her work out to be processed.⁴²² Another possibility that fits with the lack of evidence in street directories and newspapers for the existence of Kent's studio, was that she was managing or had taken over Hampton's Studio after Herbert Hampton's retirement in 1938. An indication of this possibility can be seen in a Hampton's Studio photograph of an unidentified family taken in 1938. (Fig 152) This photograph shows the same studio in the background as the portrait of John, Nola and Rana Kent taken by Kent in 1942, and is a different style to earlier Hampton's portraits, suggesting that the photograph was probably taken by Kent in her studio.

⁴¹⁸ Ibid. This was an unpaid job that Molly did out of interest.

⁴¹⁹ Unknown author, 'Rise in birth-rate, 1940 figures highest since 1925, wartime marriages', *Dominion*, 31 October 1941, p. 6.

⁴²⁰ Interview with Nola Clark, 11 September 2009.

⁴²¹ Interview with Malcolm and Rona Thompson, 4 March 2009.

⁴²² Vickie Hearnshaw, 'Weetbix for breakfast: A snapshot of Thelma Kent', *Journal of New Zealand Art History*, vol. 29, 2008, p. 24.

The portrait of George, Chas and Melba

The Hampton's Studio photograph that I attribute to Kent shows a husband and wife with their small child, presumably the trio named in the written inscription on the back of the mount, 'To George, from Chas and Melba'. A possible scenario is that the wife (Melba) may have been giving the photograph to her husband before he went overseas to fight in the war a few years after the picture had been taken, displaying the ability of photography to capture an enduring image of a family unit. This studio photograph might have filled the role that the *Amateur Photographer* magazine suggested made photography so important during the war years: 'Those separated will prize these personal records that almost everyone with a camera can make... Pictures like this are worth pages of print.'⁴²³

This photograph is evocative of the loss of information about individual lives that occurs over the passage of time. It resides in the private collection of a photography historian interested in early Canterbury photography and was found in a second-hand shop cut from its original context, apart from the reference to Hampton's Studio and the inscription using only first names. It becomes a poignant example of how the past can be forgotten. However, the photograph of these three people (the little boy 'Chas' is possibly still alive), does highlight certain aspects that are key to rediscovering the past, including the role of the researcher in describing a possible story (the war-time parting of the trio) and the contextualising of time and place (the evidence that Kent took the photograph in her studio). In the light of the background information I have explored in this thesis regarding Kent's practice and the wider photographic community in New Zealand of the time, some sort of historical truth can in fact be assigned to this 'lost' photograph.

Ian Wedde writes about three aspects of family photography that help to shed light on this portrait.⁴²⁴ He suggests firstly that a photograph, though a

⁴²³ Unknown author, 'Amateur photography carries on', *Amateur Photographer*, vol. LXXXVIII, no. 2654, 20 September 1939, p. 293.

⁴²⁴ Wedde is writing about family snapshots in, 'Rhetoric, absence, elegy: The soul of the family album', in, Ian Wedde, *How to be nowhere: Essays and texts, 1971-1994*. Wellington, N.Z.: Victoria University Press, 1995, pp. 247-257.

depiction of a private moment, is ‘a test case or sampler of the wider culture’.⁴²⁵ Thus the image of a nuclear family in 1938 records the rhetoric of the time, particularly the way in which a middle-class family uses photography as ‘a drive to betterment’, projecting a middle-class family’s aspirations.⁴²⁶ The act of visiting a professional photographic studio fits in to a larger socio-economic picture in which consumption is seen as a measure of progress.⁴²⁷ The second aspect of family photography explored by Wedde is the absence of the recorder: the photographer is a hidden figure of domination who controls how the family is depicted. In the case of the studio photograph of the family, the absent photographer (Kent), is ‘producing, editing, packaging and marketing’ the image of the family in a staged event where the subjects sit or stand in the correct way, smile at the camera and provide an ideal (but probably not accurate) depiction of a prosperous middle-class family.⁴²⁸ Wedde’s third insight relates to the elegiac qualities found in photographs. Photography involves the process of ‘making invisible... what it has just finished recording’ by the constant replacement and forward movement of a consumerist society.⁴²⁹ The photograph of the family comes with a ‘dense cloud of phantoms’: material objects like the clothing of the trio and the décor of the studio trigger nostalgia for the past. The fleeting glimpse of three people, the husband and wife probably long dead and a little boy now in his 70s, as well as the presence of the invisible photographer, add layer upon layer to the reading of the image.

The portrait ‘George, Chas and Melba’, taken by Kent in her studio in 1938, brings to the fore the difficulty of reaching back to the past for the truth. This is especially true with Thelma Kent’s later years, a period I have had to piece together from limited fragments. However, an advantage to this approach is to contextualise her life and work more thoroughly than if she had bequeathed a significant archive to the researcher. ‘George, Chas and Melba’ shows how easy it is for items to become separated from their context, but piecing together a scenario for this lost image might have not been attempted

⁴²⁵ Wedde, ‘Rhetoric, absence, elegy’, 1995, p. 249.

⁴²⁶ Ibid.

⁴²⁷ Ibid.

⁴²⁸ Wedde, 1995. ‘Rhetoric, absence, elegy’, p. 250.

⁴²⁹ Wedde, 1995. ‘Rhetoric, absence, elegy’, pp. 25-252.

had it remained where it should have been. There are scattered photographs everywhere that have lost their original context, including family photographs that have passed out of living memory. Gathering together contextual information as I have tried to do in this example, is a method of reviving the past.

War brides

During the war years Thelma Kent and her friends, Leila Black, Naare Hooper, and Elsie and Hilda Thompson, continued their lives much as they had done in the previous decades, influenced in some ways by the shortages of commodities, but as single women in their late 30s and early 40s, all with careers and interests to keep them busy, and living with their families, they would have been largely sheltered from the hard times other women experienced during these years. The friends continued travelling when they could, including a winter trip to one of their old haunts, the ice skating rink at Mount Harper in 1941.⁴³⁰ The ability to travel as freely as they had before was hampered by petrol shortages during the war years, although according to *Journeys*, a monthly magazine about travel in the South Island, the war had not made much difference to public transport in the Dominion:

Compared to Britain and Australia, the inconvenience and discomfort suffered by the travelling public in the South Island is negligible. Also, if one pauses to consider the meagre population of the South Island for which these extended services are kept running, it will be appreciated that we are indeed well off in matters of passenger transport, despite over three years of war!⁴³¹

Rona Thompson and Molly Sugden, both younger friends of Kent, had quite a different experience of war. Rona and Malcolm Thompson married quickly, just before he went overseas to fight, with Rona wearing her sister's wedding dress. Rona spoke of the necessity for women to band together during these hard years and how difficult it was to get supplies.⁴³² She had a couple of special women friends who also had husbands overseas with whom she would

⁴³⁰ See Chapter two, and 'Winter fun at Mount Harper, Canterbury', *Weekly News*, 20 August 1941, p. 24.

⁴³¹ Unknown author, 'War-time travel in the South Island', *Journeys*, 1 February 1943, pp. 18, 20.

⁴³² Interview with Malcolm and Rona Thompson, 4 March 2009.

often have meals. Fortunately Malcolm returned unharmed to his wife, who during his years away had bought a section on which the young couple would build a house.

Molly Sugden had married Thelma Kent's cousin Gerald Clemens in 1939 and spoke of the time when they were courting and the brief time before he went away to war in 1942 as a very happy time in her life.⁴³³ This was the era when she often went travelling with Kent and the Clemens family. After Gerald had left, Molly lived with her parents and worked at the tramway office with her brother-in-law, Noel Clemens. She wrote letters and a diary to send to Gerald overseas and also sent him photographs, including photographs by Kent of the family skiing at Mount Cook, a rare documentation of holidaying during the war years. (Fig. 153) Kent also sent him updates and photographs while he was overseas. Tragically, Gerald was to die in 1945 when his plane was shot down over the North Sea.⁴³⁴ Kent was very worried about Malcolm Thompson while he was away and she was very close to her cousin Gerald. All New Zealanders were touched by the war through the experiences of family and friends who served overseas.

Kent and her close female friends belonged to an older generation of women whose marital prospects had also been impacted by war, in their case, the Great War. She was at high school when young men went overseas to fight in Europe and, although there is no indication that she was directly impacted by these events, I would propose that one of the reasons why many women of her age group remained unmarried was the loss of a generation of young men. Hilda Thompson had a boyfriend who died during the war and, although she had later boyfriends, she never married.⁴³⁵ Elsie Thompson, Naare Hooper, Leila Black and Kent also never married. Kent is remembered as being quite shy and reserved with men and never had a boyfriend as far as family members recall, although apparently she had a special friendship with Gerald Stokell, the

⁴³³ Interview with Molly Sugden, 27 July 2009.

⁴³⁴ Errol W. Martyn, *For your tomorrow*, Christchurch: Volplane Press, 2008, p. 259.

⁴³⁵ Interview with Malcolm and Rona Thompson, 4 March 2009.

fresh-water fish expert who worked at Canterbury Museum. It was a family joke that he was her boyfriend, but most likely the relationship was platonic.⁴³⁶

Because of their single status, the friends were more able to pursue their interests and careers than a generation of women before or after them. The 1920s and 1930s provided a window of opportunity for women to travel and to enjoy a degree of independence in their day-to-day lives that other generations did not. It is fascinating to compare Kent and her successes in photography during the 1920s and 1930s with a woman following a similar path in the 1940s and 1950s investigated in a recent PhD thesis by Julie Maree Benjamin who studied the photographic slides of her grandmother, Gladys Cunningham. Although a contemporary of Kent, Cunningham did not take her hobby seriously until the 1940s.⁴³⁷ She too learnt her craft at a camera club, but by the time that she was involved during the 1940s and 1950s female membership was small, no doubt due to the increased domestic duties required in the post-war society and the lack of capital to be spent on expensive leisure activities like photography.⁴³⁸ In contrast, during the 1920s and 1930s many women explored aspects of amateur photography and were keen and accomplished members of the clubs.

By the 1940s, the women who had enjoyed being single in the 1920s and 1930s were getting older and times were changing. The late 1930s and the war years had brought changes to the photographic career of Thelma Kent. She had become a fine scientific photographer and had opened up her own portrait studio which enabled her career to flourish amidst the growing difficulties of practising as a travel photographer in this era. The limited possibility to publish her photographs raises some challenges for research into this era but, as this section has shown, Kent had made the transition from amateur pictorialist practitioner to professional photographer. The conclusion looks at the final

⁴³⁶ Interview with John Kent, 27 November 2008. Interview with Molly Sugden, 27 July 2009.

⁴³⁷ Gladys Cunningham was born in 1903 and died in 1998. Julie Maree Benjamin, *Transparencies: New Zealand from 1953 to 1974 through the slide photography of Gladys Cunningham*, PhD Thesis, University of Auckland, 2008.

⁴³⁸ Benjamin, *Transparencies*, 2008, p. 107.

years of her life, focusing more on the biographical aspects of this time. Many of the people I interviewed remember her later years, so it is an opportunity to revisit some of the biographical methods I employed while researching her life.

Conclusion

Thelma Kent's last years and legacy

In the war years Thelma Kent was at the pinnacle of her career. She was nationally known and respected as a senior photographer on the camera club circuit, had an extensive catalogue of photographs and writings in popular publications of the era to her credit, and was a well-regarded professional photographer in the realms of portraiture and scientific photography. Her death from cancer at the age of 46 cut short her career, and I believe that the reason that she has been largely overlooked in the history of New Zealand photography was that she was no longer around to continue and to promote her work. Also, because the last years of Kent's life coincided with World War Two, her late career was overshadowed by larger events. Even her death, apart from the impact on her friends and family, was a quiet and unheralded event at a time when the nation was still recovering from the impact of the war. Her death was just one more tragedy to add to the traumas that faced many families during those years.

In April 1945 Kent was diagnosed with advanced stomach cancer. To add to this painful news, her father Jack Kent died suddenly of a heart attack a few months later on 3 August 1945. Much to the distress of her family, Kent pursued alternative treatment for her illness and flew with her sister-in-law Lucy Kent to Wanganui to consult Ulric Williams, a famous naturopath of the day.⁴³⁹ His treatment included a rigorous cleansing diet of raw foods and vegetable juice, but unfortunately for Kent it was not successful and left the family with the opinion that Doctor Ulric was 'a complete quack'.⁴⁴⁰

In the summer of 1945-46 Kent knew she was dying and went on a final trip to some of her favourite destinations in the South Island accompanied

⁴³⁹ Interview with John Kent, 27 November 2008. Interview with Nola Clark, 11 September 2009. See also Ulric Williams, *Hints on healthy living*, Wellington: South's Book Depot, 1935 and Brenda Sampson, *New Zealand's greatest doctor: Ulric Williams of Wanganui: A surgeon who became a naturopath*, Wellington: B. Sampson, 1998.

⁴⁴⁰ Interview with Nola Clark, 11 September 2009.

by her mother Kate, Naare Hooper and her nine-year-old nephew John Kent. John Kent clearly remembers the three-week trip which his aunt had requested him to join, even though it meant missing school.⁴⁴¹ They drove through the Eglinton Valley to the Homer Tunnel, spent time at Lake Manapouri where they met Les and Burton Murrell and stayed at their guesthouse, and went out on the lake with the brothers.⁴⁴² Kent was a familiar face to them as she had stayed there many times when exploring the region. The group went camping at Mossburn and at Oreti Beach near Invercargill, and Kent helped her nephew fish with an old willow stick and string. This last trip of Thelma Kent is photographically undocumented apart from a few personal photographs belonging to John Kent. John Kent thinks that his aunt took him on this trip so that he would be instilled with a love of nature and credits his interest in tramping and fishing largely to her: 'More than anyone in my life, she inspired me to explore New Zealand's beautiful countryside, and taught me to appreciate the natural environment.'⁴⁴³ John Kent was to publish North Island and South Island fishing guides as well as a book of stories about his time tramping and fishing in many of Kent's old haunts.⁴⁴⁴

On 23 June 1946 Thelma Kent died at Christchurch Hospital. She had spent the last few weeks of her life very ill at home, and the last few days in hospital. Her friends and family were beside her bed when she died, including

⁴⁴¹ Interview with John Kent, 27 November 2008.

⁴⁴² The guesthouse is still run by the Murrell family today.

⁴⁴³ John Kent, *Up the creek with John Kent: Stories from New Zealand's great outdoors*, Reed: Auckland, 1999. John Kent narrates how in 1942 his aunt travelled to the Mavora Lakes by herself in her 1938 Chrysler. The district was isolated and the route was over a rough and muddy farm track through Burwood Station west of Mossburn with special permission needed from the gruff landowner Bill Hazlett. See also, D. L. Rutherford, *Lofty's Log: Memoirs of a New Zealand angler*, Dunedin: John McIndoe, 1989, pp. 27-32. John Kent's account of his aunt's visit to the prime fishing lakes is as follows: 'Much to her surprise, while camped at North Mavora Lake, she met a lone fly fisherman. On her way out, this back-country angler hitched a ride with her to South Mavora Lake. Being naturally cautious, she made him stand on the running board of the car... On returning to Christchurch two weeks later, her brother [Leslie Kent] asked her whether she had met anyone at Mavora. When she related the story, my father burst out laughing as the fly fisherman was his boss. However, although amused by the experience, the boss had not been upset. 'You have a very sensible sister', he said, 'She certainly knows how to take care of herself'. John Kent, *Up the creek with John Kent: Stories from New Zealand's great outdoors*, Reed: Auckland, 1999, p. 40. This story is an example of how Kent has been remembered by her family, as a special figure to be accorded extra attention.

⁴⁴⁴ John Kent, *North Island trout fishing guide*, Reed: Auckland, 2006, John Kent, *South Island trout fishing guide*, Reed: Auckland, 2006, John Kent, *Up the creek with John Kent: Stories from New Zealand's great outdoors*, Reed: Auckland, 1999.

Hilda Thompson and Lucy Kent who sang ‘Abide by me’ as she was dying.⁴⁴⁵ An Anglican service was held two days later at St Saviour’s Church in Sydenham and she was cremated at Bromley Cemetery. An obituary appeared in the *Press* on 4 July 1946 referring to Kent as ‘one of New Zealand’s best-known photographers’.⁴⁴⁶

A photograph of Thelma Kent gazing out to sea on the Karamea coast becomes a fitting elegy and conclusion to the story of her life. (Fig. 154) It was the last image published by her in the *Weekly News*, and was the final photograph in the pictorial publication *New Zealand: Land of Everything*.⁴⁴⁷ The key elements that she drew upon for inspiration for her photography, her family, friends, nature and travel are all tacitly present in this last photograph of Kent gazing out on the Tasman Sea, summing up her ability to take the simple enjoyment of a moment in nature, and uncritically documenting it for posterity:

Good Bye: She is picnicking, with the inevitable billy of tea, by the shore of the west coast, looking out on to a thousand miles of unbroken Tasman Sea. With this we shall take leave of the Land of Everything.⁴⁴⁸

Throughout this thesis I have painted a picture of Thelma Kent as one of the most distinguished photographers of her era. Her story has brought together many of the themes that shaped the decades of the 1920s, 1930s and 1940s; themes such as New Zealanders love of the landscape of their country, the new democratic nature of travel and tourism, the rise of popular photography and the use of photography as a tool for science. The formulas that had made Thelma Kent’s photographs so popular continued beyond her lifetime through New Zealand camera club’s focus on the New Zealand landscape. Photographers such as Whites Aviation and Kenneth and Jean Bigwood continued to produce images reflecting the commercialisation that Kent’s era

⁴⁴⁵ The last thing Thelma Kent said to Hilda Thompson was ‘Is Malcolm alright?’ referring to Hilda’s nephew who was still overseas after the war. Interview with Malcolm and Rona Thompson, 4 March 2009. Interview with Nola Clark, 11 September 2009.

⁴⁴⁶ Unknown author, ‘Obituary: Miss Thelma Kent’, *Press*, 4 July 1946, p. 2.

⁴⁴⁷ Thelma Kent, ‘Camping on the coast, Karamea, South Island’, *Weekly News*, 12 December 1945, p. 30. *New Zealand: Land of Everything: A pictorial survey*, Christchurch: Whitcombe & Tombs, c. 1945, p. 36.

⁴⁴⁸ Ibid.

had embraced. Travel publications blossomed throughout the 1950s, and well-known photographers like Ans Westra, Brian Brake and Les Cleveland had their grounding years in the wake of Thelma Kent. The many interests and talents of Thelma Kent encapsulated an era, and her life, although tragically short, has enabled me during this thesis to concentrate in depth on the passions and foibles of the photographic practices of her time.

Bibliography

Primary Sources

Thelma Kent: Published writings and photographs

Writings

The following articles written by Thelma Kent were found during a systematic search through New Zealand newspapers and journals of the 1920s, 1930s and 1940s.

Thelma Kent, 'Photographing mountain lakes', *Australasian Photo-Review*, vol. XXXX, no. 9, 1 September 1933, pp. 386-388.

_____'Early morning photography in the Southern Alps', *Australasian Photo-Review*, vol. XLII, no. 3, 1 March 1935, pp. 119-121.

_____'Exploring underground with a Kodak', *Australasian Photo-Review*, vol. XLII, no. 8, 1 August 1935, pp. 378-380.

_____'The crossing of Copeland Pass and Graham's Saddle', *New Zealand Railways Magazine*, vol. 10, issue 5, 1 August 1935, pp. 27-29.

_____'Camping by the sea', *Mirror*, vol. XIV, no. 6, 1 December 1935, p. 38.

_____'A motorists paradise: Camping by the sea at Goose Bay', *New Zealand Free Lance*, 7 October 1936, p. 48.

_____'Enjoying the beauties of the Southern Lakes: A holiday by motor-car to Queenstown', *New Zealand Free Lance*, 30 December 1936, p. 17.

_____'Week-end in the hills: A motor trip in North Canterbury', *New Zealand Free Lance*, 30 December 1936, p. 22.

_____'Happy days in the Hollyford', *Tui's Annual*, 8 October 1937, pp. 114-116.

_____'Valleys in the waybacks: The region beyond Lake Wakatipu', *New Zealand Railways Magazine*, vol. 12, issue 9, 1 December 1937, pp. 38-39.

_____'Tarns, tracks and trees', *Monocle*, vol. 1 no. 11, March 1938, pp. 16-17, 54.

_____'The night prowler', *Journeys*, no. 12, 1 February 1944, pp. 12-13.

_____'Strange shapes in stone', *Journeys*, no. 20, 1 February 1946, pp. 50-51.

Photographs

Photographs by Kent were found in the following journals and travel ephemera during a systematic search of literature of the era. A full list of photographs can be found in Appendix 1 and 2. These publications also provided valuable source material for much of my thesis, references to which can be found in individual footnotes.

Photographs in newspapers and journals

(For a full listing of photographs in journals see Appendix 1)

Amateur Photographer

Australasian Photo-Review

Brett's Christmas Number

Discovery: The South Islands of New Zealand, South Islands Travel Association of New Zealand Inc.

Forest & Bird

Journeys: A Magazine of Travel in the South Islands of New Zealand, South Islands Travel Association of New Zealand Inc.

Making New Zealand: Pictorial surveys of a century, Dept. of Internal Affairs, Centennial Branch, Wellington, 1939-1940.

Mirror: The Home Journal of New Zealand

Monocle: The New Zealand Quality Magazine

New Zealand Free Lance

New Zealand Illustrated: Christmas number of the Press

New Zealand Listener

New Zealand Railways Magazine

New Zealand Woman's Weekly

Otago Daily Times and Witness Christmas Annual

Photograms of the year: The annual review of the world's pictorial photographic work

Press (Christchurch)

Sun (Christchurch)

Transactions and Proceedings of the Royal Society of New Zealand

Tui's Annual: New Zealand's Exporter Annual

Weekly News (Auckland)

Photographs in travel ephemera

(For a full listing of photographs in travel ephemera see Appendix 2)

Canterbury: Christchurch, Christchurch: Albion Wright, c. 1945.

Century: Dunedin after the first hundred years, Dunedin: Junior Chamber of Commerce, 1948.

Christchurch: City of beautiful gardens and parklands, Christchurch: Tourist Centre for the South Island and Christchurch City Council, c. 1938.

Dunedin: Otago, Christchurch: Albion Wright, c. 1945.

Ngaio Marsh, *New Zealand: The British Commonwealth in pictures*, William Collins, London, 1942.

New Zealand: Land of Everything: A pictorial survey, Christchurch: Whitcombe & Tombs, c. 1945.

New Zealand Scenes, Christchurch: Albion Wright, c. 1938.

Pictorial New Zealand, Christchurch: Whitcombe & Tombs, c. 1945.

The Road to the West, Christchurch: Automobile Association Canterbury, 1946.

South Island Scenes: New Zealand, Christchurch: Albion Wright, c. 1938.

West Coast South Island Guide: The El Dorado of the South, Christchurch: South Island Travel Association, 1946.

West Coast: The El Dorado of the South, Christchurch: South Island Travel Association, 1939.

Radio lectures broadcast on 3YA Christchurch

Three series of lectures by Thelma Kent on technical issues of photography as listed in the *New Zealand Listener* 1939, 1940 and 1941.

First series:

‘Photography: Choosing the camera’, Saturday 2 September 1939, 7.45 pm.

‘Photography: Films and filters’, Saturday 9 September 1939, 7.45 pm.

‘Photography: Making better photographs’, Saturday 16 September 1939, 7.45 pm.

‘Photography: Developing and printing by daylight’, Saturday 23 September 1939, 7.45 pm.

‘Photography: How to win photographic competitions’, Saturday 30 September 1939, 7.45 pm.

‘Photography: Composition in photography’, Saturday 7 October 1939, 7.45 pm.

Second series

‘Landscape photographs’, Friday, 26 April 1940, 7.35 pm.

‘Portraiture’, Friday, 3 May 1940, 7.35 pm.

‘Toning bromides and enlarging hints in photography’, Friday, 24 May 1940, 7.35 pm.

‘Snow pictures’, Friday, 31 May 1940, 7.35 pm.

Third series

‘Hints on photography’. Friday, 2 May 1941, 7.15 pm.

‘Camera points’, Friday 9 May 1941, 7.15 pm.

‘Hiking with the camera’, Friday 16 May 1941, 7.15 pm.

‘Photographing the unusual’, Friday 23 May 1941, 7.15 pm.

‘Composition in photography’, Friday 30 May 1941, 7.15 pm.

‘Flashlight and night photography’, Friday 6 June, 1941, 7.15 pm.

Photographic Collections

Institutional collections

Free Lance collection, Alexander Turnbull Library, Wellington
Several images published in the New Zealand Free Lance.

A.C. Graham collection, Macmillan Brown Library, University of Canterbury, Christchurch
Five photographs of South Westland.

Thelma Kent collection, PA Coll. 3052, Alexander Turnbull Library, Wellington
600 photographs and 2000 negatives, mostly uncatalogued and unsorted, various subjects.

Photographic Society of New Zealand, Wellington
Six salon prints, various subjects.

Te Papa Tongarewa, Museum of New Zealand, Wellington
Ten salon prints, various subjects.

W.A. Kennedy collection, Canterbury Museum, Christchurch
Six hand-coloured lantern slides of scenes in South Westland.

National Publicity Photographs, Archives New Zealand, Wellington
One photograph.

Private collections

Shirley Bissell, Auckland

A collection previously belonging to Leila Black, (one of Kent’s close friends). It includes personal mementos relating to Kent such as newspaper clippings of her brother Leslie Kent’s wedding, a 70 photograph album by Black and Kent documenting their trip between Manapouri and Doubtful Sound, and a miscellaneous album showing activities of Black, Kent and other friends. A box of lantern slides, mostly taken in the 1950s by Black, includes several colour slides by Kent of Arawata Valley and other

locations in South Westland dating around 1937. These are the only surviving examples of Kent's colour photography.

Nola Clark, Auckland

The niece of Thelma Kent has a small number of family photographs pertaining to her aunt including photographs taken in Kent's studio of Nola, and her siblings John and Rana as children.

Gerry Clemens, Rangiora

The family photographs of Tommy and Edie Clemens (Kent's uncle and aunt). This collection consists of mementos such as postcards written by Kent to her cousins, family funeral notices, and letters. Family photographs document the early years of Kent and her extended family. There are several photographs by Kent of family activities and examples of her later landscape work. A ninety photograph album by Kent documents a trip Kent and Tommy took over Copeland Pass in 1934.

Vickie Hearnshaw, Christchurch

This photography historian has previously researched aspects of Kent's work, and was gifted a photography album by Malcolm Thompson. This large album, made by Malcolm's aunts Elsie and Hilda Thompson, close friends of Kent, includes photographs by Kent of the women's travels in the South Island between 1927 and 1932.

Marilyn Hooper, Christchurch

The niece of Thelma Kent's close friend Naare Hooper has inherited her aunt's photography collection which includes photographs of the two friend's travels, snapshots and a salon photograph of gannets at Cape Kidnappers.

Erica Stewart, Christchurch

Stewart is the niece of Hilda and Elsie Thompson, and has inherited a small number of personal items from her Aunt Elsie such as birthday cards and portrait photographs, given as gifts to Elsie by her best friend Thelma Kent.

Malcolm and Rona Thompson, Christchurch

The bulk of the collection of Hilda and Elsie Thompson's nephew has been gifted to Hearnshaw, but personal photographs and ephemera have been retained by the family.

Interviews

Nola Clark, 11 September 2009.

Gerry Clemens, 28 May 2009.

Marilyn Hooper, 27 November 2008.

John Kent, 27 November 2008.

Chris Kerr, 6 July 2010.

Neville Lewers, 22 October, 2008.

Erica Stewart, 27 May 2009.

Molly Sugden, 27 July 2009.

Malcolm and Rona Thompson, 4 March 2009.

Other sources consulted

Archival sources

Unpublished papers, ref.3/57-76154, Alexander Turnbull Library, Wellington.

Christchurch electoral rolls, National Library of New Zealand, Wellington.

W.E.A. archive, Macmillan Brown Library, Christchurch.

George Chance collection, 88-064/1, Hocken Library, Dunedin.

Leonard Casbolt collection, New Zealand Centre for Photography, Wellington.

Taxidermy collection, Canterbury Museum, Christchurch.

Miscellaneous newspapers and journals

Biological Journal of the Linnean Society

Camera Craft: The journal of the Dunedin Photographic Society

Canterbury Museum Annual Reports, 1907-1948

Christchurch Star

Dominion (Wellington)

Geographical Journal (Britain)

Highlight: The official journal of the Christchurch Photographic Society

Journal of New Zealand Art History

Technical College Review

Waikato Times

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Appendix 1

Published photographs

The following photographs published by Thelma Kent were found during a systematic search through New Zealand and international newspapers and journals of the late 1920s, 1930s and 1940s.

Journals are alphabeticised.

Photographs are listed chronologically within each journal.

Amateur Photographer

Thelma Kent, 'Two's company', *Amateur Photographer*, 19 April 1939, p. 443.

_____'Seeker of nectar', *Amateur Photographer*, 5 June 1940, p. 491.

_____'The rejected suitor', *Amateur Photographer*, 3 July 1940, p. 573.

Australasian Photo-Review

_____'Gannet with chick on its nest of seaweed and grass: First-A.P.R. competition October', *Australasian Photo-Review*, vol. XXXX, no. 3, 15 March 1933, p. 125.

_____'Reflections in Lake Ohau (one of the prettiest of the Southern Lakes of New Zealand)', in 'Photographing mountain lakes', *Australasian Photo-Review*, vol. XXXX, no. 9, 1 September 1933, p. 386.

_____'Lake Ohau: ½ second exposure, f/22. Kodak color [sic] filter', in 'Photographing mountain lakes', *Australasian Photo-Review*, vol. XXXX, no. 9, 1 September 1933, p. 386.

_____'Lake Alexandria: Bright day, 1/10 second exposure, f/16, Kodak color [sic] filter', in 'Photographing mountain lakes', *Australasian Photo-Review*, vol. XXXX, no. 9, 1 September 1933, p. 387.

_____'Lake Ohau: Taken on a good deep blue day, with Kodak color [sic] filter. ½ second exposure, f/22, low viewpoint', in 'Photographing mountain lakes', *Australasian Photo-Review*, vol. XXXX, no. 9, 1 September 1933, p. 387.

_____'A photograph taken on a grey day; the lake looks like an area of tussocks', in 'Photographing mountain lakes', *Australasian Photo-Review*, vol. XXXX, no. 9, 1 September 1933, p. 388.

_____'Mountain heights: Fifth-A.P.R. competition April', *Australasian Photo-Review*, vol. XXXX, no. 10, 2 October 1933, p. 447.

_____'On the sea-shore: First-A.P.R. competition July', *Australasian Photo-Review*, vol. XLI, no. 3, 1 March 1934, p. 128.

_____'New Zealand gannet: First-A.P.R. competition August', *Australasian Photo-Review*, vol. XLI, no. 4, 3 April 1934, p. 185.

_____'Rex: Third-A.P.R. competition September', *Australasian Photo-Review*, vol. XLI, no. 6, 1 June 1934, p. 291.

_____'Gerald: T.R.K. Christchurch', *Australasian Photo-Review*, vol. XLI, no. 7, 2 July 1934, p. 347.

_____'Sunset: T.R.K. Christchurch', *Australasian Photo-Review*, vol. XLI, no. 10, 2 October 1934, p. 503.

_____'Looking into the Hooker Valley from half-way up the Copeland Pass, Southern Alps, N.Z.: Exposure 1/25th sec., f/8, Verichrome film, lens shade used', in 'Early morning photography in the Southern Alps', *Australasian Photo-Review*, vol. XLII, no. 3, 1 March 1935, p. 120.

_____'Photograph taken from inside the tunnel, looking out: Stop f/16, one-second exposure', in 'Exploring underground with a Kodak', *Australasian Photo-Review*, vol. XLII, no. 8, 1 August 1935, p. 378.

_____ 'The author and friend at the tunnel entrance: stop f/16. Half-second exposure. Kodak self-timer used', in 'Exploring underground with a Kodak', *Australasian Photo-Review*, vol. XLII, no. 8, 1 August 1935, p. 378.

_____ 'Flashlight taken inside the cave: Eastman cartridge, stop f/6.3', in 'Exploring underground with a Kodak', *Australasian Photo-Review*, vol. XLII, no. 8, 1 August 1935, p. 379.

_____ 'Where the creek enters the tunnel: Combined flash and daylight exposure', in 'Exploring underground with a Kodak', *Australasian Photo-Review*, vol. XLII, no. 8, 1 August 1935, p. 379.

_____ 'Sashalite bulb used, stop f/6.3, very fully exposed', in 'Exploring underground with a Kodak', *Australasian Photo-Review*, vol. XLII, no. 8, 1 August 1935, p. 378.

Brett's Christmas Number

_____ 'On the wave-worn coast of Westland: Unusual rock formations carved by the westerly sweep of Tasman breakers, at Hartmount, near Punakaikai', *Brett's Christmas Number*, 1 December 1937, p. 8.

_____ 'The long acre: On the road to Haast Pass, Westland, near Makarora, at the head of Lake Wanaka. The Wilkin Valley and Turret peaks are seen in the distance', *Brett's Christmas Number*, 1 December 1939, p. 24.

_____ 'A storm-battered rock off the Wainui beach, Marlborough', in 'Carved by time's unhurried hands', *Brett's Christmas Number*, 1 December 1940, p. 8.

_____ 'The devil's boots' on the Rockville-Collingwood road', in 'Carved by time's unhurried hands', *Brett's Christmas Number*, 1 December 1940, p. 8.

_____ 'Limestone rock at Kaiteriteri, Nelson, forms an elongated head', in 'Carved by time's unhurried hands', *Brett's Christmas Number*, 1 December 1940, p. 8.

_____ 'An unusual pinnacle balanced on a narrow base in the Porter's Pass district, Canterbury', in 'Carved by time's unhurried hands', *Brett's Christmas Number*, 1 December 1940, p. 8.

_____ 'One of the "sea-lions" near Motueka, Nelson', in 'Carved by time's unhurried hands', *Brett's Christmas Number*, 1 December 1940, p. 8.

_____ 'A natural carving in the cliffs at Puponga, Nelson', in 'Carved by time's unhurried hands', *Brett's Christmas Number*, 1 December 1940, p. 8.

_____ 'Where the road winds through happy valley at the back of Geraldine', in 'On the road in South Canterbury', *Brett's Christmas Number*, 1 December 1940, p. 22.

_____ 'Day's work over. A view near the Te Moana huts in the Geraldine district', in 'On the road in South Canterbury', *Brett's Christmas Number*, 1 December 1940, p. 22.

_____ 'A view of Happy Valley seen from the vicinity of Hanging Rock Bridge', in 'On the road in South Canterbury', *Brett's Christmas Number*, 1 December 1940, p. 22.

_____ 'In the Dart Valley on the track to Mount Earnslaw, at the head of Lake Wakatipu', in 'In the famous mountain playground of the South', *Brett's Christmas Number*, 1 December 1940, p. 30.

_____ 'A beautiful spray of bush lawyer blossom', in 'In the famous mountain playground of the South', *Brett's Christmas Number*, 1 December 1940, p. 30.

_____ 'A roadside cairn erected to the memory of the gold mining pioneers, on the way from Mossburn to Kingston, Lake Wakatipu', in 'In the famous mountain playground of the South', *Brett's Christmas Number*, 1 December 1940, p. 30.

_____ 'On the shores of Lake Wanaka between Pembroke and Glendhu Bay', in 'In the famous mountain playground of the South', *Brett's Christmas Number*, 1 December 1940, p. 30.

Discovery: The South Islands of New Zealand, South Islands Travel Association of New Zealand Inc. (S.I.T.A.)

_____ 'A turn inland half-way between Greymouth and Hokitika leads through a delightful twelve-mile drive to Lake Brunner. Here the visitor will find a well-equipped modern hotel', *Discovery: The South Islands of New Zealand*, vol. 1, no. 3, 1 December 1937, p. 23.

_____ 'Lyell Creek, Kaikoura', *Discovery: The South Islands of New Zealand*, vol. 3, no. 25, October 1939, p. 13.

_____ 'Limestone statuettes, Rockville caves near Collingwood, Takaka', *Discovery: The South Islands of New Zealand*, vol. 3, no. 25, October 1939, p. 23.

_____ 'The sea lion rock, Kaiteriteri', *Discovery: The South Islands of New Zealand*, vol. 3, no. 25, October 1939, p. 23.

_____ 'The Aorere River, Nelson', *Discovery: The South Islands of New Zealand*, vol. 3, no. 25, October 1939, p. 28.

_____ 'The birch avenue on the road to the glaciers', *Discovery: The South Islands of New Zealand*, vol. 3, no. 25, October 1939, p. 29.

_____ 'Ice hockey in South Canterbury', *Discovery: The South Islands of New Zealand*, vol. 3, no. 25, October 1939, p. 54.

_____ 'Curio Bay, Southland Coast', *Discovery: The South Islands of New Zealand*, vol. 3, no. 25, October 1939, p. 76.

_____ 'Fossilised tree trunk, Curio Bay: Thirty million years old', *Discovery: The South Islands of New Zealand*, vol. 3, no. 25, October 1939, p. 76.

Forest & Bird

_____ 'Untitled' (Pied stilt), *Forest & Bird*, no. 38, November 1935, p. 16.

_____ 'Mountainous country, South Island, where the native vegetation remains to protect the fertile lower lands from excess floods and erosion', *Forest & Bird*, no. 41, August 1936, p. 2.

_____ 'Lake Parenga', *Forest & Bird*, no. 73, August 1944, p. 7.

_____ 'Celmisia Coriacea (Cotton plant)', *Forest & Bird*, no. 76, May 1945, cover.

_____ 'Arawata Valley, showing the Eros Saddle. Typical bush stream with no sign of flooding, indicative of how water is conserved by untouched forest', *Forest & Bird*, no. 80, May 1946, p. 17.

_____ 'Crossing Dart River showing white shingle with beech forest beyond and glaciers on Mt. Earnshaw [sic]', *Forest & Bird*, no. 82, November 1946, p. 17.

_____ 'Our kea', *Forest & Bird*, no. 85, August 1947, p. 4.

_____ 'Avenue of white pine trees, *Podocarpus dacrydioides* (Kahikatea), between Bruce Bay and the Paringa River, Westland', *Forest & Bird*, no. 82, August 1947, p. 14.

The Gallery: A monthly review of international pictorial photography

_____ 'Two's company', *Gallery*, vol. 7, no. 1, January 1939, Plate 4.

Journeys: A Magazine of Travel in the South Islands of New Zealand, South Islands Travel Association of New Zealand Inc. (S.I.T.A.)

_____ 'Ice hockey at Lake Tekapo', *Journeys*, no. 1, 1 May 1941, p. 4.

_____ 'Limestone statuettes, Rockville caves near Collingwood, Takaka', *Journeys*, no. 2, 1 August 1941, p. 12.

_____ 'The sea lion rock, Kaiteriteri', *Journeys*, no. 2, 1 August 1941, p. 12.

_____ 'In the boisterous days of spring the albatross come to Tairoa from the open sea', *Journeys*, no. 6, 1 August 1942, p. 8.

_____ 'Lake Manapouri', *Journeys*, no. 6, 1 August 1942, p. 18.

_____ 'Beach and lighthouse at Waipapa Point', *Journeys*, no. 8, 1 February 1943, p. 5.

- _____ 'Southland wilderness', *Journeys*, no. 8, 1 February 1943, p. 13.
- _____ 'Little owl has large, brilliant yellow eyes and soft brown feathers speckled with deep cream', *Journeys*, no. 12, 1 February 1944, p. 13.
- _____ 'Beeches', *Journeys*, no. 14, 1 August 1944, p. 6.
- _____ 'Seascape', *Journeys*, no. 16, 1 February 1945, p. 20.
- _____ 'Skating at Lake Tekapo', *Journeys*, no. 17, 1 May 1945, p. 8.
- _____ 'Untitled', (Sheep mustering), *Journeys*, no. 18, 1 August 1945, p. 7.
- _____ 'Untitled', (Kea), *Journeys*, no. 20, 1 February 1946, p. 11.
- _____ 'Aorere River', *Journeys*, no. 20, 1 Feb 1946, p. 34.
- _____ 'The road to the glaciers', *Journeys*, no. 21, 1 May 1946, p. 8.
- _____ 'Cars at the foot of the Franz Josef Glacier', *Journeys*, no. 21, 1 May 1946, p. 9.
- _____ 'Motor traveller near Lake Lyndon follows trail of thrilling early coach trips', *Journeys*, no. 23, 1 November 1946, p. 75.
- _____ 'Looking down the Arawata River towards the West Coast. On the right is the Haast Range', *Journeys*, no. 28, 1 February 1948, p. 22.
- _____ 'On board the Earnslaw, Lake Wakatipu', *Journeys*, no. 28, 1 February 1948, p. 23.
- _____ 'Arawata Bill' *Journeys*, no. 28, 1 February 1948, p. 24.
- _____ 'Karamea', *Journeys*, no. 28, 1 February 1948, p. 32.

Making New Zealand: Pictorial surveys of a century, Dept. of Internal Affairs, Centennial Branch, Wellington, 1939-1940.

- _____ 'The West Haven district, Nelson, where the oldest fossils in New Zealand are found', *Making New Zealand: Pictorial surveys of a century*, vol. 1, no. 1, 1939-1940, p. 7.
- _____ 'Limestone formation in Castle Hill Basin, Canterbury', *Making New Zealand: Pictorial surveys of a century*, vol. 1, no. 1, 1939-1940, p. 14.
- _____ 'Dairy land in Southland' *Making New Zealand: Pictorial surveys of a century*, vol. 1, no. 11, 1939-1940, Cover.
- _____ 'Mountains, beech forest and tussocks give this Southland valley a spacious grandeur typical of New Zealand back-country. The photograph shows cows on a cattle station being mustered, with their calves, which will be penned up for branding operations', *Making New Zealand: Pictorial surveys of a century*, vol. 1, no. 11, 1939-1940, p. 5.
- _____ 'These horses near Blenheim, Marlborough, are in a typical pastoral setting', *Making New Zealand: Pictorial surveys of a century*, vol. 1, no. 11, 1939-1940, p. 8.
- _____ 'Threshing barley near Pembroke, Otago. Barley is a crop valuable to brewers', *Making New Zealand: Pictorial surveys of a century*, vol. 1, no. 11, 1939-1940, p. 12.
- _____ 'Storm clouds gathering over a harvest of oats in Southland. Stock farmers use oats chiefly as feed for horses and chaffed oats as supplementary feed for sheep in winter', *Making New Zealand: Pictorial surveys of a century*, vol. 1, no. 11, 1939-1940, p. 13.
- _____ 'Wild cattle in the Arawata Valley, South Westland. Here natural feed is sufficient for cattle which are mustered out periodically but are otherwise left to fend for themselves. No attempt can be made to alter or improve pasture of this type, consisting of river flats walled in by dense bush between high mountains', *Making New Zealand: Pictorial surveys of a century*, vol. 1, no. 11, 1939-1940, p. 28.
- _____ 'Canterbury fields, near Geraldine', *Making New Zealand: Pictorial surveys of a century*, vol. 1, no. 11, 1939-1940, p. 29.
- _____ 'Mustering sheep on a station near Timaru. The exotic trees in the distance are typical of many farms where shelter is required', *Making New Zealand: Pictorial surveys of a century*, vol. 1, no. 11, 1939-1940, p. 31.

_____'Sheep', *Making New Zealand: Pictorial surveys of a century*, vol. 1, no. 12, 1939-1940, Cover.

_____'A halt for water while droving sheep in the Marlborough Province. Today large flocks are a source of profit, not embarrassment, and meat as well as wool is the basis of an important industry in New Zealand', *Making New Zealand: Pictorial surveys of a century*, vol. 1, no. 12, 1939-1940, p. 3.

_____'An agricultural scene in the Marlborough Province, with a reaper and binder in the foreground', *Making New Zealand: Pictorial surveys of a century*, vol. 1, no. 14, 1939-1940, p. 5.

_____'A wheat field near Cust, Canterbury', *Making New Zealand: Pictorial surveys of a century*, vol. 1, no. 14, 1939-1940, p. 25.

_____'Cloud and shadow give beauty to this photograph of a Marlborough wheat field', *Making New Zealand: Pictorial surveys of a century*, vol. 1, no. 14, 1939-1940, p. 28.

_____'A pastoral scene in Southland. Industry goes hand in hand with farming in New Zealand', *Making New Zealand: Pictorial surveys of a century*, vol. 1, no. 15, 1939-1940, p. 21.

_____'Mountain scenery on the Haast Pass route which was occasionally followed by Maori parties', *Making New Zealand: Pictorial surveys of a century*, vol. 2, no. 16, 1939-1940, p. 7.

_____'Spacious sheep country in Otago. Here and there exotic trees provide shelter belts. It is in country such as this that many build their homes', *Making New Zealand: Pictorial surveys of a century*, vol. 2, no. 20, 1939-1940, pp. 16-17.

_____'Sheep country in the Lakes district of Otago. It was in isolated places such as this that settlers cherished the household gods that reminded them of their far-off homes', *Making New Zealand: Pictorial surveys of a century*, vol. 2, no. 22, 1939-1940, p. 15.

_____'Above the Falefa Falls, Samoa', *Making New Zealand: Pictorial surveys of a century*, vol. 2, no. 29, 1939-1940, p. 5.

_____'The coastline a few miles east of Apia, Samoa. This is an example of a rocky coast without the protecting reef', *Making New Zealand: Pictorial surveys of a century*, vol. 2, no. 29, 1939-1940, p. 5.

_____'A Samoan chief's house today. On the left 'Venetian' blinds have been lowered to give shelter', *Making New Zealand: Pictorial surveys of a century*, vol. 2, no. 29, 1939-1940, p. 17.

Mirror: The Home Journal of New Zealand

_____'Winning landscapes: A selection of some of the best pictures from the *Mirror's* snapshot competition: Afternoon, Lake Ohau: Miss T. R. Kent, consolation prize', *Mirror*, vol. XI, no. 9, 1 March 1933, p. 14.

_____'The New Zealand motorist on holiday expeditions, frequently takes his car into the mountains. Here is one at the end of the road round Lake Ohau, South Canterbury, where the Southern Alps form a majestic background', *Mirror*, vol. XI, no. 9, 1 April 1933, p. 50.

_____'A splendid motor road winds round the shores of Lake Hawea, Otago, and offers easy access to some of New Zealand's most magnificent scenery', *Mirror*, vol. XI, no. 11, 1 May 1933, p. 32.

_____'Motorists on the road to the Lindis Pass, near Cromwell, Otago Central', *Mirror*, vol. XII, no. 4, 1 October 1933, p. 52.

_____'Looking up the valley of the Waimakariri River, in Canterbury. During the summer trampers make expeditions into the mountains at the headwaters of the river', *Mirror*, vol. XIII, no. 7, 1 January 1935, p. 15.

_____ 'A party of climbers approaching Graham's Saddle, 8,769 feet above sea-level. Mt. De La Beche can be seen to the left', *Mirror*, vol. XIII, no. 8, 1 February 1935, p. 13.

_____ 'The beautiful New Zealand mountain lily growing in Copeland Pass. This flower blooms high above the snow line', *Mirror*, vol. XIII, no. 8, 1 February 1935, p. 13.

_____ 'This bush track in the Copeland Valley, Westland, leads to the snowy heights above. For miles the track leads through magnificent bush', *Mirror*, vol. XIII, no. 8, 1 February 1935, p. 13.

_____ "'Peter's Pool," a beautiful little lake in which is reflected the Franz Josef Glacier, seen in the valley through trees', *Mirror*, vol. XIII, no. 8, 1 February 1935, p. 13.

_____ 'A spray of lawyer blossom hanging through the ferns, a familiar sight in the New Zealand bush', *Mirror*, vol. XIII, no. 8, 1 February 1935, p. 13.

_____ 'Lake Brunner is one of Westland's scenic gems – loveliest of all when the settings sun is reflected in the still, deep waters. Bush-clad hills rise abruptly from the water's edge and beyond stretch the minarets of the Southern Alps', *Mirror*, vol. XIII, no. 10, 1 April 1935, p. 15.

_____ 'This pastoral scene which comes from Tuatapere in Southland, shows a fine sweep of dairying country. The slender Australian gums lend a decorative air to the landscape', *Mirror*, vol. XIII, no. 11, 1 May 1935, p. 12.

_____ 'The mountains of Westland provide an everlasting background for many beautiful scenes such as that below. It was taken from Kokatahi Flat, looking towards Browning's Pass, which leads over the Southern Alps into Canterbury. The remains of a fine forest have been preserved from the ravages of axe and fire', *Mirror*, vol. XIII, no. 11, 1 May 1935, p. 12.

_____ 'Of all the South Island lakes, Lake Kanieri, in Westland is perhaps the most beautiful. This view was taken in the early morning, with the first rays of the sun washing the distant hills in pale light throwing into prominence the reflections in the still waters', *Mirror*, vol. XIII, no. 11, 1 May 1935, p. 15.

_____ 'The beauty of the world-famed lakeland of the South Island is portrayed here. Framed by tall and gnarled birch trees, Lake Howden, on Greenstone Saddle, Wakatipu, is seen in a fresh setting. Rising majestically in the background are the rugged slopes of the hill country, clothed to the snow-line in magnificent bush', *Mirror*, vol. XIII, no. 12, 1 June 1935, p. 12.

_____ 'The picture of a gull lighting on the water is one of the momentary glimpses of beauty which the artistic photographer must record swiftly', *Mirror*, vol. XIII, no. 12, 1 June 1935, p. 15.

_____ 'The new road to Milford Sound will run through this magnificent country. This view was taken in the Upper Hollyford River district near the tunnel in the Eglinton Valley', in 'Above the clouds', by O. Lorraine, *Mirror*, vol. XIV, no. 1, 1 July 1935, p. 23.

_____ 'Above is a glimpse of the grandeur which greets those who reach the top of the Grave-Talbot Pass. Mt. Crosscut is on the left and Mt. Christina on the right', in 'Above the clouds', by O. Lorraine, *Mirror*, vol. XIV, no. 1, 1 July 1935, p. 23.

_____ 'The beautiful view above shows the snow-capped peak of Mt. Turoko, with the splendid beech forest in the foreground', in 'Above the clouds', by O. Lorraine, *Mirror*, vol. XIV, no. 1, 1 July 1935, p. 23.

_____ 'On the right is a member of the party who climbed the Grave-Talbot Pass, which is 3,000 feet above sea level. Far, far below is the Esperance Valley, wreathed in mist', in 'Above the clouds', by O. Lorraine, *Mirror*, vol. XIV, no. 1, 1 July 1935, p. 23.

_____ 'Bringing in firewood for the cook', in 'Camping by the sea', *Mirror*, vol. XIV, no. 6, 1 December 1935, p. 38.

_____ 'No washing-up problems', in 'Camping by the sea', *Mirror*, vol. XIV, no. 6, 1 December 1935, p. 38.

_____ 'A good catch of crayfish', in 'Camping by the sea', *Mirror*, vol. XIV, no. 6, 1 December 1935, p. 38.

_____ 'Watching for fish near the rocks', in 'Camping by the sea', *Mirror*, vol. XIV, no. 6, 1 December 1935, p. 38.

_____ 'A camp in the bush on the way along the Kaikoura Coast which is very beautiful and ideal for motoring parties', *Mirror*, vol. XIV, no. 6, 1 December 1935, p. 60.

_____ 'Seascape: Studies of the Kaikoura Coast by Thelma Kent', *Mirror*, vol. XIV, no. 7, 1 January 1936, pp. 12-13.

_____ 'This dainty web jeweled by the fog and the first gleam of morning sun, hangs from the twigs of an old fruit tree', *Mirror*, vol. XV, no. 1, 1 July 1936, p. 3.

_____ 'Pastoral scene near Tuatapere, Southland', *Mirror*, vol. XV, no. 3, 1 September 1936, pp. 14-15.

_____ 'Beside the Avon', *Mirror*, vol. XV, no. 4, 1 October 1936, p. 18.

_____ 'Roadside scene near Taupo', *Mirror*, vol. XV, no. 6, 1 December 1936, p. 27.

_____ 'Sunset at Goose Bay, near Kaikoura', in 'New Year's eve with the campers', by E. L. Thompson, *Mirror*, vol. XV, no. 8, 1 February 1937, p. 35.

_____ 'Campers boil the billy among the ngaio trees', in 'New Year's eve with the campers', by E. L. Thompson, *Mirror*, vol. XV, no. 8, 1 February 1937, p. 35.

_____ 'Untitled', (Camping at Kaikoura), *Mirror*, vol. XVII, no. 6, 1 December 1938, p. 23.

_____ 'A roadside scene near Lake Taupo', *Mirror*, vol. XVII, no. 6, 1 December 1938, p. 23.

_____ "'Hello, Uncle Ben! Want some sea-eggs? See 'em at our feet? Kapai te kai!'", *Mirror*, vol. XVIII, no. 2, 1 August 1939, p. 27.

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_____ 'Looking up the Rees Valley, Lake Wakatipu', *Monocle*, vol. 1, no. 7, December 1937, p. 3.

_____ 'Footprints: One can almost hear the crunch of frozen snow in this beautiful photograph and feel the bite of a mountain breeze as it eddies round the rocky bastions along the track to Red Lake, Mt. Cook', *Monocle*, vol. 1, no. 7, December 1937, p. 11.

_____ 'On the sands at Kaiteriteri, Nelson', *Monocle*, vol. 1, no. 7, December 1937, pp. 28-29.

_____ 'Fern-fringed Lake Mahinapua, near Hokitika, on the way to the Westland glaciers', *Monocle*, vol. 1, no. 7, December 1937, pp. 28-29.

_____ 'Aratiatia rapids, Waikato River', *Monocle*, vol. 1, no. 7, December 1937, p. 29.

_____ 'The wave: Who has not watched, with some satisfaction, the career of a wave as it slowly rises far out on the swell and sweeps forward to break in a flurry of foam on the shore? Or the more lovely sight of rollers breaking in iridescent beauty against the brown buttress of century-old rocks', *Monocle*, vol. 1, no. 7, December 1937, p. 38.

_____ 'The cloud: A summer sky where clouds pile and drift in lazy movement; clouds which hold the colour of the sunset in a fierce pageant; or herald the coming storm as they shut out the sun and pattern the earth with shadow. They are just as fascinating to contemplate as the waves of the sea', *Monocle*, vol. 1, no. 7, December 1937, p. 39.

_____ 'His wife's toilette', in 'The gannets: Mr. and Mrs. Gannet are two of the most devoted birds in the giant colony at Cape Kidnappers, Hawke's Bay. You see them in the big picture above, where Mr. Gannet is attending to his wife's toilette with extreme

solicitude. But there's a reason. They had a slight domestic quarrel over a handsome intruder who called that morning and Mrs. Gannet left the nest in rather a huff, threatening to throw herself over the cliff into the breakers below. Mr. Gannet hurried after her, humbly apologizing, and finally lured her back to their little seaweed home', *Monocle*, vol. 1, no. 7, December 1937, p. 41.

_____ 'Humbly apologising', in 'The gannets', *Monocle*, vol. 1, no. 7, December 1937, p. 41.

_____ 'The handsome intruder', in 'The gannets', *Monocle*, vol. 1, no. 7, December 1937, p. 41.

_____ 'Snow-fed torrent: This glimpse of mountain majesty shows the turbulent Hollyford River, with Student's Peak in the background. The new road to Milford Sound runs for many miles through the valley of the Hollyford', *Monocle*, vol. 1, no. 7, December 1937, p. 63

_____ 'Country with its peace and its bird song; rolling downs veiled in the haze of summer and the trees stirred to a soft whispering as they catch the breeze in their full green arms. It is made up of simple things, this country of ours, of fields deeply green sheltered by trees; of roads and hedges reminiscent of England; of sombre bush and distant blue mountains. These pictures tell their story – cattle lazily taking the road near Oamaru, South Canterbury, and the corner of a Canterbury field where sheep and lambs pose for their photograph', *Monocle*, vol. 1, no. 8, January 1938, p. 16.

_____ 'Sowing and planting for the harvest that is to follow. Each spring the cycle begins; each autumn it is completed; and through it all the farmer watches the sky for signs of rain or shine. Under the foothills near Geraldine, in South Canterbury, the photographer caught this splendid picture of a farmer at work on a brisk spring day', *Monocle*, vol. 1, no. 8, January 1938, p. 24.

_____ 'Road maps: Mt. Egmont, piercing a veil of mist and keeping perpetual watch over the green pasture lands of Taranaki', *Monocle*, vol. 1, no. 9, February 1938, p. 19.

_____ 'Lake McKenzie, looking towards Emily Pass. This picture was given 1-5 second f32, with k2 filter', in 'Tarns, tracks and trees', *Monocle*, vol. 1, no. 10, March 1938, p. 16.

_____ 'The picture on the left shows what happens when the lens is shut down too far when a lens shade is used', in 'Tarns, tracks and trees', *Monocle*, vol. 1, no. 11, April 1938, p. 16.

_____ 'Below: Evening, Lake McKellar, with storm clouds gathering in the distant valley', in 'Tarns, tracks and trees', *Monocle*, vol. 1, no. 11, April 1938, p. 16.

_____ 'Black birches, Lake Howden. Exposure ½ second f16, k2 filter, focused at 50 feet', in 'Tarns, tracks and trees', *Monocle*, vol. 1, no. 11, April 1938, pp. 16-17.

_____ 'The lone tree on the track between Lakes McKenzie and Howden. Exposure 1-5 second f16, k2 filter', in 'Tarns, tracks and trees', *Monocle*, vol. 1, no. 11, April 1938, p. 17.

_____ 'Below: A silhouette against the rock wall of Mt. Christina, Hollyford. This picture was taken against the sun. Exposure 1-5 second f32', in 'Tarns, tracks and trees', *Monocle*, vol. 1, no. 11, April 1938, p. 17.

_____ 'The silver ribbon of the Lower Hollyford River, threading through dense bush, with Mt. Christina on the left. Exposure ½ second f32, k2 filter', in 'Tarns, tracks and trees', *Monocle*, vol. 1, no. 11, April 1938, p. 17.

_____ 'Storm and calm: A simple composition of toitoi plumes and racing clouds, but how vividly they suggest the approaching storm. Whistling wind flays the banners and moulds and fantastically changes the clouds. Then comes calm, more beautiful if only because of contrast. Here you see the calm of evening over Lake Brunner, Westland, where a painted sky enriches the still waters and the trees are stark silhouettes', *Monocle*, vol. 1, no. 12, May 1938, p. 11.

- _____'Deer range this majestic country and provide excellent sport. A view of Mt. Christina, from the McKenzie-Howden track', *Monocle*, vol. 2, no. 1, May 1938, p. 17.
- _____'Reflexions', *Monocle*, vol. 2, no. 2, June 1938, p. 3.
- _____'Moonlight', *Monocle*, vol. 2, no. 2, June 1938, p. 3.
- _____'It happens silently, overnight. You wake to a new, incredible world-breathless, pure. The snow has fallen. It lies in great shining drifts across the countryside, concealing all harshness. Autumn's flamboyancy has gone and only the bare twigs and branches are etched against a leaden sky, as you see them here, at Edwards Creek Bridge, near Lake Tekapo, in South Canterbury', *Monocle*, vol. 2, no. 2, June 1938, p. 7.
- _____'Sunset, Pohoro Beach', *Monocle*, vol. 2, no. 4, August 1938, p. 7.
- _____'Here and there patches of uncultivated ground break the formal patterns of Owaka's fertile countryside, made still more picturesque as the evening clouds sail up like galleons to catch the setting sun', *Monocle*, vol. 2, no. 4, August 1938, p. 21.
- _____'Pattern: For her pattern, Miss Thelma Kent has gone to the beach in the evening, where every seemingly endless ridge of sand is thrown into prominence by the reflection from a brilliant sunset', *Monocle*, vol. 2, no. 5, September 1938, p. 7.
- _____'Trees: Below that are some noble black birches, so finely grouped on the shores of Lake Howden in one of Thelma Kent's photographs', *Monocle*, vol. 2, no. 5, September 1938, pp. 20-21.
- _____'Sunset, Red Lake, Mt. Cook', *Monocle*, vol. 2, no. 7, November 1938, p. 20.
- _____'Untitled' (Pastoral scene), in 'A folio of best pictures', *Monocle*, vol. 2, no. 8, December 1938, p. 19.
- _____'L'Histoire D'Amour', in 'A folio of best pictures', *Monocle*, vol. 2, no. 8, December 1938, p. 25.
- _____'Motoring round Lake Wakatipu on the newly formed road between Kingston and Queenstown' (Europa Advertisement), *Monocle*, vol. 2, no. 9, January 1939, p. 4.
- _____'Motoring through Orari Gorge near Geraldine' (Europa Advertisement), *Monocle*, vol. 2, no. 10, February 1939, p. 4.
- _____'Clouds and contours make a rich pattern of this scene in Central Otago, where the pastoral countryside rolls endlessly into the blue distance', *Monocle*, vol. 2, no. 12, April 1939, p. 3.
- _____'Red Lake, Mt. Cook' (Europa Advertisement), *Monocle*, vol. 3, no. 1, June 1939, p. 3.
- _____'Drought: Days of sunshine have drained all green from the grass. Belts of sombre pine stand starkly in the shimmering heat of this summer landscape from Balclutha', *Monocle*, vol. 3, no. 1, June 1939, p. 33.
- _____'Edwards Creek Bridge, Tekapo' (Europa Advertisement), *Monocle*, vol. 3, no. 2, July 1939, p. 4.
- _____'Westland's lakes equal in beauty those of Otago. This glimpse of Lake Kanieri was caught in a day of sun and sudden showers, when nature in her moods enriches the changing colour', *Monocle*, vol. 3, no. 2, July 1939, p. 6.
- _____'Up into the sunshine goes a flower of spray as a giant roller ends its journey against the rocks of Curio Bay, Southland. Crystal drops are caught like jewels in the light, forming tiny rainbows as they fall back, only to repeat a game played by wind and tide', *Monocle*, vol. 3, no. 3, August 1939, p. 25.
- _____'Such a scene as this has trapped many of us into comparison of this land of ours with England. But surely the comparison is justified in many ways. This happy valley, with its adventuring road lost among the patterned downs, might easily be in a vale in Yorkshire. You will find it near Geraldine, South Canterbury', *Monocle*, vol. 3, no. 3, August 1939, p. 29.

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_____ 'Power house in Southland: The power house at Lake Monowai, at the junction of the Monowai and Waiau Rivers, which generates electricity for the supply of Southland', *New Zealand Free Lance*, 5 June 1935, p. 36.

_____ 'Over the Styx: A woman tramper crossing the suspension bridge over the Styx River. Lower down Browning's Pass the Styx flows into the Kokatahi River and they both join the Hokitika River', *New Zealand Free Lance*, 5 June 1935, p. 36.

_____ 'Bird protection month: An unusual close-up of a weka, or South Island woodhen. This month a special appeal was made by the New Zealand Forest and Bird Society for wild birds to be fed', *New Zealand Free Lance*, 28 August 1935, p. 34.

_____ 'Mr. Bill O'Leary, who lives in the wilds of South Westland and Fiordland, leaving on his way from Elfin Bay to the Olivine River in search of gold. With his only pal, a 20-year-old horse, he carries enough provisions to keep him going for three months', *New Zealand Free Lance*, 1 April 1936, p. 45.

_____ 'Looking up the Lewis River into Lewis Valley, through which the new road will run', in 'Linking the provinces: Good progress is being made on the new Lewis Pass Road which will provide a main route from Canterbury to the West Coast', *New Zealand Free Lance*, 27 May 1936, p. 36.

_____ 'Looking on a stretch of road along the Lewis River', in 'Linking the provinces', *New Zealand Free Lance*, 27 May 1936, p. 36.

_____ 'Cutting a road on a high bluff above the Boyle River, the present terminus. The Doubtful River can be seen in the background', in 'Linking the provinces', *New Zealand Free Lance*, 27 May 1936, p. 36.

_____ 'The fastest game in the world: An ice hockey match in progress on the new rink on the shores of Lake Tekapo, a popular week-end resort for Canterbury winter sports enthusiasts', *New Zealand Free Lance*, 19 August 1936, p. 30.

_____ 'For beginners: A chair designed to help new chums to find their feet when learning to skate at Lake Tekapo', *New Zealand Free Lance*, 19 August 1936, p. 30.

_____ 'Grace on the ice: A trio enjoying a skate on the new rink at Lake Tekapo which attracts numbers of winter sports enthusiasts to South Canterbury every week-end', *New Zealand Free Lance*, 19 August 1936, p. 30.

_____ 'Stunting by an expert: Three photographs of Mr. Sarelius, a professional Swedish skater, giving an exhibition of fancy skating at Lake Tekapo, South Canterbury', *New Zealand Free Lance*, 19 August 1936, p. 30.

_____ 'Crayfish abound near Kaikoura (which means 'crayfish food')', in 'A motorists paradise: Camping by the sea at Goose Bay', *New Zealand Free Lance*, 7 October 1936, p. 48.

_____ 'A charming site at Goose Bay, on the Kaikoura route from Marlborough to Christchurch', in 'A motorists paradise', *New Zealand Free Lance*, 7 October 1936, p. 48.

_____ 'The old Wakatu, one of the sights on the East Coast route of the South Island, high and dry on the boulder beach near the mouth of the Clarence River', in 'A motorists paradise', *New Zealand Free Lance*, 7 October 1936, p. 48.

_____ 'Fun with the latest model', in 'New Zealand leads the world: This page is devoted to our three leading breeds of sheep: the Romney, the Corriedale, and the Lincoln. New Zealand occupies first place in the world in its export of thoroughbred stock, sheep, cattle, and horses', *New Zealand Free Lance Annual*, 19 October 1936, p. 46.

_____ 'The Wye Creek Falls on the new Kingston-Queenstown road', in 'Enjoying the beauties of the Southern Lakes: A holiday by motor-car to Queenstown', *New Zealand Free Lance*, 30 December 1936, p. 17.

_____ 'The Huruni River and Gorge, photographed from the motor road near Lake Sumner', in 'Week-End in the Hills: A motor trip in North Canterbury', *New Zealand Free Lance*, 30 December 1936, p. 22.

_____ 'Bouquet of wild flowers: Gathering a bunch of wild daises which grow in profusion on some parts of the Lewis Pass Road, Canterbury', *New Zealand Free Lance*, 27 January 1937, p. 30.

_____ 'Like a dressmaker's dummy: This huge limestone rock, balanced on a rock smaller than itself, attracts trampers and tourists from Canterbury to view its peculiarities. Starvation Gully and Thomas River are in the distance', *New Zealand Free Lance*, 27 January 1937, p. 32.

_____ 'In his rocky stronghold: A fine close-up photograph of a kea, or mountain parrot famed for its inquisitiveness and regarded as the real comedian among New Zealand birds. Kea's often nest in winter among snow-covered rocks', *New Zealand Free Lance*, 3 February 1937, p. 34.

_____ 'Reflections by a rider: A horseman resting in Rees Valley reflected in the head waters of Lake Wakatipu. Standing as sentinels in the background are peaks of the Forbes mountain range', *New Zealand Free Lance*, 3 February 1937, p. 42.

_____ 'Lakeside road: A motorist halts on a bend in the road Lake Wakatipu on the recently-completed highway which connects Queenstown and Kingston', *New Zealand Free Lance*, 3 February 1937, p. 42.

_____ 'Riding on the East Coast road near Little Awanui, North Island', *New Zealand Free Lance*, 10 February 1937, p. 20.

_____ 'Holidaying in the Southern Alps: Members of the W.E.A. (numbering 49) enjoying a spell on an excursion during their recent visit to Mount Cook. This is their 10th annual visit which they enjoyed in splendid weather', *New Zealand Free Lance*, 23 June 1937, p. 42.

_____ '"Ice-riding" is great fun at Mount Harper', *New Zealand Free Lance*, 7 July 1937, p. 28.

_____ 'Boarding the raft to cross the Rangitata River. The swift current of the river is all that is needed to take the raft to the other side', in 'Week-end sport on Canterbury's ice-playground: Skaters of all ages and varying ability make Mount Harper their week-end playground. It is some 120 miles from Christchurch through Peel Forest, and has about six skating-areas, varying in size from two to 80 acres', *New Zealand Free Lance*, 7 July 1937, p. 35.

_____ 'On one of the ice-rinks', in 'Week-end sport on Canterbury's ice-playground', *New Zealand Free Lance*, 7 July 1937, p. 35.

_____ 'Skating on ice which in places is two feet deep', in 'Week-end sport on Canterbury's ice-playground', *New Zealand Free Lance*, 7 July 1937, p. 35.

_____ 'Ice-hockey, which when played by experts is the fastest game in the world', in 'Week-end sport on Canterbury's ice-playground', *New Zealand Free Lance*, 7 July 1937, p. 35.

_____ 'Four reasons for reflection! A quartet of skaters making their way across one of the side streams of the Rangitata River on a pathway of sacks filled with stones to the Mount Harper skating-grounds, Canterbury. Skating is becoming so popular that a proposal is under consideration to construct an artificial rink at Arthur's Pass', *New Zealand Free Lance*, 7 July 1937, p. 34.

_____ 'The 'planes land with camping equipment for a week's sojourn', in 'Exploring the Arawata Valley: An enjoyable week was spent by two Christchurch girls who visited the Arawata Valley. They landed by a plane, piloted by Captain Mercer, beside the Arawata River. The valley is very picturesque but little known; it is about 150 miles from the Franz Joseph Glacier', *New Zealand Free Lance*, 15 December 1937, p. 46.

_____ 'Camp is pitched', in 'Exploring the Arawata Valley', *New Zealand Free Lance*, 15 December 1937, p. 46.

_____ 'Crossing the Thomas River in the Porter's Pass region', in 'Exploring the Arawata Valley', *New Zealand Free Lance*, 15 December 1937, p. 46.

_____ 'To read in peace one has to be well garbed to combat sandflies', in 'Exploring the Arawata Valley', *New Zealand Free Lance*, 15 December 1937, p. 46.

_____ 'Limestone rock formations in Porters Pass; the resemblance of this rock to the head of an elephant may be noted', in 'Exploring the Arawata Valley', *New Zealand Free Lance*, 15 December 1937, p. 46.

_____ 'The landing-ground at Mrs. Cron's at the Haast River; a road is now being made through the Haast Pass from Makarora to the Haast', in 'Viewing majestic splendours of the Southern Alps from the air: The loftiest chain of mountains in New Zealand and Australia, the Southern Alps range from 3000ft. to 12,000ft. high, and run close to the western coast of the South Island. Snow-capped peaks and fast-flowing rivers interlaced with towering rock formations make the Southern Alps one of New Zealand's great contributions to scenic splendour', *New Zealand Free Lance*, 16 February 1938, p. 33.

_____ 'Looking down the West Coast toward Bruce Bay from the plane', in 'Viewing majestic splendours of the Southern Alps from the air', *New Zealand Free Lance*, 16 February 1938, p. 33.

_____ 'Looking across to Lake Ellery, which flows into the Arawata River', in 'Viewing majestic splendours of the Southern Alps from the air', *New Zealand Free Lance*, 16 February 1938, p. 33.

_____ 'The landing-ground on the Arawata river-bed, looking down to the West Coast, with snow-capped peaks in the background', in 'Viewing majestic splendours of the Southern Alps from the air', *New Zealand Free Lance*, 16 February 1938, p. 33.

_____ 'When sunset touches the snow-topped hills with silver: An evening scene on the Arawata River, Westland', *New Zealand Free Lance*, 23 February 1938, p. 28.

_____ 'Fisherman of Vavau display their catch in native baskets', in 'Holiday scenes in the South Pacific: The varied views of the innumerable islands of the South Pacific and the idyllic life of the natives of many of the island groups offer perennial interest to travellers. Specifically interesting to New Zealanders are visits to Fiji, Tonga and Samoa. Here are some pictures taken by a New Zealander', *New Zealand Free Lance*, 13 April 1938, p. 46.

_____ 'The tortoise has a history. It was left at Nukaulofa, Tonga, 150 years ago and though it was once run over by a motor-car and once was caught in a fire it is still going strongly', in 'Holiday scenes in the South Pacific', *New Zealand Free Lance*, 13 April 1938, p. 46.

_____ 'Three fuzzy-haired Fijian policemen', in 'Holiday scenes in the South Pacific', *New Zealand Free Lance*, 13 April 1938, p. 46.

_____ 'Samoan basket-makers display their work in the principal street of Apia, Samoa', in 'Holiday scenes in the South Pacific', *New Zealand Free Lance*, 13 April 1938, p. 46.

_____ 'Two little flower-sellers on the wharf at Levuka', in 'Holiday scenes in the South Pacific', *New Zealand Free Lance*, 13 April 1938, p. 46.

_____ 'A specimen, in Suva Gardens, of the palm known as the "traveller's friend" because it holds a reservoir of drinkable water', in 'Holiday scenes in the South Pacific', *New Zealand Free Lance*, 13 April 1938, p. 46.

_____ 'Photographic artist takes honours to Christchurch: Photographic studies by Miss Thelma Kent of Christchurch have received awards in many parts of the world. The study of gannets pictured here called "Flight," has been exhibited at the London Salon of Photography', *New Zealand Free Lance*, 8 June 1938, p. 39.

_____ ‘A close-up view of a white-headed stilt and chick. This stilt is found in swampy parts and uses its long legs for wading in search of food’, in ‘Study in bird-life: New Zealand is rich in bird-life, partly a heritage accompanying its native bush. Nowadays, though, there are in the country many birds that the ancient Maori did not know’, *New Zealand Free Lance*, 8 June 1938, p. 46.

_____ ‘A weka or wood-hen, found in bush is one of the species of birds which cannot use their wings for flight’, in ‘Study in bird-life’, *New Zealand Free Lance*, 8 June 1938, p. 46.

_____ ‘Prospector, feminine version: Looking for gold in a stream of the Arawata River, Westland’, *New Zealand Free Lance*, 8 June 1938, p. 47.

_____ ‘“Walking the plank” in a crossing of the Kowai River’, in ‘Canterbury mystery hike: About 1,150 trampers took part in the Railway Department’s recent mystery hike, travelling to Springfield in two trains. The party crossed the Kowai River and followed the Waimakariri River to Patterson’s Creek, where the trains were rejoined’, *New Zealand Free Lance*, 29 June 1938, p. 40.

_____ ‘This was the popular method employed in crossing the Waimakariri River’, in ‘Canterbury mystery hike’, *New Zealand Free Lance*, 29 June 1938, p. 40.

_____ ‘On the playground at Lake Harper’, in ‘Calling Canterbury skating enthusiasts: Lake Harper is growing in favour as an alpine resort for Canterbury folk. After crossing the Rangitata River by punt skaters can enjoy themselves on the ice-fields amid alpine grandeur’, *New Zealand Free Lance*, 20 July 1938, p. 32.

_____ ‘Snow-capped peaks are a background for the skaters on the ice-field’, in ‘Calling Canterbury skating enthusiasts’, *New Zealand Free Lance*, 20 July 1938, p. 32.

_____ ‘A “request number” for the camera-man. The ice varies up to two feet in thickness’, in ‘Calling Canterbury skating enthusiasts’, *New Zealand Free Lance*, 20 July 1938, p. 32.

_____ ‘Where the ice-horse is still supreme. Ice-areas vary from two and three acres up to 80 acres after flooding’, in ‘Calling Canterbury skating enthusiasts’, *New Zealand Free Lance*, 20 July 1938, p. 32.

_____ ‘Temporary bridge: the West Coasters of the South Island are always ready to meet an emergency. Heavy floods washed away a bridge near the Hokitika Gorge; so a huge log was thrown across the gap. As a concession to visitors a handrail was included in the temporary bridge’, *New Zealand Free Lance*, 10 August 1938, p. 40.

_____ ‘Near Motueka, South Island, stands the “split-apple” rock, an appropriate landmark for Nelson, the apple-growing province of New Zealand’, *New Zealand Free Lance Annual*, 17 October 1938, p. 21.

_____ ‘Ever varied is the scenery in the South Island, and here the road runs from Rockville, Nelson, through rugged country to the Devil’s Boot’, *New Zealand Free Lance Annual*, 17 October 1938, p. 21.

_____ ‘A visitor from Antarctica arrives at Jack’s Bay (near Timaru)’, in ‘Tourist attractions in the South Island: Beauty spots and scenic wonders’, *New Zealand Free Lance*, 14 December 1938, p. 47.

_____ ‘A view looking up the Haast Pass road, renowned for its scenic beauty’, in ‘Tourist attractions in the South Island’, *New Zealand Free Lance*, 14 December 1938, p. 47.

_____ ‘The Southern Alps always are an attraction to the tourist: Looking across the Mueller Glacier to the frozen surface of an avalanche at the foot of Mount Sefton’, in ‘Tourist attractions in the South Island’, *New Zealand Free Lance*, 14 December 1938, p. 47.

_____ ‘Across the Hepwood Burn toward the Hunter Valley, at the head of Lake Hawea (Otago)’, in ‘Tourist attractions in the South Island’, *New Zealand Free Lance*, 14 December 1938, p. 47.

_____ 'The famous Moeraki boulders', in 'Tourist attractions in the South Island', *New Zealand Free Lance*, 14 December 1938, p. 47.

_____ 'Where the Tasman River comes out of the Tasman Glacier, Mount Cook area; it flows into Lake Pukaki', in 'Tourist attractions in the South Island', *New Zealand Free Lance*, 14 December 1938, p. 47.

_____ 'In the realms of ice and snow: Looking through the entrance of an ice-cave formed by an avalanche near the Homer Tunnel, Western Otago. The Crosscut Range is in the background', *New Zealand Free Lance*, 1 February 1939, p. 38.

_____ 'By land and sea in the Bay of Islands: The Russell-Paihia car ferry caters for a full load. The party is out to enjoy the scenic drives around Paihia. Russell is an historic town renowned for its deep-sea fishing; Paihia also has good fishing and is a popular summer resort', *New Zealand Free Lance*, 8 February 1939, p. 31.

_____ 'Praise be to Allah!' caught in characteristic pose by rocks near Puponga, Cape Farewell', in 'Nature's artistry in rock', *New Zealand Free Lance*, 8 February 1939, p. 43.

_____ 'One of the strangely-shaped rocks balanced precariously on smaller rocks in the Porter's Pass district on the Canterbury-Westland border', in 'Nature's artistry in rock', *New Zealand Free Lance*, 8 February 1939, p. 43.

_____ 'A strange rock on the Wainui beach, a few miles past Pohara, near Takaka, Nelson', in 'Nature's artistry in rock', *New Zealand Free Lance*, 8 February 1939, p. 43.

_____ 'Low tide on the Pohara beach reveals this curious rock-formation in the shape of a poodle', in 'Nature's artistry in rock', *New Zealand Free Lance*, 8 February 1939, p. 43.

_____ 'A good meal in prospect: Plenty of crayfish dwell in the pools round the rocks at Goose Bay, near Kaikoura. A crayfish net with an old fish tied in the middle of it is lowered into a pool, left there for about 10 minutes, and then pulled quickly to the surface, with a result as is pictured', *New Zealand Free Lance*, 8 February 1939, p. 45.

_____ 'Impasse! A muddy ditch at the start of the road leading into Lake Mavora, Otago, places this driver in a quandary about the best way to proceed', *New Zealand Free Lance*, 26 April 1939, p. 32.

_____ 'A huge totara log is dropped into the river near Bainham and hauled up the other side by means of pulleys', in 'Timber from Nelson district: Apart from being noted for its scenic beauties, the Aorere River plays a part in timber milling operations', *New Zealand Free Lance*, 26 April 1939, p. 39.

_____ 'The huge log is pulled up on to dry land and is stacked on the landing preparatory to being taken to the Rockville saw-mills', in 'Timber from Nelson district', *New Zealand Free Lance*, 26 April 1939, p. 39.

_____ 'Thriving Bay of Islands town: A view of Russell showing an overseas liner proceeding to Opuia to load frozen produce. A movement is on foot to give North Auckland provincial status. Northland contains a twenty-third of the entire population of New Zealand and in every sphere of primary production sensational increases are noted, the area having a greater annual primary production than Hawke's Bay, Taranaki or Southland', in 'North Auckland makes outstanding progress: Provincial status sought', *New Zealand Free Lance*, 5 July 1939, p. 38.

_____ 'Loading frozen produce: The steamer Cornwall loading frozen produce at Opuia, in the Bay of Islands, the natural outlet for all Northland primary products. North Auckland has one-eighth of New Zealand's dairy herds and since 1913 the number of dairy cattle has increased five times, from 44,366 head to 232,423 head. The tonnages of butter has increased fourfold, to a 1937-38 production of 25,602 tons', in 'North Auckland makes outstanding progress', *New Zealand Free Lance*, 5 July 1939, p. 38.

_____ 'Most northern town in New Zealand: The main street of Kaitaia. Kaitaia has the oldest church in New Zealand; a Maori mission was stationed there in 1833. The most

northern town in New Zealand is the centre of a good dairy-farming district. Ninety-Mile Beach, the finest motor-racing track in New Zealand, is eight miles from Kaitaia', in 'North Auckland makes outstanding progress', *New Zealand Free Lance*, 5 July 1939, p. 38.

_____ 'Winter on the Akaroa hills: A striking study by a "New Zealand Free Lance" photographer after the thawing of the snow which fell heavily there lately', *New Zealand Free Lance*, 16 August 1939, p. 49.

_____ 'Here, with pack-horse that for many years was his only companion on long journeys in New Zealand wilds, is "Arawata Bill", who intends to walk from Queenstown to the Centennial Exhibition at Wellington', *New Zealand Free Lance*, 30 August 1939, p. 5.

_____ '"The Sea-Lion" on the beach at Kaiteriteri, a popular resort near Motueka', *New Zealand Free Lance*, 11 October 1939, p. 26.

_____ 'Where the treaty between the Maori chiefs and Governor Hobson was signed', *New Zealand Free Lance Annual*, 16 October 1939, p. 8.

_____ 'An historical spot: Signalling station at Waitangi', *New Zealand Free Lance Annual*, 16 October 1939, p. 8.

_____ 'For two months the toheroas on New Zealand beaches are enjoying a close season. Here is a toheroa-hunter on the job on the Ninety-Mile Beach, North Auckland, before the close season came in. The toheroa which the hunter is holding is poking out its tongue – but not in appreciation of its capture', *New Zealand Free Lance*, 18 October 1939, p. 5.

_____ 'Dawn breaks over the roof of the South Island upon the expansive ice-field at the head of the Franz Josef Glacier, revealing a wonderful panorama of glittering splendour', *New Zealand Free Lance Annual*, 16 October 1939, p. 52.

_____ 'Looking down from the slopes of Mount Sealy, South Island: To the Hooker Valley across which flows the Tasman and Hooker Rivers. On the right is the rock wall of Mount Sebastopol, while directly opposite heavy clouds over the Wakefield Range give warning of approaching storm', *New Zealand Free Lance Annual*, 16 October 1939, p. 52.

_____ 'The camera newsfinder: Immense shingle ridges at Mount Grey, near Belcairn, Canterbury', *New Zealand Free Lance*, 27 December 1939, p. 42.

_____ 'Stone cairn, built between Mossburn and Kingstown, Central Otago, by the residents in memory of the coal mining pioneers', *New Zealand Free Lance Annual*, 16 October 1941, p. 36.

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_____ 'A rural scene in Otago Province, South Island: On the road between Roxburgh and Cromwell', *New Zealand Illustrated*, 16 October 1939, p. 31.

_____ 'In the far south of New Zealand: Farm lands between Lake Monowai and Tuatapere', *New Zealand Illustrated*, 16 October 1939, p. 32.

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_____ 'Thelma R. Kent, well-known New Zealand photographer, demonstrates what the well-dressed hiker photographer should wear to avoid sandflies. Her second talk from 3YA will be heard Friday, May 23rd, at 7.15 p.m. Her first talk was entitled 'Hiking with a Camera', *New Zealand Listener*, vol. 7, no. 101, 16 May, 1941, pp. 24-25.

_____ 'Some people shave in the mountains, But not so Arawata Bill who let his whiskers grow', *New Zealand Listener*, vol. 29, no. 731, 17 July 1953, title page.

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_____ 'Looking into Westland from the summit of Graham's Saddle, South Island, New Zealand', in 'The crossing of Copeland Pass and Graham's Saddle', *New Zealand Railways Magazine*, vol. 10, issue 5, 1 August 1935, p. 27.

_____ 'Statuary at the head of Franz Josef Glacier (Mt. Roon in the background), South Island, New Zealand', in 'The crossing of Copeland Pass and Graham's Saddle', *New Zealand Railways Magazine*, vol. 10, issue 5, 1 August 1935, p. 28.

_____ 'The bush track between Welcome Flat hut and the Cook River, Westland, South Island, New Zealand', in 'The crossing of Copeland Pass and Graham's Saddle', *New Zealand Railways Magazine*, vol. 10, issue 5, 1 August 1935, p. 29.

_____ 'Architects bridge, over the Copeland River, West Coast, South Island, New Zealand', *New Zealand Railways Magazine*, vol. 10, issue 6, 2 September 1935, p. 29.

_____ 'Mountain pastures in Central Otago, South Island, New Zealand', *New Zealand Railways Magazine*, vol. 11, issue 5, 1 August 1936, p. 35.

_____ 'The Christchurch-Arthur's Pass excursion train, at Springfield Station, South Island', *New Zealand Railways Magazine*, vol. 11, issue 6, 1 September 1936, p. 45.

_____ 'Winter sunshine on the frozen waters of Red Lake, Mt. Cook, South Island, New Zealand', *New Zealand Railways Magazine*, vol. 11, issue 6, 1 September 1936, p. 49.

_____ 'A significant scene on the Boyden-Mackenzie track, Lower Hollyford Valley, South Island, New Zealand', *New Zealand Railways Magazine*, vol. 11, issue 9, 1 December 1936, p. 13.

_____ 'A charming camera study of Lake Howden, South Island, New Zealand', *New Zealand Railways Magazine*, vol. 11, issue 9, 1 December 1936, p. 23.

_____ 'Looking towards the giant wall of Mt. Christine, Lower Hollyford Valley, South Island, New Zealand', *New Zealand Railways Magazine*, vol. 11, issue 9, 1 December 1936, p. 50.

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_____ 'Lake Mackenzie, Lower Hollyford Valley, South Island New Zealand', *New Zealand Railways Magazine*, vol. 11, issue 9, 1 December 1936, p. 63.

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_____ 'Rushing waters of the Hollyford River, Eglinton Valley, South Island, New Zealand', *New Zealand Railways Magazine*, vol. 11, issue 10, 1 January 1937, p. 35.

_____ 'Flowering Japanese cherry trees, along Riccarton Avenue, Christchurch, New Zealand', *New Zealand Railways Magazine*, vol. 11, issue 10, 1 January 1937, p. 36.

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- _____'The Railway Department's steamer, "Earnslaw," on Lake Wakatipu, South Island, New Zealand', *New Zealand Railways Magazine*, vol. 11, issue 12, 1 March 1937, p. 21.
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- _____'Neptune's theatre, Hartmount, near Punakaiki, South Island, New Zealand', *New Zealand Railways Magazine*, vol. 12, issue 2, 1 May 1937, p. 14.
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- _____'The red birch avenue on the way to the Routeburn Huts, South Island, New Zealand', *New Zealand Railways Magazine*, vol. 12, issue 6, 1 September 1937, p. 47.
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- _____'A fine study of the Aratiatia Rapids, North Island, New Zealand', *New Zealand Railways Magazine*, vol. 12, issue 9, 1 December 1937, p. 17.
- _____'Looking down the Routeburn Valley from the Harris Falls (Mt. Somnus, 7,599 feet on left), South Island, New Zealand', *New Zealand Railways Magazine*, vol. 12, issue 9, 1 December 1937, p. 38.
- _____'Crossing the Upper Dart River (Mt. Earnslaw, 9,165 ft.) in the background, South Island, New Zealand', *New Zealand Railways Magazine*, vol. 12, issue 9, 1 December 1937, p. 39.

- _____ 'Sunshine and shadow in a birch avenue, near Maruia, on the Lewis Pass Road, South Island, New Zealand', *New Zealand Railways Magazine*, vol. 12, issue 9, 1 December 1937, p. 47.
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- _____ 'The Railway Department's lake steamer "Earnslaw," near the head of Lake Wakatipu, South Island, New Zealand', *New Zealand Railways Magazine*, vol. 13, issue 9, 1 December 1938, p. 16.
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- _____ 'A pastoral scene near Tuatapere (showing the Waiau River in the background), South Island, New Zealand', *New Zealand Railways Magazine*, vol. 13, issue 9, 1 December 1938, p. 47.
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- _____ 'Looking across the heavily-wooded slopes to Mt. Christina, Eglinton Valley, South Island', *New Zealand Railways Magazine*, vol. 13, issue 10, 2 January 1939, p. 6.
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- _____ 'Looking up to Eros Saddle, from Arawata Valley, South Island', *New Zealand Railways Magazine*, vol. 13, issue 10, 2 January 1939, p. 31.
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- _____ 'View of the Hooker and Tasman Valleys, from Sealy Lake, Mt. Cook', *New Zealand Railways Magazine*, vol. 14, issue 3, 1 June 1939, p. 21.
- _____ 'Clay cliffs near Omarama, Lindis Pass. Ahuriri River in the foreground', *New Zealand Railways Magazine*, vol. 14, issue 3, 1 June 1939, p. 64.
- _____ 'Cutting steps on the Franz Josef Glacier, South Island, New Zealand', *New Zealand Railways Magazine*, vol. 14, issue 4, 1 July 1939, p. 6.
- _____ 'A view from the top of the Braemar Hill on the east side of Lake Pukaki, showing the Tasman River and the Mt. Cook Range, South Island', *New Zealand Railways Magazine*, vol. 14, issue 4, 1 July 1939, p. 14.
- _____ 'Grandeur at the head of Lake Wakatipu, South Island. Looking up the Dart Valley from the Kinloch Flats towards the noble Cosmos Peaks', *New Zealand Railways Magazine*, vol. 14, issue 4, 1 July 1939, p. 14.
- _____ 'New Zealand's first mission house, erected in Waimate North over a hundred years ago', *New Zealand Railways Magazine*, vol. 14, issue 4, 1 July 1939, p. 22.
- _____ 'Mounts Somnus (7,599 ft.) and Momus (6,904 ft.) from the track leading to the Routeburn Huts from Kinloch, South Island', *New Zealand Railways Magazine*, vol. 14, issue 4, 1 July 1939, p. 24.
- _____ 'A view of Mt. Fergusson, on the main divide, South Island. The Hunter River in the foreground', *New Zealand Railways Magazine*, vol. 14, issue 4, 1 July 1939, p. 34.
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- _____ 'An early morning scene at the head of Lake Hawea, South Island', *New Zealand Railways Magazine*, vol. 14, issue 5, 1 August 1939, p. 38.
- _____ 'An historic landmark at Keri Keri, North Auckland. The first wooden house built in New Zealand', *New Zealand Railways Magazine*, vol. 14, issue 5, 1 August 1939, p. 39.
- _____ 'Typical country in North Auckland, showing remnants of the once dense forest which covered this region', *New Zealand Railways Magazine*, vol. 14, issue 5, 1 August 1939, p. 40.
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Firewood in abundance is found almost within arm's reach and a tall belt of trees provides good shelter', *Weekly News*, 20 April 1932, p. 40.

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_____ 'Boiling the billy before leaving the bush', in 'Girl mountaineers in the South Island', *Weekly News*, 28 September 1932, p. 35.

_____ 'From Otago to Westland: Scenes on the route from Makarora to the mouth of the Haast River: These photographs were taken during a recent journey on horseback from Makarora, in the Otago Province, through the Haast Pass, to the mouth of the Haast River, in South Westland, a distance of eighty miles. The route lies from Makarora, at the northern end of Lake Wanaka, along the course of the Makarora Stream for nine miles, at the end of which the ascent is commenced. Travelers then follow the Fish River track to the top of the Pass, which is the junction of the boundaries of Westland, Otago and Canterbury Provinces. The course of the Haast River is followed for the decent into Westland, the route running through magnificent beech forests until the Bourke Huts are reached', in 'A glorious holiday tour on horseback: Across the Southern Alps, South Island, by way of Haast Pass', *Weekly News*, 8 February 1933, p. 33.

_____ 'Where travelers stay for the night on the journey to Westland: Bourke Hut, twenty-five miles from Makarora', in 'A glorious holiday tour on horseback', *Weekly News*, 8 February 1933, p. 33.

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_____ 'Magnificent Bush and mountain scenery a feature of the Haast pass route: Further photographs secured during the trip: The Roaring Billy, a small waterfall on the Haast River', in 'A glorious holiday tour on horseback', *Weekly News*, 8 February 1933, p. 33.

_____ 'On a beautiful fern-fringed track', in 'A glorious holiday tour on horseback', *Weekly News*, 8 February 1933, p. 33.

_____ 'A rest at the log cabin, a shelter for tourists and deerstalkers in the Landsborough Valley', in 'A glorious holiday tour on horseback', *Weekly News*, 8 February 1933, p. 33.

_____ 'South Island mountain grandeur: A striking view taken from the slopes of Fog Peak, looking up the Matukituki Valley, Otago Province. The river of the same name, which flows into Lake Wanaka, can also be seen in the middle distance', *Weekly News*, 15 February 1933, p. 33.

_____ 'Summer mountaineering in South Canterbury: A holiday outing to the summit of Fox Peak: Members of a Christchurch party photographed while on a recent expedition to Fox Peak (7,800ft), the summit of which can be seen in the distance. Mount Fox can easily be reached from Fairlie, McKenzie Country, South Canterbury, and offers excellent attractions for holiday tramping and climbing parties during the summer months', *Weekly News*, 15 February 1933, p. 40.

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_____ 'Christchurch trampers explore the remarkable rock formation in the Porter's Pass district, Mid-Canterbury, South Island: Photographs taken during a tramping expedition by a Christchurch party to the Porter's Pass district, a mountainous region on the route to the West Coast. Taken on Castle Hill (2900ft), the pictures show members of the party inspecting some of the strangely-shaped rocks to be found in the region', *Weekly News*, 31 May 1933, p. 42.

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world, is remarkable for the beauty of its surroundings and for its wonderful ice formations', *Weekly News*, 27 September 1933, p. 37.

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_____ 'Members of the party on a rugged section of the glacier', in 'A visit to one of the Dominion's foremost scenic attractions: Scenes on the famous Franz Josef Glacier', *Weekly News*, 27 September 1933, p. 37.

_____ 'Storm clouds riding the sky, and angry seas below: Breakers on the East coast, near Goose Bay, Kaikoura, Marlborough Province. This splendid study by Miss T. R. Kent, of Christchurch, was awarded first prize in the New Zealand Seascape section of the *Weekly News*' twenty-sixth photographic competition, the results of which were published in last week's issue. Notable features of the competition were the large numbers of entries and the excellent quality of the work submitted', *Weekly News*, 16 May 1934, p. 35.

_____ 'Furioso: Another seascape study by Miss T.R. Kent of Christchurch, taken on the coast near Kaikoura, Marlborough Province, South Island', *Weekly News*, 16 May 1934, p. 38.

_____ 'The picturesque Ranfurly Falls, on the Freeman River, near Lake Manapouri, Southland', in 'Attractive and contrasting New Zealand landscape: two splendid studies submitted for the recent *Weekly News* photographic competition', *Weekly News*, 6 June 1934, p. 54.

_____ 'Sheep on the hills': A mustering scene on the Glenhope Station, Hamner, Nelson', in 'Attractive and contrasting New Zealand landscape', *Weekly News*, 6 June 1934, p. 54.

_____ 'Crossing an improvised log bridge. Secure footholds have been cut in the trunk', in 'Rugged country traversed by girl trampers in the cold lakes and West Coast sounds district of the South Island: Scenes on the newly opened up, 100-mile scenic tramping trip from the north arm of Lake Manapouri to Bradshaw, Doubtful and Smith Sounds and back to the west arm of Lake Manapouri. This trip was made recently by two South Island girl trampers, Misses T.R Kent and L. Black', *Weekly News*, 13 June 1934, p. 49.

_____ 'Approaching the steep and rugged summit of Mount Fowler', in 'Rugged country traversed by girl trampers', *Weekly News*, 13 June 1934, p. 49.

_____ 'A halt on the track for lunch', in 'Rugged country traversed by girl trampers', *Weekly News*, 13 June 1934, p. 49.

_____ "When wind and tide unite": Heavy seas breaking on the coast near Kaikoura, Marlborough Province, South Island. This picture was entered in the New Zealand Seascape section by Miss T. R. Kent, of Christchurch', in 'New Zealand life and scenes: Splendid picture secured by readers of the *Weekly News*', *Weekly News*, 27 June, 1934, p. 49.

_____ 'Nature study through the camera's eye: A spiders web bright with morning dew photographed by one of our Canterbury readers', *Weekly News*, 3 October, 1934, p. 52.

_____ 'The lone sentinel beside the lovely lake', *Weekly News Christmas Number*, 15 October, 1934, p. 22.

_____ 'The party leaving the car at the Hermitage, ready for the journey', in 'Summer mountaineering in the Southern Alps: An interesting pictorial record of a recent holiday trip: Photographs taken at various stages of a long mountain journey recently accomplished in the Mount Cook region of the Southern Alps by a party of Christchurch mountaineers. Setting out from the Hermitage, the party proceeded over the Copeland Pass (6950ft) into Westland and to the Franz Josef Glacier hostel at Waiho Gorge. From there the climbers ascended the famous glacier until reaching the summit of Graham's

Saddle (nearly 9000 feet), and then returned to the Hermitage by way of the Rudolf and Tasman Glaciers', *Weekly News*, 26 December, 1934, p. 49.

_____ 'A wonderful view from the slopes of Graham's Saddle (left foreground), near the summit', in 'Summer mountaineering in the Southern Alps', *Weekly News*, 26 December, 1934, p. 49.

_____ 'One of the travellers [sic] fording a mountain stream' in 'Summer mountaineering in the Southern Alps', *Weekly News*, 26 December, 1934, p. 49.

_____ 'On the beautiful bush track near Welcome Flat Hut', in 'Summer mountaineering in the Southern Alps', *Weekly News*, 26 December, 1934, p. 49.

_____ 'Members of the party at the summit of the Copeland Pass' in 'Summer mountaineering in the Southern Alps', *Weekly News*, 26 December, 1934, p. 49.

_____ 'Inspecting rugged ice formations at the junction of the Franz Josef and Almer Glaciers', in 'Summer mountaineering in the Southern Alps', *Weekly News*, 26 December, 1934, p. 49.

_____ 'Looking out from an ice-cave on the Tasman Glacier' in 'Summer mountaineering in the Southern Alps', *Weekly News*, 26 December, 1934, p. 49.

_____ 'Looking out to sea from a Southern Alps peak: A magnificent panorama in the famous Franz Joseph glacier region: A climber on a vast snowfield near the head of the Franz Josef Glacier, Westland. The view is from near the summit of Graham's Saddle. Across the snowfield are the Mackay Rocks (centre) and the valley of the Franz Josef, while in the background of this remarkable picture can be seen the broad expanse of the Tasman Sea, 20 miles distant', *Weekly News*, 30 January 1935, p. 40.

_____ 'A bush track leading to the shores of Lake Mahinapua, a picturesque scenic resort seven miles south of Hokitika, near the Westland coast', in 'Bush and lake scenery in the South Island: Attractive glimpses of well-known beauty spots in Westland and Otago', *Weekly News*, 6 March 1935, p. 37.

_____ 'Windy weather disturbs the waters of Lake Hawea, a popular resort in north-western Otago', in 'Bush and lake scenery in the South Island', *Weekly News*, 6 March 1935, p. 37.

_____ 'Rough weather at a well-known South Canterbury Lake: Breakers on the foreshore at Lake Tekapo, McKenzie country: A view looking across a section of the lake towards the foothills of the Southern Alps. Usually calm, the waters of the lake are frequently disturbed by a strong north-westerly wind blowing down from the hills, and, on such occasions, a striking picture is presented', *Weekly News*, 20 March 1935, p. 44.

_____ 'In a picturesque Westland region: New Zealand birch trees in the Lake Kanieri district, near Hokitika, where some of the Dominion's finest and most varied scenery is to be found', 27 March 1935, p. 37.

_____ 'Flowing smoothly between densely-wooded banks: A striking view looking up the Waiau River from the Southland hydro-electric power-house at the junction of the Monowai and Waiau Rivers, which drain Lakes Te Anau, Manapouri and Monowai', *Weekly News*, 3 April 1935, p. 41.

_____ 'Beautiful New Zealand birch trees beside Lake Fergus, the western shores of which are skirted by the new road after leaving the Eglinton Valley and Lake Gunn sections', in 'Varied types of South Island scenery: Further views of the new highway under construction from Lake Te Anau to Milford Sound', *Weekly News*, 3 April 1935, p. 46.

_____ 'A deep canyon and a mountain stream in the rugged Hollyford Gorge', in 'Varied types of South Island scenery', *Weekly News*, 3 April 1935, p. 46.

_____ 'The incoming tide: A fine camera impression of waves breaking on the Canterbury coast: The locality is near Goose Bay, Kaikoura, South Island, and the photographer, Miss Thelma R. Kent, has produced a fine effect from the waves as they roll on to the rugged shore', *Weekly News*, 24 April 1935, p. 41.

_____ 'The backblocks smithy: An excellent entry in the Adult Figure Study section from Miss T. R. Kent, of Christchurch', in 'Excellent camera work: Child and adult figure studies submitted for the recent *Weekly News* photographic competition', *Weekly News*, 1 May 1935, p. 45.

_____ 'In the Hooker Valley, Mount Cook region, Southern Alps: A striking New Zealand landscape: This splendid photograph, taken near the first suspension bridge in the Hooker Valley by Miss T. R. Kent, of Christchurch, was awarded third prize in the New Zealand Landscape section of the recent *Weekly News* photographic competition', *Weekly News*, 15 May 1935, p. 49.

T. R. Kent & staff photographer, 'A lady angler with a quinnat salmon taken at the mouth of the Rangitata River, South Canterbury', in 'Quinnat salmon and brown trout: Fishing in various parts of the Canterbury province, South Island: The snow-fed rivers of South Canterbury are well stocked with quinnat salmon, and favoured places were crowded with anglers after the season's run commenced. Brown trout in good condition were taken in other localities', *Weekly News*, 22 May 1935, p. 52.

T. R. Kent & staff photographer, 'Fishing for brown trout in the Tekapo River at Tekapo, Mackenzie Country', in 'Quinnat salmon and brown trout: Fishing in various parts of the Canterbury province', *Weekly News*, 22 May 1935, p. 52.

T. R. Kent & staff photographer, 'Many rods at the mouth of the Rangitata River, one of the most popular quinnat salmon rivers', in 'Quinnat salmon and brown trout: Fishing in various parts of the Canterbury province', *Weekly News*, 22 May 1935, p. 52.

T. R. Kent & staff photographer, 'Anglers with their catches of quinnat salmon from the Rangitata River', in 'Quinnat salmon and brown trout: Fishing in various parts of the Canterbury province', *Weekly News*, 22 May 1935, p. 52.

T. R. Kent & staff photographer, 'Trout fishing at Lake Ohau, South Canterbury', in 'Quinnat salmon and brown trout: Fishing in various parts of the Canterbury province', *Weekly News*, 22 May 1935, p. 52.

_____ 'Winter in the North Canterbury district: Excursionists to Arthur's Pass during a recent cold snap found the streams glittering with sparkling ice formations', *Weekly News*, 31 July 1935, p. 52.

_____ 'Dweller of the swamps: A pied stilt, one of the lesser-known native birds of New Zealand, photographed at Kaituna, near Akaroa, Canterbury. These long-legged birds frequent swamplands and shallow river estuaries', *Weekly News*, 21 August 1935, p. 34.

_____ 'Unique shingle ridges of North Canterbury: Some of the finest shingle ridges in New Zealand are to be found in the Mount Grey district, North Canterbury. Layers of clay are to be seen in the ridges', *Weekly News*, 28 August 1935, p. 49.

_____ 'Making friends on a South Island sheep run: A snapshot from a sheep station at Makaroa, on the shores of Lake Wanaka, Otago', *Weekly News*, 23 October 1935, p. 44.

_____ 'An octopus which got into one of the pots', in 'Helping to maintain the South Island supplies of crayfish which find a ready market throughout New Zealand: Crayfish, esteemed by many as a delicacy, are trapped in specially-constructed pots which are baited and sunk a short distance from the rocky shores. These photographs were taken on the Kaikoura Coast near Goose Bay', *Weekly News*, 1 January 1936, p. 41.

_____ 'A fisherman and his dog going out to collect the catch', in 'Helping to maintain the South Island supplies of crayfish', *Weekly News*, 1 January 1936, p. 41.

_____ 'A catch of crayfish', in 'Helping to maintain the South Island supplies of crayfish', *Weekly News*, 1 January 1936, p. 41.

_____ 'Ready for the journey', in 'By horseback along the lower Hollyford Valley, South Island: A journey from the Howden Hut to Lake Alabaster', *Weekly News*, 22 January 1936, p. 40.

_____ 'A picturesque figure: 'Bill' O'Leary, a gold prospector, on his way from Elfin Bay to the Olivine River, on a three months' expedition', in 'By horseback along the lower Hollyford Valley', *Weekly News*, 22 January 1936, p. 40.

_____ 'Crossing the ford of the Lower Hollyford, near the Hidden Falls Hut', in 'By horseback along the lower Hollyford Valley', *Weekly News*, 22 January 1936, p. 40.

_____ 'The Hidden Falls. The roar of the falls may be heard a considerable distance away. The huge boulder balanced in front of the falls is a remarkable feature', in 'By horseback along the lower Hollyford Valley', *Weekly News*, 22 January 1936, p. 40.

_____ 'Beautiful bush clematis: A fine clematis vine in the Lower Hollyford Valley, South Island', *Weekly News*, 22 January 1936, p. 45.

_____ 'The river winding through woods of black birch trees near the Mavora Valley', in 'Off the beaten track in the country between Lake Te Anau and Lake Wakatipu: Two views in the region of the Greenstone River, which flows from the west, near Hollyford Valley, into Lake Wakatipu', *Weekly News*, 4 March 1936, p. 40.

_____ 'Beside Lake McKellar, the source of the Greenstone River', in 'Off the beaten track in the country between Lake Te Anau and Lake Wakatipu', *Weekly News*, 4 March 1936, p. 40.

_____ "The dressmaker's dummy", in 'Massive and unusual limestone rock formations in the region of the Thomas River, Porter's Pass district, between Canterbury and Westland', *Weekly News*, 25 March 1936, p. 49.

_____ 'Castle Mountain is the name given to this huge pile of rock', in 'Massive and unusual limestone rock formations', *Weekly News*, 25 March 1936, p. 49.

_____ 'Tree trunk forms temporary footbridge: A huge tree trunk cut down to bridge a stream in the Hokitika Gorge, Westland. The previous traffic bridge over this stream was washed away in a recent flood', *Weekly News*, 25 March 1936, p. 44.

_____ 'Filling the billy: A stretch of the Doubtful River', in 'The Lewis Pass highway, linking Canterbury and Westland: Photographs from a recent trip over the new route: Rapid progress is being made with the construction of the Canterbury-Westland highway through the Lewis Pass, and the work should be completed within a year', *Weekly News*, 6 May 1936, p. 41.

_____ 'Lunch-time in the Lewis Valley', in 'The Lewis Pass highway, linking Canterbury and Westland', *Weekly News*, 6 May 1936, p. 41.

_____ 'The end of the completed portion of the road', in 'The Lewis Pass highway, linking Canterbury and Westland', *Weekly News*, 6 May 1936, p. 41.

_____ 'A corner of the new mountain highway', in 'The Lewis Pass highway, linking Canterbury and Westland', *Weekly News*, 6 May 1936, p. 41.

_____ 'Laying down the road by the Lewis River', in 'The Lewis Pass highway, linking Canterbury and Westland', *Weekly News*, 6 May 1936, p. 41.

_____ 'The new bridge over the Hope River, on the Lewis Pass route', in 'The Lewis Pass highway, linking Canterbury and Westland', *Weekly News*, 6 May 1936, p. 41.

_____ 'A view from an ice cave: Looking out from beneath an archway of ice toward the tunnel which is being pierced through the Homer Saddle to complete the new Te Anau-Milford scenic highway', *Weekly News*, 13 May 1936, p. 44.

_____ 'A trampers' hut in the Hollyford: The Hidden Falls Hut in the Lower Hollyford Valley, which contains some of the finest bush and mountain scenery in the South Island', *Weekly News*, 13 May 1936, p. 53.

_____ 'Footmarks in the snow on the track up Mount Sebastopol', in 'The beauty of the Winter Snows: Pictures on a recent visit to the Hermitage, Mount Cook: A party from the Christchurch branch of the Worker's Educational Association visited the Hermitage, Mount Cook, at the King's Birthday weekend, when these photographs were taken', *Weekly News*, 1 July 1936, p. 39.

_____ 'A beautiful picture at Red Lake with Mount Sefton and the Sealey Range in the background', in 'The beauty of the Winter Snows', *Weekly News*, 1 July 1936, p. 39.

_____ 'A sunset scene at Red Lake', in 'The beauty of the Winter Snows', *Weekly News*, 1 July 1936, p. 39.

_____ 'Nature's handiwork: The gossamer threads of a spider's web weighed down with beads of moisture after the lifting of a morning fog', *Weekly News*, 12 August 1936, p. 57.

_____ 'Crossing a ford on the way to the Dart River. Mount Knox is in the distance', in 'By horseback through the beautiful country at the head of Lake Wakatipu, South Island: Magnificent views of mountain, bush and river obtained on a recent expedition along the Dart and Rees Valleys: These photographs were taken by Miss Thelma R. Kent, of Christchurch, who was one of a small party on a recent trip by horseback from Kinloch, at the head of Lake Wakatipu, through the Dart and Rees Valleys. The Routeburn huts were first visited and then the wide shingle bed of the Dart River was followed. The river is swift, deep and dangerous, with quicksands, and it was forded many times. Beech forests and snow-clad peaks hem in the valley. Returning, the party skirted Lake Paradise and rode up the Rees Valley. Near Arthur's Creek Hut, the river is crossed several times for Lennox Falls and Mount Earnslaw (9250ft), which lies at the head of the valley', *Weekly News*, 31 March 1937, p. 50-51.

_____ 'A view at the head of the Dart Valley, with Turret Head in the background', in 'By horseback through the beautiful country at the head of Lake Wakatipu', *Weekly News*, 31 March 1937, p. 50-51.

_____ 'Looking up the right branch of the Routeburn Valley from the huts', in 'By horseback through the beautiful country at the head of Lake Wakatipu', *Weekly News*, 31 March 1937, p. 50-51.

_____ 'The snow-capped Mount Earnslaw (9250ft) towering above the Dart Valley', in 'By horseback through the beautiful country at the head of Lake Wakatipu', *Weekly News*, 31 March 1937, p. 50-51.

_____ 'In the Rees Valley: A view looking towards Muddy Creek', in 'By horseback through the beautiful country at the head of Lake Wakatipu', *Weekly News*, 31 March 1937, p. 50-51.

_____ 'On the track up to Lake Harris', in 'By horseback through the beautiful country at the head of Lake Wakatipu', *Weekly News*, 31 March 1937, p. 50-51.

_____ 'Treasures from the rocks: Maori boys with sea-eggs taken from the rocks on the Canterbury [sic] coast', *Weekly News*, 14 April 1937, p. 55.

_____ 'Sport on the ice: Skating in the South', *Weekly News*, 7 July 1937, Cover.

_____ 'Crossing a small stream on bags filled with stones', in 'Winter sports welcomed again in the South Island: Fun on the ice at Mount Harper, Canterbury: Good patronage has been given at recent weekends to the Mount Harper ice fields, where facilities for skating and ice-hockey have been enjoyed by visitors from various parts of the South Island. Mount Harper, in the foothills of the Southern Alps, is about 120 miles from Christchurch, and is reached from Ashburton and Peel Forest', *Weekly News*, 7 July 1937, p. 43.

_____ 'By raft across the Rangitata River', in 'Winter sports welcomed again in the South Island', *Weekly News*, 7 July 1937, p. 43.

_____ 'The Mount Harper ice field. There are several skating areas, varying in size from two to 80 acres', in 'Winter sports welcomed again in the South Island', *Weekly News*, 7 July 1937, p. 43.

_____ 'Accomplished skaters in a graceful pose', in 'Winter sports welcomed again in the South Island', *Weekly News*, 7 July 1937, p. 43.

_____ 'A happy quartette of skaters', in 'Winter sports welcomed again in the South Island', *Weekly News*, 7 July 1937, p. 43.

_____ 'Skill on the ice', in 'Winter sports welcomed again in the South Island', *Weekly News*, 7 July 1937, p. 43.

_____ 'Holidays in a remote South Westland region: A camp in the Arawhata Valley', *Weekly News*, 15 December 1937, p. 50.

_____ 'On a tramping holiday: A tramper in the Porter's Pass district, Canterbury, fording the Broken River', *Weekly News*, 22 December 1937, p. 36.

_____ 'A limestone mass in the shape of an elephant's head', in 'Nature's weird architecture: Two peculiar rock formations in the rugged Porter's Pass district, Canterbury', *Weekly News*, 29 December 1937, p. 49.

_____ 'Another large limestone rock rising gaunt and steadfast from a seemingly precarious perch', in 'Nature's weird architecture', *Weekly News*, 29 December 1937, p. 49.

_____ 'Trying her luck: A girl prospector panning for gold in one of the side streams of the Arawata River in South Westland', *Weekly News*, 5 January 1938, p. 40.

_____ 'Off the beaten track for holidays: Summer exploration in the remote and beautiful Arawata Valley, Westland, to which the vacation party, their stores and equipment were conveyed by aeroplane: A novel holiday was recently concluded by two Christchurch girls who decided to spend some days in the valley of the Arawata River, which has its source in the icefields of the Southern Alps. They were taken in by aeroplane from Waiho, and the valley provided a good landing place. They established a camp there, and had a pleasant holiday in the lonely valley, returning by aeroplane at the end of the time', *Weekly News*, 12 January 1938, pp. 46-47.

_____ 'Waiting for the aeroplane for the flight back to Waiho', in 'Off the beaten track for holidays: Summer exploration in the remote and beautiful Arawata Valley', *Weekly News*, 12 January 1938, pp. 46-47.

_____ 'Water for tea from the river', in 'Off the beaten track for holidays: Summer exploration in the remote and beautiful Arawata Valley', *Weekly News*, 12 January 1938, pp. 46-47.

_____ 'Early evening clouds gather above the peaks in the Arawata River region', in 'Off the beaten track for holidays: Summer exploration in the remote and beautiful Arawata Valley', *Weekly News*, 12 January 1938, pp. 46-47.

_____ 'Boiling the billy on a day's expedition', in 'Off the beaten track for holidays: Summer exploration in the remote and beautiful Arawata Valley', *Weekly News*, 12 January 1938, pp. 46-47.

_____ 'The camp at the Arawata River' in 'Off the beaten track for holidays: Summer exploration in the remote and beautiful Arawata Valley', *Weekly News*, 12 January 1938, pp. 46-47.

_____ 'Looking towards the head of the Arawata and Williamson's Valleys and the pass into the Dart Valley. The peaks of Mount Gate and Mount Ark are reflected in the pool', in 'Off the beaten track for holidays: Summer exploration in the remote and beautiful Arawata Valley', *Weekly News*, 12 January 1938, pp. 46-47.

_____ 'A view up Eros Creek to Mount Eros', in 'Off the beaten track for holidays: Summer exploration in the remote and beautiful Arawata Valley', *Weekly News*, 12 January 1938, pp. 46-47.

_____ 'Bush-clad spurs above the river: A view toward the Ten-Hour Gorge', in 'Off the beaten track for holidays: Summer exploration in the remote and beautiful Arawata Valley', *Weekly News*, 12 January 1938, pp. 46-47.

_____ 'The landing ground for the aeroplanes in the Arawata Valley', in 'Off the beaten track for holidays: Summer exploration in the remote and beautiful Arawata Valley', *Weekly News*, 12 January 1938, pp. 46-47.

_____ 'Looking across the river-bed to Mount Alfred. Wild cattle appear in the foreground', in 'Off the beaten track for holidays: Summer exploration in the remote and beautiful Arawata Valley', *Weekly News*, 12 January 1938, pp. 46-47.

_____ 'A pretty glimpse of Lake Gunn in its picturesque setting of bush and mountains', in 'Beauty of the Eglinton Valley: A holiday trampers' pictures of varied scenery along the route of the Te Anau-Milford Sound highway', *Weekly News*, 2 February 1938, p. 48.

_____ 'Camping close to the majestic peak of Mount Talbot. The photographs were taken on a summer tramp through the Eglinton Valley region, near Lake Te Anau', in 'Beauty of the Eglinton Valley', *Weekly News*, 2 February 1938, p. 48.

_____ "'Playing sunlight": A fine tree study submitted by Miss Thelma R. Kent of Christchurch, which was awarded fifth prize in the open landscape class', *Weekly News*, 16 March 1938, p. 50.

_____ 'On the shore of Lake Alabaster, Lower Hollyford Valley, South Westland', *Weekly News*, 13 April 1938, p. 50.

_____ 'Trees of the Hollyford Valley': A fine study of beech trees by Miss Thelma R. Kent. Student's Peak is in the distance', in 'New Zealand Landscape studies: Three pictures from the *Weekly News* Photographic Competition', *Weekly News*, 6 July 1938, p. 57.

_____ 'Cars, with their radiators drained on account of the cold, left by the Rangitata River while their owners proceed to the skating rink', in 'En route to popular Canterbury winter sports locality: Skaters at the Rangitata River while proceeding to Mount Harper', *Weekly News*, 13 July 1938, p. 56.

_____ 'Skaters boarding the punt to cross the Rangitata River', in 'En route to popular Canterbury winter sports locality', *Weekly News*, 13 July 1938, p. 56.

_____ 'The Brown Cow Range, from Perrys Pass, the highest point on the track', in 'A riding trip through the Nelson mountains: Following a bridle track to the West Coast', *Weekly News*, 11 January 1939, p. 53.

_____ 'The boundary between the Collingwood and Buller counties on the Goulands Downs route', in 'A riding trip through the Nelson mountains', *Weekly News*, 11 January 1939, p. 53.

_____ 'Sculptured by wind and rain: Clay cliffs on the Ahuriri River, Otago: These weathered cliffs are near Omarama on the Lindis Pass road, North Otago', *Weekly News*, 25 January 1939, p. 48.

_____ 'Motoring on the Lewis Pass road, the North Canterbury link with the West Coast: An attractive glimpse on the road as it skirts the river. Traffic over the Lewis Pass road was heavy during the holidays', *Weekly News*, 8 February 1939, p. 49.

_____ 'A glimpse on Paihia beach', in 'North Auckland in autumn mood: Scenes in a district closely associated with New Zealand's earliest history: The Bay of Islands is generally regarded as the oldest part of New Zealand as European civilization knows it, since it was here in 1814 that the Rev. Samuel Marsden preached the first sermon in New Zealand and here in 1840 that the Treaty of Waitangi was signed, marking the first official commencement of British sovereignty. These photographs were gathered on a recent tour from the Bay of Islands; Whangarei, the principal town of the North; and Ahipara, on the west coast at the southern end of the Ninety Mile Beach, Hokianga', *Weekly News*, 24 May 1939, p. 46.

_____ 'An old Maori church and churchyard at Ahipara', in 'North Auckland in autumn mood', *Weekly News*, 24 May 1939, pp. 46-47.

_____ 'New Zealand's oldest stone building built at Kerikeri in 1833', in 'North Auckland in autumn mood', *Weekly News*, 24 May 1939, p. 47.

_____ 'Fern-shaded central park, Whangarei', in 'North Auckland in autumn mood', *Weekly News*, 24 May 1939, p. 46.

_____ 'In historic Russell: Autumn sunshine on the peaceful shore', in 'North Auckland in autumn mood', *Weekly News*, 24 May 1939, pp. 46-47.

_____ 'Typical North Auckland coastline near Whangarei: A view at Ngunguru' in 'North Auckland in autumn mood', *Weekly News*, 24 May 1939, pp. 46-47.

_____ 'Church at Waimate North, site of the first inland mission station', in 'North Auckland in autumn mood', *Weekly News*, 24 May 1939, p. 47.

_____ 'Limestone rocks by a Nelson stream: An attractive stretch of the Aorere River, Collingwood: This photograph was taken near the Devil's Boots, Rockville. Goldmining is still being carried on about three miles further up the river from this spot. There are beautiful bathing pools round the limestone rocks', *Weekly News*, 17 December 1941, p. 26.

_____ 'Road tunnel: The road to the wharf (at back, through tunnel) at Pohara, coastal settlement near Takaka, Nelson, passes through a natural tunnel in the massive limestone cliffs', *Weekly News*, 22 February 1939, p.48.

_____ 'Friendly birds: A visitor feeding ducks on one of the ponds in the beautiful Botanical Gardens in Christchurch', *Weekly News*, 3 May 1939, p. 41.

_____ 'Tramper's Bridge over Bealey River, en route to Bealey Glacier', in 'Quaint footbridges in out-of-the-way places: Structures of unusual type over back-country streams: Many bridges for the convenience of trappers and settlers in remote country are of a modest suspension type. Others are formed by the simple procedure of felling a log across the stream', *Weekly News*, 12 July 1939, p. 45.

_____ 'Suspension bridge over Styx River, near Hokitika', in 'Quaint footbridges in out-of-the-way places', *Weekly News*, 12 July 1939, p. 45.

_____ 'Rope way at Camelot River, South Westland', in 'Quaint footbridges in out-of-the-way places', *Weekly News*, 12 July 1939, p. 45.

_____ 'River crossing for sheep: The suspension bridge across the Mararoa River giving access from the Mavora Valley, Otago', in 'Quaint footbridges in out-of-the-way places', *Weekly News*, 12 July 1939, p. 45.

_____ 'Trampers on bush ridge, Freeman River, South Westland', in 'Quaint footbridges in out-of-the-way places', *Weekly News*, 12 July 1939, p. 45.

_____ 'A stout log over a stream near the Hokitika Gorge', in 'Quaint footbridges in out-of-the-way places', *Weekly News*, 12 July 1939, p. 45.

_____ 'Lakeside vista', *Weekly News*, 16 October 1939, p. 15.

_____ 'On horseback along the Dart River: The Mount Earnslaw Range rises in the distance', in 'Summer's reign in sunny New Zealand: How the Christmas holiday season is enjoyed in peaceful settings of scenic splendour and natural beauty', *Weekly News*, 18 December 1940, p. 35.

_____ 'Preparing a holiday meal at Canoe Creek, Westland', in 'Summer's reign in sunny New Zealand', *Weekly News*, 18 December 1940, p. 35.

_____ 'Winter fun at Mount Harper, Canterbury: Skating enthusiasts find exhilarating exercise on the ice rink: These pictures, taken at a recent weekend at Mount Harper, show skaters crossing a suspension bridge over the Rangitata River near the rink, skaters and ice-hockey players enjoying themselves on the ice, and three skaters at lunch by the side of the rink', *Weekly News*, 20 August 1941, p. 24.

_____ 'Pastoral scene in Westland farming country under the Southern Alps: Sheep at Docherty's Creek, near Franz Josef Glacier. The snow-covered peak on the left is Mount Elie de Beaumont (10,200ft.)', *Weekly News*, 3 December 1941, p. 33.

_____ 'Pioneer's Home: An old cottage in Central Otago with its fine shelter trees', *Weekly News*, 17 December 1941, p. 26.

_____ 'A view up the Dart Valley, Lake Wakatipu, to the Barrier Range', in 'Summer returns to New Zealand's shores: How holidays are enjoyed in surroundings of unrivalled scenic beauty and natural charm', *Weekly News*, 17 December 1941, p. 31.

_____'Camping on the coast, Karamea, South Island' *Weekly News*, 12 December 1945, p. 30.

Appendix 2

Pictorial publications

The following photographs published by Thelma Kent were found during a systematic search through New Zealand pictorial publications of the late 1920s, 1930s and 1940s.

Canterbury: Christchurch, Christchurch: Albion Wright, c. 1945.

Thelma Kent, 'Mount Rolleston: Mount Rolleston (9000ft), at the Canterbury-Westland divide, near Arthur's Pass, on the West Coast road', *Canterbury: Christchurch*, c. 1945, p. 4.

_____ 'Ice skating on the frozen flood-lit surface of Lake Tekapo, 66 miles from Timaru, on the Mount Cook road', *Canterbury: Christchurch*, c. 1945, p. 10.

_____ 'Lake Ohau: Near Tekapo and Pukaki lies Ohau, on the Canterbury-Otago boundary. It is here seen with Glen Hary centre and Hopkins and Dobson valleys on each side', *Canterbury: Christchurch*, c. 1945, p. 12.

_____ 'Hooker Valley: At lower right is Mount Cook Hermitage, 96 miles from Timaru. From here the Ball Hut (3404ft), is 12 miles distant, and Malte Brun Hut (5700ft), about 20 miles', *Canterbury: Christchurch*, c. 1945, p. 16.

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_____ 'Winter sports: Ice blocks, avalanched from the terminal face of Whitbourn Glacier hide the cave from whence begins Whitbourn River, which flows into the Dart River and so to Lake Wakatipu', *Century: Dunedin after the first hundred years*, 1948, p. 60.

_____ 'Strange spherical boulders on the shore at Moeraki, 57 miles north of Dunedin, have their place in Maori legend. Some say they are kumera (sweet potatoes) spilled by the Maori voyagers from Hawaiki, for even today the inside of the boulder is red and yellow, just like the kumera', *Century: Dunedin after the first hundred years*, 1948, p. 66.

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_____ 'Dart Glacier: The Dart Glacier, at the head of the Dart River, is 7 miles long. The Dart flows for 52 miles into the north end of Lake Wakatipu', *Dunedin: Otago*, c. 1945, p. 9.

_____ 'Lake Wanaka: Lake Wanaka lies 900 feet above sea level among the 10,000 foot peaks at the end of the Southern Alps', *Dunedin: Otago*, c. 1945, p. 13.

_____ 'Ohau Valley', *Dunedin: Otago*, c. 1945, p. 15.

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_____ 'A virgin soil, half-developed, is their possession: Ploughing at Wakatipu, South Island', *New Zealand: The British Commonwealth in pictures*, 1942, p. 29.

_____ 'The Franz Josef glacier', *New Zealand: The British Commonwealth in pictures*, 1942, p. 39.

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_____ 'Untitled' (Roadside scene near Taupo), *New Zealand: Land of everything*, c. 1945, title page.

_____ 'Russell (in Maori Kororareka), chief settlement of the Bay of Islands', in 'A northern harbour', *New Zealand: Land of everything*, c. 1945, p. 7.

_____ 'Main Street is much the same in the Middle West, Canada, Australia, and New Zealand, isn't it? View of Kaitia, North Auckland', in 'Main Street', *New Zealand: Land of everything*, c. 1945, p. 8.

_____ 'The Maori is the original New Zealander. A group of children by the seashore', in 'The original New Zealanders', *New Zealand: Land of everything*, c. 1945, p. 16.

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_____ 'By way of contrast note this road in the Eglinton Valley, one of the very finest scenic spots in the Dominion', in 'The road goes through', *New Zealand: Land of everything*, c. 1945, p. 35.

_____ 'She is picnicking, with the inevitable billy of tea, by the shores of the West Coast, looking out on to a thousand miles of unbroken Tasman Sea. With this we shall take leave of the Land of Everything', in 'Goodbye', *New Zealand: Land of everything*, c. 1945, p. 36.

***New Zealand scenes*, Christchurch: Albion Wright, c. 1938.**

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_____ 'Lake Howden: In the Greenstone Valley near Lake Wakatipu', *New Zealand scenes*, c. 1938, p. 17.

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_____ 'Mounts Tasman and Cook from Bruce Bay', *Road to the West*, 1946, p. 45.

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South Island Scenes: New Zealand, Christchurch: Albion Wright, c. 1938.

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_____ 'Lyell Creek, Kaikoura', *South Island Scenes: New Zealand*, c. 1938, p. 11.

_____ 'Castle Hill: These extraordinary limestone rock formations are at Castle Hill, on the way from Christchurch to Otira via Porter's Pass. Shells scattered about indicate that this country was once under the sea. It is said that when Samuel Butler, the writer, traveled this way in the 1850's, these tower-like rocks suggested to him the stone sentinels on the mountain tops, which guard the frontiers of "Erehwon"', *South Island Scenes: New Zealand*, c. 1938, p. 15. (2 photographs)

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_____ 'Eglinton Valley: Black beech forests clothe the valley of the Eglinton River which runs out of Lake Te Anau, connecting it with the Hollyford Valley, Lake McKerrow, and Milford Sound', *South Island Scenes: New Zealand*, c. 1938, p. 30.

_____ 'Fishing: The Lakes and Rivers of Southland provide good fishing – rainbow trout, brown trout and Atlantic salmon', *South Island Scenes: New Zealand*, c. 1938, p. 30.

_____ 'Clinton River: The Clinton River flows beside the track to Milford Sound', *South Island Scenes: New Zealand*, c. 1938, p. 30.

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_____ 'The birch avenue on the road to the glaciers', *West Coast: The El Dorado of the South*, 1939, p. 4.

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_____ 'Westland bush near Bruce Bay', *West Coast South Island Guide*, 1946, p. 2.

_____ 'Near Lake Lyndon on the road to the West Coast, via Arthur's Pass and Otira', *West Coast South Island Guide*, 1946, p. 6.

_____ 'On the road to the glaciers', *West Coast South Island Guide*, 1946, p. 34.

Appendix 3

Newspaper and magazine competitions

Thelma Kent entered many photography competitions during her career. The following is a list of her winning entries to several publications. It should be kept in mind that she would have entered many more competitions than documented below, including many international entries. An indication of this is found in the Thelma Kent collection at the Alexander Turnbull Library where many of her photographs have 'Class' details and titles written on the reverse consistent with unknown competition entries.

1929

First prize 'Landscape study' for *Tranquillity*, *Christchurch Sun* annual photographic competition.

1930

Highly commended, *Australasian Photo-Review* September photographic competition. First, for *Gannet with chick on its nest of seaweed and grass*, *Australasian Photo-Review* October photographic competition.

1933

Highly commended, *Australasian Photo-Review* May photographic competition.

1934

Highly commended, *Australasian Photo-Review*, May photographic competition. First, for *On the sea-shore*, *Australasian Photo-Review*, July photographic competition. First, for *New Zealand Gannet*, *Australasian Photo-Review*, August photographic competition. Third, for *Rex*, *Australasian Photo-Review*, September photographic competition. Highly commended, *Australasian Photo-Review* September photographic competition. First, 'New Zealand Landscape' for *New Zealand Birch Trees, Lake Howden*, *Weekly News* annual photographic competition. First, 'New Zealand Seascape' for *Breakers on the East Coast, near Kaikoura*, *Weekly News* annual photographic competition. Second, 'Farm, Station or Bush-life Scene' for *An Awkward Turning, Glenhope Station*, *Weekly News* annual photographic competition.

1935

Third, 'New Zealand Landscape' for *In the Hooker Valley*, *Weekly News* annual photographic competition. Third, 'New Zealand Seascape' for *Mighty Waters*, *Weekly News* annual photographic competition.

1936

Third, 'New Zealand Landscape' for *Early Morning, Eglinton Valley*, *Weekly News* annual photographic competition.

1938

Fifth, 'New Zealand Landscape' for *Playing Sunlight*, *Weekly News* annual photographic competition. First, 'New Zealand Seascape' for *Wind and Tide*, *Weekly News* annual photographic competition.

1941

Fifth, 'New Zealand Landscape' for *Sunset on the Harvest*, *Weekly News* annual photographic competition.

Third, 'New Zealand Seascape' for *Sky High Breakers near Porpoise Bay*, *Weekly News* annual photographic competition.

Appendix 4

Salons and exhibitions

The following appendix is a list of the photographs exhibited by Thelma Kent in international and national salons and exhibitions. This information was sourced through newspaper reviews and exhibition catalogues. It is probable that she showed many more works that remain unknown, particularly at a local and national level. This lack of data is indicative of the scant archives that survive from the era.

International salons

1934

Nottingham

Midlands Salon of Photography, *Doctor Quack*, and *An awkward turning*.

1935

Boston

International Salon of Photography, *Dawn on the snow field*.

1936

Zagreb

Medunarodna Izlozba Umjetnicke Fotografije u Zagrebu, Fotoclub, *Thundering through*.

London

London Salon of Photography, Two photographs of gulls.

1937

Hamilton

International Salon of Photography, *Storm tossed*, *The wave*, *Balcony vista*, *Coral fungus*, *Shell exhibit*, *Botanical photomicrographs* (6), *Histoire d'amour*, *The paddlers* and *Flight*.

London

Amateur Photographer Colonial Exhibition, *The sentinel* and *Balcony vista*. (Awarded a bronze plaque.)

Ottawa

(Unknown works.)

1938

Zagreb

Medunarodna Izlozba Umjetnicke Fotografije u Zagrebu, Fotoclub, *Syjectionik* (The beacon) and *Lijet* (Flight).

Chicago

Ninth Annual International Salon of Photography, *Two's company*.

Paris

Salon International d'Art Photographique, *Histoire d'Amore*. (Reproduced in the catalogue.)

Tokyo

International Photographic Salon of Japan, *Flight*.

Lucknow *Soaring*. (Awarded a bronze plaque.)

London

Amateur Photographer Colonial Exhibition, *Two's company*. (Awarded a bronze plaque.)

1939Hungary

Nemzetközi Művészeti Fényképtárlat Debrecen, *Reputes*, (Reputation) and *Havatlan vendég*, (The guest).

Zagreb

Međunarodna Izložba Umjetničke Fotografije u Zagrebu, Fotoclub, *Prkos* (Defiance) and *Sloboda*, (Freedom).

Melbourne

Victorian Salon of Photography, *Roadside decoration*.

London

London Salon of Photography, *Seeker of nectar* and *Two's company*.

London

Royal Photographic Society Autumn Exhibition, *Chrysalis of Monarch butterfly*, *Living specimens of Monarch butterfly* and *Living caterpillar of Monarch butterfly*.

London

Photograms of the year 1939 exhibition, London Camera Club, then tour throughout Britain, *Two's company*.

London

Amateur Photographer Colonial Exhibition, *The rejected suitor* and *Seeker of nectar*. (Awarded a bronze plaque.)

1940Wellington

International Salon of Photography, New Zealand Centennial Exhibition, *Two's company*, *Seeker of nectar*, *Nests and eggs of birds* (Dotterel), (Black-billed gull), (White-fronted tern), *Polyporus Berkeleyi Fries* (Clavaria Cristata Pers.), *Life history of Monarch Danaida Plexippus, Part II* and *Life history of the Monarch butterfly, Part I*.

Kent also exhibited in salons in Antwerp, (awarded a bronze plaque), Luxembourg, (awarded a diploma), and Algiers. (Unknown dates.)

New Zealand salons and exhibitions**1937**

Bledisloe Cup Exhibition, *The Wave* and *In Winter's Grip*.

1938

Salon of Photography, Waikato Winter Show, Hamilton, *Two's company*.

1939

Salon of Photography, Waikato Winter Show, Hamilton, *The incoming tide*, (Awarded second place in the seascape section), *Sans ornament* and *Native trees*.

1941

Christchurch Photographic Society Exhibition, Ballantyne's Lounge, Christchurch, several photographs including, *Magnolia*, *Boiling mud pool*, *Rotorua* and *Seeker of nectar*.

1949

Memorial Exhibition for Thelma Kent, Alexander Turnbull Library, Wellington, 1949, over 70 photographs from the Thelma Kent collection, (PA Coll. 3052).

A pictorialist practice
The life and times of Thelma Kent

Maree Prebensen

Volume 2

A thesis submitted in fulfilment of the requirements for the degree of
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7. Unknown photographer, *Thelma Kent in the garden of 119 Somerfield Street with Chippy*, c. 1920, Gerry Clemens collection, Rangiora.
8. Thelma Kent, *Rusty and Mickie*, c. 1925, Thompson album, Vickie Hearnshaw collection, Christchurch.
9. Unknown photographer, *Thelma Kent and Mickie*, c. 1920, Gerry Clemens collection, Rangiora.
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11. Thelma Kent, *Porter's Pass*, 1929, Thompson album, Vickie Hearnshaw collection, Christchurch.
12. Thelma Kent, 'Camera record of a tour through one of the mountain highways of the Southern Alps, South Island', *Weekly News*, 18 December 1929, p. 45.
13. Thelma Kent, *Mount Torlesse, Porter's Pass*, June 1930, Thompson album, Vickie Hearnshaw collection, Christchurch.
14. Unknown photographer, *Tommy and Edie Clemens, Elsie Thompson and Thelma Kent picnicking*, c. 1925, Gerry Clemens collection, Rangiora.
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25. Thelma Kent, 'Camping by the sea', *Mirror*, vol. XIV no 6, December 1935, p. 60.
26. Thelma Kent, 'A late summer holiday at a popular South Island seaside resort: Members of a Christchurch party enjoy a happy time on the coast of Kaikoura', *Weekly News*, 1 May 1929, p. 41.
27. Thelma Kent, 'Quaint footbridges in out-of-the-way places', *Weekly News*, 12 July 1939, p. 45. Elsie Thompson, Leila Black and Naare Hooper appear in this montage of various locations.
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33. Thelma Kent, 'Winter sports welcomed again in the South Island', *Weekly News*, 7 July 1937, p. 43.

34. Thelma Kent, *Mr Waino Salerius skating on Lake Tekapo*, 1936, Timeframes, natlib.govt.nz:tapuhi:1/2-009527.

35. Thelma Kent, 'Sport on the ice: Skating in the South', *Weekly News*, 7 July 1937, cover.

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37. Thelma Kent, *Molly Clemens with pet lambs at Makarora Station near Haast Pass*, 1939, PA Coll. 3052-6, Alexander Turnbull Library, Wellington.

38. Spencer Digby, *Portrait of Thelma Kent*, in 'A folio of best pictures', *Monocle*, December 1938, p. 25.

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44. Thelma Kent, 'A student's outing above the snowline on Mount Cook, Southern Alps, South Island', *Weekly News*, 17 June 1931, p. 39.

45. Thelma Kent, 'The beauty of the Winter Snows: Pictures on a recent visit to the Hermitage, Mount Cook', *Weekly News*, 1 July 1936, p. 39.

46. Unknown artist, *Charm of Franz Joseph, N.Z.: The world's most beautiful glacier*, Wellington: New Zealand Railways Publicity Branch, cover, c. 1930, S-L 1056, Alexander Turnbull Library, Wellington.

47. Thelma Kent, 'Touring the West Coast, South Island, under winter conditions: A camera record of a recent Westland trip', *Weekly News*, 5 July 1928, p. 45.
48. Thelma Kent, 'Winter conditions on the road from Hokitika to Waiho, Westland province, South Island', *Weekly News*, 28 June 1928, p. 50.
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53. Hilda Thompson, 'Difficulties of transport during recent stormy weather in the back country of Westland Province, South Island', *Weekly News*, 7 June 1928, p. 46.
54. Thelma Kent, *Gillespie's Beach, South Westland*, 1928, Thompson album, Vickie Hearnshaw collection, Christchurch.
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56. O. Nelson and Thelma Kent, 'Exploring the route of a proposed new highway between Canterbury and Westland, South Island', *Weekly News*, 1 June 1932, p. 33.
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58. Thelma Kent, *Felling trees to make the road through the Lewis Pass. About 2 ¾ miles have yet to be felled and the road should be open to traffic in about 3 months*, 1936, PA Coll. 3052-3239 ¼, Alexander Turnbull Library, Wellington.
59. Thelma Kent, 'Beauty of the Eglinton Valley: A holiday tramper's pictures of varied scenery along the route of the Te Anau-Milford Sound Highway', *Weekly News*, 2 February 1938, p.48.
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63. Elsie Thompson, 'On a tramping tour through magnificent country: Scenes in the vicinity of the Milford Track, South Island', *Weekly News*, 30 August 1928, p. 41.
64. Thelma Kent, 'Happy Days in the Hollyford', *Tui's Annual*, 8 October 1937, pp. 114-115.
65. Thelma Kent, *Hidden Falls, the Lower Hollyford Valley*, 1935, W. A. Kennedy collection, 1975.203.8086, Canterbury Museum, Christchurch.
66. Thelma Kent, 'By horseback along the Lower Hollyford Valley, South Island: A journey from the Howden Hut to Lake Alabaster', *Weekly News*, 22 January 1936, p. 40.
67. Thelma Kent, 'A glorious holiday tour on horseback: Across the Southern Alps, South Island, by way of Haast Pass', *Weekly News*, 8 February 1933, p. 33.
68. Olive Cooper, 'A journey from Otago to Westland across the Haast Pass, which is noted for its magnificent scenery', *Weekly News*, 29 March 1933, p. 36.
69. Thelma Kent, *Bridge over the Paringa River, Haast*, c. 1938, PA Coll. 3052-7, Alexander Turnbull Library, Wellington.
70. Thelma Kent, 'Off the beaten track for holidays: Summer exploration in the remote and beautiful Arawata Valley, Westland', *Weekly News*, 12 January 1938, pp. 46-47.
71. Thelma Kent, 'Exploring the Arawata Valley', *New Zealand Free Lance*, 15 December 1937, p. 46.
72. Thelma Kent, 'Viewing majestic splendours of the Southern Alps from the air', *New Zealand Free Lance*, 16 February 1938, p. 33.
73. Thelma Kent, *Thelma Kent panning for gold in the Arawata River*, 1937, Timeframes, natlib.govt.nz:tapuhi:1/2-008741\F.

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74. Elsie K. Morton, *Lake Minerva*, 1935, PA Coll. 3052-8, Alexander Turnbull Library, Wellington.
75. Thelma Kent, *Thelma Kent and Leila Black at Lake Minerva*, 1934, Leila Black album, Shirley Bissell collection, Auckland.
76. Thelma Kent, *Leila Black by Lake Mackenzie*, c. 1935, Timeframes, natlib.govt.nz:tapuhi:1/2-009464\F.
77. Thelma Kent, 'Valleys in the waybacks: The region beyond Lake Wakatipu', *New Zealand Railways Magazine*, vol. 12, issue 9, 1 December 1937, pp. 38-39.
78. Thelma Kent, *Leila Black on the S.S. Earnslaw, Lake Wakatipu*, 1937, PA Coll. 3052-18, Alexander Turnbull Library, Wellington.

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80. Thelma Kent, 'By horseback through the beautiful country at the head of Lake Wakatipu, South Island', *Weekly News*, 31 March 1937, pp. 50-51.
81. Thelma Kent, *The Copeland Pass party; Thelma Kent, Mick Bowie, Leila Black and Tommy Clemens*, 1934, Copeland Pass album, Gerry Clemens collection, Rangiora.
82. Thelma Kent, 'Summer mountaineering in the Southern Alps: An interesting pictorial record of a recent holiday trip', *Weekly News*, 26 December 1934, p. 39.
83. Thelma Kent, 'A bush track leads to snowy heights', *Mirror*, vol. XIII, no. 7, February, 1935, p. 13.
84. Thelma Kent, *Copeland Pass; Thelma Kent, Tommy Clemens and Leila Black*, 1934, Copeland Pass album, Gerry Clemens collection, Rangiora.
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86. Frank. S. Smythe, *Swiss winter*, London: Adam and Charles Black, 1948, cover.
87. Thelma Kent, *Mueller Glacier, Mount Cook*, 1936, PA Coll. 3052-1, Alexander Turnbull Library, Wellington.
88. Thelma Kent, *Stream in the Eglinton Valley*, c. 1935, PA Coll. 3052, Alexander Turnbull Library, Wellington.
89. Thelma Kent, *Trees*, c. 1935, PA Coll. 3052-17, Alexander Turnbull Library, Wellington.
90. Thelma Kent, *Climbing round the rocks at Kaiteriteri near Motueka Nelson; Gerald, Edie, Molly and Tommy Clemens*, 1939, Gerry Clemens collection, Rangiora.
91. Thelma Kent, *Golden Bay Cement works; Edie, Tommy, Gerald and Molly Clemens*, 1939, Timeframes, natlib.govt.nz:tapuhi:1/2-009144\F.
92. Thelma Kent, *Kiln, Golden Bay Cement Works, Tarakohe*, 1939, Timeframes, natlib.govt.nz:tapuhi:PAColl-3052-24-01.
93. Thelma Kent, *Man loading a railway truck at Golden Bay Cement Works, Tarakohe*, 1939, Timeframes, natlib.govt.nz:tapuhi:1/2-009146\F.
94. Thelma Kent, *Thresher working in a field in Canterbury*, c. 1939, Timeframes, natlib.govt.nz:tapuhi:1/4-003169\F.
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97. Havelock Williams, *Untitled*, Mount Cook Company series, 1934, from Havelock Williams, *With my camera for company: Adventures and images of a pioneering New Zealand photographer*, Christchurch: Hazard Press, 2003, p.114.

98. Thelma Kent photograph, *New Zealand: Land of everything: A pictorial survey*, Christchurch: Whitcombe & Tombs, c. 1940, frontispiece.

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100. Thelma Kent, *Maori children at Whakarewarewa*, 1931, Timeframes, natlib.govt.nz:tapuhi:1/4-003343\F.

101. Thelma Kent, *Gwen with unidentified Maori children*, 1931, PA Coll. 10165 ½, Alexander Turnbull Library, Wellington.

102. Thelma Kent, *Prince of Wales' Feathers geyser, Wairakei*, 1931, Timeframes, natlib.govt.nz:tapuhi:1/4-003287\F.

103. Thelma Kent, *Elsie Thompson with Maori children, Awanui district, East Coast*, 1936, Timeframes, natlib.govt.nz:tapuhi:1/2-009614\F.

104. Thelma Kent, *Children at the beach with kina, Awanui district, East Coast*, 1936, Timeframes, natlib.govt.nz:tapuhi:1/2-009621\F.

105. Thelma Kent, *Hema Huritu, at the meeting house at Waiorore near Awanui*, 1936, PA Coll. 3052-9617 ½, Alexander Turnbull Library, Wellington.

106. Thelma Kent, *Portrait of Rapata Tuhaka, Rangitukia*, 1936, Timeframes, natlib.govt.nz:tapuhi:1/2-009622\F.

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107. Thelma Kent, *Thundering through*, c. 1935, PA Coll. 3052-2, Alexander Turnbull Library, Wellington.

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118. Thelma Kent, *Praise be to Allah, near Puponga, Cape Farewell*, 1939, PA Coll. 3052-17, Alexander Turnbull Library, Wellington.
119. *New Zealand centennial exhibition: International salon of photography*, Wellington Camera Club, Wellington, 1940, exhibition catalogue, cover.
120. Thelma Kent, *The London Salon of Photography entry form*, 1938, Tony Rackstraw collection, Christchurch.
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124. Thelma Kent, 'Sunset: T.R.K. Christchurch', *Australasian Photo-Review*, vol. XLI, no. 10, 2 October 1934, p. 503.
125. Leila Black, *Tommy Clemens and Thelma Kent on Copeland Pass*, 1934, Copeland Pass album, Gerry Clemens collection, Rangiora.
126. Thelma Kent, 'Exploring underground with a Kodak', *Australasian Photo-Review*, vol. XLII, no. 8, 1 August 1935, pp. 378-380.
127. Thelma Kent, *Untitled, (Fish super-imposed on water)*, c. 1935, PA Coll. 3052-18, Alexander Turnbull Library, Wellington.
128. Thelma Kent, *Naare Hooper looking up the Wangapeka River, near Motueka, Tasman district*, 1939, PA Coll. 3052-2, Alexander Turnbull Library, Wellington.

129. Thelma Kent, 'The new driver', and 'Barley harvest', *Tui's Annual*, 10 October 1939, pp. 76-77.
130. Thelma Kent, 'Seascape', *Mirror*, vol. XIV, no. 7, January 1936, pp. 12-13.
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132. Thelma Kent, 'Looking up the Rees Valley, Lake Wakatipu', *Monocle*, vol. 1, no. 7, December 1937, p. 3.
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135. Thelma Kent, 'L'histoire d'amour', in 'A folio of best pictures', *Monocle*, December 1938, p. 25.

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136. Thelma Kent, *Yellow-naped Amazon, Kent's aviary at 119 Somerfield Street, Christchurch*, c. 1935, PA Coll. 3052-3529¹/₄, Alexander Turnbull Library, Wellington.
137. Thelma Kent, *Kea*, 1934, Copeland Pass album, Gerry Clemens collection, Rangiora.
138. Thelma Kent, *Pied Stilt*, c. 1935, PA Coll. 3052-2, Alexander Turnbull Library, Wellington.
139. Thelma Kent, *The night prowler*, 1944, PA Coll. 3052-4, Alexander Turnbull Library, Wellington.
140. Thelma Kent, *Unidentified fish specimen*, c. 1940, PA Coll. 3052-3535 ¹/₂, Alexander Turnbull Library, Wellington.
141. Thelma Kent, *Jonathan Mildura, Blocks 5A, 5B*, c. 1935, PA Coll. 3052-20, Alexander Turnbull Library, Wellington.
142. Thelma Kent, *Section through a virginia creeper*, 1937, Timeframes, natlib.govt.nz:tapuhi: PA Coll. 3052-21-01.
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146. Thelma Kent, *Conus Marmoreus Linn. Indian Ocean*, c. 1940, PA Coll. 3052-3545 ¹/₄, Alexander Turnbull Library, Wellington.

147. Rembrandt van Rijn, *The shell, Conus Marmoreus*, 1650, PD 1868-8-22-672, The British Museum, London.
148. Peter Peryer, *After Rembrandt*, 1995, O.004264, Te Papa Tongarewa, Wellington.
149. Thelma Kent, *Snail shell*, 1940, PA Coll. 3052-3567 ¼, Alexander Turnbull Library, Wellington.
150. Thelma Kent, 'Celmisia Coriacea (Cotton plant)', *Forest & Bird*, no. 76, May 1945, cover.
151. Thelma Kent, *John, Nola and Rana Kent*, 1942, Nola Clark collection. Auckland.
152. Thelma Kent (attrib.), *George, Chas and Melba*, 1938, Tony Rackstraw collection, Christchurch.
153. Thelma Kent, *Skiing at Mount Cook; William and Ethel Foster, Thelma Kent, Edie Clemens and Kate Kent*, c. 1943, Gerry Clemens collection, Rangiora.
154. Thelma Kent, *Untitled (Thelma Kent looking out towards the Tasman Sea from Karamea)*, 1945, PA Coll. 3052-2, Alexander Turnbull Library, Wellington.

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3. Thelma Kent, *Vase with pansies*, c. 1918, Vickie Hearnshaw collection, Christchurch.

4. Thelma Kent, *Birthday Card*, (inside first page), 1932, Erica Stewart collection, Christchurch.

5. Thelma Kent, *Carved box; Gift for Elsie Thompson*, 1920, Erica Stewart collection, Christchurch.

6. H. H. Clifford, *Miss Kent*, 1917, Clifford collection, 1980.175.43845, Canterbury Museum, Christchurch.

7. Unknown photographer, *Thelma Kent in the garden of 119 Somerfield Street with Chippy*, c. 1920, Gerry Clemens collection, Rangiora.

8. Thelma Kent, *Rusty and Mickie*, c. 1925, Thompson album, Vickie Hearnshaw collection, Christchurch.

9. Unknown photographer, *Thelma Kent and Mickie*, c. 1920, Gerry Clemens collection, Rangiora.

10. Unknown photographer, *Elsie Thompson and Thelma Kent*, c. 1920, Gerry Clemens collection, Rangiora.

11. Thelma Kent, *Porter's Pass*, 1929, Thompson album, Vickie Hearnshaw collection, Christchurch.

CAMERA RECORD OF A TOUR THROUGH ONE OF THE MOUNTAIN HIGHWAYS OF THE SOUTHERN ALPS, SOUTH ISLAND.

These interesting pictures were secured during a recent journey through Porter's Pass, which links Canterbury with the West Coast at a point about 20 miles west from Springfield, in Canterbury Province.

1. Ruins of an old building where West Coast stage coaches used to halt on their way through the pass.
2. Glimpsing on Mount Torlesse (5442ft.). This promises to be a popular ski-ing ground during winter months.
3. Above Shillken's sheep station, with Mount Torlesse in the background.
4. Castle Rocks, Porter's Pass.

5. Showing the road through the pass.
6. Entrance to the tunnel, where the Blackball River runs underground for a quarter of a mile before joining the Broken River.
7. Outlet of the tunnel, looking toward the Broken River.
8. The Giant's Mouth, one of the peculiar rock formations.
9. On the trail through Porter's Pass, with Enys Range in the distance.

—T. R. Kent.

12. Thelma Kent, 'Camera record of a tour through one of the mountain highways of the Southern Alps, South Island', *Weekly News*, 18 December 1929, p. 45.

13. Thelma Kent, *Mount Torlesse, Porter's Pass*, June 1930, Thompson album, Vickie Hearnshaw collection, Christchurch.

14. Unknown photographer, *Tommy and Edie Clemens, Elsie Thompson and Thelma Kent picnicking*, c. 1925, Gerry Clemens collection, Rangiora.

15. Elsie Thompson, *Edie Clemens*, *Ethel Foster*, *Unknown woman*, *Leila Black* and *Thelma Kent* bathing at *Sumner Beach*, c. 1925, Gerry Clemens collection, Rangiora.

16. Thelma Kent, *The Hales sisters with Elsie Thompson, Goose Bay, c. 1935*, Gerry Clemens collection, Rangiora.

17. Thelma Kent, 'Life on the open road: The joys of motor touring during the summer months in New Zealand, Goose Bay', *Weekly News*, 8 December 1927, p. 47.

18. Thelma Kent, *Break on the road to Kaikoura*, 1927, Gerry Clemens collection, Rangiora.

19. Thelma Kent, *The road tunnel near Goose Bay*, 1927, Thompson album, Vickie Hearnshaw collection, Christchurch.

20. Thelma Kent, *Thelma Kent standing next to the S.S. Wakatu beached at Waipapa Point near Kaikoura, 1927*, PA Coll. 3052, Box-23, Alexander Turnbull Library, Wellington.

21. Thelma Kent, *Our morning task, Goose Bay*, 1927, Thompson album, Vickie Hearnshaw collection, Christchurch.

22. Thelma Kent, *All hands on deck, Goose Bay, 1927*, Thompson album, Vickie Hearnshaw collection, Christchurch.

23. Thelma Kent, *Hiking at Goose Bay*, 1927, Gerry Clemens collection, Rangiora.

24. Thelma Kent, *Campers, tea, music and Thel*, Goose Bay, 1927, Gerry Clemens collection, Rangiora.

● BRINGING IN FIREWOOD FOR THE COOK

● A GOOD CATCH OF CRAYFISH.

● WATCHING FOR FISH NEAR THE ROCKS.

CAMPING BY THE SEA

By Thelma Kent

A HOLIDAY of endless delight is that of camping by the sea. The stretching coast line of New Zealand affords many ideal and delightful camping sites set in verdant bush-clad bays, rising to great heights, with old karaka and ngaio groves fringing the sea. Large pohutukawa trees—New Zealand's Christmas tree—blossom in vivid flowers of deep scarlet and lend a gay touch of colour to the deep green foliage, and bring to one's mind the old Maori legend concerning the pohutukawa. The long sweep of rolling breakers dashing like white horses along the shore brings peaceful contentment. To lie in the sun and watch the white and grey terns and gulls diving with graceful flight into the deep blue of the ocean is a thrilling sight common on the sea beaches.

My favourite spot is Omihū, Goose Bay, 240 miles north from Christchurch. Here one views the snow-capped Kaikoura Range, or Looker-On Mountains (so named by Captain Cook), the verdant valleys, and long sweeps of rolling breakers, or one can wander peacefully through the groves of trees that fringe the coast.

There is always fishing, when one tires of the view or of walking. The variety of sea fish at Omihū is not exceeded in any other place in the Dominion, and we could usually rely on bringing in a butterfish, moki, or fine big jumping crayfish. Crayfish are particularly plentiful, as the rocks which put out into the ocean afford sheltered nooks much to the liking of these horny creatures. A hoop with a cord bag laced round and containing a stone for a sinker, and some old fish or pawa tied in the middle for bait, is used for catching crayfish. This is lowered down by means of a rope attached to the hoop, in a calm locality with a flat sea-bed, and left for some minutes, depending on the conditions of the sport. On a clear day, when the sea is calm, the fish may be watched, and it is always interesting to see the reddish-brown "crays" emerge from their homes

under the seaweed, and cautiously feel their way towards the feast.

Sometimes the fish can be readily seen sleeping or basking round some seaweed-garnered rock, and then a spear ends its career if one has a straight aim. This fish also provides the best bait for rod-fishing, and although the flesh is difficult to keep on the hooks in its raw state the other fish seem unable to resist the tempting morsels.

There are numerous pools to explore, and it is amazing to find how much life dwells therein. As we gaze down in the depths of these pools, floored with seaweed, decorated with sea anemones and all varieties of shells, and find every nook teeming with fish and shell-fish of a thousand varieties, we marvel at the wonders presented and pause to dwell on the immensity of life.

Then, of course, the sea has its moods. Seemingly tired of languidly rolling to the shore, the foam-flecked water rises and swells, gradually increasing in height until, with tumultuous fury, it dashes and hurls itself on the weather-beaten rocks. What a picture, what restlessness, what beauty! We watch with trepidity, not daring to jump the rocks to our favourite fishing places, or explore the pools. But the scene changes, and the sparkling and lazy rollers return to sweep the sea-shore.

At times bathing costumes are donned, and energy is expended in the midst of the breakers or, more quietly, basking in the sun-kissed pools.

At eventide, when the sun has crossed the heavens and veiled the earth in a rosy glow, we campers happily and contentedly retire to a cosy tent, listening to the crackling of a wood fire and watching the hazy blueness of the smoke intermingling with the last pale rays of the setting sun. Days by the sea have a peace of their own. The world of stress can be forgotten while Nature plays her part in restoring our lost youth, or at least sufficient of it to face another year.

● NO WASHING-UP PROBLEMS.

A LATE SUMMER HOLIDAY AT A POPULAR SOUTH ISLAND SEASIDE RESORT.

Members of a Christchurch party enjoy a happy time on the coast of Kaikoura. Top, left: Fishing from the rocks. Right: The camp at Goose Bay. Lower left: After snapshots along the picturesque sea front. —T. R. Kent.

26. Thelma Kent, 'A late summer holiday at a popular South Island seaside resort: Members of a Christchurch party enjoy a happy time on the coast of Kaikoura', *Weekly News*, 1 May 1929, p. 41.

TRAMPER'S BRIDGE OVER BEALEY RIVER,
EN ROUTE TO BEALEY GLACIER

SUSPENSION BRIDGE OVER STYX RIVER, NEAR HOKITIKA

ROPEWAY AT CAMELOT RIVER, SOUTH WESTLAND

RIVER CROSSING FOR SHEEP:
THE SUSPENSION BRIDGE ACROSS THE MARAROHA RIVER GIVING ACCESS FROM THE MAVORA VALLEY, OTAGO

TRAMPERS ON BUSH BRIDGE, FREEMAN RIVER, SOUTH WESTLAND

A STOUT LOG OVER A STREAM NEAR THE HOKITIKA GORGE

QUAINT FOOTBRIDGES IN OUT-OF-THE-WAY PLACES: STRUCTURES OF UNUSUAL TYPE OVER BACK-COUNTRY STREAMS

Many bridges for the convenience of trampers and settlers in remote country are of a modest suspension type. Others are formed by the simple procedure of felling a log across the stream.

27. Thelma Kent, 'Quaint footbridges in out-of-the-way places', *Weekly News*, 12 July 1939, p. 45. Elsie Thompson, Leila Black and Naare Hooper appear in this montage of various locations.

28. Thelma Kent, *Olive Cooper, Lucy Fullwood-Kent and Hilda Thompson at Alford Forest, 1933, Thompson album, Vickie Hearnshaw collection, Christchurch.*

29. *Thelma Kent, Leila Black, Ann Hercus, 'Gwen', Elsie Thompson, Hilda Thompson and Thelma Kent at Akaroa, 1928, Thompson album, Vickie Hearnshaw collection, Christchurch.*

30. Unknown Photographer, *Thelma Kent and Leila Black*, c. 1925, Gerry Clemens collection, Rangiora.

31. Thelma Kent, Leila Black and Thelma Kent on the track from Lake Manapouri to Doubtful Sound, 1934, Leila Black album, Shirley Bissell collection, Auckland.

32. Thelma Kent, 'A riding trip through the Nelson mountains following a bridle track to the West Coast', *Weekly News*, 11 January 1939, p. 53. Naare Hooper features in the photograph on the right.

THE WEEKLY NEWS

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AUCKLAND, NEW ZEALAND, JULY 7, 1937

CROSSING A SMALL STREAM ON BAGS FILLED WITH STONES

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ACCOMPLISHED SKATERS IN A GRACEFUL POSE

A HAPPY QUARTETTE OF SKATERS

SKILL ON THE ICE

WINTER SPORTS WELCOMED AGAIN IN THE SOUTH ISLAND: FUN ON THE ICE AT MOUNT HARPER, CANTERBURY

Good patronage has been given at recent week-ends to the Mount Harper ice fields, where facilities for skating and ice-hockey have been enjoyed by visitors from various parts of the South Island. Mount Harper, in the foothills of the Southern Alps, is about 120 miles from Christchurch, and is reached from Ashburton and Peel Forest.

34. Thelma Kent, *Mr Waino Salerius skating on Lake Tekapo*, 1936, Timeframes, [natlib.govt.nz:tapuhi:1/2-009527](https://natlib.govt.nz/tapuhi/1/2-009527).

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Skating Carnivals will be held at regular intervals.

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TAKE THE TRAIN TO TIMARU

GRAND NATIONAL MEETING.—A special car will leave Timaru on SUNDAY, July 25th. (South Canterbury Hunt Club Races July 24th.) For this meeting the charge is only £10/17/6, which covers 7½ days' accommodation, return car fare Timaru to the Hermitage, the Hermitage-Ball Hut Trip, and Use of Skis and other equipment.

WINTER FUN AT MOUNT HARPER, CANTERBURY: SKATING ENTHUSIASTS FIND EXHILARATING EXERCISE ON THE ICE RINK

These pictures, taken at a recent week-end at Mount Harper, show skaters crossing a suspension bridge over the Rangitata River near the rink, skaters and ice-hockey players enjoying themselves on the ice, and three skaters at ranch by the side of the rink.

36. Thelma Kent, 'Winter fun at Mount Harper, Canterbury', *Weekly News*, 20 August 1941, p. 24.

37. Thelma Kent, *Molly Clemens* with pet lambs at Makarora Station near Haast Pass, 1939, PA Coll. 3052-6, Alexander Turnbull Library, Wellington.

38. Spencer Digby, *Thelma Kent*, in 'A folio of best pictures', *Monocle*, December 1938, p. 25.

39. Thelma Kent, *John Kent with the Dominion Monarch berthed at Lyttleton*, 1938, PA Coll. 3052-24, Alexander Turnbull Library, Wellington.

Chapter 2 Images

Seeing New Zealand with **EUROPA**

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Edward's Creek Bridge
Lake Tekapo

PHOTO BY
THELMA KENT (A.R.P.S.)

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41. Thelma Kent, *Excursionists at Arthur's Pass waiting for their skis and toboggans before setting out for the skiing grounds*, 1939, PA Coll. 3052-17, Alexander Turnbull Library, Wellington.

42. Thelma Kent, *Lucy Fullwood-Kent and Malcolm Thompson, Mount Cook, 1933*, Private collection, Wellington.

The Great Beauty of New Zealand

LIES IN THE MARVELLOUS VARIETY OF ITS SCENERY

- This Beautiful Glacier

The Great Franz Josef

is in striking contrast to

Peaceful Lakes

Rushing Rivers

Alpine Glories

Huge Volcanic Peaks

Thermal Regions

and the glories of the

Magic Caves of Waitomo

NEW ZEALAND GOVERNMENT TOURIST DEPARTMENT

43. *The great beauty of New Zealand*, New Zealand Government Tourist Department advertisement, *Brett's Christmas Number*, 1 December 1936, p. 6, Macmillan Brown Library, Christchurch.

ACTIVITIES OF THE WORKER'S EDUCATIONAL ASSOCIATION IN CANTERBURY: MEMBERS PAY A VISIT TO THE TASMAN GLACIER, SOUTHERN ALPS.

A party of Worker's Educational Association students who visited Mount Cook on the King's Birthday, photographed on the Tasman Glacier, one of the largest in the world.

—T. R. Kent.

THE BEAUTIES OF SUNLIGHT ON SNOW AND CLOUDS.

Some of the Worker's Educational Association party from Christchurch, photographed on the slopes of Mount Cook. The Armchair and Mount Baret, appear on the right.

—T. R. Kent.

ON THE ROAD TO THE BALL HUT.

Clearing boulders from the road during the journey from the Hermitage to the Ball Hut, 3464 feet above sea level.

—T. R. Kent.

"DANGER LURKS AROUND THE CORNER."

Snowballing was enjoyed by many members of the party during the stay at the Ball Hut.

—T. R. Kent.

A STUDENTS' OUTING ABOVE THE SNOWLINE ON MOUNT COOK, SOUTHERN ALPS, SOUTH ISLAND.

44. Thelma Kent, 'A student's outing above the snowline on Mount Cook, Southern Alps, South Island', *Weekly News*, 17 June 1931, p. 39.

THE WEEKLY NEWS

With which is Incorporated "THE WEEKLY GRAPHIC AND NEW ZEALAND MAIL"

AUCKLAND, NEW ZEALAND, JULY 1, 1936

THE BEAUTY OF THE WINTER SNOWS: PICTURES ON A RECENT VISIT TO THE HERMITAGE, MOUNT COOK

A party from the Christchurch branch of the Workers' Educational Association visited the Hermitage, Mount Cook, at the King's Birthday week-end, when these photographs were taken. **UPPER LEFT:** Footmarks in the snow on the track up Mount Sebastopol. **UPPER RIGHT:** A beautiful picture at Red Lake, with Mount Sefton and the Sealey Range in the background. **LOWER:** A sunset scene at Red Lake.

45. Thelma Kent, 'The beauty of the winter snows: Pictures on a recent visit to the Hermitage, Mount Cook', *Weekly News*, 1 July 1936, p. 39.

46. Unknown artist, *Charm of Franz Joseph, N.Z.: The world's most beautiful glacier*, Wellington: New Zealand Railways Publicity Branch, cover, c. 1930, S-L 1056, Alexander Turnbull Library, Wellington.

TOURING THE WEST COAST, SOUTH ISLAND, UNDER WINTER CONDITIONS: A CAMERA RECORD OF A RECENT WESTLAND TRIP.

1. The rock on Franz Josef Glacier from which a flare is fired when a party arrives at 8 p.m. By this signal those at Waiho know that all is well, and flooded streams en route have been negotiated successfully.
2. Cars belonging to the party halted on a beautiful stretch of road during the return journey to Hokitika.
3. A large ship, caused by continuous rain, on the track to the glacier.

4. A view of the Waiho River, showing the new suspension bridge in background.
5. McCullough's Creek, one of the flooded streams which had to be bridged by the cars.
6. A thrilling trip across the Pinnacles to Defiance Hut.
7. Beautiful tree-ferns at the Dorothy Falls, Lake Kaniere.
8. Guide Harcourt on the edge of a crevasse on Franz Josef Glacier.

—T. H. Kent.

47. Thelma Kent, 'Touring the West Coast, South Island, under winter conditions: A camera record of a recent Westland trip', *Weekly News*, 5 July 1928, p. 45.

48. Thelma Kent, 'Winter conditions on the road from Hokitika to Waiho, Westland province, South Island', *Weekly News*, 28 June 1928, p. 50.

50. Thelma Kent, *Our Defiance Party minus Bill, Franz Josef*, 1928, Thompson album, Vickie Hearnshaw collection, Christchurch.

Bill on Lookout Rock.

Against the worn strong, grey base,
Surges the River of Ice.

51. Thelma Kent, *Bill on Lookout Rock, Franz Josef*, 1928, Thompson album, Vickie Hearnshaw collection, Christchurch.

52. Thelma Kent, *Up Mount Moltke, Franz Josef region*, 1928, Thompson album, Vickie Hearnshaw collection, Christchurch.

DIFFICULTIES OF TRANSPORT DURING RECENT STORMY WEATHER IN THE BACK COUNTRY OF WESTLAND PROVINCE, SOUTH ISLAND.

Loading packhorses to carry provisions and mails to Waiwaka, Fox Glacier, when the road was impassable for motors owing to a great number of slips.

—H. Thompson.

53. Hilda Thompson, 'Difficulties of transport during recent stormy weather in the back country of Westland Province, South Island', *Weekly News*, 7 June 1928, p. 46.

54. Thelma Kent, *Gillespie's Beach, South Westland*, 1928, Thompson album, Vickie Hearnshaw collection, Christchurch.

55. Thelma Kent, *Church at Gillespie's Beach, South Westland*, 1928, Thompson album, Vickie Hearnshaw collection, Christchurch.

EXPLORING THE ROUTE OF A PROPOSED NEW HIGHWAY BETWEEN CANTERBURY AND WESTLAND, SOUTH ISLAND.

These pictures were taken by a Christchurch party on a recent journey from Westland to Canterbury by way of the Lewis Pass. It is proposed to use the route for a new road connecting the two provinces.

1. At the present end of the road on the Westland side. From here a track indicates the route over the pass.
2. A peculiar rock formation on Castle Hills, between Porter's Pass and Cass, mid-Canterbury.
3. Crossing the Lewis River.
4. An historic landmark: inspecting an old mud hut built by the pioneers near Porter's Pass, on the main road to Westland.

5. On the Canterbury side of the Lewis track.
6. Where the track passes through a birch forest, about 2 miles from the summit.
7. Near Broken River, Canterbury, looking back across the Torlesse Range.
8. Another strangely-shaped rock on the Castle Hills.

—O. Nelson and T. R. Kent.

56. O. Nelson and Thelma Kent, 'Exploring the route of a proposed new highway between Canterbury and Westland, South Island', *Weekly News*, 1 June 1932, p. 33.

FILLING THE BILLY—A STRETCH OF THE DOUBTFUL RIVER

LUNCH-TIME IN THE LEWIS VALLEY

THE END OF THE COMPLETED PORTION OF THE ROAD

A CORNER OF THE NEW MOUNTAIN HIGHWAY

LAYING DOWN THE ROAD BY THE LEWIS RIVER

THE NEW BRIDGE OVER THE HOPE RIVER, ON THE LEWIS PASS ROUTE

THE LEWIS PASS HIGHWAY, LINKING CANTERBURY AND WESTLAND: PHOTOGRAPHS FROM A RECENT TRIP OVER THE NEW ROUTE
 Rapid progress is being made with the construction of the Canterbury-Westland highway through the Lewis Pass, and the work should be completed within a year.

57. Thelma Kent, 'The Lewis Pass Highway, Linking Canterbury and Westland: Photographs from a recent trip over the route', *Weekly News*, 6 May 1936, p. 41.

58. Thelma Kent, *Felling trees to make the road through the Lewis Pass. About 2 $\frac{3}{4}$ miles have yet to be felled and the road should be open to traffic in about 3 months, 1936, PA Coll. 3052-3239 $\frac{1}{4}$, Alexander Turnbull Library, Wellington.*

59. Thelma Kent, 'Beauty of the Eglinton Valley: A holiday tramper's pictures of varied scenery along the route of the Te Anau-Milford Sound Highway', *Weekly News*, 2 February 1938, p.48.

60. Thelma Kent, *Leila Black and guide on Gertrude Saddle, Eglinton Valley*, c. 1938, Timeframes, [natlib.govt.nz/tapuhi:1/2-009018\F](https://natlib.govt.nz/tapuhi/1/2-009018\F).

61. Thelma Kent, *Ice cave near Homer Tunnel*, 1938, PA Coll. 3052-18, Alexander Turnbull Library, Wellington.

62. Thelma Kent, *Workers outside the Homer Tunnel*, 1938, Timeframes, [natlib.govt.nz:tapuhi:1/2-009020\F](http://natlib.govt.nz/tapuhi:1/2-009020\F).

63. Elsie Thompson, 'On a tramping tour through magnificent country: Scenes in the vicinity of the Milford Track, South Island', *Weekly News*, 30 August 1928, p. 41.

Happy Days in The Hollyford

Left: Wayside interlude where Mount Tutuho towers above.
Below: The Hollyford River flows swiftly at this point and steeds call for management.

... By
Thelma R. Kent

It was the beginning of November when we eventually arrived at the Lake. The birch trees, tall and impressive around us, were swaying in a gentle breeze, and green and gold leaves were sparkling under the sun and filtering softly down to the lake—a sheet of still water set as a jewel amidst the forest trees.

THE old map looked worn and crumpled. Still we were not caring about that as we eagerly scanned the small dots and ran our eyes over the map which on the South Island of New Zealand. Our plans were forming; we were opposed to spending our fortnight's holiday in a city so arrangements were being made to meet a guide with horses at Lake Howden and trot in easy stages down the Lower Hollyford river as far as Lake Mabaster.

We abandoned the map, but were not silenced, as an out-of-the-way-trip, such as we proposed, held promise of excitement and adventure. Time was reckoned for provisions and turned to provisions. We had to remember that the shops en route, so it required a certain amount of forethought, as we had no intention of starving on the way.

Impatiently we awaited our guide and the horses. He was coming in from Elin Bay on the shores of Lake Wakatipu, and it was not long before we could hear, in the distance, the ringing of horses' hoofs on the stony track. A clergy introduction followed; we approved of our ruddy-faced guide as he spoke to us of the Greenstone Valley and he had just come through. Light snow had fallen, and he had had some difficulty in keeping to the track; indeed snow flakes followed him as far as the lake, but we were not in for stormy weather as the sunshine filtered warmly down upon us. Soon provisions were being packed into the sacking bags and were being carried across the backs of the capable-looking men. No ice cakes accompanied us, but we nodded approvingly as homelier commodities were securely tied.

Left: A glimpse of Lake Howden.
Centre: The Hidden Falls.
Below: Anaveta Bill and his 20-year-old mare loaded up for a trip into the unknown after gold.

it is yet early when we cross the river in front of the hut, the swags on the horses, as we sit astride them, stretching our legs to their uttermost. Our cameras are slung over our backs, and we chat gaily together as we follow along the river bed. The air is full of music from bird-songs, small streams gurgling, and rushing of rivers and tumbling waterfalls.

The track soon led into the bush and we then followed in single file through the narrow and overgrown openings. Evidently our horses were not to have temperaments. Ours were so, exception and they apparently took advantage of us "new chums" on the trail. The guide, a young man, a nephew of old Bess—called naught for companionship this morning and insisted on keeping well in arrears. Her rider exhausted her supply of horseys words and really had much sympathy for her poor old make, thinking it very tough having to negotiate such fearful bogs, boulders, and birch roots. But Bess continued to meander, so finally the party halted to wait for the offender. The halting place afforded an extensive view of Mt. Tutuho, surrounding peaks and valleys, so advantage to photograph was soon taken. Quickly the horses were tethered and the party scrambled down on to the Hollyford river bed. Bess, however, forgot her apparent weariness and seized her opportunity to break away and turn tail for home. Luckily for us her newly-found speed was soon checked by a fallen tree and our guide, after a dashing display brought back the culprit. Bess answered meekly to very different language after her escapade.

At last all was in readiness; the long looked-for moment had arrived, but we city dwellers held back apprehensively as we pondered on the size of the great beasts. However, we mounted with some slight misgivings after assurance from the guide. We were off. On down a steep and rocky bank, the track with patience and was convinced to us, the patience of the most good natured horse. Down for an hour or so we bumped to the Hollyford River below. Such a sparkling and colourful river, this river of the mountains cradled by the Livingstone Range of the South, and the slopes of Ocean Peak on the East!

WE jog on, at times crossing the river, then following it along its rocky bed, and sometimes making our way into the dense bush. Then Kaitake Creek is crossed, a rough and rocky stream, some stream then, the undergrowth and out-let of the head, but as the day draws to a close and the colours of the setting sun mirror themselves in the quiet pools of the river, we rein into Deadman's Hut. We protest the name is uninviting for our night's lodging, but are informed that the name applies to rocks on Deadman's Bluff nearby, that resembles a grave. The hut is constructed mostly of fern trees, but it soon looks comfortable with a good fire blazing and billy boiling.

Next morning dawned fresh and keen, and gives promise of a fine day. The horses are caught, but not before a rather aggravating game of chasing;

65. Thelma Kent, *Hidden Falls, the Lower Hollyford Valley*, 1935, W. A. Kennedy collection, 1975.203.8086, Canterbury Museum, Christchurch.

Ready for the journey: A snapshot at Lake Howden.

A picturesque figure: "Bill" O'Leary, a gold prospector, on his way from Elfin Bay to the Olivine River, on a three months' expedition.

Crossing the ford of the Lower Hollyford, near the Hidden Falls Hut.

The Hidden Falls. The roar of the falls may be heard a considerable distance away. The huge boulder balanced in front of the falls is a remarkable feature. —T. R. Kent

BY HORSEBACK ALONG THE LOWER HOLLYFORD VALLEY, SOUTH ISLAND: A JOURNEY FROM THE HOWDEN HUT TO LAKE ALABASTER

66. Thelma Kent, 'By horseback along the Lower Hollyford Valley, South Island: A journey from the Howden Hut to Lake Alabaster', *Weekly News*, 22 January 1936, p. 40.

FROM OTAGO TO WESTLAND: SCENES ON THE ROUTE FROM MAKARORA TO THE MOUTH OF THE HAAST RIVER

These photographs were taken during a recent journey on horseback from Makarora, in the Otago Province, through the Haast Pass, to the mouth of the Haast River, in South Westland, a distance of sixty miles. The route lies from Makarora, at the northern end of Lake Wanaka, along the course of the Makarora Stream for nine miles, at the end of which the ascent is commenced. Travellers then follow the Fish River track to the top of the Pass, which is the junction of the boundaries of Westland, Otago and Canterbury Provinces. The course of the Haast River is followed for the descent into Westland, the route running through magnificent beech forests until the Bourke Huts are reached.

—T. R. Kent

WHERE TRAVELLERS STAY FOR THE NIGHT ON THE JOURNEY TO WESTLAND
Bourke Huts, twenty-five miles from Makarora. JOURNEY'S END IN SOUTH WESTLAND
A member of the party at the mouth of the Haast River.

MAGNIFICENT BUSH AND MOUNTAIN SCENERY A FEATURE OF THE HAAST PASS ROUTE: FURTHER PHOTOGRAPHS SECURED DURING THE TRIP

Left: The Roaring Billy, a small waterfall on the Haast River. Centre: On a beautiful fern-fringed track. Right: A rest at the log cabin, a shelter for tourists and deerstalkers, in the Landsborough Valley.

A GLORIOUS HOLIDAY TOUR ON HORSEBACK: ACROSS THE SOUTHERN ALPS, SOUTH ISLAND, BY WAY OF HAAST PASS

—T. R. Kent

67. Thelma Kent, 'A glorious holiday tour on horseback: Across the Southern Alps, South Island, by way of Haast Pass', *Weekly News*, 8 February 1933, p. 33.

A JOURNEY FROM OTAGO TO WESTLAND ACROSS THE HAAST PASS, WHICH IS NOTED FOR ITS MAGNIFICENT SCENERY

These pictures were taken during a recent journey over the Haast Pass, which crosses the Southern Alps between Westland and Otago. The trip commenced at Makarori, on Lake Waikare, Central Otago. Left: A scene on the track through the lower levels of the Alps. Centre: At the Burke Hut, where the travellers stay over night. Right: Guide Jack Denison, a well-known Haast Pass guide. —Miss O. Cooper

68. Olive Cooper, 'A journey from Otago to Westland across the Haast Pass, which is noted for its magnificent scenery', *Weekly News*, 29 March 1933, p. 36.

69. Thelma Kent, *Bridge over the Paringa River, Haast*, c. 1938, PA Coll. 3052-7, Alexander Turnbull Library, Wellington.

BY WESTLAND, TO WHICH THE VACATION HAD, THEIR STORIES AND EQUIPMENT WERE CONVEYED BY AIRCRAFT

71. Thelma Kent, 'Exploring the Arawata Valley', *New Zealand Free Lance*, 15 December 1937, p. 46.

VIEWING MAJESTIC SPLENDOURS OF THE SOUTHERN ALPS FROM THE AIR

The loftiest chain of mountains in New Zealand and Australia, the Southern Alps range from 3000ft. to 12,000ft. high, and run close to the western coast of the South Island. Snow-capped peaks and fast-flowing rivers interlaced with towering rock formations make the Southern Alps one of New Zealand's great contributions to scenic splendour. (1) The landing-ground at Mrs. Cron's at the Haast River; a road is now being made through the Haast Pass from Makarora to the Haast. (2) Looking down the West Coast toward Bruce Bay from the 'plane. (3) Looking across to Lake Ellery, which flows into the Arawata River. (4) The landing-ground on the Arawata river-bed, looking down to the West Coast, with snow-capped peaks in the background.

72. Thelma Kent, 'Viewing majestic splendours of the Southern Alps from the air', *New Zealand Free Lance*, 16 February 1938, p. 33.

73. Thelma Kent, *Thelma Kent panning for gold in the Arawata River*, 1937, Timeframes, [natlib.govt.nz:tapuhi:1/2-008741\F](https://natlib.govt.nz/tapuhi/1/2-008741\F).

Chapter 3 Images

74. Elsie K. Morton, *Lake Minerva*, 1935, Thelma Kent collection, PA Coll. 3052-8, Alexander Turnbull Library, Wellington.

75. Thelma Kent, *Thelma Kent and Leila Black at Lake Minerva*, 1934, Leila Black album, Shirley Bissell collection, Auckland.

76. Thelma Kent, *Leila Black by Lake Mackenzie*, c. 1935, Timeframes, [natlib.govt.nz:tapuhi:1/2-009464\F](http://natlib.govt.nz/tapuhi:1/2-009464\F).

IT was during early Spring that we set off for a remote corner of the South Island.

Leaving Christchurch about mid-day we journeyed swiftly to Invercargill, then to Dunedin, and en route for Queenstown on the shores of Lake Wakatipu. Our first stop was made at Shag River, a charming spot a few miles inland from Palmerston South. Rain interrupted our un-
king, but finally we settled down the night and resumed our journey.

[illegible]

plans of our journey. The guides—Kinochee, a Kiuchi, and ride instructor Huts, explore the river, and climb to the Harris River, and from there our next stop is to be up the Deep Run Valley, and then to the Estes Valley, and on up Mt. Estes-Snow.

It was a warm day, so we happily took a week's supply of provisions and rode from one side of the river huts from one side of the river. It was 9 a.m. when we made a start, and with us went the guide, and the pack men. The Huntlers rose grandly on the clear sparkling streams from the mountains beyond. A

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December 1, 1937.

comfortable night, before any city star
for the Harris. Sudden next day
that a tempestuous night brought
and idly watching the night breeze
and the day breeze, they read a
family of mine took a little more
of our race. Keats looked a noble
man, but his conversation was
management with their means, but
he ran still descended upon them,
morning hopes were again thwarted,
and it was not until late afternoon
that the Harris were able to leave
with comprehensive glances at the
clouds we set out for the hotel
of the Roubidoux River. The
currents and the Roubidoux
over giant boulders, itself
recapitulates rose before us, all dripping
with moisture, and the peaks still hung
in the clouds.

There were hours of angry hang-
ings on the heavens, but towards
even we ran ceased, so after our prolonged
travelling, we were prepared for the
trip to Harris. Saddle was prepared for
back mountains about a hundred
yards downstream, then it enters
to the right, where it zig-zags up-

wards. Further along we had a wonderful view of the Roubenau Valley, and range after range of snow-capped mountains. Then the Harris Falls, a volume of clear pure water from the snows above, came hurtling over precipitous cliffs, and vegetation grew in wild profusion. Just above the Falls we came to the snow-line, and plodded wearily through thick, soft snow to the summit. One of the finest views in New Zealand is said to be obtainable from this Saddle, but we found to our great

Looking down the Routeburn Valley from the Harris Falls (Mt. Somnus 7,599 feet on left). South. V.A. 35-36.

December 1, 1937.

disappointment that all the ranges were shrouded in mist. Far below road level we saw the new Eglington Valley road, and strangely enough, we watched a car turn smoothly round the bends, and then disappear into the misty fogs. Fergus and Gunn, and the long-haired, silver-haired woman in the Hollywood River were also discernible. Toward noon we were back to the river, and the sun and the sunning at last. After three hours of waiting at the river, the car crossed further up the valley, so it was difficult to go up the Rees first. This was the last thing that the Dart did, a wide ford near the top of the Dart. After leaving the Dart, we skirted Diamond Lake at Paradise, passed over Leap, trotted through a lovely forest of tall trees and tree-ferns, and then crossed the river.

[illegible]

Storm clouds gathered. Hastening in the downward trail, we made a

Doctors may differ regarding the harmlessness of tobacco, but the famous London physician, Sir Bruce Porter, entertains no doubt on the subject. "I am comfortable to the subject," he writes, "in comfort to a great many and I wish more particularly to reassure old folk who are enjoying one of the few pleasures remaining to those of advanced years. Tobacco in moderation is not going to do you any harm. It is a great deal of good, it may do them a great deal of good, it provided it's as pure as it ought to be, and it is constant use of tobacco will do them very much good. It may seriously affect the heart or wreck the nerves, well, there's no occasion for that. I have known a great many of the Dominion's famous blasted blazes; Cut No. 1 to (Bullhead), New Cut No. 1 and Desert Gold as a sweet, cool, fragrant and soothing—being toasted— Sir Bruce Porter can desire. Ask for Sir Bruce Porter. There are several cut-

forts were pathetic as, of course, the "balls" could not stay under for long, but she repeated the performance until we moved away.

We crossed the river again at the Bean's Burn, and from a short distance further on the single-bed, the north side of the Earnslaw Range was silhouetted against a clear blue sky.

At the previous crossing, the flooded waters of the Dart were creeping across our saddle tops, so when we found the next crossing was much narrower and possessing a rough and rocky bed we decided to travel no farther. We enjoyed a long, lingering look at the mountain, then gave rein to our faithful steeds, and after a spirited ride, we raced back to Kinloch, finishing in the starlight.

(Photo, Thelma R. Kent.)

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78. Thelma Kent, *Leila Black on the S.S. Earnslaw, Lake Wakitipu*, 1937, PA Coll. 3052-18, Alexander Turnbull Library, Wellington.

79. Thelma Kent, *Rees Valley from near Lennox Falls, reflections in a tarn*, 1937, 1975.203.7309, W. A. Kennedy collection, Canterbury Museum, Christchurch.

80. Thelma Kent, 'By horseback through the beautiful country at the head of Lake Wakatipu, South Island: Magnificent views of mountain, bush and river obtained on a recent expedition along the Dart and Rees Valleys', *Weekly News*, 31 March 1937, pp. 50-51.

81. Thelma Kent, *The Copeland Pass party; Thelma Kent, Mick Bowie, Leila Black and Tommy Clemens*, 1934, Copeland Pass album, Gerry Clemens collection, Rangiora.

SUMMER MOUNTAINEERING IN THE SOUTHERN ALPS: AN INTERESTING PICTORIAL RECORD OF A RECENT HOLIDAY TRIP

Photographs taken at various stages of a long mountain journey recently accomplished in the Mount Cook region of the Southern Alps by a party of Christchurch mountaineers. Setting out from the Hermitage, the party proceeded over the Copeland Pass (9000 feet) into Westland and to the Franz Josef Glacier hotel at Waikō Gorge. From there the climbers ascended the famous glacier until reaching the summit of Graham's Saddle (nearly 9000 feet), and then returned to the Hermitage by way of the Rudolf and Tasman Glaciers.

1. The party leaving the car at the Hermitage, ready for the journey.
2. A wonderful view from the slopes of Graham's Saddle (left foreground), near the summit.
3. One of the travellers fording a mountain stream.
4. On the beautiful bush track near Welcome Flat Hut.

5. Members of the party at the summit of the Copeland Pass.
6. Inspecting rugged ice formations at the junction of the Franz Josef and Almer Glaciers.
7. Looking out from an ice-cave on the Tasman Glacier.

—T. R. Kent

82. Thelma Kent, 'Summer mountaineering in the Southern Alps: An interesting pictorial record of a recent holiday trip', *Weekly News*, 26 December 1934, p. 39.

The beautiful New Zealand mountain lily growing in Copeland Pass. This flower blooms high above the snow line.

A party of climbers approaching Graham's Saddle, 8,769 feet above sea-level. Mt. De La Beche can be seen on the left.

A BUSH TRACK LEADS TO SNOWY HEIGHTS

Below: This bush track in the Copeland Valley, Westland, leads to the snowy heights above. For miles the track leads through magnificent bush.

"Peter's Pool," a beautiful little lake in which is reflected the Franz Josef Glacier, seen in the valley through the trees.

A spray of lawyer blossom hanging through the ferns, a familiar sight in the New Zealand bush.

The quaint little church at the Franz Josef Glacier stands in a setting of unrivalled grandeur, with the glacier itself in the background.

Photos by Thelma Kent, Leila Black and H. Peart.

83. Thelma Kent, 'A bush track leads to snowy heights', *Mirror*, vol. XIII, no. 7, February, 1935, p. 13.

84. Thelma Kent, *Copeland Pass*; *Thelma Kent, Tommy Clemens and Leila Black*, 1934, Copeland Pass album, Gerry Clemens collection, Rangiora.

85. Thelma Kent, *Dawn on the snow field, Franz Josef*, 1934, PA Coll. 3052-2, Alexander Turnbull Library, Wellington.

86. Frank. S. Smythe, *Swiss winter*, London: Adam and Charles Black, 1948, cover.

87. Thelma Kent, *Mueller Glacier, Mount Cook*, 1936, PA Coll. 3052-1, Alexander Turnbull Library, Wellington.

88. Thelma Kent, *Stream in the Eglinton Valley*, c. 1935, PA Coll. 3052, Alexander Turnbull Library, Wellington.

89. Thelma Kent, *Trees*, c. 1935, PA Coll. 3052-17, Alexander Turnbull Library, Wellington.

90. Thelma Kent, *Climbing round the rocks at Kaiteriteri near Motueka Nelson; Gerald, Edie, Molly and Tommy Clemens*, 1939, Gerry Clemens collection, Rangiora.

91. Thelma Kent, *Golden Bay Cement works*; Edie, Tommy, Molly and Gerald Clemens, 1939, Timeframes, [natlib.govt.nz:tapuhi:1/2-009144\F](https://natlib.govt.nz/tapuhi/1/2-009144/F).

92. Thelma Kent, *Kiln, Golden Bay Cement Works, Taranaki*, 1939, Timeframes, [natlib.govt.nz:tapuhi:PAColl-3052-24-01](https://natlib.govt.nz/tapuhi/PAColl-3052-24-01).

93. Thelma Kent, *Man loading a railway truck at Golden Bay Cement Works, Tarakohe*, 1939, Timeframes, [natlib.govt.nz:tapuhi:1/2-009146\F](https://natlib.govt.nz/tapuhi/1/2-009146\F).

94. Thelma Kent, *Thresher working in a field in Canterbury*, c. 1939, Timeframes, natlib.govt.nz/tapuhi:1/4-003169\F.

95. Thelma Kent, *Machine Age; Logging on the Aorere River*, 1939, PA Coll. 3052-1, Alexander Turnbull Library, Wellington.

96. Thelma Kent, *From forest to sawmill; Logging on the Aorere River*, 1939, PA Coll. 3052-2, Alexander Turnbull Library, Wellington.

97. Havelock Williams, *Untitled*, Mount Cook Company series, 1934, from Havelock Williams, *With my camera for company: Adventures and images of a pioneering New Zealand photographer*, Christchurch: Hazard Press, 2003, p.114.

New Zealand:
A PICTORIAL SURVEY *Land of Everything*

Her beauty abides in all changes
O'er isles where the palm meets the pine,
Where torrents sweep cold from white ranges
To coasts of the fern-tree and vine.

—William Pember Reeves

WHITCOMBE & TOMBS LIMITED

98. Thelma Kent photograph, *New Zealand: Land of everything: A pictorial survey*,
Christchurch: Whitcombe & Tombs, c. 1940, frontispiece.

99. Thomas Pringle, *Maori children at Whakarewarewa*, 1905, Timeframes, [natlib.govt.nz:tapuhi:1/1-003701\G](https://natlib.govt.nz/tapuhi/1/1-003701/G).

100. Thelma Kent, *Maori children at Whakarewarewa*, 1931, Timeframes, natlib.govt.nz/tapuhi:1/4-003343\F.

101. Thelma Kent, *Gwen with unidentified Maori children*, 1931, PA Coll. 10165 ½, Alexander Turnbull Library, Wellington.

102. Thelma Kent, *Prince of Wales' Feathers* geyser, Wairakei, 1931, Timeframes, REF:natlib.govt.nz:tapuhi:1/4-003287\F.

103. Thelma Kent, *Elsie Thompson with Maori children, Awanui district, East Coast*, 1936, Timeframes, [natlib.govt.nz:tapuhi:1/2-009614\F](https://natlib.govt.nz/tapuhi/1/2-009614/F).

104. Thelma Kent, *Children at the beach with kina, Awanui district, East Coast*, 1936, Timeframes, [natlib.govt.nz:tapuhi:1/2-009621\F](https://natlib.govt.nz/tapuhi/1/2-009621/F).

105. Thelma Kent, *Hema Huritu*, at the meeting house at Waiorore near Awanui, 1936, PA Coll. 3052-9617 ½, Alexander Turnbull Library, Wellington.

106. Thelma Kent, *Portrait of Rapata Tuhaka, Rangitukia*, 1936, Timeframes, natlib.govt.nz/tapuhi:1/2-009622\F.

Chapter 4 Images

107. Thelma Kent, *Thundering through*, c. 1935, PA Coll. 3052-2, Alexander Turnbull Library, Wellington.

108. Mrs J. Kent (Kate Kent), *The oldest stone building in New Zealand*, 1939, PA Coll. 3052-2, Alexander Turnbull Library, Wellington.

110. Lucy Fullwood-Kent, *Who said cats?*, (*Dog poking its head out of a kennel*), 1939, Timeframes, natlib.govt.nz/tapuhi:1/2-010144\F.

HOLIDAY SCENES IN THE SOUTH PACIFIC

The varied views of the innumerable islands of the South Pacific and the idyllic life of the natives of many of the island groups offer perennial interest to travellers. Specially interesting to New Zealanders are visits to Fiji, Tonga and Samoa. Here are some pictures taken by a New Zealander. (1) Fishermen of Yavau display their catch in native baskets. (2) This tortoise has a history. It was left at Nukualofa, Tonga, 150 years ago and though it was once run over by a motor-car and once was caught in a fire it is still going strongly. (3) Three fuzzy-haired Fijian policemen. (4) Samoan basket-makers display their work in the principal street of Apia, Samoa. (5) Two little flower-sellers on the wharf at Levuka. (6) A specimen, in Suva Gardens, of the palm known as the "traveller's friend" because it holds a reservoir of drinkable water.

111. Thelma Kent, 'Holiday scenes in the South Pacific', *New Zealand Free Lance*, 13 April 1938, p. 46.

112. Thelma Kent, *The sun-lit balcony, Chateau Tongariro*, 1936, PA Coll. 3052-23, Alexander Turnbull Library, Wellington.

113. Thelma Kent, *The paddlers, Kaiteriteri, Nelson*, 1937, PA Coll. 3052-13, Alexander Turnbull Library, Wellington.

114. Max Thorek, *Helen of Troy*, 1936, no. 39807, National Gallery of Canada, Ottawa.

115. Alexander Keighley, *The Dayspring from on high*, c. 1900, The Metropolitan Museum of Art, New York, 2000, <http://www.metmuseum.org/toah/works-of-art/54.549.20>.

116. George Chance, *Autumn, South Canterbury, N.Z.*, c. 1960, George R. Chance collection, Dunedin.

117. Thelma Kent, *Mona Vale, Christchurch*, c. 1935, PA Coll. 3052-1, Alexander Turnbull Library, Wellington.

118. Thelma Kent, *Praise be to Allah; near Puponga, Cape Farewell*, 1939, PA Coll. 3052-17, Alexander Turnbull Library, Wellington.

NEW ZEALAND CENTENNIAL EXHIBITION

INTERNATIONAL
Salon of Photography

31st JANUARY to 29th FEBRUARY, 1940

119. *New Zealand centennial exhibition: International salon of photography*, Wellington Camera Club, Wellington, 1940, exhibition catalogue, cover.

THE London Salon of Photography 1938.

SENDING-IN DAY, Wednesday, August 31st.

THE TWENTY-NINTH EXHIBITION promoted by the Members of the London Salon of Photography will be held at The Galleries of the Royal Society of Painters in Water Colours, 5a, Pall Mall East, London, S.W.1, from SATURDAY, 10th September, to 8th October, 1938.

CONDITIONS OF ENTRY (Please read carefully).

1. Pictures must not be framed; but may be mounted or unmounted. Each picture must bear on the back clearly written (a) name of artist; (b) number and title of picture, corresponding to particulars on the Entry Form.
 2. When mounts are used they should conform to the following sizes— 25×20 , 20×16 , or 15×12 ; but no mount to exceed 25×20 ; and it is suggested that white or light-toned mounts be employed. Prints may be of any shape or size, provided they do not exceed the limits of the mounts as given above.
 3. All packages of exhibits from abroad must be clearly marked on the outside: "PHOTOGRAPHS FOR EXHIBITION ONLY—NO COMMERCIAL VALUE—TO BE RETURNED TO SENDER." No prices to be marked on the prints.
 4. Pictures sent unmounted will be suitably mounted by the Salon Committee and all accepted pictures will be shown under glass.
 5. Pictures must be sent by post or parcel post, packed flat and properly protected with stiff cardboard and adequate wrappings, addressed to: THE HON. SECRETARY, THE LONDON SALON OF PHOTOGRAPHY, 5A, PALL MALL EAST, LONDON, S.W.1.
 6. All pictures for the exhibition must arrive at the above address on or before Wednesday, August 31st. Entries may be delivered by hand at the Gallery on that date only.
 7. The Entry Form for pictures from abroad must be sent SEPARATELY by post, together with entry and packing fee of 5s. (this fee covers any number of pictures from one exhibitor). Exhibitors residing in the British Isles may enclose Entry Form and fees with their pictures.
 8. Pictures sent by post will be repacked in the original wrappings and returned, carriage paid, after the close of the Exhibition.
 9. As applications are made from time to time to The London Salon of Photography for permission to reproduce pictures from the walls of the Gallery, exhibitors are asked to signify, in the space provided for the purpose below, whether they have objection to such permission being given. The copyright in all cases remains the property of the authors of the prints.
 10. The Committee assure intending exhibitors that the greatest care will be taken of all work submitted, but they do not accept any responsibility for loss or damage either during transit or at the Gallery.
- If pictures are sold a Commission of 15% is payable to the Salon.
The submission of pictures will be understood to imply acceptance of the above conditions.
Notification of acceptance of pictures will be sent out as soon as possible.
A Catalogue will be sent to each exhibitor.

Readers of The Amateur Photographer & Cinematographer who are preparing work for this year's Salon may use this page as an ENTRY FORM.

SEE CONDITIONS.

Intending Exhibitors who are unable to secure extra Entry Forms in time may prepare their own on plain paper provided the conditions of Entry are adhered to.

ENTRY FORM.

TO THE HON. SECRETARY, THE LONDON SALON OF PHOTOGRAPHY, 5A, PALL MALL EAST, LONDON, S.W.1.

Sir,—I submit the undermentioned Photographs for the consideration of the Selection Committee, and I enclose Postal Order (or International Money Order) of the value of 5/- to cover Entrance Fee and the cost of return postage.

Reg. No. (leave blank.)	A, B or C (leave blank.)	Number on Picture.	Title of Picture.
		1	Arawata Valley
		2	The Beacon
		3	A hunting he must go.
		4	Two's Company
		5	Kawa - Land of Palms
		6	Off to School.

The attention of exhibitors residing in countries outside Great Britain is specially directed to Conditions 3 and 7.

I AGREE
TO CONDITION 9,
YES OR NO.

Name Miss Thelma R. Kent. A.R.P.S.
(State Mr., Mrs., or Miss)
Address 88, Manchester Street
Christchurch. New Zealand.

120. Thelma Kent, *The London Salon of Photography entry form*, 1938, Tony Rackstraw collection, Christchurch.

121. Thelma Kent, *Two's company, (Gannets at Cape Kidnappers)*, 1936, PA Coll. 3052-6, Alexander Turnbull Library, Wellington.

SEEKER OF NECTAR.

(From "The A.P." Colonial and Overseas Competition and Exhibition.)

By THOMAS R. KEMP.
(New Zealand.)

Points about Pictures

Constructive Commentary on the Pictures Reproduced on the Following Three Pages

A PART from the innate beauty of a subject of the type of the butterfly, there is another interest attaching to the means of which the stronger values of the butterfly are forced into relief against the neutral range of silver and grey elsewhere.

The tones themselves are pleasing, but the prominence with which the butter-

fly is endowed is also of considerable importance. It is the centre of interest. It tells most effectively against that tender background, and its attraction is further emphasised by its strength of position. It being placed in the upper left corner, it is divided by horizontal and vertical divisions of thirds both vertically and horizontally.

But to the strength imparted by the arrangement of the picture, there is a further accumulation because of the influence of the twig as a diagonal. This item takes up a line from near the bottom right hand corner to the top left. It is a line of great strength, the opposition of the twig at the base, which runs in a counter direction, but, as the leading line of the picture, anything that occurs upon its length derives its strength from it. The arrangement is strong and does what it sets out to do extremely well. It has the strength of simplicity. It has design and the design is clean and with the maximum of effect.

How the subject was obtained history does not relate. It may be that the twig with its dainty occupant occurred in the foreground of a photograph taken as it was without adjustment, or it may have been the case that, at first sight, the branch of bloom was one amongst many, a card of invitation to the ground of some sort being placed behind

it to cover the confusion that would otherwise have arisen, but, whether taken as it happened or subjected to control, it makes a most attractive picture and one of most engaging charm.

"Creation," by J. Norman Smith

It is, perhaps, a truism to say that any picture made in a studio is a work of double interest, but it is a fact that, in a case like this, there is first of all the interest in the portrait of the man and then in the work in which he is engaged. And this is a distinction with a difference.

If there are two elements in a picture, both of sufficient importance to claim a share of the attention but one of which is a portrait of a man, the interest of the lesser might be said to add itself to that of the other and the attraction of the two to be combined. There should be an accent, however, but this is usually implied by the nature of the subject and helped by the arrangement, but, assuming this is done and the existence of the two elements is obvious, the picture is unified and no question of a divided interest arises. If, on the other hand, the two elements are of equal attraction, if the two elements are in positions of similar strength, or if there be little or no connection between them, the interest instead of being united, is divided and the picture is unbalanced.

Here the figure (1) is manifestly the more important. The head is placed upon the upper left of the four interest sections of divisions of thirds; its mass is far greater than that of the manette

(2); and as far as the arrangement of tone is concerned, its contrasts are considerably the stronger. The statuette, too, is placed so near the right-hand edge that it is almost outside the picture position, although it is sufficiently in the

picture to claim the attention it should as an accessory. Several connections are present between the two, the chief of which is attracted by the line of the arm, but there are also the lines of the table and the cast shadows.

In these circumstances, there can be no suspicion of divided interest and the picture is a work of double interest, the difficulty that is always imminent where two figures are dealt with in the same picture.

"The Beauty Parade," by A. J. Patel

Another example of the employment of the design as a means of creating a picture is to be seen in this picture of a group of birds, but it is formed, in this case, by the edge of the road—if that is what it is—on which the birds are standing.

Here, again, it does not run directly from corner to corner, although that is the general direction, but from just above the bottom right to just below the top left corner. The line of the birds occurs along its length, and the way it stresses their importance is easily seen. Still, I rather feel that the bird in the centre is intended to attract attention, not by a sense of order, and, with so many elements, the group should be considered as a whole rather than as a collection of individuals. The picture is a success, happens, well connected, but, in any event, a suggestion of a division of interest is not so likely to arise in a case like this as it would if the numbers were respaced.

The work, however, is more particularly notable for the way in which the sombre tones of the setting are used to suggest the delicate tones of the plumage of the birds. It is beautifully done, and, besides the attraction innate in such a feature, it is also of service in emphasising their importance. That is helped again by the darkening at the corners, which has a sort of framing effect, although, as far as the picture is concerned, it is a bit overdone. "MENTOR."

T.R.K., CHRISTCHURCH.—“Gerald” is a good print from a quite well exposed negative, well lit from one side, resulting in pleasing roundness. But “Gerald” is like an oasis in the desert, with far too much of the surroundings included, as well as the strongly marked part of possibly a rocking-horse on the right. The better trimming would possibly be as marked on the reproduction, although probably it would have been an advantage to allow a little more space in which he might move if he so desired.

123. Thelma Kent, ‘Gerald: T.R.K. Christchurch’, *Australasian Photo-Review*, vol. XLI, no. 7, 2 July 1934, p. 347.

“SUNSET.”

T.R.K.

T.R.K., CHRISTCHURCH.—“Sunset Over the Tasman Sea” shows in the original (much lightened and improved in reproduction) very definite evidence of under-exposure. The very heavy rocks in foreground, necessarily photographed from the shadow side, should have been avoided.

124. Thelma Kent, ‘Sunset: T.R.K. Christchurch’, *Australasian Photo-Review*, vol. XLI, no. 10, 2 October 1934, p. 503.

125. Leila Black, *Tommy Clemens and Thelma Kent on Copeland Pass*, 1934, Copeland Pass album, Gerry Clemens collection, Rangiora.

Photograph taken from inside the tunnel, looking out. Stop f/16, one-second exposure.

The author and friend at the tunnel entrance. Stop f/16. Half-second exposure. Kodak Self-timer used.

Exploring Underground with a Kodak

By THELMA R. KENT

In this short article the author tells her experiences in company with a companion in exploring the course of a small New Zealand stream which for some distance passes underground.

The story is interesting and will probably suggest ideas to other workers who may be interested in this class of work.

In England and other overseas countries there are societies whose members make just such explorations their regular study.

Between Porter's Pass and Arthur's Pass, close to the Southern Alps of New Zealand, winds a stream named Dead Man's Creek. After many twists and turns through Starvation Gully this sprightly rivulet disappears over a rocky precipice of about 20 feet and enters a cave, where it echoes its way underground for a quarter of a mile through limestone rocks and finally joins the Broken River, which flows into the well-known Waimakariri, reaching the sea a few miles north of Christchurch, this big river being speci-

ally interesting to fishermen as it is now fully stocked with Quinnat salmon, successfully acclimatised after many years of experimentation.

Enticed by this dark and adventurous journey of the stream with its daring title, my friend and I decided to explore the cave, and entered from the exit, clad in bathing costumes and tennis shoes, and fully equipped with torches, cameras with tripods, matches, flash cartridges, and Sashalite Bulbs. Carefully we waded along, sometimes bending our heads and squeezing through the narrow tunnels and at other times finding space and lofty ceilings.

A thunderous roar greeted us with many "tom-tom" echoes as we slowly crept round the many bends of this eerie tunnel. Almost every corner offered unusual and fascinating pictures for our Kodaks, and we were

127. Thelma Kent, *Untitled, (Fish super-imposed on water)*, c. 1935, PA Coll. 3052-18, Alexander Turnbull Library, Wellington.

128. Thelma Kent, *Naare Hooper* looking up the Wangapeka River, near Motueka, Tasman district, 1939, PA Coll. 3052-2, Alexander Turnbull Library, Wellington.

129. Thelma Kent, 'The new driver', and 'Barley harvest', *Tui's Annual*, 10 October 1939, pp. 76-77.

130. Thelma Kent, 'Seascape', *Mirror*, vol. XIV, no. 7, January 1936, pp. 12-13.

This pastoral scene, which comes from Tustapere, in Southland, shows a fine sweep of dairying country. The slender Australian gums lend a decorative air to the landscape.

PEACEFUL PASTURES

The mountains of Westland provide an everlasting background for many beautiful scenes such as that below. It was taken from the Kokatahi Flat, looking towards Browning's Pass, which leads over the Southern Alps into Canterbury. The remains of a fine forest have been preserved from the ravages of axe and fire.

Photos by Thelma Kent.

132. Thelma Kent, 'Looking up the Rees Valley, Lake Wakatipu', *Monocle*, vol. 1, no. 7, December 1937, p. 3.

133. Thelma Kent, 'It happens silently, overnight', *Monocle*, vol. 2, no. 2, June 1938, p. 7.

George Chance, F.R.P.S., photo

P A T T E R N

NATURE'S apparent carelessness often produces the most beautiful pattern—so vast that we sometimes have to imprison it on paper before we are conscious that it is there. Here you see the sky at morning, flecked with clouds in an endless design, each touched with vibrant colour. Mr. George Chance has given to this landscape some of the soft and subtle beauty of a painting by Corot. For her pattern, Miss Thelma Kent has gone to the beach in the evening, where every seemingly endless ridge of sand is thrown into prominence by the reflection from a brilliant sunset

Thelma Kent photo

"L'HISTOIRE D'AMOUR"
BY THELMA KENT, A.R.P.S.

MISS KENT'S photographs have been exhibited at exhibitions in Paris, London, Budapest, Lucknow, Boston and Ottawa, and have always drawn high praise from the critics. This delightful study of gannets at Cape Kidnappers was highly esteemed by the French critics, one of whom wrote: "... in company with the élite of the whole world Miss Kent fully justifies her reputation as an artist." Miss Kent resides in Christchurch, but spends several months of the year touring New Zealand with her camera. She has probably photographed more parts of the Dominion than any other photographer.

135. Thelma Kent, 'L'histoire d'amour', in 'A folio of best pictures', *Monocle*, December 1938, p. 25.

Chapter 5 Images

136. Thelma Kent, *Yellow-naped Amazon*, Kent's aviary at 119 Somerfield Street, Christchurch, c. 1935, PA Coll. 3052-3529¼, Alexander Turnbull Library, Wellington.

137. Thelma Kent, *Kea*, 1934, Copeland Pass album, Gerry Clemens collection, Rangiora.

138. Thelma Kent, *Pied Stilt*, c. 1935, PA Coll. 3052-2, Alexander Turnbull Library, Wellington.

139. Thelma Kent, *The night prowler*, 1944, PA Coll. 3052-4, Alexander Turnbull Library, Wellington.

140. Thelma Kent, *Unidentified fish specimen*, c. 1940, PA Col.1 3052-3535 1/2, Alexander Turnbull Library, Wellington.

141. Thelma Kent, *Jonathan Mildura, Blocks 5A, 5B*, c. 1935, PA Coll. 3052-20, Alexander Turnbull Library, Wellington.

142. Thelma Kent, *Section through a virginia creeper*, 1937, Timeframes, natlib.govt.nz:tapuhi: PA Coll. 3052-21-01.

143. Thelma Kent, *Monarch butterfly series*, 1938, PA Coll. 3052-3584 ½, Alexander Turnbull Library, Wellington.

144. Thelma Kent, Thelma Kent, *Monarch butterfly series*, 1938, PA Coll. 3052-3592 ¼, Alexander Turnbull Library, Wellington.

145. Thelma Kent, Thelma Kent, *Monarch butterfly series*, 1938, PA Coll. 3052-3620 ¼, Alexander Turnbull Library, Wellington.

146. Thelma Kent, *Conus Marmoreus* Linn. *Indian Ocean*, c. 1940, PA Coll. 3052-3545 ¼, Alexander Turnbull Library, Wellington.

147. Rembrandt van Rijn, *The shell; Conus Marmoreus*, 1650, PD 1868-8-22-672, The British Museum, London.

148. Peter Peryer, *After Rembrandt*, O.004264, 1995, Te Papa Tongarewa, Wellington.

149. Thelma Kent, *Snail shell*, 1940, PA Coll. 3052-3567 ¼, Alexander Turnbull Library, Wellington.

Forest and Bird

Issued by FOREST AND BIRD PROTECTION SOCIETY OF NEW ZEALAND (Incorporated)

CELMISIA CORIACEA (Cotton Plant)

Photo: Thelma R. Kent

NUMBER 76

Issued Quarterly

MAY, 1945

150. Thelma Kent, 'Celmisia Coriacea (Cotton plant)', *Forest & Bird*, no. 76, May 1945, cover.

151. Thelma Kent, *John, Nola and Rana Kent*, 1942, Nola Clark collection. Auckland.

152. Thelma Kent (attrib.), *George, Chas and Melba*, 1938, Tony Rackstraw collection, Christchurch.

153. *Thelma Kent, Skiing at Mount Cook; William and Ethel Foster, Thelma Kent, Edie Clemens and Kate Kent, c. 1943, Gerry Clemens collection, Rangiora.*

154. Thelma Kent, *Untitled (Thelma Kent looking out towards the Tasman Sea from Karamea)*, 1945, PA Coll. 3052-2, Alexander Turnbull Library, Wellington.