

Private Collection

Exhibition and Auction at Stoddart Cottage, Diamond Harbour

Tuesday 26 November – Sunday 1 December 2019

A special fundraising event to raise money for Stoddart Cottage Trust's collection and heritage activities. Live auction 5pm on Sunday 1 December 2019 at Stoddart Cottage.

Seven 19th Century watercolours painted in Scotland

Lot 1. **Agnes Christie.** c1870s *Great Malvern*

Watercolour. Signed "ACC" lower right. Image shows marshes, boats, weir and church spire, with figures.

190 x 295 mm sight, 305 x 420 mm frame. Narrow oak frame. "*Painted by Agnes Christie Aunt Nan*", "*Great Malvern*" and "*Miss McLaren*" handwritten on backing board.

Lot 2. **Agnes Christie.** c.1870s *Title unknown (Port Scene)*

Watercolour. Unsigned. Image shows a port scene with foreground rocks and figures.

190 x 303 mm sight, 305 x 420 mm frame. Narrow oak frame. "*Painted by Agnes Christie*" handwritten on backing board. Possibly a copy of another artists work.

These two Agnes Christie paintings could be hung as a pair.

Agnes Cunningham Christie (1861-1897) was born in Gladsmuir, East Lothian, Scotland. *Great Malvern* and the port scene were painted by Miss Christie before she immigrated from Edinburgh to New Zealand in 1879. Her diary of the journey aboard *Hermione* is held in the Turnbull Library in Wellington. In New Zealand she taught at Southland schools. She returned to Scotland briefly then came back out to New Zealand where her sister Barbara had also settled in Otautau with her husband Norman Alexander McLaren. Agnes Christie never married and the painting passed to her niece Helen McLaren, one of Barbara's six children. See also photograph of the artist Agnes Christie as a toddler on her mother's knee.

Lot 3. **James Kinneir** c.1880 *From Swanston*

Watercolour. Signed lower right. Title lower left. Image shows a road, a cottage and trees with distant views to Edinburgh beyond.

280 x 420 mm sight, 425 x 560 mm frame. Mottled gold frame, buckled at top, "*View of Swanston near Edinburgh bequeathed by _____ 1904*" handwritten on a torn piece of paper

attached with stamp edges at each corner to the backing board. Also "*For Robin!*" handwritten on backing board.

The donor's grandfather Norman Alexander McLaren of Otautau in Southland inherited this painting from his father who died in Scotland in 1904.

Lot 4. James Kinnear c1880 *Swanston*

Watercolour. Signed lower right together with title. Image shows sunlit cottages with smoke rising from chimneys, set among trees, with figures.

295 x 425 mm sight, 485 x 625 mm frame. Gilt frame, damaged. Handwritten on the backing board "*Norman A McLaren, Redfern, Otautau, Invercargill, New Zealand. View of Swanston near Edinburgh Bequeathed by his father 1904*" An undated news clipping is glued to the backing board headlined *Mr James Kinnear Landscape Painter* and recording the death and career of the artist who began painting c. 1875. Also on backing board is the framers sticker which reads "*Established 1878, William Hayward, Carver, Gilder, Picture Frame Manufacturer, Mount Cutter &c, 154, Upper Richmond Road, Putney*".

The donor's grandfather Norman Alexander McLaren of Otautau in Southland inherited this painting from his father who died in Scotland in 1904.

James Kinnear (1858-1917) was born and lived in Edinburgh. He worked first as a wood engraver making illustrations for well known books. From about 1875 he began to paint seriously, working in oil and watercolour, usually painting scenes in and around Edinburgh. On three occasions he travelled to Europe. From the early 1880s he exhibited annually at the Royal Scottish Academy. James Kinnear's works still fetch good prices at auction.

Lot 5. M. Morton. Date? *Title unknown (Pond)*.

Watercolour. Image shows pond and trees. Signed bottom left.

315 x 460 mm sight, 458 x 598 mm frame. Foxed. Mottled gold frame.

Lot 6. Artist Unknown, 1880s? *Title unknown (Castle)*

Watercolour. Unsigned. Image shows a group of buildings including a church, a spire and a four storey turreted building (mid ground) with ascending road, horses and figures, (maybe Edinburgh Castle?)

440 x 290 mm sight, 620 x 490 mm frame. Decorative gold frame, possibly with original glass. Foxed. "*N A McLaren*" and "*Wh [illegible] Road*" handwritten on backing board.

Lot 7. E. Bruce, Date? *Title unknown (Gate)*

Watercolour on linen, canvas or textured paper. Image shows a gate at the end of an allée of fastigate trees, possibly yews.

255 x 188 mm sight, 393 x 320 mm frame. Narrow gold frame. "N A McLaren" signed on backing board (the donor's grandfather).

Six Contemporary Paintings & Drawings

Lot 8. **Hamish Keith, 1957, *Moment of Tension***

Oil on board.

397 x 500 mm sight, 603 x 707 mm frame. Re-used Edwardian oak frame with grey wash. "*Moment of Tension*" H. Keith '57 6'9" handwritten on the back board.

Purchased from the artist in 1957 for ten shillings and sixpence by a friend and given to the donor after that friend moved to England.

Hamish Keith (born 1938) completed a Diploma in Fine Arts at the Canterbury School of Fine Art in 1956 and worked briefly at the Christchurch Press before gaining employment at the Auckland City Art Gallery. He worked there from 1958 to 1970, before freelancing as a journalist, writer and art consultant. With Gordon H. Brown he wrote the first history of New Zealand art, *An Introduction to New Zealand Painting*, published in 1969, and he has written several other books as well. In 1981 Keith was appointed an Officer of the Order of the British Empire for services to the arts.

Lot 9. **Sandra Ott, 2002, *McKenzie Country***

Abstract watercolour.

258 x 379 mm sight, 471 x 581 mm frame. Speckled gold and blue frame, double matt, cream, slightly blistered. "*Sandra Ott Governors Bay 2002 McKenzie Country*" hand written on back board (water stained).

Well know locally, watercolour artist Sandra Ott is better known for figurative painting. This abstract is unusual.

Lot 10. **Garrick Tremain, 1997, *The Owl and the Pussycat (with Apologies to Edward Lear)***

Original cartoon drawing, ink on paper. Includes the text: "*The owl and the pussycat went to sea, In a beautiful pea-green boat, To carefully log, the Jap and the Frog, And the nuclear waste they tote.*"

202 x 252 mm sight, 363 x 397 mm frame. Narrow black wood frame, pale grey matt. Hand written on back board "5 Jan 1997". Sticker attached reads: "Tremain was NZ cartoonist. Comments on NZ anti-nuclear stance. Original".

Garrick Tremain (born 1941) is a cartoonist and painter living in Queenstown. He has been a professional painter since 1972 and a cartoonist since 1988. This drawing was purchased by the donor at the artists stone house studio as a gift for her husband.

Lot 11. John Barry, 2003, *Near Oamaru*

Pastel drawing. Image shows a rural scene with rolling hills, macrocarpas, abandoned homestead, shed and round bales.

239 x 312 mm sight, 440 x 500 mm frame. Light rimu frame, double matt, cream water-stained. Handwritten on back board: "Near Oamaru 2003" and "Town and Country Artists Award".

John Barry lives in Diamond Harbour. He has been painting since the 1970s. After seven years teaching and 33 in the military he retired. Barry paints landscapes, seascapes and portraits in all mediums, but recently began working more in pastel. This work is unusual because of the absence of people. John Barry was an inaugural member of PANZ (Pastel Artists of NZ) and is the Canterbury area representative. His pastel paintings have won awards at both provincial and national level.

Lot 12. Diane Smith, 2005, *Red Currants*

Watercolour.

94 x 94 mm sight, 213 x 213 mm frame. Speckled gold and blue wood frame, taupe matt. Handwritten on back board: "Diane Smith 2005"

Diane Smith was a Canterbury artist, now deceased.

Lot 13. Clive Mayor, c2000, Title unknown (*Lake scene*)

Watercolour. Image shows row boat on still lake with birds.

100 x 76 mm sight, 213 x 161 mm frame. Brown wood frame, cream matt with watercolour wash decoration. Handwritten on back board "Clive Mayor. Lake District, UK".

Four Contemporary Artists' Prints

Lot 14. Gary Tricker, 1980, *Woodside Paradise*

Screen print. 5/25. Includes text "Forever and ever it takes a pound to lift a pound. R.W. Emerson 1803-1882" Image shows three surreal structures in a landscape/

280 x 375 mm sight (set within embossed edge), 512 x 575 mm frame. Light rimu frame, cream matt check?

Gary Tricker (born 1938) spent much of his childhood in rural railway settlements. This left him with a life-long passion for trains and in perpetual awe of the contrast steel railway lines cut through the landscape. He has worked as a full time printmaker since 1976. He is known internationally for his whimsical, semi-abstract, slightly surreal images that possess an entertainment value akin to well known lyric tales. This print was purchased from Ginkgo Gallery by the donor.

Lot 15. Gary Tricker, 1988, *Our Choice*

Screen print, 12/50, 2nd State 1989. Circular image set within an embossed square. Image is of a couple playing chess by a window with larger chessboard below. Includes text: "God gives us relations, thank God we can choose our friends – Addison Mizner".

153 x 153 mm sight, 323 x 307 mm frame. Grey stained wood frame, cream mount.

Lot 16. Mark Lander, c1995, *Dance Work*

Woodcut? print on handmade flax paper. Handcrafted poster for an exhibition. Includes text: "*Jonathan Jensen Gallery, Preview 5.30 Feb 27, 160 High St*". Also includes larger handwritten words on each side of printed panel: "*Mark Lander*" and "*Danceworks*".

c.390 x 270 mm (torn edges on two sides) sight, 475 x 345 mm frame. Narrow black frame. Handwritten on back board "*Mark was a teacher at Hagley*" and "*Flax paper print*".

Mark Lander was born in 1955. His study of early New Zealand watercolours and an interest in large scale art installations led him to becoming a skilled paper maker. Not only did he teach himself to make fine papers, he experimented until he succeeded in building his own Hollander paper making machine. His 1990 clay and flax paper work *Pendulum and Ladder 11* is in the Christchurch Art Gallery collection. His Papermill Gallery is located on SHW1, at the North end of Amberley.

This print was acquired by the donor when Mark Lander was teaching night school at Hagley College in Christchurch.

Lot 17. Marianne Thorp, 1998, *Punga*

Black and white photograph.

286 x 190 mm sight, 464 x 355 mm frame. Narrow black frame, cream matt.

Photograph taken at Punga Cove on the Queen Charlotte Walkway.

Six Framed Printed Reproductions

Lot 18. **Gaetano Dura?** 1840. *Pescivendolo*

Image shows a fish vendor with a funny hat and bare feet. Original drawing made in 1840 probably by Gaetano Dura (1805-1878). The text "*Lit. Gatti e Dura*" is included. Printed image probably taken from an old book.

326 x 260 mm sight, 121 x 154 mm frame. Decorative dark wood frame, dark brown matt.

Pescivendolo translates to "Fishmonger". Understood to have been purchased in an Italian market by the donor's aunt in the 1950s.

Lot 19. **Artist unknown**, 19th Century?, *Helleborus foetidus*

Helleborus foetidus L. Stinkende Niefswurz, a. Bluhene Pflanze b. Reif Frucht. Taf. VII. A botanical illustration probably taken from an old German plant book.

214 x 140 mm sight, 419 x 310 mm frame. Moulded wood frame with gold line detail. Double matt. One of a matching pair.

Lot 20. **Artist unknown**, 19th Century?, *Juniperus Sabina*

Juniperus Sabina L. Sadebaum, n. Lweig der wieblichen Pflanze b. Weiblicher Bluthenstand wergr. c. Frucht vergr. d. Mannlicher Bluthenstand. Taf XVIII. A botanical illustration probably taken from an old German plant book.

214 x 140 mm sight, 420 x 310 mm frame. Moulded wood frame with gold line detail. Double matt. One of a matching pair.

Lot 21. **Artist Unknown**, 1838, *Delphinium Consolida*, *Field Larkspur*

Artists initials, J.W.fc, at lower right. A botanical illustration from an old book published by W. Baxter, Botanic Garden, Oxford 1838, page 297.

185 x 122 mm sight, 305 x 240 mm frame. Moulded wood frame with gold detail. Dark brown matt.

Lot 22. **Artist unknown**, Date unknown, *Sphenogyne speciosa*

Botanical illustration, plate 626, taken from an old book.

77 x 57 mm sight, 147 125 mm frame. Wood frame with gold detail. UV glass used. A clipping with the text which accompanied the plate is attached to back board.

Lot 23. **Dean Venroy**. 1980s? *Cardenalis (Finches)*

Reduced photocopied reproduction of original painting based on a fable. Image shows a river stone figure bent to a table with three small birds above.

145 x 92 mm sight, 250 x 154 mm frame. Moulded wood frame with dark band.

Artist Dean Venroy lives in Governors Bay.