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Sea & Shore

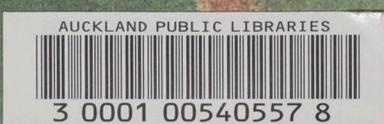
Coastal and Marine Pictures
of Auckland and the North
1824 - 1926

With the assistance of
the Queen Elizabeth II Arts Council of New Zealand

Auckland City Art Gallery
15 March to 5 May 1985



Charles Heaphy (1820-1881)
View of the Kahu-Kahu Hokianga River 1839
watercolour, 307 x 430 mm
Collection of Alexander Turnbull Library, Wellington



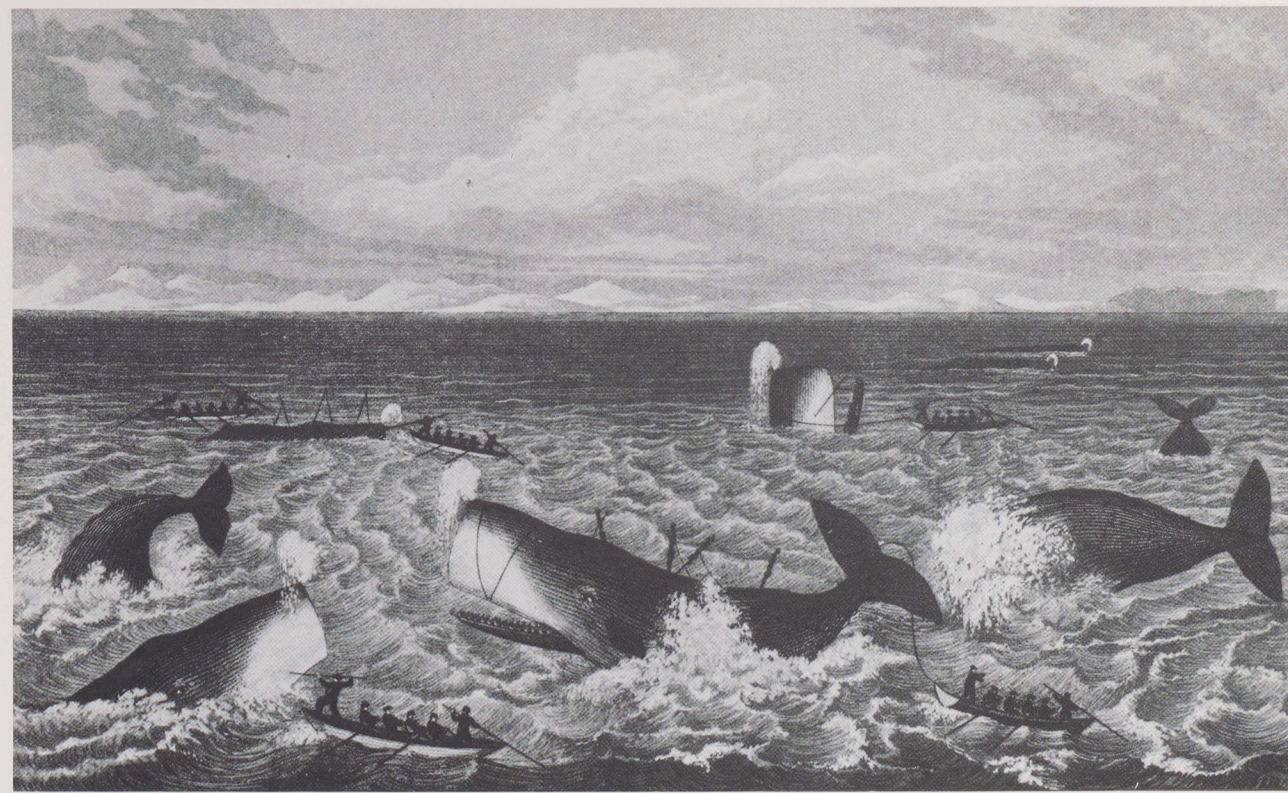
Sea & Shore

Coastal and Marine Pictures of Auckland and the North 1824 – 1926

With the assistance of the Queen Elizabeth II Arts Council of New Zealand

The exhibition surveys the first century of pictorial art in Auckland and the North, focussing on images of the sea, the coastline, and activities associated with the sea. Generous loans from institutions throughout the country have allowed us to see these pictures grouped together.

Thanks are due to the Hocken Library and the Otago Early Settlers' Museum, Dunedin; the Robert McDougall Art Gallery, Christchurch; the National Art Gallery and the Alexander Turnbull Library, Wellington; the Auckland Institute and Museum Library and the Auckland Public Library. Particular thanks to NZI Corporation Ltd and a private Auckland collection for the loan of important pictures by John Gibb.



(5) Joel Samuel Polack *The North Cape... and Sperm Whale Fishery* 1838

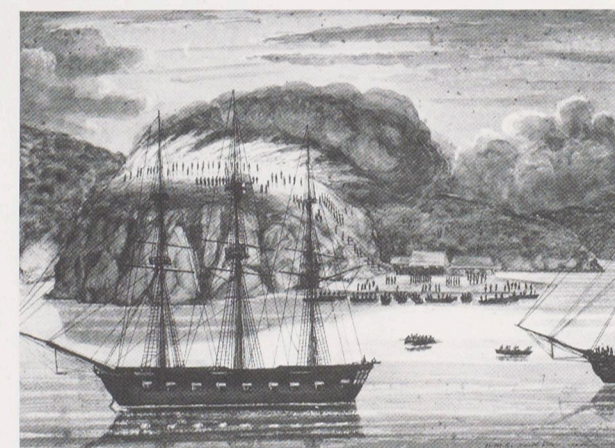
Here is the Auckland pictorial marine tradition understood in its widest sense. As not just the domain of the ship portraitists and shipwreck specialists, but as incorporating all sea-related imagery. Hence the inclusion of landscape artists not usually noted for marine subjects (Heaphy, Kinder, Strutt, Sharpe), alongside works by artists better known for such work (Gibb, Wright, Clayton).

Of particular interest are pictures of marine-related work. Polack's fanciful depiction of sperm whaling off the North Cape (5) not only makes a contribution on its own merits, but also aids an understanding of Le Breton's view of Kororaraka, where over a dozen ships lie at anchor (6). Charles Heaphy frequently documents work, such as the loading of kauri at Horeke (10) or shipbuilding at Mechanics Bay, Auckland (11,12). John Gibb's two canvases (27,28) similarly depict marine work; in this case the loading of coal from the Kawakawa mines, and the rafting of timber in Auckland Harbour.

In contrast to Gibb's depictions of contemporary working life, other oil paintings in the exhibition deal with the reconstruction of past events. In 1865 William Strutt painted a scene he had witnessed nine years earlier at Onehunga: the landing of Maoris with produce for the Auckland markets (22). Captain Clayton in 1896 reconstructed the Maori welcome to William Hobson at Waitangi in 1840 (33), and in 1908 Walter Wright anticipated the approaching centenary of the 1809 *Boyd* massacre with a vivid depiction of one of the climactic moments of that event (36).

These historicising dramas can be compared to contemporary documentation of momentous events, such as John Williams's depiction of the burning of Pomare's pa (9), or Sharpe's of the wreck of the *Triumph* (25). Such works reveal an awareness of the present as historical, i.e. as worthy of recording; a recognition that moved the likes of Heaphy and Kinder to paint what they saw, rather than what they thought Tasman or Cook or Hobson might have seen.

The sea and shore are sites for pleasurable outings, and this also finds expression in the pictures. Heaphy depicts a boatload of mid-century picturesque tourists exploring a cave on Great Barrier Island (13). Frank and Walter Wright paint Edwardians at leisure,



(9) John Williams *H.M.S. North Star, destroying Pomare's pa* 1845



(3) Louis Auguste de Sainson *Baie Houa-Houa* 1827

dwarfed by the spectacle of the surf (35), while Winkelmann photographs his friends, idly fishing from the deck of the *Viking* (47). Picnics and excursions have always been popular during Auckland's summer weather, but the widespread use of beaches for swimming and sunbathing is of relatively recent origin. Nevertheless, something of the modern beach cult is discernible in Walter Wright's *Shelly Beach* (37).

Many of the earliest pictures are prints: lithographs and aquatints published in London and Paris, but based on drawings made in New Zealand by the originating artists (1-6). Of the original material that survives by Lejeune, Earle and Le Breton, very little is to be found in this country; original drawings and watercolours by De Sainson appear not to have survived at all. Hence these early prints, originally published in bound volumes for the perusal of armchair travellers, now function as invaluable visual documents of pre-colonial New Zealand.

Original visual statements useful for later reproduction could vary from on-the-spot drawings (11-12), to carefully finished monochrome drawings in ink and wash (7), to full-scale watercolours (10). Heaphy's watercolour itself represents the elaboration in the studio of outdoor records made on the site. The same is true of the watercolours by John Williams (9), Kinder (15) and Sharpe (25, 26), none of which was painted on site. This does not mean that E.A. Williams's fluent outdoor watercolours (20, 21) exhibit greater truth to nature (or New Zealand) than do Sharpe's studio productions. However, such considerations can explain something of the immense variety of treatment that exists in the work of early New Zealand artists.

Later in the century comes the simultaneous development of photography and painting in oils: the revolutionary topographical medium versus the most traditional of pictorial media. From the 1880s the oil painters dominated the art societies, at the expense of watercolourists and photographers. However, then as now there existed a variety of outlets. Stationers

dealt in photographs as well as watercolours, which were displayed in shop windows. The John Leech Gallery displayed recently framed oils and watercolours, and also provided a venue for art unions.

Towards the end of the century we encounter the production of immense oil paintings intended to hang in public buildings. Gibb's *S.S. Tarawera* (27), Goldie and Steele's *The Arrival of the Maori* (in the Wellesley Gallery next door) and the Wright brothers' *The Gap, Piha* (35) are paintings that assert their right to a place in large company offices or a public art gallery. These large pictures gradually took shape in the studio, over weeks or even months.

Meanwhile, direct outdoor sketching in oils for its own sake, as opposed to preparatory sketching, became more common early this century. Frisstrom's *Pohutukawa* (34) and Payton's *Old Devonport Wharf* (40) are two examples of such work *en plein air*.

With the arrival of photomechanical reproduction in the 1890s, photographers were able to supply virtually instantaneous images to newspapers (in contrast to the delay of years common to earlier reproductions in the exhibition). The photograph Winkelmann took of the fête at Judges Bay for the opening of the rowing season (41) was published six days later in the *Auckland Weekly News*.

The scope and variety of images in the exhibition demonstrate the richness of this region's pictorial tradition. And let's not forget that although we are concerned here with the first century of this tradition, the sea and shore still continue to provide inspiration for local artists.

Roger Blackley
Curator, Historical New Zealand Art

Unknown lithographer and artist

8. *The City of Auckland. The Capital of New Zealand*, handcoloured lithograph, 253 x 468 mm (image). Hocken Library, Dunedin.

John Williams (Lance-Sergeant, 58th Regiment; active in NZ 1845-1846)

9. *H.M.S. North Star, destroying Pomare's pa Onihū, Bay of Islands* 1845, watercolour, 202 x 278 mm. Alexander Turnbull Library, Wellington.

Nocturnal scenes are relatively rare in nineteenth-century New Zealand art. For an example by another soldier-artist, see no.19. Although Pomare had not been involved in the sack of Kororaraka, the finding of plundered articles in his pa was used as justification for this short-sighted reprisal. The episode only served to swell the ranks of Hone Heke's warriors.

Charles Heaphy (1820-1881)

10. *View of the Kahu-Kahu Hokiangā River* 1839, watercolour, 307 x 430 mm. Alexander Turnbull Library, Wellington.

Heaphy's view shows Thomas McDonnell's ship-building establishment at Horeke, in the Hokiangā Harbour. Although the first European ship to be built in New Zealand had been completed in Dusky Sound in 1795, Horeke was the first shipyard. Established in 1826 and known in its earliest years as Deptford Dockyard, Horeke was also an important port for the Sydney trade. The two barges in Heaphy's picture are loading kauri timber for New South Wales.

11. *Auckland, from near Mechanics Bay* c1852, pen and ink drawing, 133 x 185 mm (paper size). Auckland Institute and Museum Library.

12. *Bridge, Mechanics Bay, Auckland* c1852, pen and ink drawing, 223 x 185 mm (paper size). Auckland Institute and Museum Library.

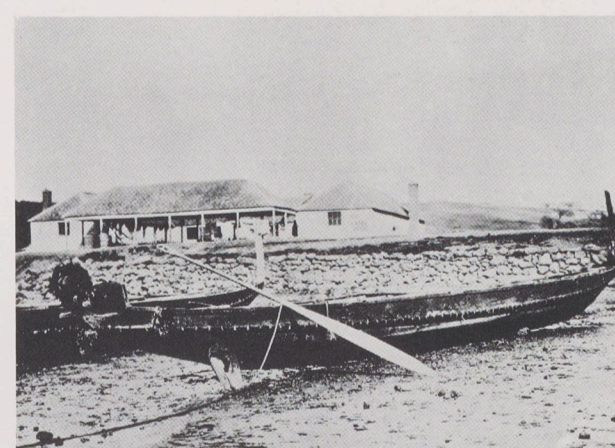
13. *Cave, Great Barrier Island* c1852, watercolour and opaque white, 383 x 272 mm. Auckland Institute and Museum Library.

Patrick Joseph Hogan (1805?-1878)

14. *Auckland, New Zealand. (from Smale's Point). Commercial Bay. Brilmart Barrack, St Pauls Church, Shortland Street, and Fort Street* 1852, lithograph, 270 x 425 mm (image). Auckland City Art Gallery, presented by Mr T.W. Leys, 1915.

John Kinder (1819-1903)

15. *Freemans Bay, Auckland* 1860, watercolour, 233 x 339 mm. Auckland City Art Gallery, presented by Mr H.A. Kinder, 1937.



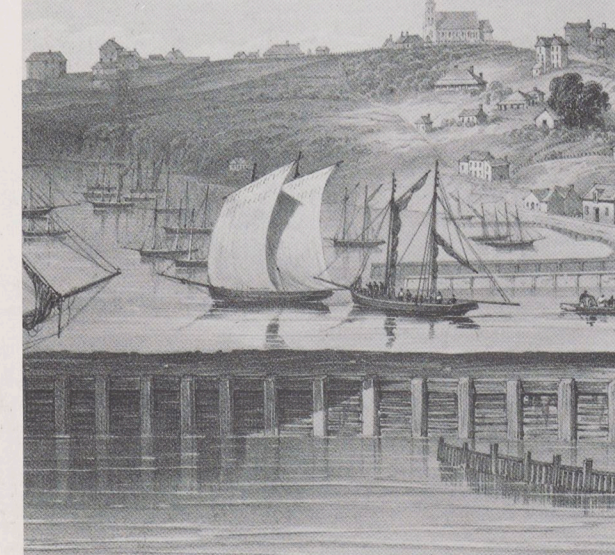
(16) John Kinder *Canoes at Mechanics Bay* c1864

16. *Canoes at Mechanics Bay* c1864, wet-plate photograph, 143 x 204 mm. Auckland City Art Gallery.

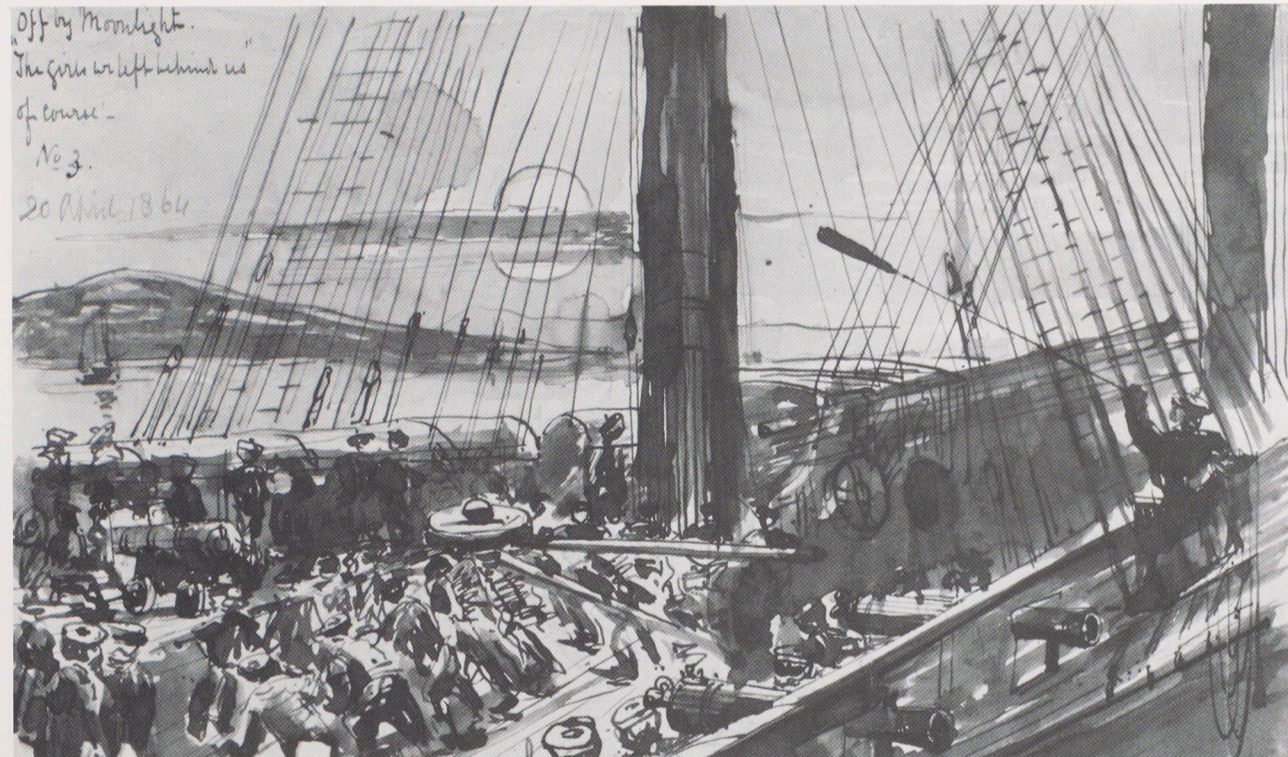
Kinder's photograph shows two canoes on the shore in front of the Maori Hostel at Mechanics Bay. Deveril's photograph of a decade later (24) provides a back view of the Hostel, and reveals the extent to which harbour reclamation had already changed the shoreline. Winkelmann's photograph of 1912 (44) depicts activity on the new shoreline of Mechanics Bay.

Day & Son, after Frederick Rice Stack (Major of Brigade, active in NZ 1857-1862)

17. *View of Auckland Harbour, New Zealand, taken during the Regatta of January 1862. (The Race of the Maori War Canoes)*, handcoloured lithograph, 203 x 405 mm. Plate 1 of *Stack's Views in the Province of Auckland, New Zealand* (London, [1862]). Auckland Public Library.



(14) Patrick Joseph Hogan *Auckland, from Smale's Point* 1852 (detail)



(19) Edward Arthur Williams *Off by Moonlight* 1864

Stack wrote about the race as follows: "The sight of this extraordinary canoe-race was not one to be easily forgotten by those who witnessed it. The chiefs performed hideous antics and gesticulations, acting as fuglemen and going through the most remarkable contortions of the body, combined with frightful screams or yells, which were responded to in perfect cadence by all those in a sitting posture (women even included), imagining by such unearthly sounds to strike terror into the hearts of their enemies, simultaneously using their paddles with admirable regularity and strength sufficient to produce propulsion of astonishing rapidity."

Edward Arthur Williams (1824-1898; Lieutenant-Colonel in Royal Artillery; active in New Zealand 1864-1866)

18. *Hulk with Maoris taken at Rangiriri, Auckland* June 1864, pencil, watercolour and opaque white, 145 x 248 mm (oval), verso inscribed lower centre:

"'Tis sad to see
"How Cabined, Cribbed, Confined,
"The Maories who in Rangiriri's pits
"So stoutly held their ground,
"Now fret in vain"
Hocken Library, Dunedin.

The Waikato prisoners of war taken at Rangiriri on 21 November 1863 were kept for many months on the hulk *Marion* under a guard of 50 militia. They were eventually transferred to Kawaau Island, from which they escaped on the night of 11 September 1864.

19. *Off by Moonlight "The girls we left behind us" of course* 20 April 1864, pen and wash, 125 x 208 mm. Hocken Library, Dunedin.

20. *Fort Brilmart, Auckland* 3 August 1864, pencil, watercolour and opaque white, 176 x 248 mm. Hocken Library, Dunedin.

21. *The Manukau Harbour from Onehunga* June 1864, pencil, watercolour and opaque white, 144 x 248 mm. Hocken Library, Dunedin.

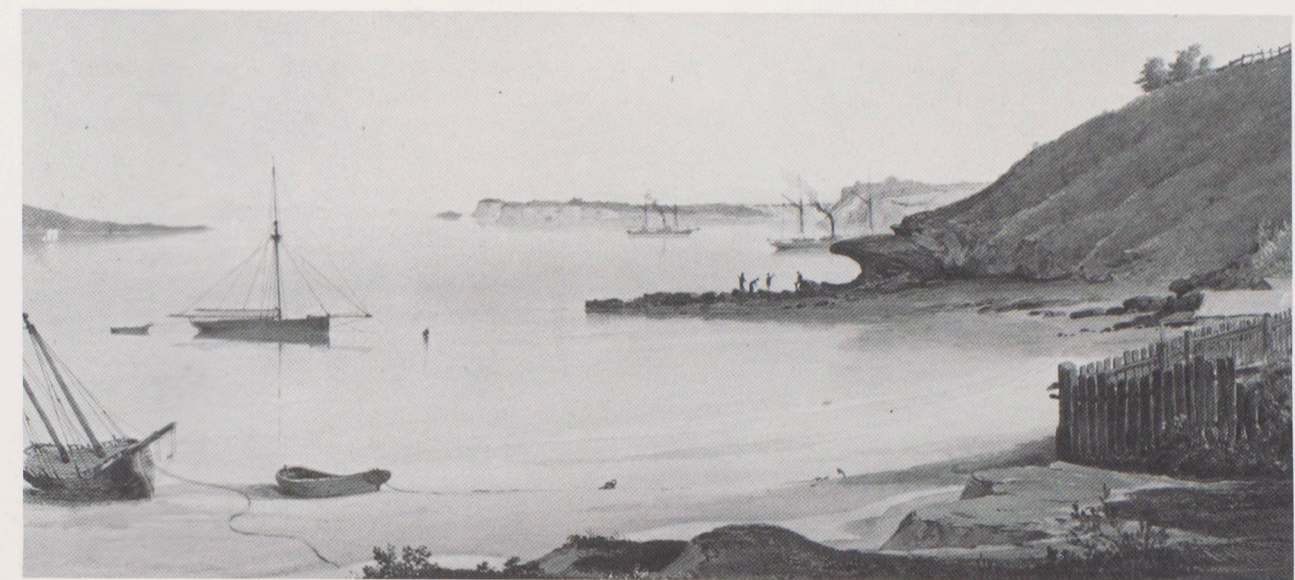
William Strutt (1825-1915)

22. *Maoris beaching their canoes & going off to market, at Onehunga near Auckland.* 1856 1865, oil on canvas, 420 x 785 mm. Alexander Turnbull Library, Wellington.

In his autobiography, Strutt wrote "Before leaving Onehunga a pretty sight presented itself to us. The morning was lovely, and the charming bay and beach were quite animated with a fleet of canoes, just arrived with all sorts of produce for the Auckland market. The picturesque canoes were beached to the lively song of the Natives, their contents landed, and the tribe gathered together to hear a short speech from a fine old Chief, which done, the kits (native baskets) were shouldered, or strapped to the backs of the bearers, with the strong and handy slings, each generally as well, carrying a huge cum cum pumpkin, which not a few drove fat pigs tied by one leg to the market."

John Barr Clarke Hoyte (1835-1913)

23. *View of Devonport from St Marys Bay* c1870, watercolour, 142 x 221 mm. Auckland City Art Gallery, presented by C. Dacre, 1916.



(30) George O'Brien *The North Head from Cheltenham Beach* c1886

Herbert Deveril (active in Australia and New Zealand 1864-1884)

24. *Mechanics Bay, Auckland* c1875, wet-plate photograph, 266 x 357 mm. Auckland City Art Gallery.

Alfred Sharpe (1835?-1908)

25. *A Grey Day off Tiri Tiri* 1883, watercolour, 305 x 647 mm. Auckland City Art Gallery.

Sharpe's view of Tiritiri Matangi shows the *S.S. Triumph* on the rocks, a calamity that occurred on 29 November 1883. Unlike other pictures of historic events in the exhibition (33, 36), Sharpe's functions as a topical news image. The inclusion of the stricken steamship is almost incidental to Sharpe's primary intention: the depiction of the landscape under particular atmospheric conditions.

26. *The Lighthouse, South Head, Manukau* 1883, watercolour, 389 x 625 mm. Auckland City Art Gallery, presented by Mr T.W. Leys, 1918.

John Gibb (1831-1909)

27. *S.S. Tarawera Coaling in the Bay of Islands* 1885, oil on canvas, 945 x 1525 mm. Collection of NZI Corporation Ltd.

28. *Rafting timber, Auckland harbour* 1896, oil on canvas, 408 x 612 mm. Private collection, Auckland.

George O'Brien (1821-1888)

29. *The Jetty, Auckland, from Shelly Beach* c1886, watercolour, 145 x 343 mm. Otago Early Settlers' Museum, Dunedin.

30. *The North Head from Cheltenham Beach* c1886, watercolour, 198 x 457 mm. Auckland City Art Gallery.

O'Brien's view from Cheltenham Beach is one of the most enchanting watercolours of Auckland Harbour. The meticulous precision of O'Brien's style provoked contemporary critical disapproval (painstaking, painful detail) similar to that received by Alfred Sharpe. Particularly interesting in the present picture is the impossible (yet apparently natural) intrusion of Rangitoto on the left, a position occupied in reality by Motukorea (Browns Island).

Kenneth Watkins (1847-1933)

31. *An Afternoon, up channel* 1893, gouache, 280 x 255 mm. Auckland City Art Gallery.

Charles Blomfield (1848-1926)

32. *"Two Generations". The Last of the Old Wolverine* 1896, oil on canvas, 465 x 764 mm. Auckland City Art Gallery, presented by S. Coldcutt, 1949.

Matthew Thomas Clayton (1831-1922)

33. *The Landing of Captain William Hobson from H.M.S. Herald at Waitangi, Bay of Islands, 5th February 1840, for the Signing of the Treaty of Waitangi* 1896, oil on canvas, laid on board, 410 x 890 mm. Auckland City Art Gallery, presented by the Hon. Elliot Davis, 1953.

The reconstruction of the Maori welcome to Hobson at Waitangi is one of a series painted by Captain Clayton, of important 'colonial' events such as the arrival of the first settler ships at Auckland and Wellington.

Claus Edward Frisstrom (1864-1942)

34. *Pohutukawa, Manly Beach* 1903, oil on panel, 250 x 405 mm. Auckland City Art Gallery.

Frank Wright (1860-1923) and Walter Wright (1866-1933)

35. *The Gap, Piha, West Coast* 1904, oil on canvas, 1110 x 1765 mm. Auckland City Art Gallery, presented by Mr E. Earle Vaile, 1904.

CHECKLIST

R. Martin & Co., after Augustus Earle (1793-1838, active in NZ 1827-1828)

4. *War Speech, previous to a Naval Expedition* 1827 (published 1838), handcoloured lithograph, 236 x 377 mm. Plate 9 of Earle's *Sketches illustrative of the native inhabitants* (London, 1838). Auckland Public Library.

Earle explained the picture as follows: "This scene was drawn from nature. A party of warriors had collected at the Bay of Islands, for the purpose of making a hostile visit to a tribe on the banks of the Thames. They were detained by contrary winds; and, for several days, were constantly engaged in listening to speeches from their chiefs, who addressed them from a canoe hauled on shore. The animating tones and gestures of the chiefs presented a remarkable contrast with the silent and good-humoured patience of the listeners. Their canoes were richly carved; and one of them, which I measured, was 70 feet long, and carried one hundred fighting men."

William Read (active in London 1820-1840), after Joel Samuel Polack (-1882; active in NZ 1831-1837)

5. *The North Cape, New Zealand, and Sperm Whale Fishery* (published 1838), etching and aquatint, 94 x 155 mm (image). Frontispiece to vol. 2, J.S. Polack, *New Zealand: being a narrative of travels* (London, 1838). Alexander Turnbull Library, Wellington.

Léon Jean-Baptiste Sabatier (-1887), after Louis Le Breton (1818-1866)

6. *Mouillage de Korora-reka (Baie des Iles)* 1840 (published 1846) [Ships at anchor, Kororaraka], handcoloured lithograph, 286 x 452 (image). Plate 183 of Dumont D'Urville's *Voyage au pôle sud et dans l'Océanie* (Paris, 1846). Auckland City Art Gallery.

The mission station at Kerikeri was founded in 1819, five years after the first mission had been established at Rangihoua on the northern point of the Bay of Islands. The house depicted on the right is the oldest surviving European building in New Zealand, constructed 1821-1822. Now known as the Kemp House, it is owned by the Historic Places Trust.

Félix Achille St Aulaire (1801-) and Victor Adam (1801-1866), after Louis Auguste de Sainson (active in NZ 1827)

2. *Vue du Cap Wangari. (Nouvelle Zélande)* 1827 (published 1833) [Bream Head, Whangarei], handcoloured lithograph, 206 x 342 (image). Plate 49 of Dumont D'Urville's *Voyage de la corvette l'Astrolabe* (Paris, 1833). Auckland City Art Gallery.

Denis Auguste Marie Raffet (1804-1860), after Louis Auguste de Sainson

3. *Baie Houa-Houa. Naturels exécutant une danse à bord de l'Astrolabe. (Nouvelle Zélande)* 1827 (published 1833) [Haka performed on board the *Astrolabe*], handcoloured lithograph, 218 x 332 mm (image). Plate 48, Dumont D'Urville (1833). Alexander Turnbull Library, Wellington.

Edward Ashworth (1814-1896)

7. *West View of Commercial Bay, the Principal Water Frontage of the City of Auckland, the Capital of New Zealand* 1843, pen and sepia wash, 230 x 388 mm (image). Auckland City Art Gallery, presented by Sir Cecil Leys, 1935.

Taken from Smale's Point, Ashworth's 1843 drawing can be compared with Hogan's view of a decade later (14). The following lithograph (8) was produced in London later in the 1840s, although the landscape is based on an earlier drawing, possibly by J.J. Merrett (1816-1854) or J.G. Mitford (1822-1854). The basis for Dr Hocken's handwritten date, 31st March 1844, is not known.

Walter Wright (1866-1933)

36. *The Burning of the Boyd, Whangaroa Harbour, 1809* 1908, oil on canvas, 1095 x 1625 mm. Auckland City Art Gallery, presented by the Auckland Picture Purchase Fund, 1908.

Henry Winkelmann (1861-1931)

41. *Opening of the St George's Rowing Club's Season, Judges Bay* 3 November 1900, dry-plate photograph, 155 x 213 mm. Auckland Institute and Museum Library.

42. *Oraukua Bay, Village Scene* March 1907, dry-plate photograph, 155 x 206 mm. Auckland Institute and Museum Library.

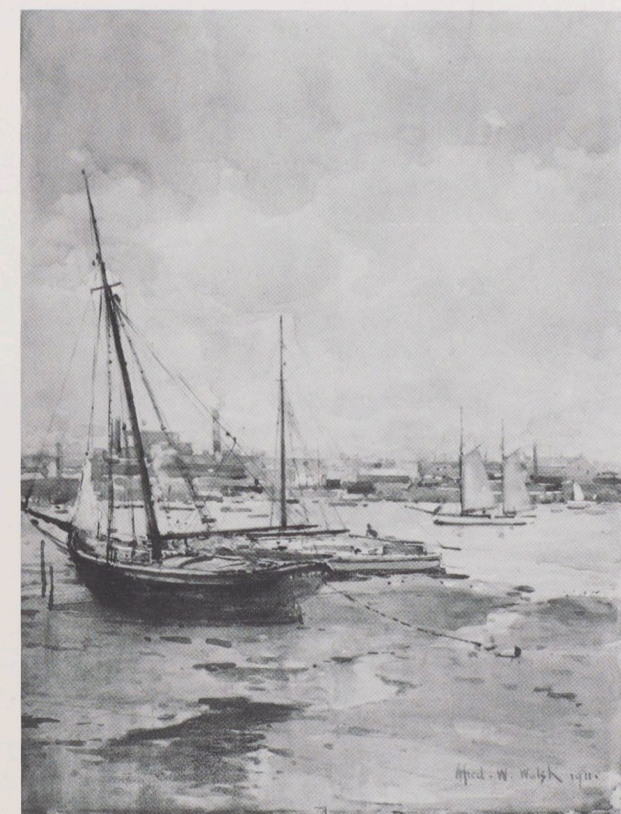
43. *Coastal Steam Ship Company Wharf and Steamers* 28 November 1904, dry-plate photograph, 145 x 200 mm. Auckland Institute and Museum Library.

44. *Kings Drive and Foreshore* 27 September 1912, dry-plate photograph, 155 x 202 mm. Auckland Institute and Museum Library.

45. *Unloading the Waiverua* March 1926, dry-plate photograph, 150 x 212 mm. Auckland Institute and Museum Library.

46. *Unloading the Canadian Spinner* March 1926, dry-plate photograph, 154 x 212 mm. Auckland Institute and Museum Library.

47. *Deck View of Viking from Cross Trees* January 1904, dry-plate photograph, 209 x 165 mm. Auckland Institute and Museum Library.

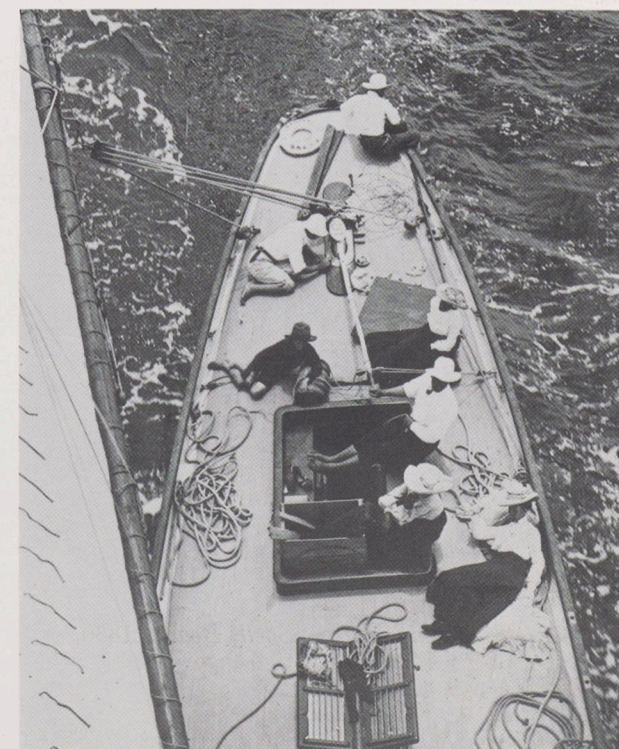


(39) Alfred Wilson Walsh *Low tide, Auckland* 1911

Alfred Wilson Walsh (1859-1916)

38. *Evening after rain, Auckland* 1911, watercolour, 252 x 340 mm. National Art Gallery, Wellington, presented by C. Millan Thompson, 1959.

39. *Low tide, Auckland* 1911, watercolour, 400 x 302mm. Robert McDougall Art Gallery, Christchurch.



(47) Henry Winkelmann *Deck View of Viking from Cross Trees* 1904