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Catalogue



Kingfisher Diving (detail) - Raymond Ching

Specialist publishers of limited and special edition
prints by significant New Zealand artists

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Raymond Ching

Raymond Ching was born in 1939 in Wellington, New Zealand. He is today one of the world's most admired wildlife artists. His drawing skills are without peer. His ability to depict texture, from the softness of feathers to the luminosity of water is remarkable, and based on a draughtsmanship that is not simply accurate, it is profound!

Ching first exhibited his bird paintings in Auckland in the 1960s. His first exhibition, *Thirty Birds*, in 1968 was a sell-out, with Ching attracting the attention of Sir William Collins of Collins Publishing. Sir William, a keen ornithologist, invited Ching to the United Kingdom to produce a book of his bird paintings. However, upon his arrival, Ching also came into contact with the publishers of *The Reader's Digest* who, along with Collins Publishing, intended to produce a major book on the birds of Britain. Ching was commissioned to paint 230 full-colour studies, and *The Reader's Digest Book of British Birds*, published in 1969, became the world's most successful and biggest selling ornithological book. This enthusiastic reception led Ching to produce a series of natural history books, including *The Bird Paintings* in 1978, *The Art of Raymond Ching* in 1981, *Wild Portraits* in 1988, and *Kiwis* in

1990. Ching adopted a scientific approach to these bird paintings, with the artist frequently going out into the field to study the birds in flight and in their natural habitat. Ching is also known to work from stuffed birds in his studio.

Now settled in Wiltshire, Ching continues to paint birds and animals, as well as remarkable life-like portraits. Working primarily in oils and watercolours, Ching's works are incredibly detailed with an almost photographic quality. Merging realism with fictional compositions, Ching slowly builds up his paintings layer upon layer, often leaving the underdrawing peeking through the transparent paint.

Ching exhibits regularly in New Zealand and around the world, including Leigh Yawkey Woodson Art Museum in the USA; Brighton Art Gallery and Museum, England; and the Academy of Natural Sciences in Philadelphia. His paintings are held in numerous private and public collections, such as the National Museum of Wildlife Art in the USA, and portraits from his exhibition 'A True Story' are held in the Dunedin Public Art Gallery and The Museum of New Zealand Te Papa Tongarewa.

Raymond Ching



Bloomsbury Group | 52 x 62cm
Limited Edition of 500 worldwide | \$500



Hard Times - Sparrow Pair | 33 x 47cm
Limited Edition of 500 worldwide
(New Zealand allocation was 100 only) | \$750



War Pension | 52 x 62cm
Limited Edition of 500 worldwide | \$500



Bronze Winged Pigeons | 42 x 54cm
Limited Edition of 425 | \$500



Kingfisher Diving | 30 x 40cm
Special Edition | \$750



Canvasback Duck | 42 x 55cm
Limited Edition of 850 worldwide | \$500



Bear | 21 x 31cm
Limited Edition of 500 worldwide | \$125



Cattle Egret | 23 x 32cm
Special Edition | \$50



Shoveler Duck | 69 x 54cm
Limited Edition of 850 worldwide | \$300



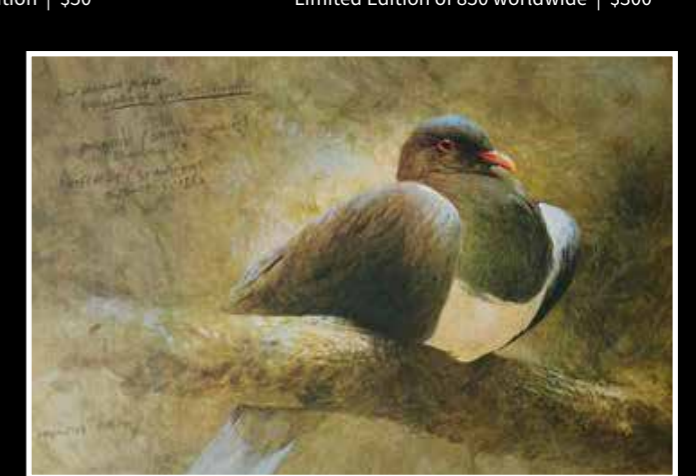
New Zealand Shoveler | 23 x 32cm
Special Edition | \$50



Sacred Kingfisher | 23 x 32cm
Special Edition | \$50

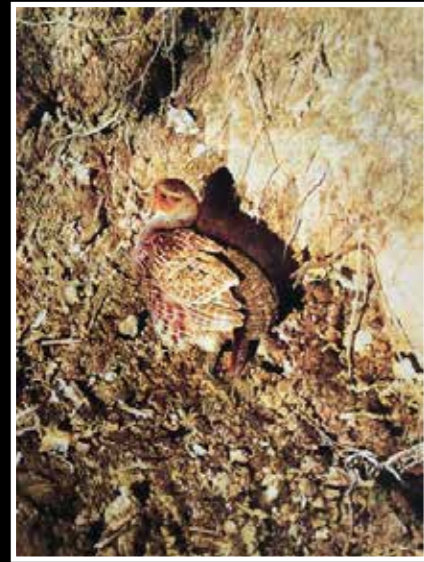


Lion | 22 x 35cm
Limited Edition of 500 worldwide | \$125



New Zealand Wood Pigeon | 23 x 32cm
Special Edition | \$50

Raymond Ching



Grey Partridge | 23 x 32cm
Special Edition | \$50



New Zealand Falcon | 23 x 32cm
Special Edition | \$50



Black Swan | 49 x 65cm
Limited Edition of 850 worldwide | \$300



Kingfisher | 48 x 63cm
Limited Edition of 850 worldwide | \$500



Kiwi & Chick | 48 x 65cm
Limited Edition of 850 worldwide | \$500



Red Crowned Parakeets | 48 x 65cm
Limited Edition of 850 worldwide | \$450



Sparrow Fledgling | 45 x 30cm
Limited Edition of 850 worldwide | \$425



Summer Afternoon | 49 x 34cm
Limited Edition of 850 worldwide | \$425



Summer Wrens | 64 x 51cm
Limited Edition of 850 worldwide | \$450



Falcon | 35 x 48cm
Limited Edition of 850 worldwide | \$500



Sulphur-Crested Cockatoos | 38 x 51cm
Limited Edition of 850 worldwide | \$425



Sacred Kingfisher | 23 x 32cm
Special Edition | \$50



Red Billed Gull | 46 x 61cm
Limited Edition of 850 worldwide | \$450

Raymond Ching



Raymond Ching
Masters of the Wild
BY CAROL SINCLAIR SMITH

\$100

175 page volume
Printed in Italy
Over 100 colour plates
Gold embossed cover




Paul Coney

Paul Coney was born in Zimbabwe in 1957. His family immigrated to New Zealand when he was five years old and Coney was educated at St. Peter's School, Cambridge prior to living in Dunedin.

Coney began painting professionally at twenty years of age and is entirely self taught. He first attracted public recognition in 1987 when he was chosen as the official artist for the America's Cup

Challenge by the Bank of New Zealand sponsors. A successful watercolourist, Coney taught, worked and exhibited in this medium for over twenty years. In 2008 he began working on large scale canvases in oil. These dramatically beautiful florals have been hugely successful with sales worldwide. It is a theme Coney continues to explore and develop.



Valentia | Open Edition
A1 extended size | \$360



Rosa Magnifique | Open Edition
A1 size | \$320



Casablanca Cascade | Open Edition
A2 size | \$260



Winston | Limited Edition of 250 worldwide
A1 size | \$350



Silk & Sea | Open Edition
A1 extended size | \$360

Paul Coney



Baby Morepork | Limited Edition of 250 worldwide
A2 size | \$280



Daisies & Boards | Limited Edition of 250 worldwide
A1 size | \$350



Rangitoto & Gulls | Limited Edition of 250 worldwide
A1 size | \$350



Tulips in Albert Park | Open Edition
A1 size | \$320



Nuccio's Gem | Limited Edition of 250 worldwide
A1 size | \$350



Roses | Limited Edition of 250 worldwide
A1 size | \$250



Iceberg Roses | Open Edition
A1 size | \$320

Paul Coney



Purity & Passion | Open Edition
A1 size | \$320



Mission Bay Blooms | Open Edition
A1 size | \$320



Summer Rouge | Open Edition
A1 size | \$320



Champagne on Ice | Open Edition
A1 size | \$320



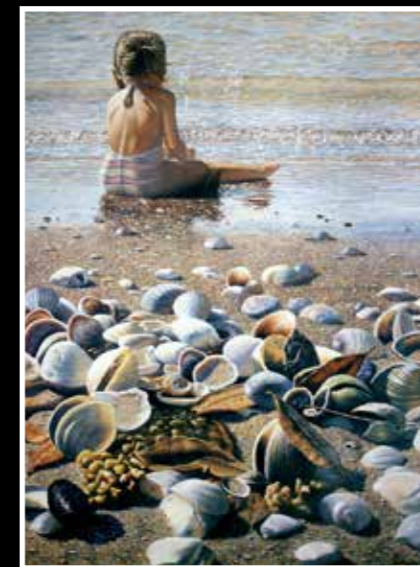
Crème de la Crème | Open Edition
A1 size | \$320



Full Bloom | Open Edition
A1 size | \$320



Pride of Place | Limited Edition of 500
worldwide | A2 size | \$280



Ebb Tide | Limited Edition of 475 worldwide
A3 size | \$220



The Sunhat | Limited Edition of 250 worldwide
A1 size | \$350



Moeraki Boulders | Limited Edition of 250 worldwide
A1 extended size | \$390



Geese and Schoolhouse | Limited Edition of 250 worldwide
A1 size | \$350



Through a Window | Limited Edition of 250
worldwide | A1 size | \$350

Paul Coney



Still | Limited Edition of 250 worldwide
A1 extended size | \$390



From a Distance | Open Edition
A3 extended size | \$250

Evelyn Page

Evelyn Page (1899–1988) is one of New Zealand's most celebrated artists. Her unique adaptation of the Post-Impressionist style, applied to landscapes, portraits, nudes and still lifes, was developed over a long and fruitful career spanning more than seven decades. Evelyn Page's influences include French artists such as Degas, Bonnard and Matisse, her first hand experience of masterpieces by these artists during her visits to Paris in 1936 and 1966 provided much inspiration for her subsequent painting.



Luncheon Under the Ash Tree | 50 x 75cm
Limited Edition of 500 worldwide | \$500

Frances Hodgkins

Frances Hodgkins (1869–1947) was born in Dunedin, the home of New Zealand's first art school and public art gallery. She was the daughter of William Mathew Hodgkins, a lawyer who was also an amateur watercolour painter. It was his influence that helped shape the creative ability of his daughters Frances and Isabel. Frances left for Europe in 1901 and, by the late 1920s, had become an important figure within British Modernism, exhibiting with avant-garde artists such as Ben Nicholson, Barbara Hepworth and Henry Moore. With a professional life that spanned almost six decades, the two World Wars, and periods of massive social and cultural change, Hodgkins caught the spirit of a new age. Today, she is celebrated as one of New Zealand's most successful expatriate artists of the 20th century, and has an ongoing legacy in both Europe and this country.



Maori Woman and Child | 45 x 55cm
Special Edition | \$150



Self Portrait | 48 x 58cm
Special Edition | \$150

Bruce Harvey

Bruce Harvey is a New Zealand wildlife artist who was born in 1931. His foray into the art world began at the Otago Museum, painting the inside of display cases. It was there where Bruce met Lilli Daff who had illustrated a book for the New Zealand Forest & Bird Society. Possibly her carefully executed bird paintings had some bearing on his later career. Later Bruce worked as a freelance designer and director on some major campaigns including during a latter period working with Raymond Ching.

'New Zealand Botanical Paintings' - 40 full size works with text by E. J. Godley, and published by Whitcoulls in 1969 was a first in this field for Harvey, but it was during this botanical period that he had paintings on display in the New York Museum of Natural History, and four of his works were purchased for their permanent collection by the Hunt Memorial Library, Carnegie-Mellon University, Pittsburg USA.



Bell Bird | 45 x 57cm
Limited Edition of 500 worldwide | \$225



White Heron | 48 x 58cm
Limited Edition of 500 worldwide | \$225



Grey Warbler 40 x 50cm
Limited Edition of 500 worldwide | \$225



Tern Chicks | 48 x 58cm
Limited Edition of 500 worldwide | \$225



Seagull | 40 x 50cm
Limited Edition of 500 worldwide | \$225

John Barr Clarke Hoyte

John Barr Clarke Hoyte was considered one of the leading water colour artists of his time. His early art training was in England. He was said to have spent five years in the West Indies in the late 1850's. He arrived in Auckland in 1860.

Hoyte was the Assistant Master at the Church of England Grammar School from 1863, the Drawing Master from 1868 - 69. In 1869 he exhibited his watercolours at Upton & Co, booksellers in Auckland. During the 1860's he also took private pupils in his Parnell studio.

In 1869 he was one of the three who first agreed to a proposed Society of Artists. Hoyte was a leading member, exhibiting from 1871

- 77 but by 1876 was in Dunedin exhibiting with OAS. He exhibited in New South Wales in 1872, 1874, 1875 and in the Melbourne Society of Arts Exhibition of 1875, winning the silver medal. In 1879 he went to live in Sydney. In 1880 he was elected the First President of the Art Society in NSW. Hoyte exhibited in the Sydney Art Exhibition in 1872. As a NSW artist he exhibited New Zealand scenes in the Melbourne Centennial Exhibition 1888 - 89. He died in Sydney in 1913. His work was also included in the Centennial Exhibition in Wellington in 1940. Hoyte is represented in all major New Zealand Galleries and also the Turnbull and Hocken.



Dusky Sound | 37 x 56cm
Limited Edition of 200 worldwide | \$60



Goldmining at Thames | 38 x 60cm
Limited Edition of 650 worldwide | \$60



The White Terraces, Lake Rotomahana | 47 x 80cm
Limited Edition of 1000 worldwide | \$200



Mitre Peak | 47 x 80cm
Limited Edition of 1000 worldwide | \$200



Lake Tarawera | 38 x 60cm
Limited Edition of 650 worldwide | \$60



Rangitoto from Parnell | 24 x 38cm
Special Edition | \$50

John Gully

John Gully (1819 - 1st November 1888) was a New Zealand landscape painter. He was born in Bath, England, and

emigrated to New Zealand with his wife and three children in 1852. He was largely self-taught, though he did take a few private lessons.

He was encouraged by the geologist Julius von Haast, who commissioned him to complete 12 watercolours of Canterbury mountains and glaciers to illustrate a lecture given by Haast at the Royal Geographical Society in London in 1864.

He became the part-time drawing master at Nelson College, but because he was self-taught and not schooled in classical style he was not popular with the principal. Gully continued to teach informally - one of his students was Frances Ann Fletcher, whose works are now held in the Alexander Turnbull Library. Eventually in 1863, with assistance of his friend, politician and amateur painter James Crowe Richmond, Gully was appointed as a full-time draughtsman at the Nelson provincial survey office. James Crowe Richmond was a lifelong friend of Gully's and his companion in many painting expeditions. He continued to paint in his spare time until 1878 when he was able to resign his position to paint full-time. He was a popular artist during his lifetime and is now

regarded as one of New Zealand's foremost landscape painters.

Painting almost entirely in watercolour, Gully often went on sketching trips and filled sketch-books with careful pencil studies and numerous quick-wash drawings both in colour and sepia.

Gully's large watercolours became immensely popular at Art Society shows. He sold all of the watercolours he submitted to the 'New Zealand Exhibition' in Dunedin in 1865 before the exhibition even opened and won a silver medal. He exhibited at the Royal Academy in 1871 and in 1873 sent 9 paintings to the New Zealand court at the International Industrial Exhibition in Vienna. In 1886, he exhibited at the Colonial and Indian Exhibition in London and the 'Intercolonial Exhibition' in Melbourne. He also exhibited works with the Society of British Watercolour Artists in London. His last big exhibition was the 'Wellington Industrial Exhibition' of 1885. In 1889, a year after his death, the New Zealand and South Seas Exhibition (1889) in Dunedin featured a special showing of his works.

Gully is thought to have painted between 700 and 900 works, many of which are now found in private collections in New Zealand and around the world.



Mt. Aspiring | 34 x 59cm
Limited Edition of 250 worldwide | \$60



Mt. Ruapehu from Lake Taupo | 34 x 59cm
Limited Edition of 250 worldwide | \$60



Whaling Station on the Kaikoura Coast | 34 x 59cm
Limited Edition of 250 worldwide | \$60



Mt. Sheerdown from Milford Sound | 34 x 59cm
Limited Edition of 250 worldwide | \$60

Charles Blomfield

Charles Blomfield (1848–1926) was born in London, England. He arrived in Auckland in 1863. Blomfield was a self-taught artist, yet he became considered one of the leading professional artists in New Zealand. He painted the Pink and White Terraces in the Rotorua district before the Tarawera eruption destroyed them in 1886. He exhibited the original twelve paintings in his house in Wood Street, Ponsonby. He would not sell them but made many scale copies of them over the years. He worked mainly in oils, developing in the 1880s a strong detailed style: his work tended to become more romantic in the later years. At one time his studio

in the Victoria Arcade in Queen Street was open daily and visited by all the tourists. In his later life he seemed, like the artist Goldie, to suffer from a nervous breakdown, and he had to stop painting. Exhibited with Society of Artists, Auckland 1873–77; ASA from 1881; NZ Industrial Exhibition Wellington 1885 and 1889; in NZ & South Seas Exhibition 1889–90; Centennial Ex Melbourne 1888–89 and Melbourne International Ex 1880–81; Industrial and Mining Ex Auckland 1898; NZ International Ex Chch 1906–07; Centennial Ex 1940. Represented in major New Zealand galleries, Turnbull and Hocken libraries.



Coromandel from Waiheke Island | 46 x 81cm
Limited Edition of 500 worldwide | \$75



Greenstone River, Routebourne Valley | 46 x 81cm
Limited Edition of 500 worldwide | \$75



Jackson Peaks, Lake Manapouri | 46 x 81cm
Limited Edition of 500 worldwide | \$75



Maori Canoe Race, Auckland Ragatta 1882 | 35 x 58cm
Limited Edition of 500 worldwide | \$75

John Gibb



John Gibb was born in Scotland, receiving formal training from Greenock artist, John McKenzie. He exhibited with the Royal Scottish Academy from 1863 and the Royal Glasgow Institute of Fine Arts in 1867. Following the death of three daughters, he immigrated to New Zealand in 1876, establishing a studio on Worcester Street in Christchurch.

Throughout the 1880s he was recognised as one of the country's leading landscape and marine painters, favouring views of the Estuary and ships wrecked at sea. Gibb interpreted the New Zealand landscape through the conventions of academic realism and Scottish romanticism, making it familiar to colonial society.

Sail and Steam | 24 x 38cm | Special Edition | \$50

Christopher Aubrey

The only reliable biographical information concerning Christopher Aubrey (1830–1902) is provided by his signed and dated works. Aubrey seems to have painted throughout most of New Zealand. He was staying in Timaru in December 1885, painting alpine scenery (Mt Cook) and was in Oamaru in 1886, holding an art union in Oamaru to sell his paintings some time before September 1886 and another in August or September 1887. He dated works painted in Fiordland, Southland and Otago in 1884–1888, Wellington and the Wairarapa 1888–1891, Wanganui in 1894, as 'Chris Aubrey, painter' in Palmerston North in 1896 according to a newspaper report, Cambridge Waikato, 1897, Karangahape Gorge, Coromandel 1897, Taranaki in the late-1890s and early 1900s, Auckland in the early 1900s. 'The road to Rotoma' dated 1906 sold at John Cordy's auction in 1970. There is some evidence that his first name may have been Charles, rather than Christopher, including information from Robert E Wells (1905–2006), who had one of Aubrey's paintings and could remember from his boyhood that his father talked about his friend the artist, living in Patea, in the early 1900s, calling him "Charlie" Aubrey. However, in a newspaper report based on a Balclutha interview with him, in the Bruce Herald, 26 February 1878, p. 5, he is described as 'Mr Christopher Aubrey'. He exhibited two watercolours at the Melbourne International Exhibition, 1880 'Oyster fisheries', a watercolour and 'Mouth of Wairau' a neutral



Gold Battery, Karangahake | 38 x 60cm
Limited Edition of 650 worldwide | \$60

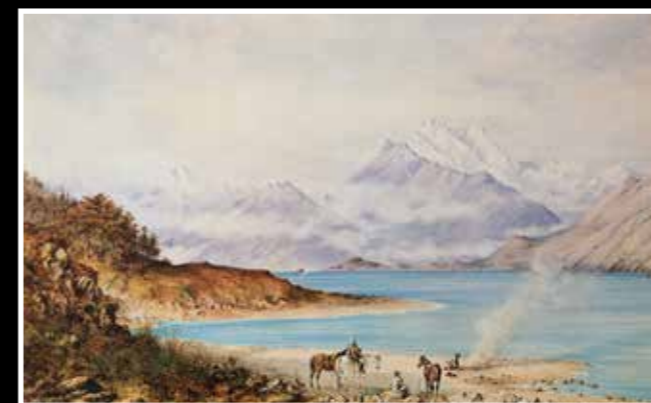
tint drawing. He was listed as living in Invercargill in the catalogue. Christopher Aubrey is represented in major collections throughout the country including the Auckland City Art Gallery, and the Turnbull (Wellington) and Hocken (Dunedin) Libraries.

Charles Decimus Barraud

Charles Decimus Barraud (1822–1897), the 10th child (of 12) of William Francis Barraud and his wife, Sophia Hull, migrated to New Zealand in 1849. Barraud established himself as a chemist, with a shop in Lambton Quay. Meanwhile he also pursued his interest in painting. He was an enthusiastic amateur, and among his French Huguenot ancestors were many artists and craftsmen. Three of his brothers were artists (two had had formal training and exhibited at the Royal Academy) and they probably influenced

their younger brother.

Barraud won early recognition as an artist in New Zealand, and his paintings from 1850 onwards are of considerable historical value. He worked mostly in watercolours but also produced a few oils. He was a founder and later president of the New Zealand Academy of Fine Arts. Barraud's work reached a wide audience with the reproduction in 1877 of thirty paintings in his book *New Zealand: Graphic and Descriptive*.



Making Camp, Lake Wakatipu | 38 x 60cm
Limited Edition of 650 worldwide | \$60



Road Over the Rimutakas | 37 x 56cm
Limited Edition of 625 worldwide | \$60

Henry William Kirkwood

Henry William Kirkwood was born in Berwick-on-Tweed, Scotland. He arrived in New Zealand circa 1879. He initially lived in Dunedin and Nelson, moving to Wellington circa 1900. He lived in New Plymouth 1904-1910, in Wanganui until about 1914, Palmerston North 1916, Napier 1917 and Auckland 1918-1922, with short periods in Whangarei and New Plymouth after this. In 1924, he moved to Sydney to live with his son. He died in Sydney in 1925. Many of his paintings are of the South Island lakes and mountains, especially Fiordland. He travelled extensively round New Zealand to find subjects for his paintings. He had many pupils in New Zealand. Most of his known work is in oils on both board and canvas. Kirkwood's work is represented in the New Zealand National Art Gallery.

Howick Estuary | 23 x 37cm
Special Edition | \$50



Laurence William Wilson

Born in England in the 1850s, Laurence Wilson studied in England before emigrating to New Zealand, settling in Auckland by 1877. He moved to Dunedin in the early 1880s where he shared a studio with G Nerli and taught privately. A prolific landscape painter of both oils and watercolours, he is best known for his watercolours. He exhibited with the Canterbury Society of Arts from 1882 and with the Otago Art Society from 1884. He is said to have been extravagant with money and depended on legacies from his family who were wealthy and connected with the shipping firm Ellerman Wilson. In 1904 Wilson moved to Melbourne where he worked on a commissioned painting of the city, then returned to England via India and Africa. His work is represented in major New Zealand galleries and the Turnbull and Hocken libraries. He died in 1912.



Upper Rees Valley, Wakatipu | 37 x 56cm
Limited Edition of 650 worldwide | \$60

Isabel Jane Field

Born in Dunedin, New Zealand in 1867, Isabel Field was the sister of Frances Hodgkins. Taught by her father, W M Hodgkins, she exhibited in Dunedin from 1884 to 1908 and in the 1888-89 Centennial Exhibition in Melbourne. In 1893 she married W H Field and settled in Wellington. Isabel Field died in 1950. Her work is represented in a number of public collections including the National Art Gallery and Hocken Library.

His Mates Footsteps | 38 x 60cm
Limited Edition of 650 worldwide | \$60



Nicolas Chevalier

Nicolas Chevalier (1828-1902) was born in Russia and studied painting in Europe before moving to Australia in 1855, where he made paintings and drawings of the goldfields. He worked as a professional artist in Melbourne and introduced chromolithography to Australia. He later travelled to New Zealand and in 1865 was commissioned by the Otago and Canterbury Provincial Councils to make Pictorial Surveys to be exhibited in London, in order to attract new settlers.

In 1869 Chevalier accompanied the Duke of Edinburgh on his world tour, before returning to live in London. A large collection of Chevalier's New Zealand watercolour paintings is held in the national collection in the Wellington Gallery, gifted by his widow.



Lake Manapouri | 37 x 56cm
Limited Edition of 625 worldwide | \$60

William George Baker

William George Baker (1864-1929) was born in Wellington and was a second generation New Zealander, his grandfather having come to New Zealand aboard the 'Lady Nugent' in 1840. He attended school in Wellington and originally worked as an upholsterer. Although there is no mention of any art training he was arguably one of the most prolific landscape artists of the late 19th and early 20th century. He began exhibiting in 1883 firstly with the Fine Arts Association and then the New Zealand Academy of Fine Arts 1884-1904. His work was also seen at the Otago Arts Society from 1893-1898, the New Zealand Industrial Exhibition in 1885 and the St Louis Exposition USA 1904.

At the turn of the century he became a professional artist, touring the country seeking suitable subjects and painting a great deal in the Wairarapa and the Southern Lakes District.

Up until 1902 he had painted only in oils but after this he also painted in watercolours exhibiting at agricultural shows and holding auctions of his works in various towns. He lived the last 30 years of his life in Titahi Bay.



Wanganui River | 38 x 60cm
Limited Edition of 650 worldwide | \$60



Crossing the Teremakau River | 37 x 56cm
Special Edition | \$60



Mt. Cook from Lake Pukaki | 38 x 60cm
Limited Edition of 650 worldwide | \$60



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