Edith Collier: 
Her Life and Work (1885-1964)

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   Works by Edith Collier are numbered from 1, and are arranged chronologically.

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CATALOGUE OF WORKS BY EDITH COLLIER

Author's Note

Chronological order
This catalogue has been organised chronologically. While a thematic division of material might be an equally valid approach, a chronological organisation and analysis of Edith Collier's oeuvre allows closer parallels to be drawn between the artist's biographical experiences and her work.

Dates and Signatures
Edith Collier dated only two works (cat. no. 14, Rolling Hills and cat. no. 557, Cottages at Bonmahon) in her entire career as an artist. She signed works only sporadically, and not necessarily according to their artistic merits, or significance in her oeuvre. As a result, many of her works have been dated by information contained in letters, from family sources, and from her movements in Britain, Ireland, and New Zealand; others are more elusive.

Dates in the catalogue that are preceded by circa indicate that the work may have been produced a year or two earlier or later. Where it is reasonably certain that a work was executed between two dates, those dates are given.

Edith Collier signed her mature work 'E. M. Collier', though there are some early works that are signed 'Edith Collier' and 'E. Collier'. Although the majority of her oeuvre is unsigned, accreditation has been simplified by the fact that almost all the work has remained in family collections, or has been previously identified and recorded as authentic prior to being placed in public collections.

Inscriptions on the back of pictures are supplied only if it was accessible and considered relevant.

Titles
Where discrepancies exist in the titles of certain works, an effort has been made to give Edith Collier's original title. In cases where a work is known by more than one title, all known titles are given. Titles in square brackets [ ] are given by the author.

Measurements
Measurements are in centimetres, height before width.

Literature
Direct references to the painting under discussion, and any reproductions of the work, are noted where known.

Exhibitions
This catalogue provides a record of all significant exhibitions of Edith Collier's work. Although every attempt has been made to identify and record the works listed in exhibition catalogues, in a few instances changes in titles at exhibitions, and the nature of the records makes this difficult.

Catalogue
This is a complete catalogue of Edith Collier's extant work. However, it does not represent all the work that she produced. On four occasions in her life, large groups of works were destroyed. In 1914 or 1915, Edith Collier deliberately burned some of her early art school sketches and paintings, while a year or so later she accidentally knocked three months' work into the fire. Her father, Henry, burned a group of paintings in 1926, and, in c. 1941 a fire burned the Wakarua family homestead to the ground, destroying works. In addition to this,
efforts to trace the painting of Kawhia Harbour which was sent to the United States for the 1938 New York International Art Exhibition have proved fruitless. Although the work's existence is acknowledged in the catalogue, specific details relating to size etc. are not available.
Part One: Early New Zealand Works, 1903-1912

1. [Still Life: Plate, Bottle, Glass, and Turnips] 1903-1905
   oil on canvas 19.5 x 26.5 cm
   prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart
coll: Barbara Stewart, Wanganui
Until recently this work was used as a backing board for a framed print.

Edith Collier attended classes at the Wanganui Technical School from 1903 to 1912. "By the 1900s New Zealand art and technical schools offered students both practical and theoretical training. The system gave its students broadly-based training in both applied and fine arts."¹ The curriculum at Wanganui Technical School consisted of exercises in still life studies, landscape painting, portraiture, work with the draped model, and Arts and Crafts design work. Specific tasks were set at regular intervals. Still life subjects constitute a significant proportion of Edith Collier's early work, and reflect the school's rigorous training in the composition and execution of still life studies. During her time at school, Edith Collier became technically proficient, and capable of producing complex paintings. Her increased skill and confidence is reflected in her decision to produce works in oil, on a larger scale, and with gradually more intricate and involved compositions and a more sophisticated handling of light and colour.


2. [Still Life with Plate, Shaker, and Two Leeks] 1903-1905
   watercolour on paper 26.5 x 34.3 cm
   prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection
coll: Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui
See cat. no. 1 (Still Life: Plate, Bottle, Glass, and Turnips)

3. [Still Life with Black Jug and Onions] 1905-1908
   watercolour on paper 26.5 x 36.5 cm
   prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection
coll: Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui
See cat. no. 1 (Still Life: Plate, Bottle, Glass, and Turnips)

4. [Still Life with Pot, Lid, and Carrots] 1905-1908
   oil on canvas 20.4 x 29.8 cm
   prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection
coll: Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui
See cat. no. 1 (Still Life: Plate, Bottle, Glass, and Turnips)

5. [Still Life: Lemons and a Glass of Water] 1905-1908
oil on canvas 19.0 x 26.6 cm
prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection
coll: Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui
See cat. no. 1 (Still Life: Plate, Bottle, Glass, and Turnips)

6. [Still Life: Long Necked Green Vase with Copper Plate, Mug, Lemons, and Coconut] c. 1909
oil on canvas 41.0 x 57.4 cm
prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection
coll: Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui
See cat. no. 1 (Still Life: Plate, Bottle, Glass, and Turnips)
The larger scale of this work and increased complexity of composition reflects Edith Collier's growing confidence and capability with this genre. This work is one of a group of paintings produced around this time that reflect a new level of skill and experience with the medium.

7. [Still Life: Swedes] c. 1909
oil on canvas 39.0 x 57.4 cm
prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection
coll: Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui
See cat. no. 6 (Still Life: Long Necked Green Vase with Copper Plate, Mug, Lemons, and Coconut)

8. [Still Life: Three Oranges and a Jar] c. 1909
oil on canvas 17.6 x 30.4 cm
prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection
coll: Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui
See cat. no. 1 (Still Life: Plate, Bottle, Glass, and Turnips)

oil on canvas 25.2 x 30.4 cm
prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection
coll: Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui
See cat. no. 1 (Still Life: Plate, Bottle, Glass, and Turnips)

10. [Still Life: Daffodils in Vase] c. 1909
oil on canvas 55.4 x 41.8 cm
prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection
**coll:** Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui
See cat. no. 6 (*Still Life: Long Necked Green Vase with Copper Plate, Mug, Lemons, and Coconut*)

11. **[Waikai]** 1909
   oil on canvas 17.8 x 24.1 cm
   **inscrib:** '1909' on the back in unknown hand
   **prov:** The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection
   **coll:** Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui
   This is a view of the Turakina River painted on one of the Collier properties. *Waikai* is Edith Collier's first extant landscape study, and reflects what was to become an established practice for the artist, that of painting and drawing landscape close to where she lived or stayed. The town of Wanganui, and the flat pasture land and rugged hill country on family farms around Wanganui, Marton and Taihape, were the subject of succeeding landscape paintings (see cat. nos. 12, 13, 14, 58, 59, and 60). Rather than going in search of the picturesque or magnificent, Edith Collier worked primarily with what was familiar and convenient.

12. **[Tree Plantation]** c. 1910
   oil on canvas 22.6 x 31.4 cm
   **prov:** The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection
   **coll:** Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui
   See cat. no. 11 (*Waikai*)

13. **[View from Hill]** c. 1910
   oil on canvas 26.2 x 36.8 cm
   **prov:** The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection
   **coll:** Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui
   See cat. no. 11 (*Waikai*)
   Edith Collier's niece, Barbara Stewart, believes this is a view of the Wanganui settlement from St. John's Hill.

14. **[Rolling Hills]** 1910
   watercolour on paper 27.8 x 35.6 cm
   **inscrib:** '1910' and 'Batsford' on the back in the artist's hand
   **prov:** The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection
   **coll:** Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui
   See cat. no. 11 (*Waikai*)

15. **[Flower Study]** c. 1910
   watercolour on paper 34.5 x 33.8 cm
Lessons in foliage, fruit and flower studies were part of the Wanganui Technical School art curriculum. There are two extant flower studies produced by Edith Collier in response to this subject area (see cat. no. 16).

16. [Floral Studies] c. 1910
gouache on paper 28.0 x 39.0 cm
prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection
coll: Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui

See cat. no. 15 (Flower Study)

17. Paradise Duck c. 1910
gouache on paper 22.5 x 40.0 cm
inscrib: 'Paradise Duck N. Z.' (lower left)
prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection
coll: Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui

Set exercises at the Wanganui Technical School included drawing and painting stuffed birds and animals held at the Wanganui Museum. It is probable that cat. nos. 17-23 are exercises given by Edith Collier's teachers.

18. Gannet N Z. c. 1910
gouache on paper 30.3 x 39.0 cm
inscrib: 'Gannet N Z.' (lower centre)
prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection
coll: Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui

See cat. no. 17 (Paradise Duck)

19. [Male Huia Standing on a Post] c. 1910
gouache on paper 24.0 x 28.6 cm
prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection
coll: Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui

See cat. no. 17 (Paradise Duck)

20. Pukeko c. 1910
gouache on paper 28.0 x 21.3 cm
inscrib: 'Pukeko' (lower centre)
prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection
coll: Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui
See cat. no. 17 (Paradise Duck)

21. [Pied Stilt] c. 1910
gouache on paper 30.3 x 25.5 cm
prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection
coll: Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui
See cat. no. 17 (Paradise Duck)

22. [Parrot] c. 1910
watercolour and pencil on paper 24.3 x 30.8 cm
prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection
coll: Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui
See cat. no. 17 (Paradise Duck)

23. [Head of a Wolf] c. 1910
pencil on paper 25.1 x 22.3 cm
prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection
coll: Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui
See cat. no. 17 (Paradise Duck)

24. [Floral Design] 1910-1912
watercolour on paper 20.0 x 20.0 cm
prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection
coll: Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui
This design exercise was executed at Wanganui Technical School. Set exercises in design work were regarded as a significant component of the curriculum, and it is probable that cat. nos. 24-38 were produced in response to design problems set by Edith Collier's teachers. "Arts and Crafts ideas and ideals entered the South Kensington system and were taken up in art and design schools in New Zealand." 1 Women in Britain and New Zealand were encouraged to consider design as a discipline highly suited to female students of art.


25. [Floral Design] 1910-1912
watercolour on paper 24.2 x 24.2 cm
prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection
coll: Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui
See cat. no. 24 (Floral Design)
It is likely that this design was intended as a pattern for a ceramic plate.

26. **[Floral Design on Maroon Background]** 1910-1912
gouache on paper 29.5 x 15.5 cm
prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection
coll: Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui
See cat. no. 24 (Floral Design)
This design may have been intended as a repeating pattern for a section of wallpaper. Wall paper design and production was an important aspect of the contribution made by the Arts and Crafts Movement to the applied arts in Britain and the colonies.

27. **[Design From Workbook]** 1910-1912
watercolour on paper 33.0 x 20.4 cm
prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection
coll: Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui
See cat. no. 24 (Floral Design)

28. **[Floral Design]** 1910-1912
watercolour on paper 22.8 x 29.0 cm
prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection
coll: Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui
See cat. no. 24 (Floral Design)

29. **[Floral Design for Decorative Work]** 1910-1912
pencil on paper 37.5 x 55.6 cm
prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection
coll: Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui
See cat. no. 24 (Floral Design)

30. **[Floral Design with Purple Flowers on a Pink Background]** 1910-1912
watercolour on paper 20.4 x 20.4 cm
prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection
coll: Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui
See cat. no. 24 (Floral Design)
31. [Floral Design] 1910-1912
watercolour on paper 31.0 x 24.5 cm
prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection
coll: Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui
See cat. no. 24 (Floral Design)

32. [Floral Pattern in a Strip] 1910-1912
watercolour on paper 24.0 x 30.7 cm
prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection
coll: Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui
See cat. no. 24 (Floral Design)

33. [Heraldic Design: Swan, Eagle, Griffin, and Peacocks] 1910-1912
watercolour and pencil on paper 24.0 x 31.0 cm
prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection
coll: Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui
The art curriculum required students of art and design at Wanganui Technical School to have an understanding of the use of animal and bird forms in design work. Animals and birds had become stock motifs of the Arts and Crafts pattern book, and because New Zealand's Technical School system followed so closely the South Kensington system, they were taught in Wanganui and other centres in emulation of the British syllabus. As Linda Parry states, "C. F. A. Voysey's designs of animals and birds are now thought by many to epitomise the Arts and Crafts style and it is true that from the 1880s to the 1930s he was the most influential of all designers," and this influence was felt throughout the British Empire.


34. [Heraldic Shield Designs] 1910-1912
pencil on paper 39.7 x 28.2 cm
prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection
coll: Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui
See cat. no. 33 (Heraldic Design: Swan, Eagle, Griffin, and Peacocks)

35. [Stylised Bird] 1910-1912
watercolour on paper 38.0 x 27.0 cm
prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection
coll: Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui
See cat. no. 33 (Heraldic Design: Swan, Eagle, Griffin, and Peacocks)
36. **[Design for Plate] 1910-1912**
   watercolour and pencil on paper 21.4 x 27.8 cm
   *prov:* The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection
   *coll:* Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui

   This design for a ceramic plate was produced at Wanganui Technical School in response to the introduction of design classes intended to convey practical skills in the field of applied arts. Design classes with a practical purpose had been introduced into New Zealand schools at the end of the nineteenth century. It was thought at the time that, in the case of female students, knowledge "in applied art on artistic or useful lines should appeal to parents wishing their daughters to have a true and practical idea of making their homes beautiful."  


37. **[Design for Blue Floral Vase] 1910-1912**
   watercolour on paper 19.8 x 28.4 cm
   *prov:* The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection
   *coll:* Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui

   See cat. no. 36 (Design for Plate)

38. **[Geometric Pattern In Red and Black] 1910-1912**
   watercolour and pencil on paper 28.0 x 21.6 cm
   *prov:* The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection
   *coll:* Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui

   See cat. no. 24 (Floral Design)

   oil on canvas 19.0 x 29.0 cm
   *prov:* The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection
   *coll:* Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui

   See cat. no. 1 (Still Life: Plate, Bottle, Glass, and Turnips)

   oil on canvas 25.0 x 35.5 cm
   *prov:* The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection
   *coll:* Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui

   See cat. no. 1 (Still Life: Plate, Bottle, Glass, and Turnips)
41. [Squash, Cabbage, and Swedes] 1910-1912
   oil on canvas 41.0 x 57.4 cm
   prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983
   bequeathed to Barbara Stewart; 1985 placed on permanent loan at the
   Sarjeant Gallery as part of the Edith Marion Collier Loan Collection
   coll: Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui
   See cat. no. 1 (Still Life: Plate, Bottle, Glass, and Turnips)

42. [Still Life with Vase of Flowers and Book] 1910-1912
   oil on canvas 40.5 x 40.5 cm
   prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983
   bequeathed to Barbara Stewart; 1985 placed on permanent loan at the
   Sarjeant Gallery as part of the Edith Marion Collier Loan Collection
   coll: Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui
   See cat. no. 1 (Still Life: Plate, Bottle, Glass, and Turnips)

43. [Still Life: Knife, Bowl, Silverbeet, and Potatoes] 1910-1912
   oil on canvas 18.5 x 27.4 cm
   prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983
   bequeathed to Barbara Stewart; 1985 placed on permanent loan at the
   Sarjeant Gallery as part of the Edith Marion Collier Loan Collection
   coll: Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui
   See cat. no. 1 (Still Life: Plate, Bottle, Glass, and Turnips)

44. [Portrait of Great Grandmother] 1910-1912
   oil on canvas 57.7 x 39.0 cm
   prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983
   bequeathed to Barbara Stewart; 1985 placed on permanent loan at the
   Sarjeant Gallery as part of the Edith Marion Collier Loan Collection
   coll: Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui
   This is an unfinished portrait of Edith Collier's great grandmother Emma Mary Wright, Eliza
   Parkes' grand mother. It is the first extant portrait study produced by Edith Collier, and is
   likely to have been worked from one of a number of family photographs of her great
   grandmother. During the period prior to her departure for Britain, Edith Collier was reliant on
   easily accessible domestic subject matter. She often worked with family members as models
   (see cat. nos. 45, 46, 49, 50, and 53), and occasionally from photographs. This painting and
   other portraits produced at Ringley were probably executed for her own interest, and were not
   directly related to her studies at the Wanganui Technical School.

45. [Dorothy] 1910-1912
   oil on canvas 50.0 x 38.2 cm
   prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983
   bequeathed to Barbara Stewart; 1985 placed on permanent loan at the
   Sarjeant Gallery as part of the Edith Marion Collier Loan Collection
   coll: Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui
   See cat. no. 44 (Portrait of Great Grandmother)
   This portrait of Edith Collier's sister Dorothy was painted at Ringley when the subject was 15
   or 16 years old.
46.  [Vera Collier] 1910-1912  
oil on hardboard 51.0 x 37.0 cm  
prov: Gifted to Vera Stewart by the artist (date unknown); 1980 bequeathed to Jean Stewart  
coll: Jean Stewart, Wanganui
See cat. no. 44 (Portrait of Great Grandmother)  
This painting of Edith Collier's sister Vera was produced when the model was about 19 years old.

47.  [Marjory Sutherland] 1910-1912  
oil on canvas 60.0 x 41.0 cm  
prov: 1910-1911 gifted to Marjory Sutherland by the artist; c. 1981 bequeathed to Lewanna McLean  
coll: Lewanna McLean, Wanganui
This is a portrait of a friend and fellow art student at the Wanganui Technical School. The painting was executed as part of a class exercise in portrait painting. Marjory Sutherland was selected to be the model, dressed specially for the occasion, and posed according to each painter's preference. Marjory was painted by both the students and the class's tutor. Edith Collier and the tutor both gifted their works, at the time of completion, to the sitter. Although neither of the works are signed, both paintings remained with Marjory Sutherland until her death, and it was widely known that one was painted by Edith Collier, and the other work was produced by their tutor, Minnie Izett. It is interesting to compare the work of student and tutor. Although Minnie Izett's three-quarter painting, posed almost frontally, is very competent, Edith Collier's more daring and simplified profile pose, though not completely successful in its rendering, already suggests some of the painter's potential for innovation.

48.  Young Woman Sleeping 1910-1912  
oil on canvas 36.0 x 41.0 cm  
inscrib: 'Edith Collier' (lower right)  
prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection  
exh: Sarjeant Gallery, 1971 (9)  
coll: Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui
The sitter for this oil is unknown. The painting resembles a drawing of a young woman sleeping (see cat. no. 51) which may have been a preliminary study for the canvas. Both works share the same model.

49.  [Reg Collier Milking Cows] c. 1910-1912  
oil on canvas 23.0 x 30.0 cm  
prov: Gifted to Reg and Louisa Collier by the artist (date unknown); 1993 bequeathed to Henry and Cynthia Collier  
coll: Henry and Cynthia Collier, Taihape
This is a painting of Edith Collier's brother Reg milking cows on one of the Collier family farms at Taihape.

50.  [Reg Collier] 1912  
charcoal on paper 51.5 x 38.0 cm  
inscrib: 'E. Collier' (upper right)
prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1971 gifted to Reg and Louisa Collier by Dorothy Collier; 1993 bequeathed to Arthur and Robin Collier

exh: Sarjeant Gallery, 1980 (1)
lit: *Edith Collier in Retrospect*, Wanganui, 1980, p. 37
coll: Arthur and Robin Collier, Taihape

This drawing of Edith Collier's brother Reg was completed when the subject was 16 years old. It was drawn at Ringley, and is particularly significant because of its date and degree of competence. According to family sources, the work was produced only months before Edith Collier's departure for Britain and stands as a benchmark of her acquired skill and proficiency as a portrait artist. In spite of the fact that the work was considered by her family to be a very good likeness, and was significant enough for the artist to sign, it remained stored and out of sight until after her death.

This is the finest example of a number of paintings and drawings employing her brothers and sisters as sitters. Although in conception this work is a rather formal rendition of a conventional head and shoulders portrait, the use of light and dark to reveal the figure gives it a psychologically evocative, almost heroic mood. In effect, this work transforms Edith Collier's much younger brother Reg into a mature, thoughtful, and serious young man. Edith Collier, already competent at charcoal portraits by this stage, was to return to this medium in her British work.

51. **[Sleeping Woman with Detail of Skull]** 1910-1912
pencil on paper 27.0 x 33.0 cm
prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection
coll: Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui

See cat. no. 48 (*Young Woman Sleeping*)

52. **Drawing of Young Girl in Profile** 1910-1912
pencil on paper 25.5 x 18.5 cm
prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart
coll: Barbara Stewart, Wanganui

See cat. no. 50 (*Reg Collier*)
It is likely that the subject of this drawing is one of Edith Collier's sisters, probably Dorothy.

53. **Drawing of Herbert Collier** 1910-1912
pencil on paper 23.0 x 20.8 cm
prov: Unknown
coll: Sylvia Spear, Wellington

This is a drawing of the artist's uncle, Herbert Collier. Herbert and Henry Collier were both brothers and business partners, so there was frequent contact between the families and numerous opportunities to sketch them.

54. **[Still Life with Axe and Shoes]** c. 1912
oil on canvas 43.5 x 55.5 cm
prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection
Still Life with Axe and Shoes is one of the last still-life compositions completed by Edith Collier at the Wanganui Technical School before she left for Britain in 1912. When compared with her first efforts, such as Still Life: Plate, Bottle, Glass, and Turnips (see cat. no. 1) and Still Life with Plate, Shaker, and Two Leeks (see cat. no. 2), this study shows how accomplished she had become at handling this genre. Working with a set composition, she displays a sound knowledge of the effects of light and shade on objects within the picture space, and a competent understanding of the sculptural qualities of drapery and patterned fabric. In spite of the difficult combination of angles and objects, this painting works to produce a harmonious whole. The painting's sense of harmony is enhanced by the use of colour, which although subdued by the brown table and dark green cloth, is correspondingly complemented and brightened by the fawn shoes, orange drapery, and the light coloured hues of the background. While Still Life with Axe and Shoes is clever in the compositional obstacles overcome, there is no doubt that the painting's subject is a contrived group of objects collected consciously to challenge the technical skill of the still life painter; a challenge which she has met admirably well.

55. [Still Life: Music, Brass Instrument, Violin, and Flag] c. 1912
   oil on canvas 76.6 x 56.0 cm
   prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection
   coll: Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui
   See cat. no. 54 (Still Life with Axe and Shoes)

56. [Conch Shell, Flowers in Vase, and Decorative Plaster Work] c. 1912
   oil on canvas 69.2 x 55.0 cm
   inscrib: 'E. Collier' on the back of the work in the artist's hand
   prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection
   coll: Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui
   See cat. no. 54 (Still Life with Axe and Shoes)

57. [Carrot, Jug, and Colander] c. 1912
   oil on canvas 38.0 x 55.1 cm
   prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection
   coll: Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui
   See cat. no. 54 (Still Life with Axe and Shoes)

58. [St. John's Wood Farm] c. 1912
   oil on canvas 40.8 x 29.1 cm
   prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection
   coll: Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui
   See cat. no. 11 (Waikai)
This is a painting of Edith Collier's grandfather, Frank Parkes', property. The property is located on Kent Road, St. John's Hill, Wanganui. On her return to New Zealand she did three charcoal drawings of the barn depicted in this painting (see cat. nos. 549-51).

59.  [Sheep in a Field] c. 1912  
    oil on cardboard 18.5 x 25.0 cm  
    inscrib: 'For Old' on the back in the artist's hand  
    prov: Unknown  
    coll: Hilary Collier, Palmerston North

See cat. no. 11 (Waikai)

60.  [N. Z. Country Scene] c. 1912  
    oil on canvas 29.0 x 38.0 cm  
    prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; gifted to Sidney Raymond and Hazel Collier by Bethea Collier (date unknown)  
    coll: Hazel Collier, Taihape

See cat. no. 11 (Waikai)
Part Two: Early British Works, 1913-1914

61. [English Rural Scene with Farmer Hoeing Field] 1913
    oil on canvas 73.2 x 54.2 cm
    prov: Gifted to Sidney Raymond and Hazel Collier by one of Edith Collier's brothers (date and identity unknown)
    call: Hazel Collier, Taihape

This painting is one of the first works produced by Edith Collier after her arrival in Britain. With a giant tree as its major focus, this view is thought to have been repeated by Edith Collier a number of times. While this painting includes a farm labourer working in the fields, another very similar version was completed without the figure, suggesting that these companion scenes were conceived as part of a series of student studies (see cat. no. 62). Although only two versions of this group have survived, these works mark the beginning of an important new practice for Edith Collier. In future she worked more in groups of paintings, producing variations of the same scene or subject, sometimes in different media, and often with slightly different pictorial considerations in mind.

This scene was most likely painted during a three week summer landscape painting class run by one of the principals of St. John's Wood Art School, Leonard Walker. On 28 July 1913 Edith Collier paid her tutor a three guinea subscription to participate in this course. Leonard Walker was responsible for selecting suitable locations for his students to paint and draw, and for organising accommodation. He wrote a quick note to Edith Collier regarding the trip: "Would you send me a line whether you would like us to reserve a bedroom for you. Miss Cuff is coming to us so we ought to be a merry party... Hope you will come."2

In this early British painting, Edith Collier chooses a subject both familiar, yet different from her experience of farming in New Zealand. In contrast to her earlier New Zealand landscapes, English Rural Scene with Farmer Hoeing Field introduces Britain's more subdued light, muted colours, and steel grey sky. A single farmer tends his closely cropped field with a hoe, offering an interesting contrast to the bigger blocks of grazing land in New Zealand which are farmed less intensively, and on a larger scale. English Rural Scene with Farmer Hoeing Field presents the viewer with a scene more evocative of a romanticised Victorian pastoral landscape than of her later more perceptive insights into the hardships and deprivations of rural labour and living, or her interpretation of rural landscape according to the formal qualities of a modernist aesthetic.

1 I am grateful to Mrs Hazel Collier for providing information about this work, and related paintings. Interview with author, 16 May 1993.
2 Letter from Leonard Walker to Edith Collier, 27 August [1913?] Edith Collier Papers, Sarjeant Gallery, Wanganui. The woman identified as Miss Cuff in this letter was on the committee of the St. John's Wood Sketch Club.

62. [English Country Scene with Large Tree] 1913
    oil on canvas 59.0 x 49.0 cm
    inscrib: 'E. M. Collier' (lower right)
    prov: The artist; gifted to Vera Stewart (date and identity unknown); gifted to Shirley Belton by Vera Stewart (date unknown)
    call: Shirley Belton, Waverley

See cat. no. 61 (English Rural Scene with Farmer Hoeing Field)

63. [Farm House] c.1913
    oil on canvas 44.2 x 37.0 cm
    inscrib: 'Farm House' on the back in Dorothy Collier's hand
64. *Kirkudbright* 1912 c. 1913
oil on canvas 28.0 x 37.0 cm
*inscr*: 'Kirkudbright 1912' on the back in Louisa M. Collier's hand
*prov*: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1975 gifted to Gordon and Annette Collier by Dorothy Collier; 1978 bequeathed to Gordon Collier
*coll*: Gordon and Annette Collier, Taihape

In 1913 Edith Collier travelled and painted a great deal in Britain, and it is probable that this work was produced during a trip to Scotland in August and September. Edith Collier briefly recorded this trip in a note book. She wrote: "Sept 1st Monday - Came to Kirkudbright. Muriel [and] Edith Lawrence met me went for cycle ride. Tuesday Sept 2nd - Went for long ride with Mr Atiken. Wed Sept 3rd - Had a long hunt for sketch carried a huge canvas about and did nothing. In the afternoon did sketch of castle. Thursday Sept 4th - In the morning sketched the river Dee."¹ On her return to New Zealand in 1922 this picture was framed and "hung in the old kitchen at Ringley."² Although the location of this work was correctly identified by Louisa Collier, her date of 1912 is incorrect. Edith Collier did not arrive in Britain until 1913, and she did not travel to Scotland until the later part of that summer.

2 Letter from Gordon Collier to author, 5 March 1996.

65. *[Port Scene]* c. 1913
oil on canvas 23.3 x 37.8 cm
*prov*: The artist; gifted to Vera Stewart by Bethea and Dorothy Collier (date unknown); gifted to Audrey Poppe by Vera Stewart (date unknown); 1985 placed on permanent loan at the Sarjeant Gallery as part of the Audrey Poppe Loan Collection
*coll*: Audrey Poppe Loan Collection, Sarjeant Gallery, Wanganui

See cat. no. 64 (*Kirkudbright* 1912)
The location of this port scene is unknown. The barge with mast which is depicted by the wharf in this painting appears in three successive works which take river or port scenes as their subject (see cat nos. 66-68). It is likely that all four oils were produced at a similar time and place.

66. *[Bridge and Port Scene]* c. 1913
oil on canvas 26.5 x 35.0 cm
prov: Unknown  
coll: Colin and Lynne Stewart, Marton  
See cat. nos. 64 (Kirkudbright 1912) and 65 (Port Scene)

67. [Port Scene with Barge] c. 1913  
oil on canvas 34.8 x 50.0 cm  
prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection  
coll: Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui  
See cat. nos. 64 (Kirkudbright 1912) and 65 (Port Scene)

68. [River Scene with Cranes] c. 1913  
oil on canvas 24.5 x 34.7 cm  
prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; gifted to Sidney Raymond and Hazel Collier by Bethea Collier (date unknown)  
coll: Hazel Collier, Taihape  
See cat. nos. 64 (Kirkudbright 1912) and 65 (Port Scene)

69. The River Thames Above Kew Bridge, London c. 1913  
oil on canvas 28.0 x 36.0 cm  
prov: 1945 gifted to Shirley Belton by the artist  
coll: Shirley Belton, Waverley  
This work was probably shown at the St. John's Wood Art School Sketch Club exhibition in December 1913. Edith Collier produced a number of paintings of Kew Bridge, London, during this period.

70. [A Village in Cornwall] 1913-1914  
oil on canvas 48.0 x 35.0 cm  
prov: c. 1950 gifted to Anita Lampp by the artist  
coll: Anita Lampp, Marton  
Although Edith Collier travelled widely during her first year in Britain, this did not stop her from seeing value in copying images from calendars and art books. It is probable that this painting is the result of one of these exercises. Her interest in the effects of different media led her to produce a second work, in watercolour, using the same composition (see cat. no. 77).

71. [Street Scene in an English Village] 1913-1914  
oil on canvas 39.4 x 29.2 cm  
prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; gifted to Sidney Raymond and Hazel Collier by Bethea Collier (date unknown)  
coll: Hazel Collier, Taihape  
See cat. no. 70 (A Village in Cornwall)  
Edith Collier produced two versions of this scene, one in oil and another in watercolour (see cat. no 76). It is unclear whether she worked directly from the scene, or from a reproduction. The two works are alike, but not identical. What the works do share is an interest in the merging of foreground and background which leads, in the oil particularly, to an ambiguity of spatial recession into the picture.
72. [English Cottage and Garden] 1913-1914
oil on canvas 24.3 x 19.5 cm

text: 'E. M. C' (lower right)
prov: c. 1930 gifted to Reg and Louisa Collier by the artist; c. 1950 gifted to
Canon and Mrs Catherine Ramson by Reg and Louisa Collier; 1963 gifted to
Reg and Louisa Collier by Canon and Mrs Catherine Ramson; 1996
bequeathed to Gordon Collier
coll: Gordon and Annette Collier, Taihape

This painting was probably produced during an early visit to a picturesque English village.
Gordon Collier, a nephew of the artist, states: "My mother told me that E. M. C. used to
give/sell paintings as calendars for Christmas gifts my recollection is that this is one of
these." The artist produced two more very similarly composed oils of the same cottage (see
cat. nos. 73 and 74), and a watercolour of hollyhocks and geraniums in the cottage garden (see
cat. no. 75).

1. Letter from Gordon Collier to author, 5 March 1996.

73. [English Country House] 1913-1914
oil on canvas 38.7 x 29.1 cm

text: The artist; 1964 bequeathed to Bethea and Dorothy Collier; c. 1973
gifted to Andrew Collier by Bethea Collier
coll: Andrew and Gail Collier, Taihape
See cat. no. 72 (English Cottage and Garden)

74. [English House and Garden] 1913-1914
oil on canvas 25.0 x 20.0 cm

text: c. 1930 gifted to Reg and Louisa Collier by the artist; c. 1950 gifted to
Canon and Mrs Catherine Ramson by Reg and Louisa Collier; 1963 gifted to
Reg and Louisa Collier by Canon and Mrs Catherine Ramson; 1996
bequeathed to Gordon Collier
coll: Gordon and Annette Collier, Taihape
See cat. no. 72 (English Cottage and Garden)

75. [Flowers in a Cottage Garden] 1913-1914
watercolour on paper 46.0 x 31.0 cm

text: The artist; 1964 bequeathed to Bethea and Dorothy Collier; gifted to
Donald and Hilary Stewart by Dorothy Collier (date unknown); c. 1990 gifted to
Miranda Stewart by Donald and Hilary Stewart
coll: Miranda Stewart, Wanganui
See cat. no. 72 (English Cottage and Garden)

It is probable that the artist chose this medium in preference to oil in order to best capture the
translucent subtle shades of the cottage garden blooms.

76. [Narrow Cobbled Street in Quaint English Village] 1913-1914
watercolour on paper 14.8 x 8.3 cm

text: 'E. M. C.' (lower right)
prov: c. 1930 gifted to Reg and Louisa Collier by the artist; 1993 bequeathed
to Arthur and Robin Collier
coll: Arthur and Robin Collier, Taihape
See cat. nos. 70 (A Village in Cornwall) and 71 (Street Scene in an English Village)
77. **In a Cornwall Village 1913-1914**
watercolour on paper 23.0 x 15.0 cm

*prov:* c. 1927 gifted to Reg and Louisa Collier by the artist; 1993 bequeathed to Judith Donald

*coll:* Judith Donald, Wanganui

See cat. no. 70 (A Village in Cornwall)

78. **An Old Farmhouse, Edale 1913-1914**
also known by the title *Farmhouse, Edale*
watercolour on paper 26.4 x 28.6 cm

*prov:* The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection

*exh:* Sarjeant Gallery, 1971 (4)

*coll:* Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui

During her time in Britain Edith Collier made regular trips to Edale to stay with family friends called the Hardings. This work was produced during one of her early visits.

79. **[English Cottages] 1913-1914**
watercolour on paper 15.5 x 20.5 cm

*inscrib:* 'E. Collier' (lower right)

*prov:* The artist; 1964 bequeathed to Bethea and Dorothy Collier; gifted to Sidney Raymond and Hazel Collier by Bethea Collier (date unknown)

*coll:* Hazel Collier, Taihape

See cat. no. 78 (An Old Farmhouse, Edale)

The location of these buildings is unknown.

80. **[English Country Scene with Autumn Colours] 1913-1914**
watercolour on paper 23.0 x 35.0 cm

*prov:* The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1974 gifted to Reg Collier by Dorothy Collier; 1993 bequeathed to Judith Donald

*coll:* Judith Donald, Wanganui

See cat. no. 78 (An Old Farmhouse, Edale)

The location of this scene is unknown.

81. **[Cottage Church with Cross and Tombstones] 1913-1914**
watercolour on paper 26.8 x 35.8 cm

*prov:* The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1965 gifted to Gordon and Annette Collier by Bethea Collier

*coll:* Gordon and Annette Collier, Taihape

See cat. no. 78 (An Old Farmhouse, Edale)

The location of this country church and graveyard is unknown.

82. **[Buildings and Boilers] 1913-1914**
watercolour on paper 29.0 x 16.6 cm

*prov:* The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection
coll: Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui

Barbara Stewart believes this could be part of the equipment associated with Copper mining, possibly in Cornwall. This watercolour was probably completed on one of Edith Collier’s early trips round Britain. Her first paintings and painted sketches reflect her interest in the ports, barges, and river systems and canals of Britain, along with her interest in the buildings and architecture of these areas. This work, though apparently singular in her oeuvre, is an extension of this interest.

83. **[English Country Scene]** 1913-1914
   watercolour on paper 28.0 x 39.4 cm
   incription: pencil sketch of country scene on the back of the work
   prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; gifted to Anita Lampp by Bethea Collier (date unknown); c. 1995 gifted to Carolyn Lampp
   coll: Carolyn Lampp, Wellington

   The location of this landscape is unknown.

84. **[Hill Scene]** 1913-1914
   watercolour on paper 23.0 x 35.0 cm
   prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection
   coll: Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui

   The location of this scene is unknown.

85. **[River in Landscape]** 1913-1914
   watercolour on paper 27.2 x 35.4 cm
   prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection
   coll: Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui

   The location of this landscape is unknown.

86. **[River Scene]** 1913-1914
   pencil on paper 22.8 x 27.4 cm
   prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection
   coll: Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui

   The location of this river is unknown.

87. **[English Inn]** 1913-1914
   pencil on paper 19.0 x 25.5 cm
   prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection
   coll: Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui

   The location of this English Inn is unknown.
88. 'Labour Trouble', The Students Raid at Albert Hall During Larkin's Speech 1913-1914
charcoal on paper 55.5 x 43.0 cm
inscrib: 'Labour Trouble', The Students Raid at Albert Hall During Larkin's Speech' on the bottom of the original mount board in the artist's hand
prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection
coll: Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui

This charcoal drawing of a night scene in London is one of two works produced by Edith Collier for entry in a graphic competition run by St. John's Wood Art School; the results of this competition are not known. The somewhat uncharacteristic nature of the subject matter suggests that the underlying theme may have either been imagined by the artist, or given as a topic for the competition. The circumstances surrounding this event outside Albert Hall are difficult to ascertain, and it is not possible to know whether Edith Collier was a participant or a witness to the rally. Whatever her degree of personal involvement in the occasion, Edith Collier certainly captures the disturbing spirit of the student raid with all the vividness and clarity of a true spectator.

Labour Trouble and its companion piece, A London Street Incident (see cat. no 89), both reflect the political dissension and social unrest that were a feature of British life prior to World War One. Decade after decade of deprivation during the nineteenth century left workers seeking just labour laws and appropriate concessions on the part of industrialists and management. Strike action and protest rallies, such as the one depicted in Labour Trouble, became two of the major vehicles for public expression of discontent. Such action on the part of striking workers and protesters was usually vigorously responded to by government authorities, and violence often ensued.

Labour Trouble shows a frenzied crowd, only just kept in check by truncheon-wielding policemen. The silhouetted figures of the police move vigorously and threateningly towards the mob; one of the protesters staggers back after a blow from a truncheon. The light from a single street lamp, and from the windows of surrounding buildings give the scene an eerie indistinctness. The tension and anxiety of the occasion are enhanced by the huge scale of the buildings which seem to dwarf the events below. As the protesters are overpowered by the police, so too are the human figures dominated by the towering structures which create an ominous atmosphere and intimidating setting. Soaring architectural structures dominate the human action in a similar manner in this work's companion piece, A London Street Incident, and another charcoal work entitled Convent Study (see cat. no. 90). In each of these works the insignificance and powerlessness of individuals is evoked when figures are placed against the dramatically dominating background of buildings or architecture.

89. A London Street Incident 1913-1914
charcoal on paper 57.0 x 39.0 cm
inscrib: 'A London Street Incident' on the bottom of the original mount board in the artist's hand
prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection
coll: Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui

See cat. no. 88 ('Labour Trouble', The Students Raid at Albert Hall During Larkin's Speech)

90. Convent Study 1913-1914
charcoal on paper 50.7 x 38.2 cm  
prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection  
coll: Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui  
See cat. no. 88 ('Labour Trouble', The Students Raid at Albert Hall During Larkin's Speech)

91. **Dance Group 1913-1914**  
charcoal on paper 36.0 x 48.0 cm  
prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection  
coll: Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui  
This is a singular work in Edith Collier's oeuvre, and may have been an imaginative drawing produced in fulfilment of her course work at St. John's Wood Art School.

92. **St. Bartholomew 1914**  
oil on canvas 50.8 x 40.5 cm  
inscrript: 'E. M. Collier' (lower right)  
prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection  
exh: C. S. A. Art Gallery (The Group), 1931 (44); Sarjeant Gallery, 1955 (2); National Art Gallery (N. Z. A. F. A.), 1956 (2); Sarjeant Gallery, 1971 (82)  
coll: Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui  
In 1914 Edith Collier began working at the South London church of St. Bartholomew's, Smithfield. The Romanesque church of St. Bartholomew's provides the subject matter for a number of oils and watercolour studies. This view of the church was painted from the north aisle and is one of two almost identical versions produced from this vantage point (see cat. no. 93). Remembering an event associated with this work Edith Collier's niece, Barbara Stewart, writes: "... she spent time in St. Bartholomew's church when a man came up to her and he must have been watching her paint as she was at the time. After a while he said he'd like to buy that painting and asked how much she would accept for it? "What do you want to buy that for," was her reply."1 While Edith Collier may have been sceptical about the value of these works, her family back home in New Zealand were delighted with their arrival, giving them pride of place on the walls of the newly decorated dining room at Ringley. This painting of St. Bartholomew's was later to receive favourable critical attention when it was exhibited at The Group show in 1931. *St. Bartholomew's* church, and a painting of A fisherman's Cottage, were both identified by The Christchurch Times art critic as proof of her undoubted "capabilities"2 as an artist. It was damaging to Edith Collier's future career that this early architectural painting was heralded above her later more innovative work.

Considering the building's age and architectural pre-eminence in London, it is little wonder that Edith Collier decided to work there. St. Bartholomew the Great, which had been founded in the year 1123 and consecrated in 1127, "survived the Great Fire of London, and for that reason is the oldest parish church in the City of London by a margin of five hundred years."3 The most striking recent alteration to the church occurred not long after Edith Collier finished painting and sketching her interiors of the building. In "1916 a bomb from a Zeppelin raid fell in Bartholomew Close, and some of the tiles which covered the facade were displaced revealing the charming half-timbered house behind."4

*St. Bartholomew's* captures the magnificently heavy nature of Romanesque columns and arches and shows how adept Edith Collier was at portraying the power of religious
architecture in paint. Although this work and its companion piece *St. Bartholomew’s Church* differ only in minor details, between the two paintings there is a very different treatment of light. While in *St. Bartholomew’s* the architectural structures are clearly defined by the subdued light, in *St. Bartholomew’s Church* light floods into the scene from diffuse sources, merging colours and melting structural forms so they become less distinct and substantial. Clearly, Edith Collier was repeating the same composition to examine the effects of light on architectural forms, producing, as a result, two very competent but conventional renditions of this well-known historic building.

1 Notes made by Barbara Stewart for her 1994 radio interview on Edith Collier.
4 ibid., p. 3.

93. **St. Bartholomew’s Church** 1914
   oil on canvas 55.5 x 40.5 cm
   *inscrib*: ‘St. Bartholomew’s’ on the back in the artist’s hand
   *prov*: c. 1961 gifted to Pam Matthews by the artist
   *exh*: Sarjeant Gallery, 1955 (3); National Art Gallery (N. Z. A. F. A), 1956 (3)
   *coll*: Pam and Mervyn Matthews, Kakatahi
   See cat. no. 92 (*St. Bartholomew’s*)

94. **St. Bartholomew the Great** 1914
   oil on canvas 55.0 x 39.5 cm
   *prov*: Unknown
   *coll*: Hazel Collier, Taihape
   See cat. no. 92 (*St. Bartholomew’s*)

95. **[Unfinished St. Bartholomew’s, Smithfield]** 1914
   oil on canvas 33.5 x 34.0 cm
   *prov*: The artist; 1964 bequeathed to Bethea and Dorothy Collier; gifted to Miranda Stewart by Dorothy Collier (date unknown)
   *coll*: Miranda Stewart, Wanganui
   See cat. no. 92 (*St. Bartholomew’s*)

96. **[Unfinished St. Bartholomew’s]** 1914
   oil on canvas 61.0 x 51.0 cm
   *prov*: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart
   *coll*: Barbara Stewart, Wanganui
   See cat. no. 92 (*St. Bartholomew’s*)

97. **[Interior of Gothic Cathedral with Nun]** 1914
   oil on canvas 55.0 x 45.5 cm
   *prov*: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1980 gifted to Barbara Stewart by Dorothy Collier
   *coll*: Barbara Stewart, Wanganui

In 1914 Edith Collier gained a three month pass to draw in Westminster Abbey, and this canvas, and a number of other paintings and drawings, are the products of her time working there (see cat. nos. 98-101).
98. [Eagle Lectern in Gothic Cathedral] 1914
   oil on canvas 46.0 x 33.0 cm
   prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; gifted to
         Donald and Hilary Stewart by Dorothy Collier (date unknown)
   coll: Donald and Hilary Stewart, Hunterville
See cat. no. 97 (Interior of Gothic Cathedral with Nun)
Edith Collier painted and sketched an eagle lectern at Westminster Abbey. This oil is almost
identical in composition and detail to a drawing of the same subject (see cat. no. 100).

99. [Abbey] 1914
   watercolour on paper 34.2 x 31.4 cm
   prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1980 gifted
to Barbara Stewart by Dorothy Collier
   coll: Barbara Stewart, Wanganui
See cat. no. 97 (Interior of Gothic Cathedral with Nun)

100. [Eagle Lectern at Abbey] 1914
    pencil on paper 25.0 x 20.0 cm
    prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983
bequeathed to Barbara Stewart; 1985 placed on permanent loan at the
    Sarjeant Gallery as part of the Edith Marion Collier Loan Collection
    coll: Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui
See cat. nos. 97 (Interior of Gothic Cathedral with Nun) and 98 (Eagle Lectern in Gothic
    Cathedral)

101. [Abbey Square] 1914
    pencil on paper 25.2 x 22.0 cm
    prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983
bequeathed to Barbara Stewart; 1985 placed on permanent loan at the
    Sarjeant Gallery as part of the Edith Marion Collier Loan Collection
    coll: Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui
See cat. no. 97 (Interior of Gothic Cathedral with Nun)

102. [Standing Male Nude with Face in Profile] c. 1913-1914
    pencil on paper 54.5 x 34.0 cm
    prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983
bequeathed to Barbara Stewart; 1985 placed on permanent loan at the
    Sarjeant Gallery as part of the Edith Marion Collier Loan Collection
    coll: Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui
This drawing was produced in the St. John's Wood Art School life drawing classes. It shows
a reasonably sophisticated knowledge and understanding of male anatomy and is likely,
therefore, to have been completed more towards the end of her time there. The life drawing
classes at St. John's Wood Art School offered Edith Collier her first opportunity to study from
the undraped model. Her first day in the life class was an ordeal which Edith Collier
described in correspondence home to her parents. Although this letter has not survived, her
mother's reply stated: "You say you were very shaky in your first lesson at the Life Class." In
spite of her initial difficulties, and judging from the volume of life drawings produced in
these classes, Edith Collier was an industrious and regular attendant.
Edith Collier's *Standing Male Nude with Face in Profile* illustrates very clearly the anatomical preoccupations and interests of the student artist. In this finished drawing there is an attempt to portray the proportions of the body, and muscle and bone structure, as accurately as possible. It is obvious from the competence of the work that Edith Collier has already acquired a sound knowledge of anatomy. Lean and tightly muscled, this male model offers an excellent opportunity to examine the musculature of the male physique. Corresponding to the anatomical logic of his pose, the model's left arm is bent behind him causing the muscles across the back to bunch and ripple, while the right arm is also bent slightly with the fingers clenched causing the muscles of the shoulder and forearm to stand out prominently. Edith Collier uses cross-hatching to sculpt the contours of the body. Working under "the Wood's" fairly rigorous life-room conditions, Edith Collier produced cat. nos. 102-126, but once she left the school she never again worked with the male nude.

1 Letter from Eliza Collier to Edith Collier, 16 July 1913. Edith Collier Papers, Sarjeant Gallery, Wanganui.

103. **[Standing Male Nude with Hand Behind Back]** *c. 1913-1914*  
   pencil on paper 76.5 x 56.0 cm  
   *inscrib:* 'Yes' (lower right)  
   *prov:* The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection  
   *coll:* Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui  
   See cat. no. 102 (*Standing Male Nude with Face in Profile*)  
   This work was produced at St. John's Wood Art School, and is likely to have been intended for inclusion in one of the school's life drawing competitions. There are three other extant finished drawings of male nudes (see cat. nos. 102, 104, 105), and two of women (see cat. nos. 127 and 128), which were probably entered in competitions.

104. **[Standing Male Nude with Hands Behind Head]** *c. 1913-1914*  
   pencil on paper 76.5 x 56.0 cm  
   *inscrib:* 'Yes' (lower right)  
   *prov:* The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection  
   *coll:* Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui  
   See cat. nos. 102 (*Standing Male Nude with Face in Profile*) and 103 (*Standing Male Nude with Hand Behind Back*)

105. **[Standing Male Nude in Profile: Detail of Knee Joint]** *c. 1913-1914*  
   pencil on paper 76.4 x 56.0 cm  
   *inscrib:* 'Yes' (lower right)  
   *prov:* The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection  
   *coll:* Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui  
   See cat. nos. 102 (*Standing Male Nude with Face in Profile*) and 103 (*Standing Male Nude with Hand Behind Back*)

106. **[Standing Male Nude, Back View]** *c. 1913-1914*  
   pencil on paper 58.0 x 40.0 cm
prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection
coll: Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui
See cat. no. 102 (Standing Male Nude with Face in Profile)

107. **Figure Study** c. 1913-1914
pencil on paper 41.5 x 26.5 cm
inscrib: 'Figure Study' (lower right)
prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection
coll: Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui
See cat. no. 102 (Standing Male Nude with Face in Profile)

108. **Figure Study** c. 1913-1914
pencil on paper 37.0 x 26.0 cm
inscrib: 'Figure Study' (lower right)
prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection
coll: Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui
See cat. no. 102 (Standing Male Nude with Face in Profile)

109. **[Seated Male Nude with Arm Raised]** c. 1913-1914
charcoal on paper 49.2 x 37.8 cm
prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection
coll: Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui
See cat. no. 102 (Standing Male Nude with Face in Profile)
Edith Collier used different drawing techniques while she worked in the life-room. Experimentation with style and approach was part of the expectation of the drawing syllabus which aimed to ensure that a student was experienced in a variety of skills and techniques.

110. **[Male Nude Holding Pole Above Head]** c. 1913-1914
pencil on paper 48.2 x 63.0 cm
prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection
coll: Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui
See cat. no. 102 (Standing Male Nude with Face in Profile)

111. **[Double Study of Male Torso and Upper Thigh]** c. 1913-1914
pencil on paper 38.4 x 28.0 cm
prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection
coll: Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui
See cat. no. 102 (Standing Male Nude with Face in Profile)

112. [Male Nude] c. 1913-1914
    pencil on paper 38.1 x 27.9 cm
    prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection
coll: Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui
    The classical pose of the subject, and more rigid manner of Edith Collier's drawing suggests that she was not working with a life model. This study was probably taken from either a plaster cast at St. John's Woods Art School, or from a copy book of anatomical drawings by 'masters' such as Albrecht Durer.

    pencil on paper 38.3 x 46.0 cm
    prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection
coll: Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui
    See cat. no. 102 (Standing Male Nude with Face in Profile)

    pencil on paper 30.7 x 36.6 cm
    prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection
coll: Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui
    See cat. no. 112 (Male Nude)

115. [Seated Male Nude: Detailed Drawing of Knee Joint] c. 1913-1914
    pencil on paper 33.2 x 53.4 cm
    prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection
coll: Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui
    See cat. no. 102 (Standing Male Nude with Face in Profile)

116. [Two Male Nude Studies - Back and Front View] c. 1913-1914
    charcoal and pencil on paper 54.0 x 76.4 cm
    prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection
coll: Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui
    See cat. no. 102 (Standing Male Nude with Face in Profile)

charcoal and pencil on paper 54.0 x 76.4 cm
prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection
coll: Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui
See cat. no. 102 (Standing Male Nude with Face in Profile)

118. [Torso of Male Nude with Hands Above Head] c. 1913-1914
pencil on paper 53.4 x 33.1 cm
prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection
coll: Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui
See cat. no. 102 (Standing Male Nude with Face in Profile)

119. [Nude Male] c. 1913-1914
pencil on paper 56.1 x 38.2 cm
prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection
coll: Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui
See cat. no. 102 (Standing Male Nude with Face in Profile)

120. [Male Nude Crouched and with Fists Clenched] c. 1913-1914
pencil on paper 58.6 x 45.3 cm
prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection
coll: Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui
See cat. no. 102 (Standing Male Nude with Face in Profile)

121. [Standing Male Nude] c. 1913-1914
pencil on paper 57.1 x 33.4 cm
prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection
coll: Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui
See cat. no. 102 (Standing Male Nude with Face in Profile)

122. [Frontal Standing Male Nude with Head Tilted Down] c. 1913-1914
pencil on paper 56.2 x 38.0 cm
prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection
coll: Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui
See cat. no. 102 (Standing Male Nude with Face in Profile)

123. [Seated Male Nude with Legs Apart] c. 1913-1914
pencil on paper 58.6 x 46.6 cm
prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection
coll: Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui
See cat. no. 102 (Standing Male Nude with Face in Profile)

124. [Nude Male Emphasising Top of Thighs and Torso] c. 1913-1914
pencil on paper 56.2 x 37.6 cm
prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection
coll: Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui
See cat. no. 102 (Standing Male Nude with Face in Profile)

125. [Male Nude Seated and Leaning Back] c. 1913-1914
pencil on paper 56.1 x 37.3 cm
prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection
coll: Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui
See cat. no. 102 (Standing Male Nude with Face in Profile)

126. [Male Nude with Hands Raised and Behind Head] c. 1913-1914
pencil on paper 56.2 x 29.8 cm
prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection
coll: Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui
See cat. no. 102 (Standing Male Nude with Face in Profile)

127. [Standing Female Nude with Back to Viewer] c. 1913-1914
pencil on paper 76.5 x 56.0 cm
inscrib: 'Yes' (lower right)
prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection
coll: Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui
This drawing of a Standing Female Nude with Back to Viewer was produced in life drawing classes St. John's Wood Art School. Although Edith Collier's interest in working with the female nude was established during her years at St. John's Wood, and it was a subject she returned to several times during her stay in Britain, she did not continue to work in this highly finished, almost photographic manner. The work's high degree of finish suggests, not only that Edith Collier was already very experienced at drawing from life, but that this work may have been intended for entry in one of the competitions run at St. John's Wood. An advertisement in The Year's Art (1904) described the type of programme offered by the school, and the kind of competitions and awards available to students: "There is a sketching club in connection with the schools, and subjects for competition both in figure and landscape are given every month. A silver medal, presented by W. Q. Orchardson, R. A., is awarded annually for the best paintings from life: also a scholarship for the best drawings from life. A new life-room has been added..."1 By the time Edith Collier arrived in 1913 these
competitions were still running, along with the additional incentives of a silver and bronze medal offered twice every six months, and three month scholarships awarded annually. This drawing along with a number of other highly finished works were likely to have been intended for entry in, either the school's monthly life-study competition, or possibly for consideration for a medal, or scholarship.

Although this work reflects a student's interest in the practical issues of female anatomy and pose, the subtle detail and delicate treatment of light transcends the limited criteria of the classroom. Edith Collier uses charcoal in a painterly manner bathing the figure in light which casts rich deep shadows across the contours of the body. Commenting on the type of drawing technique taught at St. John's Wood, C. R. W. Nevinson, states: "The method of teaching there was very similar to that of Julian's. The draughtsmanship was essentially a painter's method of drawing, and often colour and tone were used rather than the pure lineal draughtsmanship associated with the old masters such as Leonardo and Raphael." It is apparent from this work that Edith Collier was skilful at using this technique.

3. C. R. W. Nevinson, Paint and Prejudice. London, 1937, p. 15. C. R. W. Nevinson was enrolled as an art student at St. John's Wood Art School in the early years of the twentieth century. The Academy Julian was a private art school in Paris which prepared students for entry into the Academy.

128. [Standing Female Nude with Hand on Hip] c. 1913-1914
pencil on paper 71.0 x 48.0 cm

inscript: 'Yes' (lower right)
prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection
coll: Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui

This work was produced at St. John's Wood Art School, and was probably intended for inclusion in one of the school's life drawing competitions.

129. [Female Nude with Arm Raised] c. 1913-1914
pencil on paper 38.0 x 28.0 cm

inscript: 'hands' (upper right)
prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection
coll: Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui

See cat. no. 127 (Standing Female Nude with Back to Viewer)

130. [Crouching Female Figure Study] c. 1913-1914
pencil on paper 34.0 x 24.0 cm

prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection
coll: Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui

See cat. no. 127 (Standing Female Nude with Back to Viewer)

131. [Study of Female Figure, Seated] c. 1913-1914
pencil on paper 25.6 x 22.7 cm
prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection

coll: Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui

See cat. no. 127 (Standing Female Nude with Back to Viewer)

132. [Female Nude and Nude Study] c. 1913-1914 
pencil on paper 35.5 x 27.0 cm

prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection

coll: Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui

See cat. no. 127 (Standing Female Nude with Back to Viewer)

133. [Two Figure Studies with Arm Raised Across Body] c. 1913-1914 
pencil on paper 44.0 x 30.4 cm

prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection

coll: Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui

See cat. no. 127 (Standing Female Nude with Back to Viewer)

134. [Four Female Figures, Seated] c. 1913-1914 
pencil on paper 38.0 x 56.2 cm

prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection

coll: Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui

See cat. no. 127 (Standing Female Nude with Back to Viewer)

135. [Female Nude Sitting on the Floor] c. 1913-1914 
charcoal on paper 46.4 x 39.0 cm

prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection

coll: Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui

See cat. nos. 109 (Seated Male Nude with Arm Raised) and 127 (Standing Female Nude with Back to Viewer)

Although the model in this work is seated in a similar position to the four figures depicted in cat. no. 134, the drawing technique the artist has used is very different. Heavier charcoal lines delineate form in a stronger and more vigorous manner. The charcoal sketch is freer and more spontaneous than the tighter more subtly modulated pencil drawings.

136. [Female Nude Sitting on Low Bench] c. 1913-1914 
pencil on paper 48.3 x 37.0 cm

prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection

coll: Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui
See cat. no. 127 (Standing Female Nude with Back to Viewer)

137. [Seated Female Nude, Back View] c. 1913-1914
pencil on paper 56.0 x 38.2 cm
prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection
coll: Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui
See cat. no. 127 (Standing Female Nude with Back to Viewer)

138. [Standing and Seated Female Nudes] c. 1913-1914
pencil on paper 45.8 x 38.3 cm
prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection
coll: Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui
See cat. no. 127 (Standing Female Nude with Back to Viewer)

139. [Reclining Female Nude] c. 1913-1914
pencil on paper 38.5 x 56.2 cm
prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection
coll: Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui
See cat. no. 127 (Standing Female Nude with Back to Viewer)

140. [Seated Female Nude: Detail of Thighs and Torso] c. 1913-1914
pencil on paper 38.0 x 50.8 cm
prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection
coll: Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui
See cat. no. 127 (Standing Female Nude with Back to Viewer)

141. [Studies of Female Nude: Details of Upper Body, Shoulder, and Knee Joint] c. 1913-1914
pencil on paper 58.6 x 45.7 cm
prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection
coll: Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui
See cat. no. 127 (Standing Female Nude with Back to Viewer)

142. [Two Studies of Female Nude] c. 1913-1914
pencil on paper 56.0 x 38.0 cm
prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection
coll: Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui
See cat. no. 127 (Standing Female Nude with Back to Viewer)
On the back of this work is a pencil outline of a female nude.

143. [Two Seated Female Nude Studies] c. 1913-1914
pencil on paper 38.2 x 56.0 cm
prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection
coll: Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui
See cat. no. 127 (Standing Female Nude with Back to Viewer)

144. [Seated Woman Emphasising Torso and Upper Thigh] c. 1913-1914
pencil on paper 37.3 x 27.2 cm
prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection
coll: Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui
See cat. no. 127 (Standing Female Nude with Back to Viewer)

145. [Female Torso] c. 1913-1914
pencil and paper 28.0 x 19.0 cm
prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection
coll: Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui

This study was probably taken from a plaster cast at St. John's Wood Art School. The classical pose, and the precise manner of Edith Collier's drawing suggests that she was not working with a life model.

146. [Two Studies of Female Nude in Contrapposto] c. 1913-1914
pencil and paper 56.1 x 38.1 cm
prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection
coll: Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui
See cat. no. 127 (Standing Female Nude with Back to Viewer)
On the back of this work is a pencil outline of a female nude with back to viewer.

147. [Female Nude with Emphasis on Back and Thighs] c. 1913-1914
pencil on paper 55.8 x 38.4 cm
prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection
coll: Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui
See cat. no. 127 (Standing Female Nude with Back to Viewer)

148. [Female Standing Nude] c. 1913-1914
pencil on paper 62.8 x 48.5 cm
prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection
coll: Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui
See cat. no. 127 (Standing Female Nude with Back to Viewer)
On the back of this work is a section of geometric design work which was probably set as an art school exercise.

149. [Female Nude Study] c. 1913-1914
pencil on paper 48.0 x 38.2 cm
prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection
coll: Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui
See cat. no. 127 (Standing Female Nude with Back to Viewer)

150. [Female Nude, 'Quick Sketch'] c. 1913-1914
pencil on paper 55.9 x 38.0 cm
inscrib: ‘quick sketch’ (lower left)
prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection
coll: Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui
See cat. no. 127 (Standing Female Nude with Back to Viewer)

151. [Female Nude with Hand Raised Up] c. 1913-1914
pencil on paper 57.0 x 39.4 cm
prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection
coll: Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui
See cat. no. 127 (Standing Female Nude with Back to Viewer)

152. [Seated Female Nude with Detail of Breast and Arm] c. 1913-1914
pencil on paper 38.5 x 41.6 cm
prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection
coll: Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui
See cat. no. 127 (Standing Female Nude with Back to Viewer)

153. [Seated Female Nude Frontal] c. 1913-1914
pencil on paper 27.4 x 38.2 cm
prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection
coll: Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui
See cat. no. 127 (Standing Female Nude with Back to Viewer)
154. [Facial Study in Charcoal] c. 1913-1914
carbon on paper 31.0 x 24.7 cm
prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection
coll: Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui
This is a St. John's Wood Art School study.

155. [Study of Facial Structure] c. 1913-1914
carbon on paper 31.0 x 24.7 cm
prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection
coll: Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui
See cat. no. 154 (Facial Study in Charcoal)

156. [Study of Face: Detail of Eye-Socket and Nose] c. 1913-1914
carbon on paper 31.3 x 25.0 cm
prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection
coll: Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui
See cat. no. 154 (Facial Study in Charcoal)

157. [Male Portrait] c. 1913-1914
pencil on paper 31.4 x 25.0 cm
inscrib: 'Dawnay' (upper right)
prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection
coll: Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui
See cat. no. 154 (Facial Study in Charcoal)

158. [Facial Study] c. 1913-1914
carbon on paper 30.3 x 24.7 cm
prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection
coll: Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui
This study was probably taken from a plaster cast at St. John's Wood Art School. The degree of anatomical detail provided in this drawing suggests that she was not working from a life model.

159. [Study of Head] c. 1913-1914
carbon on paper 31.0 x 24.8 cm
prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection
coll: Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui
See cat. no. 158 (Facial Study)

160. [Facial Study: Detailed Drawings of Lips and Ears] c. 1913-1914
pencil on paper 27.3 x 37.4 cm
prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection
coll: Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui
See cat. no. 158 (Facial Study)

161. [Drapery Study of Maroon Hanging Material] c. 1913-1914
oil on canvas 56.0 x 37.8 cm
prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection
coll: Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui
This unfinished drapery study is likely to have been produced at St. John's Wood Art School as an exercise.

162. [Four Drapery Studies] c. 1913-1914
pencil on paper 38.0 x 56.1 cm
prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection
coll: Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui
See cat. no. 161 (Drapery Study of Maroon Hanging Material)

163. [Two Drapery Studies] c. 1913-1914
pencil on paper 38.3 x 56.0 cm
prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection
coll: Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui
See cat. no. 161 (Drapery Study of Maroon Hanging Material)

164. [Portrait of Woman with Mandarin Collar] c. 1914
pencil on paper 38.0 x 29.8 cm
prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection
coll: Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui
In her early time at St. John's Art School, Edith Collier made a practice of copying works and images from art books, calendars and posters. It is probable that one of these sources provided the inspiration for this work.
165. **[Boy]** c. 1914  
Pencil on paper 34.5 x 29.0 cm  
**Prov:** The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection  
**Coll:** Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui  
See cat. no. 164 (Portrait of Woman with Mandarin Collar)  
The model for this drawing is unknown.

166. **The Button Seller - London Street** c. 1914  
Also known by the titles *Old Hawker, London* and *The Button Seller*  
Pencil on paper 34.7 x 29.0 cm  
**Prov:** The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection  
**Exh:** Sarjeant Gallery, 1955 (6A); National Art Gallery (N. Z. A. F. A), 1956 (6A); Sarjeant Gallery, 1971 (47)  
**Coll:** Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui  
The subject of this pencil drawing is likely to be a person known to Edith Collier, who ran a street stall close to Leinster Square. The model for this work was also the subject of three more pencil drawings, *Study of an Old Man, Man with Cravat* and *Old Man with Cravat* (see cat. nos. 167-169). Although Edith Collier produced four drawings using this model, she does not appear to have completed a painting of the subject. It is probable that she conceived and produced the work outside the confines of St. John's Wood Art School. This work demonstrates her early capacity to capture subtle aspects of mood and characterisation in an older sitter.

167. **Study of an Old Man** c. 1915  
Pencil on paper 43.3 x 32.5 cm  
**Inscriv:** 'E. M. Collier' (lower right)  
**Prov:** The artist; 1964 bequeathed to Bethea and Dorothy Collier; gifted to Maurice Collier by Dorothy Collier (date unknown)  
**Exh:** Sarjeant Gallery, 1971 (40)  
**Coll:** Maurice Collier, Ashurst  
See cat. no. 166 (The Button Seller - London Street)  
This drawing has been restored, and in the process of restoration some of the original lines have been drawn over.

168. **[Man with Cravat]** c. 1915  
Pencil on paper 40.5 x 30.5 cm  
**Prov:** The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection  
**Coll:** Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui  
See cat. no. 166 (The Button Seller - London Street)

169. **[Old Man with Cravat]** c. 1915  
Pencil on paper 40.5 x 33.0 cm
prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection
coll: Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui
See cat no. 166 (The Button Seller - London Street)

170. Cousin Fannie c. 1914
pencil on paper 32.4 x 28.3 cm
prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection
coll: Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui

This is a pencil sketch of the artist's cousin, Fannie Collier. Fannie's years as a student overlapped with those of Edith Collier's and as a result the two women had a special common bond. During the first years of Edith Collier's stay in Britain the cousins spent a large amount of time together. Considering Edith Collier's overwhelming respect and fondness for her cousin, it is little wonder she chose to do a portrait sketch, though Fannie's busy life and innate modesty would have made her a difficult person to pin down as a model.

This portrait of Cousin Fannie is much more open and sketchily drawn than Edith Collier's more finished works completed at St. John's Wood Art School. Free to work outside school hours in the way she wanted to, this sketch marks an obvious departure from the strictures of the academic approach. Although apparently casually constructed and unfinished, the intelligent, inquiring eyes of Fannie stare out almost confrontationally at the viewer demanding both attention and respect.

171. [Portrait of a Young Woman] c. 1914
pencil on paper 48.0 x 38.5 cm
prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection
coll: Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui

The subject of this pencil sketch is unknown. The expressive nature of the work, its revelation of mood, and sense of intimate spontaneity, suggest that the model and Edith Collier were acquainted.

172. Mary c. 1914-1915
pencil on paper 30.0 x 26.0 cm
inscrib: 'Mary' (lower right)
prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; c. 1976 gifted to Reg Collier by Dorothy Collier; c. 1976 gifted to Judith Donald by Reg Collier
coll: Judith Donald, Wanganui

This pencil sketch of Mary, the daughter of Edith Collier's landlady, Mrs Proctor, is one of three drawings of this model (see cat. nos. 173 and 174). As well as the main portrait study, there is a small detailed sketch of the model in profile in the upper right corner. Describing her acquisition of this and two more works, a niece of the artist states: "Dorothy came out of Edith's studio when I was visiting her one afternoon with... two pencils of Mary and [one of] Mrs Proctor. They were covered in dust and badly chewed around the edges by silver-fish."1

1 Letter from Judith Donald to author, 5 April 1996.
173. [Mary] c. 1914-1915
pencil on paper 31.5 x 21.0 cm
prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; c. 1976
gifted to Reg Collier by Dorothy Collier; c. 1976 gifted to Judith Donald by Reg
Collier
coll: Judith Donald, Wanganui
See cat. no. 172 (Mary)

174. Mary c. 1914-1915
pencil on paper 43.1 x 36.2 cm
prov: 1957 purchased from the artist by the New Zealand Academy of Fine
Arts and gifted to the National Art Gallery
exh: Sarjeant Gallery, 1955 (5); National Art Gallery (N. Z. A. F. A.), 1956 (5);
Sarjeant Gallery, 1971 (86); National Art Gallery, 1984 (23)
ilt: R. Kay and T. Eden, Portrait of a Century: The History of the N. Z.
Academy of Fine Arts 1882-1982, Wellington, p. 142; Aspects of New Zealand
coll: National Art Gallery, Wellington
See cat. no. 172 (Mary)

175. Study of a Landlady c. 1914-1915
also known by the title A Landlady
pencil on paper 38.0 x 30.3 cm
prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983
bequeathed to Barbara Stewart; 1985 placed on permanent loan at the
Sarjeant Gallery as part of the Edith Marion Collier Loan Collection
exh: Sarjeant Gallery, 1955 (6); National Art Gallery (N. Z. A. F. A.), 1956 (6);
Sarjeant Gallery, 1971 (45)
coll: Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui
This is a pencil portrait of the artist's landlady, Mrs Proctor. Edith Collier wrote to her
parents in 1914 expressing a desire to leave her student accommodation at Alexandra House
and move to her own rooms. Eliza, her mother, responded: "Well about A[lexandra] H[ouse]
you can please yourself now you know your way about you have met a lot of people worth
knowing and so your money has not been thrown away."1 Edith Collier moved to 5 Leinster
Square, Bayswater, where she rented fourth floor attic rooms from Mrs Proctor. Edith Collier
was friendly with Mrs Proctor while she was resident at Alexandra House, therefore, this shift
seemed a familiar and appropriate one. The two women became good friends, the obliging
Mrs Proctor often volunteering her services as a model. During her first year or so at Leinster
Square, Edith Collier did a number of drawings and painted studies of her landlady, Study of a
Landlady being the most finished and complex piece. Mrs Proctor was one of Edith Collier's
first older sitters. As already seen in cat. nos. 166-169, she was to find this subject matter
satisfying, and one which she would often return to (see cat. nos. 176-81).

Mrs Proctor is positioned with her head slightly turned, there is a strength and compassion in
her expression which allows the viewer to see beyond the clichés of age and touch the
individual presence of the sitter. While the work is sophisticated and finished in terms of its
detail and shading, there is still a spontaneity of line and a freshness of approach. The focus
of this work remains the thoughtful and solemn face of the model, all else being simply
suggested. Even after her departure for New Zealand, Edith Collier continued to correspond
and send parcels to Mrs Proctor. A letter written in 1941 informing Edith Collier of her
friend's death states: "I am writing to let you know my sister Mrs Proctor died in September
last following an operation... It was a happy release as she was in great pain. She often spoke to me about you, and I know you will be sorry to hear the sad news."

1 Letter from Eliza Collier to Edith Collier, 23 June 1914. Edith Collier Papers, Sarjeant Gallery, Wanganui.
2 Letter from Mrs Proctor’s sister [name unknown] to Edith Collier, 14 November 1914. Edith Collier Papers, Sarjeant Gallery, Wanganui.

176. [Pencil Study of Landlady] c. 1914-1915 pencil on paper 53.8 x 38.1 cm
prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection
coll: Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui
See cat. no. 175 (Study of a Landlady)

177. [Mrs Proctor] c. 1914-1915 pencil on paper 37.0 x 28.0 cm
prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; c. 1976 gifted to Reg Collier by Dorothy Collier; c. 1976 gifted to Judith Donald by Reg Collier
coll: Judith Donald, Wanganui
See cat. no. 175 (Study of a Landlady)

178. [Landlady Seated in Front of Welsh Dresser] c. 1914-1915 oil on canvas 27.6 x 21.6 cm
prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection
coll: Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui
See cat. no. 175 (Study of a Landlady)
This work, and the four oil sketches of Mrs Proctor that were produced at a similar time (see cat. nos. 179-181) explore subject matter and a compositional approach which was to achieve a more complete and striking resolution in the Peasant Woman of Bonmahon (see cat. no. 188). Edith Collier changes the position of her seated model through the various oil sketches in order to explore the possibilities of composition. In this, the most finished painting in the group, and two other painted sketches, the sitter is turned away from the viewer with her face almost in profile. It is only in Study of Seated Landlady, Frontal, that the artist explores a position very similar to her later Peasant Woman of Bonmahon.

179. [Study of Seated Landlady, Frontal] c. 1914-1915 oil on canvas 35.0 x 22.0 cm
prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart
coll: Barbara Stewart, Wanganui
See cat. nos. 175 (Study of a Landlady) and 178 (Landlady Seated in Front of Welsh Dresser)

180. [Study of Seated Landlady, Framed in Strong Black Lines] c. 1914-1915 oil on canvas 36.0 x 30.0 cm
prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection
coll: Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui
See cat. nos. 175 (Study of a Landlady) and 178 (Landlady Seated in Front of Welsh Dresser)

181. [Study of Seated Landlady] c. 1914-1915
oil on canvas 24.0 x 28.5 cm
prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection
coll: Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui
See cat. nos. 175 (Study of a Landlady) and 178 (Landlady Seated in Front of Welsh Dresser)

182. Jimmy, Cornish Boy c. 1915
also known by the title Jimmy
oil on canvas 38.0 x 32.0 cm
prov: Unknown
exh: Sarjeant Gallery, 1971 (6)
coll: Hilary Collier, Palmerston North
Edith Collier made a brief trip to St. Ives in 1915. Although she did not record this trip in correspondence or a diary, she did receive a post-card, dated 1915, and addressed to Wharf Studios, White Hart House, St. Ives, Cornwall. During her stay Edith Collier probably produced Jimmy, Cornish Boy, A Street in Cornwall (see cat. no. 183), and Building and Ruin by the Water's Edge (see cat. no. 184). This portrait makes an interesting comparison to the 1920 portraits, Willie the Sailor's Son (see cat. no. 358) and A Cornish Boy (see. cat. no. 371), which both portray young male inhabitants of St. Ives, but in a much more decorative and schematic manner.

183. [A Street in Cornwall] c. 1915
oil on canvas 36.5 x 28.5 cm
prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; gifted to Sidney Raymond and Hazel Collier by Bethea Collier (date unknown)
coll: Hazel Collier, Taihape
See cat. no. 182 (Jimmy, Cornish Boy)
This work captures the architecture of St. Ives with its very narrow streets, and quaint two-storey stone buildings which rise up directly from the road edge. In this cleverly simplified work Edith Collier sums up the colours, light and mood of the sleepy seaside town with impressive accuracy.

184. [Building and Ruin by the Water's Edge] c. 1915
oil on canvas 39.5 x 29.5 cm
prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1977 gifted to Christopher Collier by Dorothy Collier; 1988 gifted to Cameron Collier by Christopher Collier
coll: Cameron and Sarah Collier, Eltham
See cat. nos. 182 (Jimmy, Cornish Boy) and 183 (A Street in Cornwall)
The exact location of these buildings is unknown.

185. [Breakfast Table] c. 1915
Edith Collier worked with Margaret Macpherson in Bonmahon in Southern Ireland in 1914 and 1915, and undoubtedly Breakfast Table was produced during one of these visits. Breakfast Table is unusual when considered in the context of Edith Collier's British work. Although she produced many still-life studies and paintings while she attended the Technical School in Wanganui, once she left New Zealand she produced only two major works. It is highly probable that Edith Collier was influenced in her choice of subject matter by Margaret Macpherson, who was a passionate painter of still life. Breakfast Table remained undisplayed during Edith Collier's lifetime. Gordon Collier, one of the artist's nephews, remembers: "It was unframed and rolled up in the corner of E. M. C.'s studio.... Dolly [Dorothy] said 'you might as well have this, I don't like still-lifes!'" While Edith Collier's Breakfast Table remained in her studio, a still life painting by Margaret Macpherson was proudly displayed in the family home.

Unlike Edith Collier's earlier New Zealand still-life paintings, Breakfast Table has a candid snap-shot like composition in which the table and the objects on it are apparently casually cropped by the picture frame. The painting's unusually high view point makes the table top seem to tip forward in a manner which challenges conventional notions of pictorial recession and space. The Breakfast Table reflects some of the innovations which Cézanne used in paintings such as Apples and Biscuits (1877), Still Life with plaster Cupid (1895), and Still Life with Fruit and Pitcher (1895-1900), and makes an interesting comparison with Paula Modersohn-Becker still-life studies, such as Still Life with Clay Jug, Peonies and Oranges (1906) and Still Life with Bunch of Dahlias (1907), which were also influenced by Cézanne. Modersohn-Becker's oils share a similar sense of simplification, solidity, and an apparently casual cropping of the composition. Although Edith Collier is not likely to have viewed original works by Cézanne as Modersohn-Becker did in Paris in 1906, it is probable that she saw reproductions of his paintings, and would certainly have been made aware of his innovations by Margaret Macpherson. In fact, this breakfast scene is interesting when compared also to Margaret Macpherson's Still Life Study (1916), which Edith Collier was given or purchased from her Australian mentor and brought back to New Zealand. Macpherson's painting shares with the Edith Collier work a decorative interest in pattern and design, and both works display true skill in the treatment of distillations of white china on a white table cloth. While Margaret Macpherson's use of white on white may appear more sophisticated and refined than that of her student's, Edith Collier's more radical composition and view point gives her still life an altogether more modern appearance. Edith Collier never shared Margaret Macpherson's avid enthusiasm for still life, therefore it is not entirely surprising that this very competent work marked one of her last ventures into this field of painting.

1 Letter from Gordon Collier to author, 5 March 1996.

186. [Flowers in a Cup and Vase] c. 1915
oil on canvas 38.5 x 50.0 cm
prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1977 gifted to Christopher Collier by Dorothy Collier
coll: Christopher Collier, New Plymouth
See cat. no. 185 (Breakfast Table)

187. [Still Life with Tea Pot, Brush, Bowl, and Cup] c. 1915
watercolour on paper 26.5 x 36.5 cm
provenance: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection

collection: Edith Marion Loan Collection, Sarjeant Gallery, Wanganui

See cat. no. 185 (Breakfast Table)
Part Three: Irish Works, c. 1915

188. **Peasant Woman of Bonmahon** 1915
also known by the titles *An Irish Farm Wife of Bonmahon* and *A Peasant Woman of Bonmahon*
oil on canvas 101.6 x 76.3 cm
*inscrib:* 'E. M. Collier' (lower right)
*prov:* 1956 gifted to the Sarjeant Gallery by the artist
*exh:* Whitmore Street Gallery (N. Z. A. F. A.), 1925 (52); Sarjeant Gallery, 1955 (10); National Art Gallery (N. Z. A. F. A.), 1956 (10); Sarjeant Gallery, 1971 (41); Hocken Library (Queen Elizabeth II Arts Council Exhibition), 1972 (43); Sarjeant Gallery, 1980 (3)
*coll:* Sarjeant Gallery Collection, Wanganui

Edith Collier painted this work in 1915 during a seven or eight month trip to Bonmahon in Southern Ireland. The woman portrayed sitting outside her thatched cottage is Mrs Flemming, a respected matriarch of one of Bonmahon's impoverished fishing families. Mrs Flemming is also the subject of one ink and two pencil drawings (see cat. nos. 199, 208 and 211). The pencil drawings were certainly preliminary sketches completed in preparation for the larger work on canvas. During this second trip to Bonmahon, Edith Collier concentrated on drawing and painting the inhabitants of the village, producing many portraits, and portrait studies. She commented to her parents on an intended change of subject matter for this visit: "We are going to have models outside. I didn't paint any heads last time."1 Edith Collier sent some of her paintings produced during her stay in Ireland back to New Zealand. In fact, the artist's sister Dorothy may well have been thinking of this work when she wrote of her father's reaction to the arrival of a painting: "Dad likes your Irish Biddy very much quite proud of you."2

Obvious links exist between Edith Collier's *Peasant Woman of Bonmahon* and Gladys Reynell's painting of an *Old Irish Couple* (1915). Produced while the artists were both resident in Bonmahon, these paintings share similar subject matter, and possibly even a common model. While Gladys Reynell includes two figures in her painting and places her peasant woman in front of a detailed dresser, Edith Collier uses a simplified snap-shot composition which focuses on a single figure. Taking traditional subject matter made popular by nineteenth-century realist painters, Edith Collier interprets the peasant woman and peasant life of Bonmahon according to the conventions of Post-Impressionism. Simplified in its tonal modulation and treatment of masses, *Peasant Woman of Bonmahon* reflects a boldness of form and brevity of detail not apparent in her earlier work. The conventions of correct perspective have been sacrificed, colour flattened, and pictorial space compressed. More modern in its approach than Gladys Reynell's work, Edith Collier's *Peasant Woman of Bonmahon* stands as a water-shed between old and new trends in British art.

1 Letter from Edith Collier to Eliza Collier, 2 February [1915?] Edith Collier Papers, Sarjeant Gallery, Wanganui.
2 Letter from Dorothy Collier to Edith Collier, 1 September 1915. Edith Collier Papers, Sarjeant Gallery, Wanganui.

189. **Irish Woman with Scarf** 1915
oil on canvas 49.8 x 39.2 cm
*prov:* The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection
exh: Sarjeant Gallery, 1971 (31)
coll: Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui

See cat. no. 188 (Peasant Woman of Bonmahon)
The sitter for this painting is unknown. In Irish Woman with Scarf, the artist adopts a very different composition to the one used in Peasant Woman of Bonmahon. Focus shifts from figure and setting, to the rather serious face of the sitter. The boldly cropped head-and-shoulders figure of the Irish woman takes up almost the entire canvas, while the strong angular outline of the red and green patterned scarf frames the face and stands out in contrast to the neutral cream-grey background.

190. A Young Woman of Bonmahon 1915
oil on canvas 50.8 x 40.5 cm
prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection
exh: Sarjeant Gallery, 1955 (16); National Art Gallery (N. Z. A. F. A.), 1956 (16); Sarjeant Gallery, 1971 (38); Sarjeant Gallery, 1980 (4)
lit: Edith Collier in Retrospect, Wanganui, 1980, p. 37
coll: Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui

Edith Collier executed this canvas of A Young Woman of Bonmahon and two pencil sketches using the same model (see cat. nos. 203 and 204). It is probable that she knew her subject well, and that the sitter may have been one of a number of young women who continued corresponding with Edith Collier after her departure from Bonmahon. According to Dorothy Collier, this oil was incorrectly identified as a pastel on the list of works for both the 1955 and 1956 exhibitions held in Wanganui and Wellington. The exhibition catalogue lists A Young Woman of Bonmahon (cat. no. 16) as a pastel, and this item is almost certainly an oil.

191. An Irish Fisherman 1915
oil on canvas 59.6 x 49.2 cm
prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection
exh: Whitmore Street Gallery (N. Z. A. F. A.), 1925 (78); Sarjeant Gallery, 1926; C. S. A. Art Gallery (The Group), 1931 (45); Sarjeant Gallery, 1955 (11A); National Art Gallery (N. Z. A. F. A.), 1956 (11A); Sarjeant Gallery, 1980 (2)
lit: Edith Collier in Retrospect, Wanganui, 1980, pp. 24, 37
coll: Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui

This painting of an old fisherman from the village of Bonmahon in Southern Ireland was completed in 1915. Edith Collier sent some of her best Irish works home to New Zealand for her family to appreciate. Edith Collier was greatly encouraged by her family's enthusiasm for her work with the inhabitants of Bonmahon, and commented in a letter to her family: "I am painting a lovely old man just now, 92 is his age tomorrow, he is going to sea fishing." Although Edith Collier painted two other mature male sitters in Bonmahon, it is likely that Edith Collier's ninety-two year old fisherman is the subject of this painting. Edith Collier's obvious enjoyment of her subject led her to complete another oil, (see cat. no. 192), and finished charcoal drawing (see cat. no. 197) of this model. Meditation depicts a full length figure seated with his face turned in profile towards a window, while in her drawing of the fisherman's head and shoulders, Edith Collier places her subject in almost a frontal position, tilting his head down slightly, but retaining the same dreamy, distant, thoughtful expression of An Irish Fisherman and Meditation.

An Irish Fisherman is a fine example of the type and quality of portraiture produced by Edith Collier. Turned and posed almost in profile, the fisherman has a monumental aspect to him
which indirectly elevates the subject. Although this painting is to a certain degree romantic in its mood and overtones, it has none of the simpering rusticity of so much Victorian painting. The work's implicit theme of the adulation of peasant labour is one that is present in a number of Edith Collier's other Bonmahon paintings. George Clausen undoubtedly influenced Edith Collier in her choice of peasant subject matter, and her single figure portrait studies, like his, are amongst her finest works. Paintings such as George Clausen's splendidly characterful *An Old Woman* (1887) would have appealed to Edith Collier, and would have reinforced her own interest in the elderly as noble and worthwhile subject matter. Interestingly, while George Clausen paints his figure outdoors against the rich green backdrop of the English countryside, Edith Collier, by contrast, simplifies her composition and subdues her colour. The work's sombre hue is relieved only by the red check cloth and the sitter's maroon neck-tie, keeping the painting's focus undistractedly on the thoughtful face of the fisherman. While colour is subduced, the brushwork has a lively confidence which testifies to the maturity and ever increasing sophistication of the artist.

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1 Letter from Edith Collier to Eliza and Henry Collier, 11 May [1915 ?] Edith Collier Papers, Sarjeant Gallery, Wanganui.

192. **Meditation** 1915  
oil on canvas 62.6 x 58.4 cm  
*inscrib:* 'E. M. Collier' (lower right)  
*prov:* 1957 purchased from the artist by the New Zealand Academy of Fine Arts and gifted to the National Art Gallery  
*exh:* Sarjeant Gallery, 1955 (12); National Art Gallery (N. Z. A. F. A.), 1956 (12); Sarjeant Gallery, 1971 (30)  
*coll:* National Art Gallery, Wellington  
See cat. nos. 188 (*Peasant Woman of Bonmahon*) and 191 (*An Irish Fisherman*)  
This oil was painted in Edith Collier's lodgings at 2 Osborne Terrace. The artist used her rooms as a studio, and depicted the view she would have had from her own second-storey window. This work is unique, as it is the only large scale portrait that depicts the full-length figure. Like the *Peasant Woman of Bonmahon*, this painting shows an awareness of the conventions of Post-Impressionism. Patterns of wall paper and carpet, and even the divisions of glass in the window, have a decorative quality which works to enhance the painting's sense of pictorial flatness. This flatness is further emphasised by large areas of relatively unmodulated colour which define form.

193. **Old Man** 1915  
oil on canvas 58.0 x 43.9 cm  
*prov:* The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection  
*exh:* Sarjeant Gallery, 1971 (35)  
*coll:* Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui  
See cat. no. 191 (*An Irish Fisherman*)  
The sitter for this painting is unknown. A pencil drawing of an *Old Man's Hands* (see cat. no 207) was produced as a preparatory study for the hands depicted in this oil. There are enough points of similarity between the drawing and the canvas to be certain the hands portrayed in both works belong to the same model.

194. **[Bearded Man in Profile]** 1915  
oil on canvas 57.0 x 47.0 cm  
*prov:* The artist; 1964 bequeathed to Bethea and Dorothy Collier; gifted to Ian and Betty Stewart by Dorothy Collier (date unknown)
195. **Little Schoolboy of Bonmahon 1915**

also known by the titles *A Little Schoolboy of Bonmahon*, *An Irish School Boy*, *A Schoolboy of Bonmahon* and *The Little Schoolboy*

oil on canvas 50.8 x 40.7 cm

_inscriv:_ 'E. M. Collier' (lower right)

**prov:** 1957 purchased from the artist by the New Zealand Academy of Fine Arts and gifted to the National Art Gallery

**exh:** Whitmore Street Gallery (N. Z. A. F. A.), 1927 (74); Buckle Street Gallery (N. Z. A. F. A., Autumn), 1941 (20); Sarjeant Gallery, 1955 (13); National Art Gallery (N. Z. A. F. A.), 1956 (13); Sarjeant Gallery, 1971 (39); Sarjeant Gallery, 1980 (5); Buckle Street Gallery (N. Z. A. F. A.), 1993 (110)


**coll:** National Art Gallery, Wellington

This oil painting of *A School Boy of Bonmahon* was produced during Edith Collier's second stay in the Irish fishing village of Bonmahon. The model depicted in this canvas was also used by the artist in her charcoal drawing of an *Irish School Boy* (see cat. no. 198), and inspired the later work *Boy with Noah's Ark* (see cat. no. 306). This painting is likely to have been produced in response to advice from Edith Collier's mother, Eliza. She wrote to her daughter: "I would like to see some Irish children now, beautiful and happy for a contrast." Edith collier used some of the children of Bonmahon as her models. Children such as the boy depicted in this canvas, sat for her in her studio at 2 Osborne Terrace. Sitting for Edith Collier and her colleagues, Margaret Macpherson and Gladys Reynell, was a memorable event and a great honour among the youth of the village.

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2. I am grateful to Jim Cullinan for providing information about this work, and related paintings and drawings. Interview between Jim Cullinan and author, 21 June 1996. Bonmahon, Ireland.

196. **Girl in the Sunshine c. 1915**

oil on canvas 78.7 x 59.7 cm

**prov:** The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection

**exh:** Sarjeant Gallery, 1971 (8); Sarjeant Gallery, 1980 (33)

**lit:** *Edith Collier in Retrospect*, Wanganui, 1980, pp. 32, 38

**coll:** Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui

*Girl in the Sunshine* is likely to have been painted during Edith Collier's second trip to Bonmahon. The young female model is probably Beatrice Porter, a ten-year-old school girl at the time of painting. The occasion of sitting for Edith Collier was long remembered by the young model, who many years later told her son, Jim Cullinan, that she recalled, "being posed near the school, and couldn't move - she could hear all the children playing around outside, but she had to sit still." Beatrice Porter believed that Edith Collier had chosen her to be a model because of her "beautiful long red hair." Beatrice Porter's son remembers her often standing, as a mature woman, at the window of her home and looking across a field, at 2 Osborne Terrace and saying, 'I wonder what ever happened to Edith Collier? I wonder whether she ever became famous, and I wonder what ever happened to the painting she did of me.'
*Girl in the Sunshine* is stylistically advanced when considered in the context of the work Edith Collier was producing at this time. Duncan Grant's 1911 painting of *Pamela*, Roger Fry's daughter, makes an interesting comparison with this oil. Sharing similar aims it would seem, both works respond in a Post-Impressionist manner to the subject of a young female seated on the ground. Both canvases are expressively painted, and focus with similar intensity on the figure of a young girl, who is seated in profile and strangely cropped to just include the top of her head, but not the lower part of her body. Although the similarities between the works are quite striking, unlikely that Edith Collier would have seen *Pamela*, so to a degree *Girl in the Sunshine* is a testimony to the developments and innovations she was already incorporating in her painting. The brushwork in *Girl in the Sunshine* is more expressive than her earlier work, and sunlight is represented in terms of radiant yellows and light greens. As in the *Peasant Woman of Bonmahon*, colour is used to define form, although in this painting treatment of the background appears more decorative and arbitrary, moving still further from a logical sense of recession into the picture space. The landscape depicted behind the young model works almost like a stage backdrop, making it difficult to distinguish the ground the figure is sitting on from the area behind her. The tree in the background seems to spring from nowhere, and it is difficult to tell whether the stick to the left of the figure stands in front of the young girl or sprouts from the ground beside her. The decidedly painterly nature of this canvas, along with the obvious ambiguity between the foreground and the background, makes this work more adventurous than many of her other Bonmahon paintings.

2 ibid.
3 ibid.

197. **An Old Man of Bonmahon 1915**
charcoal on paper 47.0 x 43.3 cm
prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection
exh: Sarjeant Gallery, 1955 (17); National Art Gallery (N. Z. A. F. A.), 1956 (17)
coll: Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui
See cat. nos. 191 (*An Irish Fisherman*) and 192 (*Meditation*)

198. **[Irish School Boy] c. 1915**
charcoal on paper 42.0 x 40.2 cm
prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection
coll: Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui
See cat. no. 195 (*Little Schoolboy of Bonmahon*)

It is probable that *Irish School Boy* was begun with the idea that it would be a finished drawing, possibly intended for exhibition on Edith Collier's return to London. The work displays a new sophistication in Edith Collier's handling of charcoal that is apparent for the first time in her Bonmahon drawings. Charcoal is used heavily to produce rich dark shadows which create strong contrasts between fabric and flesh. While this is clearly a finished drawing, the bitting back into the dark area of the child's garment with a eraser makes the viewer conscious of the picture surface and the materials used to create this image. Even though the subject is a young boy, and Edith Collier saw herself as being better skilled at drawing old people, she still captures very competently the intense, almost pensive expression of her sitter. Although Eliza may have directed her daughter toward this subject matter, she has obviously not influenced the way Edith Collier depicted it. Far from being a "beautiful happy" child, this is a child that has known the sobering realities of deprivation and poverty.
199. [Peasant Woman of Bonmahon: A Pencil Sketch] 1915
pencil on paper 40.5 x 30.5 cm
prov: c. 1962 gifted to Carolyn Lampp by the artist
coll: Carolyn Lampp, Wellington
See cat. no. 188 (Peasant Woman of Bonmahon)
This is a pencil sketch of the model used in the oil painting, Peasant Woman of Bonmahon. While the drawing does not share the same pose as the painting, the model is certainly wearing the same hairnet, and the outline of the collar and shawl depicted in the painting are suggested in this sketch.

200. [Portrait of Elderly Woman with Knotted Scarf] c. 1915
pencil on paper 40.0 x 30.4 cm
prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection
coll: Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui
See cat. no. 188 (Peasant Woman of Bonmahon)
The model for this pencil sketch is unknown.

201. [Old Man with Beard in Profile] c. 1915
pencil on paper 40.0 x 29.0 cm
prov: c. 1962 gifted to Carolyn Lampp by the artist
coll: Carolyn Lampp, Wellington
See cat. no. 191 (An Irish Fisherman)
The model for this sketch is unknown.

202. [Man with Moustache] c. 1915
pencil on paper 43.0 x 37.5 cm
prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1977 gifted to Sarjeant Gallery by Dorothy Collier
coll: Sarjeant Gallery Collection, Wanganui
See cat. no. 191 (An Irish Fisherman)
The model for this sketch is unknown.

203. [Portrait of Young Irish Woman] c. 1915
pencil on paper 40.3 x 33.0 cm
prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection
coll: Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui
See cat. no. 190 (A Young Woman of Bonmahon)

204. [Young Irish Woman] c. 1915
pencil on paper 40.6 x 33.0 cm
prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection
coll: Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui
See cat. no. 190 (A Young Woman of Bonmahon)

205. **[Portrait of Young Irish Girl]** c. 1915
pencil on paper 35.0 x 22.0 cm
prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart
coll: Barbara Stewart, Wanganui
See cat. nos. 195 (Little Schoolboy of Bonmahon) and 198 (Irish School Boy)
The sitter for this drawing is unknown.

206. **[Pencil Sketch of Young Girl]** c. 1915
pencil on paper 40.0 x 26.0 cm
prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection
coll: Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui
See cat. nos. 195 (Little Schoolboy of Bonmahon) and 198 (Irish School Boy)
The sitter for this drawing is unknown.

207. **Old Man's Hands** c. 1915
pencil on paper 38.0 x 39.0 cm
inscrib: 'Old Man's Hands E. C.' (lower right)
prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection
coll: Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui
See cat. no. 193 (Old Man)

208. **[Peasant Woman with Scarf]** c. 1915
pen and ink on paper 26.2 x 20.5 cm
prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection
coll: Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui
See cat. no. 188 (Peasant Woman of Bonmahon)

Pen and ink drawing was part of the curriculum at St. John's Wood Art School. A 1904 advertisement for the St. John's Wood Art Schools in *The Year's Art* stated: "Pen-and-ink and black-and-white drawing for reproduction, and miniature painting [are] taught in all classes." It is likely that this and two other pen and ink drawings (see cat. nos. 209 and 210) were produced to fulfil this aspect of course requirements. The subject matter of *Peasant Woman with Scarf, The Stroller,* and *Old Man with Cap and Beard* suggests that the three works were executed in Bonmahon with the intention that they would be included in Edith Collier's art school portfolio on her return to London. It is probable that the woman depicted in this drawing is the same model used in *Peasant Woman of Bonmahon.*


209. **The Stroller** c. 1915
pen and ink on paper 23.0 x 13.5 cm
prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection
coll: Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui
See cat. no. 208 (Peasant Woman with Scarf)

210. [Old Man with Cap and Beard] c. 1915
pen and ink on paper 22.0 x 17.0 cm
prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection
coll: Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui
See cat. no. 208 (Peasant Woman with Scarf)

211. An Irish Woman Marketing c. 1915
also known by the title Irish Woman Marketing
charcoal on paper 36.0 x 26.0 cm
inscrib: 'E. M. Collier' (lower right)
prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection
exh: Sarjeant Gallery, 1971 (44)
coll: Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui
See cat. no. 188 (Peasant Woman of Bonmahon)
Mrs Flemming is the figure depicted in this work. This full-length drawing may have been produced to explore an alternative composition for the Peasant Woman of Bonmahon.

212. [Irish Family] c. 1915
pencil on paper 30.5 x 13.4 cm
prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection
exh: Sarjeant Gallery, 1980 (12)
lit: Edith Collier in Retrospect, Wanganui, 1980, pp. 33, 37
coll: Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui
See cat. no. 208 (Peasant Woman with Scarf)
This quick humorous sketch which caricatures the Irish peasant family may have been intended as an exercise in book or cartoon illustration.

213. [Village Gossips] c. 1915
charcoal on paper 25.0 x 17.5 cm
inscrib: 'E. Collier' (lower right)
prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection
coll: Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui
See cat. no. 212 (Irish Family)

214. [Gossiping Men] c. 1915
charcoal on paper 37.4 x 55.6 cm
prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection
coll: Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui
See cat. no. 212 (Irish Family)

215. [Sketch of Female Figures] c. 1915
charcoal on board 47.2 x 62.1 cm
prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection
coll: Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui
See cat. no. 212 (Irish Family)

216. [Peasant Woman Hanging out Clothes] c. 1915
charcoal on paper 19.7 x 22.7 cm
prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection
coll: Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui
See cat. no. 212 (Irish Family)

217. Rocks of Bonmahon, Ireland c. 1915
also known by the title Rocks of Bonmahon
oil on canvas 43.0 x 52.0 cm
inscrib: 'E. M. Collier' (lower right)
prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1979 gifted to Sarjeant Gallery by Dorothy Collier
exh: Suffolk Street Gallery (S. W. A.), 1917 (186); Sarjeant Gallery, 1980 (9)
lit: Edith Collier in Retrospect, Wanganui, 1980, p. 37
coll: Sarjeant Gallery Collection, Wanganui
The Rocks of Bonmahon are located along the southern coast of Ireland in the county of Waterford. The Rocks of Bonmahon, Ireland represents one of Edith Collier's first significant critical successes in a London exhibition. She submitted the work for entry in the 1917 Society of Women Artists' show and it captured the attention of the art critic, Frank Rutter. Listing the more striking works in the exhibition, Frank Rutter stated: "E. M. Collier's "Rocks at Bonmahon" (186) is excellently composed and the forms are cleverly simplified."1 While Edith Collier could obviously feel satisfied with this result, she must have been equally buoyed by the encouragement of her Irish friends. She received letters of congratulations from Bridie Reidy, the woman who collected her rent at Osborne Terrace, and M. Culan, a second Irish friend, who wrote: "I was glad to hear from Miss Ready [Reidy] that one of your pictures was taken special notice of."2

Edith Collier was captivated by the beauty of Ireland, and overwhelmed, it would seem, by the opportunities to work and paint, she wrote, "[Bonmahon] is a grand place for painting. Models of all sorts seascapes, and landscapes without going far."3 The rocky cove depicted in this painting is just a few hundred metres from Edith Collier's studio at 2 Osborne Terrace. A cliff side pathway follows the coastline to this dramatic section of dark, jutting, jagged rocks, which is a well-known feature of this quiet sea-side resort. "In the 19th century Bunmahon,4 as well as being a popular summer bathing place, was the centre of a bustling copper mining
industry. Many of the copper mining shafts are dotted around the spot where this view was painted, so the artist would have had to be careful that she did not wander from the path.

Capturing the rugged quality of the Irish coast-line, Edith Collier's *Rocks of Bonmahon, Ireland* gives a clear indication of the dramatic nature of Irish scenery. Emphasising the power of the rocky landforms, there is in this scene, also, a sense of the tranquillity and the protection they offer. Although the landforms are simplified and reduced to more abstract shapes, the seascape loses nothing of its power or conviction. Paint is cleverly applied with a confidence that allows fluidity and looseness of brush stroke. The very high horizon line keeps the viewer's focus on the weighty drama of the almost enclosed rocky foreground. While the rocks and beach of Bonmahon are depicted in strong dark hues, the translucent blue of the water with its emerald-green high-lights and foaming white froth, stands out in dazzling contrast. Interestingly, although Edith Collier obviously saw this work as successful enough to hang in a significant London art exhibition, she only produced one seascape with the Rocks of Bonmahon as the central motif.

2 Letter from M. Culan [possibly Cullinan] to Edith Collier, 2 April [1917 ?] Edith Collier Papers, Sarjeant Gallery, Wanganui.
4 The village of Bonmahon is also known by the names Bunmahon and Bun Machan.

### 218. A Grey Day on the Irish Coast c. 1915
also known by the title *A Grey Day*

oil on canvas 40.6 x 50.8 cm

*inscrb:* 'E. M. Collier.' (lower right)

*prov:* The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection

*exh:* Whitmore Street Gallery (N. Z. A. F. A.), 1926 (3); Sarjeant Gallery, 1955 (11B); National Art Gallery (N. Z. A. F. A.), 1956 (11B); Sarjeant Gallery, 1971 (34); Sarjeant Gallery, 1980 (8)

*lit:* *Edith Collier in Retrospect*, Wanganui, 1980, p. 37

*coll:* Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui

See cat. no. 217 (Rocks of Bonmahon, Ireland)

Looking along the coastline to the rocks of Bonmahon, this view includes the end of the village street and the last thatched cottages before the beach. Although not a crowded tourist spot, the white sand beach at Bonmahon has long had a reputation as an ideal recreational setting, and even at times an artist's colony. This scene is just a short walk from Edith Collier's lodgings at Osborne Terrace, and is one that she would have passed almost daily, and more than likely seen in every possible weather condition during her stay in Bonmahon.

Edith Collier chose to repeat this image almost exactly in another oil (see cat. no. 219), and an untitled monoprint (see cat. no. 248), completed about the same time. In both *Fisherman's Cottage* and *The Irish Coast*, Edith Collier chooses to emphasise, in terms of scale, the simplified dwellings that fringe the beach, and in her monoprint alone she includes two figures.

*A Grey Day on the Irish Coast* offers a bleak outlook which is far removed, at least in spirit, from the cloistered *Rocks of Bonmahon*. Dramatic in its sense of isolation and abandonment, the power and authority of the scene's human component, the collection of low grey huts, seems trivial and almost indistinguishable from the grey beach, the grey rocks, and the grey day. The cottages and the sand all but merge in one fluid movement which, following the road, snakes along the beach. Windswept and stark in its barrenness, there is a feeling that
humanity is pitted against the much stronger forces of nature. Pictorial space is certainly compressed in this work, and there is a new decorative flatness to the portrayal of the buildings, which are suggested rather than distinctly detailed separate units. It is obvious that Edith Collier was aware by this stage of Post-Impressionist concepts such as flattening of the picture space, simplification of form and colour, and was deliberately experimenting with them in this work.

219. A Fishermen's Cottage, Ireland c. 1915
also known by the title A Fisherman's Cottage
oil on canvas 40.0 x 50.0 cm
inscrib: 'Fishermen's Cottage, Ireland' on the back in the artist's hand
prov: Gifted to Reg and Louisa Collier by the artist (date unknown); 1993 bequeathed to Helen Gordon
exh: C. S. A. Art Gallery (The Group), 1931 (38)
coll: Helen Gordon, Taihape
See cat. no. 218 (A Grey Day on the Irish Coast)

220. Village by the Sea c. 1915
oil on canvas 39.4 x 54.8 cm
inscrib: 'E. M. Collier.' (lower right)
prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection
exh: Whitmore Street Gallery (N. Z. A. F. A.), 1927 (50); Sarjeant Gallery, 1955 (15); National Art Gallery (N. Z. A. F. A.), 1956 (15); Sarjeant Gallery, 1971 (37)
lit: Art New Zealand, Vol. 42, p. 62
coll: Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui
This painting looks down the main street of Bonmahon towards the sea. Edith Collier was struck by the stark beauty of the village and its seaside location, and therefore set about capturing these qualities in a number of works which make the landscape and architecture of the area their subject. Although in the mid-nineteenth century Bonmahon had been a bustling but always very impoverished agricultural, mining, and fishing village, by the time Edith Collier visited it in 1914 and 1915 the settlement was considerably smaller and the days of its boom time long since gone. From a vantage point on a hill behind the settlement, Edith Collier captures the quiet stillness of a village where none of its inhabitants can be seen around their dwellings, and no traffic moves along its street.

Although Edith Collier was obviously impressed by the bleak beauty of Bonmahon's shore line and thatched cottages, the enchantingly picturesque qualities of the village itself did not escape her notice. Edith Collier's Village by the Sea shows the same piece of coast-line as A Grey Day on the Irish Coast, but this time from an angle and distance which emphasises the neat rows of cottages on either side of the road that leads to the beach. This painting is loosely painted and has a boldness of brush stroke which suggests an experienced eye. Using blocks of colour to reveal the underlying forms, there is a solidity in the handling of the structures of the buildings which off-sets the translucent effects of warm summer sunlight which bathes the scene. The work's high view-point means there is no sky-line to be seen, just the distant rocks of Bonmahon towards the horizon. During her stay in Bonmahon Edith Collier produced many more paintings, drawings, and prints of the quaint buildings and cottages of Bonmahon and the surrounding countryside (see cat. nos. 221-253). She returned again to this theme in Bibury in 1916. Although Bonmahon buildings may appear similar to those of Bibury, the rambling, often distinctively thatch-roofed cottages of Ireland are quite different to the more compressed slate and shingle dwellings of the more intensely populated Cotswolds.
A report of 1847 says that the countryside round Bunmahon, "has always been notorious for its wretchedness". Conditions among small tenant farmers here were described in 1844 as "very poor"; the conditions of the labourers was "very bad" and "getting worse"). One local observer gave it as his opinion that the farming community in the country then was "the most ignorant and worst fed in the world". O. W. S. Decie, "Life and Work in an Irish Mining Camp c. 1840: Knockmahon Copper Mines, Co. Waterford", n. p. Author's papers.

221. The Irish Farm House by the Sea c. 1915
also known by the title Farmhouse by the Sea
oil on canvas 39.5 x 50.0 cm
inscrib: 'E. M. Collier' (lower right) 'The Irish Farmhouse by the Sea' on the back in the artist's hand
prov: Gifted to Vera Stewart by the artist (date unknown); 1980 bequeathed to Anita Lampp
exh: Sarjeant Gallery, 1971 (36)
coll: Anita Lampp, Marton
Edith Collier repeated the image of this lone Irish cottage, with the Rocks of Bonmahon in the background, in three separate oils (see cat. nos. 222 and 439). She painted the scene twice when she was in Bonmahon in 1914 or 1915, then repainted the same cottage and coastline again in 1922-1923.

222. [Irish Cottage by the Sea] c. 1915
oil on canvas 39.5 x 49.5 cm
prov: Gifted to Vera Stewart by the artist (date unknown); gifted to Ian and Betty Stewart by Vera Stewart (date unknown)
coll: Ian and Betty Stewart, Fordell
See cat. nos. 220 (Village by the Sea) and 221 (The Irish Farm House by the Sea)

223. Down in the Village, Bonmahon c. 1915
oil on canvas 53.4 x 40.2 cm
prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection
coll: Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui
See cat. no. 220 (Village by the Sea)

224. [Bonmahon Through the Trees] c. 1915
oil on canvas 40.5 x 50.5 cm
prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; gifted to Jean Stewart (date and identity unknown); c. 1986 gifted to Donald and Hilary Stewart by Jean Stewart
coll: Donald and Hilary Stewart, Hunterville
See cat. no. 220 (Village by the Sea)

225. [Village Pump, Bonmahon] c. 1915
oil on canvas 34.5 x 46.0 cm
prov: 1962 gifted to Donald and Hilary Stewart by the artist
coll: Donald and Hilary Stewart, Hunterville
See cat. no. 220 (Village by the Sea)
226. Mrs Maclone's Thatch c. 1915
also known by the title Mrs Malone's Thatch
oil on canvas 34.0 x 39.0 cm
_inscrit:_ 'Mrs Maclone Thatch' on the back in artist's hand
_prov:_ The artist; 1964 bequeathed to Bethea and Dorothy Collier; gifted to Sidney Raymond and Hazel Collier by Bethea Collier (date unknown)
_exh:_ Sarjeant Gallery, 1955 (14); National Art Gallery (N. Z. A. F. A.), 1956 (14); Sarjeant Gallery, 1971 (33)
_coll:_ Hazel Collier, Taihape
See cat. no. 220 (Village by the Sea)

227. [Thatched Cottages and Stonewall, Ireland] c. 1915
oil on canvas 29.4 x 40.0 cm
_prov:_ The artist; 1964 bequeathed to Bethea and Dorothy Collier; gifted to Sidney Raymond and Hazel Collier by Bethea Collier (date unknown)
_coll:_ Hazel Collier, Taihape
See cat. no. 220 (Village by the Sea)

228. [Cottages of Bonmahon, Ireland] c. 1915
oil on canvas 30.0 x 40.0 cm
_prov:_ 1959 gifted to Alan and Helen Collier by the artist
_coll:_ Alan and Helen Stewart, Marton
See cat. no. 220 (Village by the Sea)
Edith Collier used this painting as the model for a woodblock print which she executed at the London Central School of Arts and Crafts in 1921 (see cat. no. 429).

229. [View Across Fields to the Cottages of Bonmahon] c. 1915
oil on canvas 49.0 x 59.5 cm
_prov:_ Gifted to Vera Stewart by the artist (date unknown); 1980 bequeathed to Jean Stewart; 1990 gifted to Keith and Beverley Collier by Jean Stewart
_coll:_ Keith and Beverley Collier, Eltham
See cat. no. 220 (Village by the Sea)

230. [Thatched Farm Cottage] c. 1915
oil on canvas 42.2 x 52.5 cm
_prov:_ The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection
_coll:_ Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui
See cat. no. 220 (Village by the Sea)

231. [Hill Top Fence Line] c. 1915
oil on canvas 36.4 x 48.4 cm
_prov:_ The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection
_coll:_ Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui
See cat. no. 220 (Village by the Sea)
232. [Hill Top Skyline] c. 1915
oil on canvas 53.0 x 65.8 cm
prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection
coll: Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui
See cat. no. 220 (Village by the Sea)

233. [Farm Houses Tempera Painting] c. 1915
also known by the title Farm Houses
tempera on board 29.4 x 23.0 cm
prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; gifted to Barbara Stewart by Bethea Collier (date unknown)
exh: Sarjeant Gallery, 1955 (24A); National Art Gallery (N. Z. A. F. A.), 1956 (24A)
coll: Barbara Stewart, Wanganui
See cat. no. 220 (Village by the Sea)

234. A Thatch by the Stream c. 1915
also known by the title Thatch by the Stream - tempera painting
tempera on card 23.9 x 19.0 cm
prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the SarjeantGallery as part of the Edith Marion Collier Loan Collection
exh: Sarjeant Gallery, 1955 (19); National Art Gallery (N. Z. A. F. A.), 1956 (19); Sarjeant Gallery, 1971 (46); Sarjeant Gallery, 1980 (11)
lit: Edith Collier in Retrospect, Wanganui, 1980, pp. 9, 37
coll: Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui
See cat. no. 220 (Village by the Sea)
A Thatch by the Stream is likely to have been painted by Edith Collier during her brief 1914 trip to Bonmahon. Edith Collier sent some paintings back to New Zealand with her Uncle Herbert in April 1915, and this painting may have been one of these. A Thatch by the Stream is one of a number of works produced by the artist which use peasant dwellings as their primary subject. Edith Collier was taken by the rustic beauty of the Irish thatched cottage and repeated the motif in different settings, weather conditions, and media. This peaceful scene of two thatched cottages by the stream that runs through Bonmahon village shows an awareness of modernist techniques. There are no lines in this work, and form is defined purely by colour. This is most clearly seen along the bank of the river which seems to sit on top of the green fields that it travels through rather than occupy a recessed river bed. The pureness of colour and the flatness of its application gives this work immediacy and freshness. Edith Collier has used the rich varied greens of the Irish countryside to good effect, and although the painting's decorative flatness makes spatial recession into the work difficult to read, this does not detract from its overall competence or appeal.

235. [Cottage with Stone Wall] c. 1915
watercolour on paper 23.0 x 30.0 cm
prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart
coll: Barbara Stewart, Wanganui
Barbara Stewart believes that this watercolour is one of a series of 12 paintings produced by Edith Collier for use as images on calendars. This work is almost identical to cat. no. 236 of the same thatched cottage and surrounding landscape.

236. **[Stone Wall and Thatched Cottage]** c. 1915  
watercolour on paper 22.0 x 30.0 cm  
prov: Unknown  
coll: Joan Maher, Taihape  
See cat. no. 235 (Cottage with Stone Wall)

237. **[Thatched Cottage]** c. 1915  
watercolour on paper 21.4 x 30.3 cm  
prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection  
coll: Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui  
See cat. no. 235 (Cottage with Stone Wall)

238. **The Lone Cottage** c. 1915  
watercolour on paper 19.2 x 26.8 cm  
prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection  
coll: Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui  
See cat. no. 235 (Cottage with Stone Wall)

239. **[Country Lane]** c. 1915  
watercolour on paper 25.4 x 35.4 cm  
prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection  
coll: Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui  
See cat. no. 235 (Cottage with Stone Wall)

240. **[Irish Thatched Cottages]** c. 1915  
watercolour on paper 26.4 x 35.4 cm  
prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; gifted to Anita Lampp by Bethea Collier (date unknown); c. 1995 gifted to Carolyn Lampp by Anita Lampp  
coll: Carolyn Lampp, Wellington  
See cat. no. 235 (Cottage with Stone Wall)

241. **[Village Scene]** c. 1915  
watercolour on paper 26.7 x 33.0 cm  
prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection  
coll: Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui
See cat. no. 235 (Cottage with Stone Wall)

242. [Cottages and Wire Fence] c. 1915
watercolour and charcoal 28.0 x 36.5 cm
prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart
coll: Barbara Stewart, Wanganui
See cat. no. 235 (Cottage with Stone Wall)

243. The Little Irish Farm House c. 1915
watercolour and charcoal on paper 17.0 x 23.8 cm
inscrib: 'E. Collier' (lower right)
prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection
exh: Sarjeant Gallery, 1955 (20); National Art Gallery (N. Z. A. F. A.), 1956 (20)
coll: Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui
See cat. no. 235 (Cottage with Stone Wall)
This is one of a group of images which illustrate Edith Collier's competence with charcoal (see cat. nos. 242-247). In The Little Irish Farmhouse and its companion work (see cat. no. 244), Edith Collier uses heavy charcoal lines in an expressive manner similar to that of Vincent Van Gogh, and it is possible that she may have seen his work and been influenced by it at this stage. During her time in Bonmahon, Edith Collier used a variety of different media, and experimented with a range of drawing styles and techniques. These two watercolour wash and charcoal sketches of Irish cottages are the among the more modern drawings that she produced in Ireland.

244. [The Little Irish Farmhouse] c. 1915
watercolour and charcoal on paper 17.0 x 23.8 cm
inscrib: 'E. M. C.' (lower right)
prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart
coll: Barbara Stewart, Wanganui
See cat. nos. 235 (Cottage with Stone Wall) and 243 (The Little Irish Farm House)

245. Irish Cottages c. 1915
charcoal on canvas 19.2 x 27.5 cm
prov: Gifted to Reg and Louisa Collier by the artist (date unknown); 1993 bequeathed to Henry and Cynthia Collier
coll: Henry and Cynthia Collier, Taihape
Edith Collier produced two charcoal sketches of cottages, and one of a Bridge in Bonmahon. The drawings may have been intended as preparatory sketches for paintings or prints, as the charcoal study Bridge (see cat. no. 247) was certainly used as the model for the monoprint A Bridge and Church (see cat. no. 249).

246. [Cottages, Bonmahon] c. 1915
charcoal on paper 14.6 x 22.6 cm
prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection
coll: Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui
See cat. no. 245 (Irish Cottages)

247. Bridge c. 1915
charcoal on paper 28.0 x 20.5 cm
prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection
coll: Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui
See cat. no. 245 (Irish Cottages)

248. [The Irish Coast] c. 1915
monoprint 14.7 x 22.0 cm
prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection
coll: Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui
See cat. nos. 218 (A Grey Day on the Irish Coast) and 219 (A Fishermen's Cottage, Ireland)
This monoprint was produced in Bonmahon at printing classes run by Margaret Macpherson. Wishing to extend and expand her student's skills and knowledge of art as much as possible, Margaret Macpherson gave instruction in wood-block prints, etchings, and monoprints. Edith Collier's monoprints, which deal mainly with village scenes and views of cottages and bridges in the area, document the picturesque and sometimes bleak qualities of village life in Bonmahon.

The grainy indistinct qualities of this monoprint of The Irish Coast capture the stark desolation of the Irish coastline on a grey day. Based on her works A Grey Day on the Irish Coast and A Fishermen's Cottage, Ireland, this print may be seen as an extension through a new media of the modernist ideas which she had already begun experimenting with in her two oil paintings of the same scene. In all three works pictorial space is flattened, although, in the monoprint the rocks in the foreground of the work take on their own abstract logic, while the buildings are simplified and suggested rather than being solid entities. In the monoprint version of an Irish coastal scene, Edith Collier includes two figures which, in effect, people a landscape otherwise harsh and deserted.

249. [A Bridge and Church] c. 1915
also known by the title Irish Village Scene
monoprint 22.5 x 15.0 cm
prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection
exh: Sarjeant Gallery, 1980 (73)
lit: Edith Collier in Retrospect, Wanganui, 1980, p. 39
coll: Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui
See cat. nos. 247 (Bridge) and 248 (The Irish Coast)
This monoprint is almost identical, though in reverse, to the charcoal sketch Bridge.

250. Old Irish Cottage c. 1915
monoprint 15.0 x 22.5 cm

**inscr**ib: 'Old Irish Cottage E. C.' (lower right)

**prov**: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection

**coll**: Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui

See cat. no. 248 (*The Irish Coast*)

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251. **Old Irish Cottages** c. 1915

monoprint 14.8 x 22.3 cm

**inscr**ib: 'Old Irish Cottages. E. Collier' (lower right)

**prov**: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection

**coll**: Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui

See cat. no. 248 (*The Irish Coast*)

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252. **A Thatched Cottage, Bonmahon** c. 1915

also known by the title **Little Thatched Cottage**

monoprint 15.0 x 22.5 cm

**prov**: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection

**exh**: Sarjeant Gallery, 1955 (21); National Art Gallery (N. Z. A. F. A.), 1956 (21); Sarjeant Gallery, 1971 (48)

**coll**: Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui

See cat. no. 248 (*The Irish Coast*)

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253. **Moonlight, Bonmahon** c. 1915

monoprint 15.0 x 22.0 cm

**inscr**ib: 'E. Collier. Moonlight, Bonmahon' (lower right)

**prov**: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection

**coll**: Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui

See cat. no. 248 (*The Irish Coast*)

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254. **Kirkudbright Village and Castle** c. 1915

oil monoprint 15.0 x 22.7 cm

**prov**: Gifted to Frank and Katie Collier by the artist (date unknown); gifted to Brian and Ada Collier (date unknown)

**exh**: Sarjeant Gallery, 1955 (6B); National Art Gallery (N. Z. A. F. A.), 1956 (6B)

**coll**: Brian and Ada Collier, Sanson

See cat. no. 64 (*Kirkudbright 1912*)

It is probable that *Kirkudbright Village and Castle* was produced at the same time as Edith Collier produced her other monoprints, which illustrate scenes and subjects from round Bonmahon. Edith Collier was first introduced to the technique of monoprint during her 1915 stay with Margaret Macpherson in Ireland, so it is not possible that this monoprint was produced before this time.1 She used a painting of Kirkudbright (cat. no. 64) as her model.
Edith Collier writes in May 1915: "I have just started doing monotype it is very interesting you do it on copper paint it on - you have to be very quick as the whole thing has to be done in half an hour or it is spoilt." Although the year is not given on this letter, Edith Collier discusses the very recent sinking of the Lusitania which was hit by a torpedo on 7 May 1915. Letter to Eliza and Henry Collier, 11 May [1915?]. Edith Collier Papers, Sarjeant Gallery, Wanganui.

255. [Trees and Farm Fences] c. 1915
woodblock 16.0 x 10.5 cm
prov: c. 1940 gifted to Vera Stewart by the artist; 1980 bequeathed to Barbara Stewart
coll: Barbara Stewart, Wanganui
See cat. no. 248 (The Irish Coast)

256. Wind-Swept Trees c. 1915
also known by the title A Cottage and Trees
woodblock 10.5 x 15.5 cm
inscrib: 'Wind Swept Trees' on the back in the artist's hand
prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection
exh: Sarjeant Gallery, 1955 (23); National Art Gallery (N. Z. A. F. A.), 1956 (23); Sarjeant Gallery, 1980 (74)
lit: Edith Collier in Retrospect, Wanganui, 1980, p. 39
coll: Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui
See cat. no. 248 (The Irish Coast)

257. [Man in Top Hat] c. 1915
woodblock print 11.5 x 11.5 cm
prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection
coll: Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui
See cat. no. 248 (The Irish Coast)
Part Four: British Works, 1916-1919

258. [Blue Circles on Black, White and Ochre Stripped Background] c. 1915
watercolour on paper 23.0 x 20.8 cm
*inscr*: 'add your patches of white in instead of dead blue in centres.' (lower margin)
*prov*: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection
*coll*: Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui
Lessons in design work, lettering, and poster painting were given at St. John's Wood as part of the art school curriculum. The handwriting on the bottom of this piece of design work is that of Leonard Walker, one of Edith Collier's principal tutors at St. John's Wood Art School.

259. Artists' Oil Colours and Materials c. 1915
gouache on card 36.0 x 26.0 cm
*prov*: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart
*coll*: Barbara Stewart, Wanganui
See cat. no. 258 (Blue Circles on Black, White and Ochre Stripped Background)

260. Reeves' Artists' Brushes c. 1915
gouache on card 36.2 x 25.5 cm
*prov*: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart
*coll*: Barbara Stewart, Wanganui
See cat. no. 258 (Blue Circles on Black, White and Ochre Stripped Background)

261. Profile of a Welsh Woman c. 1916
also known by the title Study of Welsh Woman
charcoal on paper 45.4 x 40.5 cm
*prov*: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection
*exh*: Sarjeant Gallery, 1955 (7); National Art Gallery (N. Z. A. F. A), 1956 (7); Buckle Street Gallery (N. Z. A. F. A., Autumn), 1941 (189)
*lit*: Landfall, No. 56, December 1960, n. p.
*coll*: Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui
Edith Collier travelled through Wales in 1915 and possibly 1916, and it is likely that during this time she took the opportunity to work with a number of Welsh models. It is probable that the drawings Profile of a Welsh Woman, Sketch of a Welsh Woman, Welshman, Portrait of a Man in a Hat, Woman in a Hat, Portrait of a Woman and Profile of a Woman (cat. nos. 261-267) were produced as a result of one or more of these trips. Already experienced from her work with the inhabitants of Bonmahon, Edith Collier was not only highly skilled at drawing in charcoal, but also increasingly clever at posing her sitter to reveal the drama of a particular psychological moment. Edith Collier positioned some of her Welsh models in profile for the first time in her mature drawing career, offering a severe but very competent interpretation of her subject.
262. [Sketch of a Welsh Woman] c. 1916
   pencil on paper 35.0 x 22.0 cm
   prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983
   bequeathed to Barbara Stewart
   coll: Barbara Stewart, Wanganui
   See cat. no. 261 (Profile of a Welsh Woman)

263. Welshman c. 1916
   charcoal on paper 39.8 x 36.4 cm
   prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983
   bequeathed to Barbara Stewart; 1985 placed on permanent loan at the
   Sarjeant Gallery as part of the Edith Marion Collier Loan Collection
   coll: Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui
   See cat. no. 261 (Profile of a Welsh Woman)

264. Portrait of a Man in a Hat c. 1916
   also known by the title Old Irish Fisherman
   charcoal on paper 52.7 x 42.8 cm
   prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983
   bequeathed to Barbara Stewart; 1985 placed on permanent loan at the
   Sarjeant Gallery as part of the Edith Marion Collier Loan Collection
   exh: Sarjeant Gallery, 1980 (16)
   lit: Landfall, No. 56, December 1960, n. p; Comment, No. 11, 1980, p. 19;
       Edith Collier in Retrospect, Wanganui, 1980, pp. 20, 37
   coll: Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui
   See cat. no. 261 (Profile of a Welsh Woman)
   This work was incorrectly titled Old Irish Fisherman in the December 1960 edition of
   Landfall.

265. Woman in a Hat c. 1916
   charcoal and pastel on grey card 56.5 x 51.1 cm
   prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983
   bequeathed to Barbara Stewart; 1985 placed on permanent loan at the
   Sarjeant Gallery as part of the Edith Marion Collier Loan Collection
   exh: Sarjeant Gallery, 1980 (18)
   lit: Edith Collier in Retrospect, Wanganui, 1980, pp. 28, 37
   coll: Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui
   See cat. no. 261 (Profile of a Welsh Woman)
   This drawing was framed and hung on the walls of Ringley soon after Edith Collier's return to
   New Zealand.

266. [Portrait of a Woman] c. 1916
   charcoal on paper 39.8 x 36.5 cm
   prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983
   bequeathed to Barbara Stewart; 1985 placed on permanent loan at the
   Sarjeant Gallery as part of the Edith Marion Collier Loan Collection
   lit: Art New Zealand, No. 76, p. 77
   coll: Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui
   See cat. no. 261 (Profile of a Welsh Woman)
This drawing was framed and hung at Ringley soon after Edith Collier's return home. The sitter used in this work, is also the subject of Profile of a Woman (see cat. no 267).

267. [Profile of a Woman] c. 1916
c. 1916
charcoal on paper 46.5 x 40.3 cm
prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection
exh: Sarjeant Gallery, 1980 (17)
coll: Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui
See cat. no. 261 (Profile of a Welsh Woman)

268. [Farm House] c. 1916
c. 1916
oil on canvas 39.8 x 50.0 cm
prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection
coll: Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui
During her time in Britain, Edith Collier made regular trips to Edale and other parts of England to stay with friends and relations. It is probable that this work was produced during one of her visits.

269. [Village by the River] c. 1916
c. 1916
oil on canvas 39.3 x 50.0 cm
prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection
coll: Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui
See cat. no. 268 (Farm House)

270. The Village Pump, Bibury 1916
c. 1916
oil on canvas 33.8 x 38.6 cm
prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection
exh: Sarjeant Gallery, 1980 (14)
lit: Edith Collier in Retrospect, Wanganui, 1980, pp. 37, 39
coll: Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui
This painting of The Village Pump, Bibury was produced by Edith Collier in June or July of 1916, during a trip with Margaret Macpherson and Gladys Reynell to the village of Bibury in the Cotswolds. In a letter dated 14 January 1917, Bridie Reidy wrote to Edith Collier: "Miss Macpherson told me of your being at Bibury with them and how you are fairy godmother to all your relatives at the front. I am sure you have got on famously with the painting. Fancy liking poor Bon[mahon] better than Bibury." Although the striking scenery of Bonmahon may have been more to Edith Collier's taste than that of Bibury, her paintings and studies from this stay definitely encapsulate the quaint appeal of Bibury village and the surrounding area.
*The Village Pump, Bibury,* is a painting of the village water pump and buildings of Arlington Row, a typical example of Cotswold cottages. Arlington Row runs up a small hill from the banks of the River Coln, and is strikingly picturesque. Bibury prospered during the 17th and 18th centuries due to the woollen trade. Most of the Bibury stone cottages date from this prosperous period, when they were built to replace less substantial wooden houses.

"Arlington Row was once a timber-framed wool hall, built to hold the wool from the Bishop of Worchester's flocks.... The wool hall was converted into weaver's cottages during the prosperous seventeenth century, and the weavers who lived and worked there washed and dyed their cloth in the stone troughs by the mill lent that runs in front of the Row."2

*The Village Pump, Bibury* captures, in an almost claustrophobic composition, the neatness and the regularity of the hamlet with its repeating row of almost identical cottages, decorative gardens and luxuriously green lawns. By employing a modernist flattening of space and enhancing the decorative aspects of the scene, Edith Collier produces a work which has both "eye realism", as Margaret Macpherson describes it, and "aesthetic feeling", as she recommends. In *The Village Pump, Bibury* form is defined by colour rather than line and shading which gives the image a pureness and brevity, relieved only by the decorative detailing of brickwork and tiny flowers on the lawn. The lack of a sky-line focuses the viewer's attention with unrelenting intensity on the decoratively beautiful Arlington Row.

1 Letter from Bridey Reidy to Edith Collier, 14 January 1917. Edith Collier Papers, Sarjeant Gallery, Wanganui.

271. **[Bibury] 1916**
gouache and charcoal on canvas 44.5 x 32.0 cm
prov: Gifted to Sidney Raymond and Hazel Collier by the artist (date unknown)
coll: Hazel Collier, Taihape
See cat. no. 270 (*The Village Pump, Bibury*)

272. **[Mill Pond, Bibury] 1916**
watercolour and charcoal on paper 32.5 x 25.0 cm
prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; c. 1965 gifted to Judith Donald by Bethea Collier
coll: Judith Donald, Wanganui

*Mill Pond, Bibury* was produced by Edith Collier during a stay in the village of Bibury in 1916. The scene depicted here is a small section of the Arlington Mill. "Arlington Mill dates from the seventeenth century... [and was] one of the biggest corn mills in the area during the nineteenth century."1 Arlington Mill has not been used as a corn mill since 1914 when the machinery was dismantled and the metal used for armaments in the First World War. By the time Edith Collier worked in Bibury in 1916, the "Miller's rights passed to a Trout Farm next door, which meant that the water flow to the mill was reduced... [and] there was insufficient water to drive any machinery again."2 Although Arlington Mill was not functional during her stay, it remained an important landmark and focal point of village life.

This image, though less adventurous than many of her other Bibury works, is interesting because in almost every detail it is identical to a soft-ground etching accredited to Margaret Macpherson and titled *Stone Cottage by a Pond* (1916). The precise relationship of detail between these works either means the painters worked extremely closely together, or, more likely, that the soft-ground etching is an unsigned work of Edith Collier's, given to her Australian teacher as a gift. Margaret Macpherson taught Edith Collier the technique of hard and soft-ground etching during her stay in Bibury, and they both produced prints which they exchanged.
Mill Pond, Bibury follows Edith Collier's trend towards a simplification of colour and form, and a flattening of the picture space. Although there is a sense of recession into this piece, it is a recession which is implied rather than logically or convincingly articulated. The buildings seem stacked in a space not necessarily able to accommodate them, and the high sky-line maintains a sense of cloistered rusticism. What is perhaps most notable about Mill Pond, Bibury is the work's emphatic treatment of the textured shingle roofs and brick work. As she did in two earlier works titled The Little Irish Farm House (see cat. 243 and 244), Edith Collier uses heavy charcoal lines in an expressive manner similar to that of Vincent Van Gogh. She uses this technique again successfully in works such as Stone Buildings, Tree and Man with Hat (cat. no. 278), Old Man with Bag Under His Arm (cat. no. 279), Buildings Among Trees (cat. no. 280), A Barn at Bibury (cat. no. 281) and Edale (cat. no. 289).

2 ibid.

273. **In Bibury 1916**
watercolour and charcoal on paper 34.6 x 26.2 cm
prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection
exh: Sarjeant Gallery, 1971 (1)
coll: Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui
See cat. no. 270 (The Village Pump, Bibury)

274. **[Buildings at Bibury] 1916**
watercolour and charcoal on paper 28.5 x 30.5 cm
prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; c. 1970 gifted to Reg and Louisa Collier by Dorothy; 1993 bequeathed to Arthur and Robin Collier
coll: Arthur and Robin Collier, Taihape
See cat. no. 270 (The Village Pump, Bibury)

275. **A Barn in Bibury 1916**
also known by the titles The Barn and The Barn House
watercolour and charcoal on paper 26.8 x 36.8 cm
prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection
exh: Whitmore Street Gallery (N. Z. A. F. A.), 1927 (287); C. S. A. Art Gallery (The Group), 1929 (72); D. I. C. Art Gallery (N. Z. A. F. A.), 1942 (233); Sarjeant Gallery, 1955 (8); National Art Gallery (N. Z. A. F. A.), 1956 (8); Sarjeant Gallery, 1971 (3)
coll: Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui
See cat. no. 270 (The Village Pump, Bibury)

276. **Houses, Bibury 1916**
watercolour and charcoal on paper 26.8 x 33.6 cm
prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection
exh: Sarjeant Gallery, 1971 (5)
coll: Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui
See cat. no. 270 (*The Village Pump, Bibury*)

277. [*Saddle Roofed Cottages with Figure Group*] c. 1916
watercolour and charcoal 26.5 x 30.5 cm
prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; c. 1970
gifted to Reg and Louisa Collier by Dorothy Collier; 1993 bequeathed to Arthur
and Robin Collier
coll: Arthur and Robin Collier, Taihape
Edith Collier copied images from photographs, calendars, and art books and it is probable this
watercolour and charcoal work is the result of one of these exercises. Her interest in the
effects of different media led her to produce a second work, as a woodblock print (see cat. no.
432), using the same composition.

278. [*Stone Buildings, Tree and Man with Hat*] c. 1916
charcoal and watercolour on paper 28.0 x 35.0 cm
prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1965 gifted
to Gordon and Annette Collier by Bethea Collier
coll: Gordon and Annette Collier, Taihape
See cat. no. 270 (*The Village Pump, Bibury*)
Of this work, Gordon Collier, a nephew of the artist, writes: "This scene is in the Cotswold,
perhaps Bibury. E. M. C. did a number of charcoal sketches of houses and figures similar to
this. My parents had 2. When the old house at Wakarua was destroyed by fire in c. 1941, one
of these sketches was damaged by fire and subsequently discarded."¹ This work marks the
beginning of an obviously less representational approach to drawing. In this piece the picture
space is flattened and charcoal lines are used decoratively and expressively rather than
illusionistically.
¹ Letter from Gordon Collier to author, 5 March 1996.

279. [*Old Man with Bag Under His Arm*] c. 1916
charcoal and watercolour on paper 36.8 x 20.0 cm
prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983
bequeathed to Barbara Stewart
coll: Barbara Stewart, Wanganui
See cat. no. 278 (*Stone Buildings, Tree and Man with Hat*)
The subject of this work is also depicted in another charcoal and wash drawing (see cat. no.
278), an etching (see cat. no. 296), and an oil (see cat. no. 342).

280. [*Buildings Among Trees*] c. 1916
charcoal and watercolour on paper 25.0 x 35.5 cm
prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1972 gifted
to Helen Gordon by Bethea and Dorothy Collier
coll: Helen Gordon, Taihape
See cat. nos. 270 (*The Village Pump, Bibury*) and 278 (*Stone Buildings, Tree and Man with
Hat*)

281. *A Barn at Bibury* c. 1916
also known by the title *Barn*
charcoal and watercolour wash on paper 24.2 x 34.8 cm
prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection
exh: Sarjeant Gallery, 1971 (85); Sarjeant Gallery, 1980 (15)
lit: Edith Collier in Retrospect, Wanganui, 1980, pp. 20, 37
coll: Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui

See cat. nos. 270 (The Village Pump, Bibury) and 278 (Stone Buildings, Tree and Man with Hat)

282. [Trees in Landscape] c. 1916
charcoal and watercolour wash on cardboard 26.6 x 37.0 cm
prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection
coll: Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui
See cat. no. 278 (Stone Buildings, Tree and Man with Hat)

283. Bibury 1916
charcoal on paper 27.6 x 30.8 cm
prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection
exh: Sarjeant Gallery, 1971 (80)
coll: Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui
See cat. no. 270 (The Village Pump, Bibury)

284. [Study of Bibury] 1916
pencil on paper 18.0 x 18.7 cm
prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection
coll: Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui
See cat. no. 270 (The Village Pump, Bibury)

285. [Study of Bibury] 1916
pencil on paper 23.0 x 15.8 cm
prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection
coll: Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui
See cat. no. 270 (The Village Pump, Bibury)

286. [Study of Bibury Across River] 1916
pencil on paper 22.8 x 29.0 cm
prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection
coll: Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui
See cat. no. 270 (The Village Pump, Bibury)
287. [Study of Buildings, Bibury] 1916
pencil on paper 23.8 x 16.3 cm
prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection
coll: Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui
See cat. no. 270 (The Village Pump, Bibury)

288. [Study of Bibury: Detailed Drawings of Windows and Chimney] 1916
pencil on paper 24.6 x 24.6 cm
prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection
coll: Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui
See cat. no. 270 (The Village Pump, Bibury)

289. Edale c. 1916
charcoal on paper 27.0 x 37.0 cm
prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection
coll: Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui
During her stay in Britain Edith Collier made many trips to stay with her friends in Edale (see cat. no. 78), and it is on one of these occasions that she produced this work. Other works produced in or around Edale include cat. nos. 290-293.

290. [Rural Landscape with Lake, Tree, and Stone Walls] c. 1916
pencil on paper 25.2 x 16.5 cm
prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection
coll: Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui
See cat. no. 289 (Edale)

291. [House and Trees] c. 1916
pencil on paper 35.5 x 25.5 cm
prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection
coll: Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui
See cat. no. 289 (Edale)

292. [English Cottages and Trees] c. 1916
charcoal on board 27.0 x 38.0 cm
prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection
coll: Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui
See cat. no. 289 (Edale)

293. [Stonewall and Tree] c. 1916
pencil on paper 35.3 x 25.5 cm
prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection
coll: Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui
See cat. no. 289 (Edale)
This sketch may have been intended for a print or work on a larger scale. The pencil out-lines used are solid and simplification of design is obviously the major preoccupation.

294. [Stone Bridge and Houses] 1916
drypoint 14.5 x 19.0 cm
inscrib: 'E. M. Collier' (lower centre)
prov: c. 1961 gifted to Pam Matthews by the artist
coll: Pam and Mervyn Matthews, Kakatahi
See cat. no. 272 (Mill Pond, Bibury)
The bridge depicted in this etching crosses the River Coln in Bibury. This print is one of four etchings (see cat. nos. 295, 296 and 297) which take different views round the village of Bibury as their subject. They were considered by the artist to be a set and were given away together as a wedding present in 1961. This particular etching is one of four unnumbered extant prints taken by the artist from this plate. Of the three remaining etchings, one is held at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection, another was gifted to its present owner, Carolyn Lamp, by the artist in 1962, and a final print was gifted to Reg Collier by Dorothy Collier in 1977, and bequeathed to its present owner, Judith Donald, in 1993.

295. [Stone Building] 1916
drypoint 14.5 x 19.0 cm
inscrib: 'E. M. Collier' (lower centre)
prov: c. 1961 gifted to Pam Matthews by the artist
coll: Pam and Mervyn Matthews, Kakatahi
See cat. nos. 272 (Mill Pond, Bibury) and 294 (Stone Bridge and Houses)
This is one of four unnumbered extant prints taken by the artist from this plate. Of the three remaining etchings, two are held at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection, and another was gifted to its present owners, Fiona and Andrew Horrocks, by Dorothy Collier in c. 1980.

296. [Stone Buildings, Tree and Man with Hat] 1916
drypoint 14.5 x 19.0 cm
inscrib: 'E. M. Collier' (lower centre)
prov: c. 1961 gifted to Pam Matthews by the artist
coll: Pam and Mervyn Matthews, Kakatahi
See cat. nos. 272 (Mill Pond, Bibury), 278 (Stone Buildings, Tree and Man with Hat) and 294 (Stone Bridge and Houses)
This is one of six unnumbered extant prints taken by the artist from this plate. Of the five remaining etchings, three are held at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection, one was gifted to its present owner, Carolyn Lamp, by the artist in 1962, and one was gifted to Fiona and Andrew Horrocks by Dorothy Collier in c. 1980.
297. [Stone Buildings and Large Tree] 1916
   drypoint 14.5 x 19.0 cm
   inscrib: 'E. M. Collier' (lower left)
   prov: c. 1961 gifted to Pam Matthews by the artist
   coll: Pam and Mervyn Matthews, Kakatahi
See cat. nos. 272 (Mill Pond, Bibury) and 294 (Stone Bridge and Houses)
This is one of two unnumbered extant prints taken by the artist from this plate. The remaining etching is held at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection.

298. [Mill by Stream] 1916
   etching 20.0 x 15.0 cm
   prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection
   coll: Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui
See cat. no. 272 (Mill Pond, Bibury)

299. [Cottages Amongst the Trees] c. 1916
   drypoint 12.0 x 16.5 cm
   prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; c. 1970 gifted to Gordon and Annette Collier by Bethea Collier
   coll: Gordon and Annette Collier, Taihape
See cat. no. 272 (Mill Pond, Bibury)
This is one of three unnumbered extant prints taken by the artist from this plate. Both remaining etchings are held at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection.

300. [Young Girl in Profile] c. 1916
   drypoint 17.5 x 12.0 cm
   prov: Gifted to Vera Stewart by the artist (date unknown); 1980 bequeathed to Barbara Stewart
   coll: Barbara Stewart, Wanganui
This print was probably produced while Edith Collier was taking etching lessons with Margaret Macpherson in Bibury.

301. [Elizabethan Portrait] c. 1916
   drypoint 12.5 x 9.0 cm
   prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection
   coll: Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui
See cat. no. 300 (Young Girl in Profile)

302. [Service Man Studying] c. 1916
   drypoint 12.4 x 17.5
The subject of this etching is probably a Collier brother, or Stewart cousin, reading or studying at Leinster Square. The male members of Edith Collier's family spent much of their leave time staying with the artist in her attic rooms (see cat. no. 311). Aunt Annie wrote to Edith Collier after one such visit: "What a fine time you and Hal had in London.... How thankful I am that Jim is out of the trenches, it has been a perfect nightmare to me having the boys in all that fighting.... I hope they will be home before the next year comes round."1


Woman and Child in Attic Studio was painted in Edith Collier's attic rooms at Leinster Square. The two figures depicted in the painting are likely to be her landlady, Mrs Proctor, and her landlady's daughter Mary. Both models sat for Edith Collier on a number of occasions (see cat. nos. 172-181), Mrs Proctor being the subject of pencil portraits and painted sketches. Throughout her life Edith Collier used models who were part of her daily life, and therefore easily available. The scene depicted here is both intimate and domestic. The figure of Mrs Proctor concentrates on her sewing as her young female attendant stands close beside her watching. Woman and Child in Attic Studio acts almost as a companion piece to Serviceman in Attic Studio (see cat. no. 311). Edith Collier adopts the same compositional angle in both works, but approaches the application of paint in a very different manner.

This is one of three (see cat. nos. 305 and 350) paintings of parks in London. This scene shows people enjoying their recreation by strolling by a pond. The work is painted in a flat, decorative, Post-Impressionist manner, that suggests that the formal elements of the picture were as important to the artist as capturing the ambience of the day.

Autumn in Hyde Park also known by the title Hyde Park in Autumn

This shows people enjoying their recreation by strolling by a pond. The work is painted in a flat, decorative, Post-Impressionist manner, that suggests that the formal elements of the picture were as important to the artist as capturing the ambience of the day.
306. Boy with Noah's Ark c. 1916-1917
gouache on card 46.2 x 42.2 cm
**prov:** The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection
**exh:** Sarjeant Gallery, 1980 (6)
**coll:** Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui

This unusual composition was probably intended as a design for a poster. The boy holding the trumpet and books is a young Irish model that Edith Collier first used in Bonmahon. The similarities between this work and *Little Schoolboy of Bonmahon* suggest that she worked directly from her earlier painting to develop this composition. Edith Collier has adapted her style of painting to the requirements of a poster. Flat areas of primary colour have been applied to enhance the boldness of the image. Pictorial space behind the figure has been compressed, and a fascinating array of play-room toys from Noah's Ark are stacked to form a frieze-like backdrop.

307. [Girl, Mirror and Sweet William] c. 1917-1918
oil on canvas 49.5 x 59.7 cm
**prov:** The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection
**exh:** Sarjeant Gallery, 1980 (32)
**lit:** *Edith Collier in Retrospect*, Wanganui, 1980, p. 38
**coll:** Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui

*Girl, Mirror and Sweet William* is likely to have been painted in London at a time when Edith Collier produced quite a volume of work involving younger sitters. *Girl, Mirror and Sweet William* has a bright almost decorative use of colour. In this painting the canvas is strangely divided by the heavy black line of a mirror. Obviously experimenting with a new visual effect, *Girl, Mirror and Sweet William* shows a section of the girl's head and area of Sweet William reflected back from behind the figure. This painting clearly moves towards a decorative, flat, Post-Impressionist vision. The subject of *Girl, Mirror and Sweet William* stares out at the viewer with an intense but also dreamy expression, both confronting and captivating the viewer with her gaze.

308. [Study of a Baby / Fragment] c. 1917-1918
pastel on grey card 49.0 x 45.4 cm
**prov:** The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection
**exh:** Sarjeant Gallery, 1980 (20)
**lit:** *Edith Collier in Retrospect*, Wanganui, 1980, p. 37
**coll:** Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui

During her stay in Britain, Edith Collier worked briefly with babies as her subject (see cat no. 309). It is possible that she may have been influenced in her approach and choice of subject matter by the expatriate American artist Mary Cassatt, whose work was reproduced twice in her copy of W. Shaw Sparrow's book, *Women Painters of the World: From the Time of*
Caterina Vigri 1413-1463 to Rosa Bonheur and the Present Day (1905). The two monochrome plates included in the publication were *Childhood in a Garden* (c. 1880) and *Mother and Two Children* (c. 1880). Another certain influence on this work would have been the considerable number of female artists in Britain who chose to work with babies and children almost as a natural extension of their sex. This is a theme she returned to in New Zealand where she was more than amply supplied with subject matter in the form of 37 nieces and nephews (see cat. nos. 443-445, 471, 473 and 554-556).

309. **[Study of a Baby’s Head]** c. 1917-1918  
*pastel on grey paper 48.6 x 36.5 cm*  
*prov:* The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection  
*exh:* Sarjeant Gallery, 1980 (19)  
*lit:* *Edith Collier in Retrospect*, Wanganui, 1980, p. 37  
*coll:* Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui

See cat. no. 308 (*Study of a Baby / fragment*)

This work was framed either in Britain or soon after the artist’s return to New Zealand.

310. **[Snow Scene with Chimney Pots]** c. 1917-1918  
*oil on canvas 32.5 x 30.5 cm*  
*prov:* The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart  
*coll:* Barbara Stewart, Wanganui

This winter scene is the view of roofs and chimney pots from the artist’s window at 5 Leinster Square. This crisp vision of a London cityscape under snow shows how capable Edith Collier was at introducing modernist ideas into her work in a convincing way. In *Snow Scene with Chimney Pots*, paint is applied thinly and in flat areas of unmodulated colour; an effect which reduces the work’s sense of pictorial recession and enhances its decorative impact.

311. **[Serviceman in Attic Studio]** c. 1917-1918  
*oil on canvas 49.8 x 39.2 cm*  
*prov:* The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection  
*exh:* Sarjeant Gallery, 1980 (30)  
*lit:* *Edith Collier in Retrospect*, Wanganui, 1980, p. 37  
*coll:* Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui

See cat. no. 303 (*Woman and Child in Attic Studio*)

*Serviceman in Attic Studio* was painted in Edith Collier’s attic studio at 5 Leinster Square, and the serviceman depicted sitting on the bed reading a book is either one of her brothers or cousins serving in the First World War. Visits from family members serving in the forces were so numerous, and the period during which they occurred so protracted, that it is impossible to know who the seated figure in this painting is. It may be one of the additional paintings of her brother Harry that she hoped to complete.

Edith Collier’s painting of a *Serviceman in Attic Studio* reflects the regular pattern of such family visits. Using her own room as a setting for the work, the artist captures a private moment while one of her brothers or cousins sits on her bed and reads. The serviceman’s military uniform establishes an incongruity between the formality of war and life in the services, and the intimacy and familiarity of a bedroom. This work has a decorative quality and structural interest which suggests a growing awareness of Post-Impressionism. Objects
are simplified in detail and dispersed almost decoratively within the picture space. Although the colours used in this painting are largely sombre in hue, brilliant splashes of orange enliven the foreground and enhance the painting's sense of subjective pattern and colour. The emphasis in this work is not on the sketchily depicted faceless individual, nor his pursuits, but on the abstract elements of the composition, and the formal qualities of paint on a two-dimensional picture plane. The effective combination of formal elements of picture making with the intimacy of familiar people and private spaces, is also achieved in works by Vanessa Bell such as *Interior, Gordon Square* (c. 1912) and *Conversation Piece at Asheham* (1912). Like Edith Collier, Vanessa Bell has not worked to produce a realistic scene, but rather, to convey a mood of relaxation and repose through the formal elements of the painting.

312. **Study of Airman** c. 1917-1918  
oil on canvas 87.2 x 59.6 cm  
*inscrib:* E. M. Collier*’* (lower right)  
*prov:* The artist; gifted to Patricia Lonsdale (date and identity unknown); 1985 gifted to the Sarjeant Gallery by Patricia Lonsdale  
*lit:* Art New Zealand, Vol. 42, p. 63  
*coll:* Sarjeant Gallery Collection, Wanganui

This portrait of Edith Collier’s brother Harry was painted by the artist in either 1917 or 1918. Edith Collier was delighted by her brother’s arrival in Britain, and decided to acknowledge and record Harry’s role as a fighter pilot by painting his portrait in military overalls, leather flying helmet and goggles. In some excitement, she wrote to her mother about the project: "While Harry was waiting here a couple of days I painted his portrait and so far it has turned out jolly good if I get a couple of days in his 2 weeks rest after 3 months in France I’ll finish it."1 She also communicated to her sister Bethea: "I am very excited over a portrait of Harry as he is so close he can give me all day Sunday and it is turning out good so far, finish it this Sun[day], if he can get up doing it for mother and father. Harry is all right to do. I would like to do him several times."2 Although no other paintings of Harry are extant from this period, it seems likely that she did paint more pictures of her favourite brother. When Edith Collier’s father Henry burnt his daughter’s paintings of nudes and studies from life in 1926, he is likely to have destroyed other modern paintings as well. Remembering Edith Collier’s comments after the fire, her niece Patricia Lonsdale writes: "Edith told me herself that a much better portrait of my father [Harry], painted in England, had been part of the fire. I gather it was more modern in technique."3 The artist later painted Harry’s son, Carey Collier, in his Second World War Air Force uniform (see cat. no. 553), and this work acted as a belated companion piece to *Study of Airman*.

Positioned to fill almost the entire canvas, Harry stands confidently with arms folded, thoughtful in his expression and looking out at a point beyond the viewer. *Study of Airman* is sombre in its mood and colouring, and the military khaki and browns of Harry’s uniform and head gear are simplified in their treatment. In a manner similar to that of Post-Impressionist work, background objects are outlined in black and have been reduced in detail to such an extent that the area behind the airman has a distinctly abstract feel. The sense of pictorial space is greatly reduced in this painting, and the background is ambiguous in its treatment of recession. In its combination of the realistic task of the portrait painter with the newly acquired skills of modernism, this work exemplifies the conflict which exists between illusionism and an exploration of the formal abstract elements of painting.

1 Letter from Edith Collier to Eliza and Henry Collier, 15 August [1917-1918 ?] Edith Collier Papers, Sarjeant Gallery, Wanganui.  
3 Letter from Patricia Lonsdale to author, 8 February 1993.

313. **Ministry of Labour - The Recruiting Office for Women** c. 1917-1918
Dynamic in its composition, Edith Collier's *Ministry of Labour* [spelt on the canvas, Minestry of Labour] portrays a group of women waiting to offer their labour for tasks and employment associated with the war effort. Dressed in military-style jodhpurs, knee-length boots and brimmed hats, the women have a seriousness of purpose and brisk energy, which confirms for the viewer that their contribution will be a considerable one. There is amongst these women a sense of excitement and anticipation about taking on roles which would otherwise be assumed by men. This work is thinly painted in subdued colours with pencil lines and areas of canvas showing through and becoming part of the over-all composition. Flattened space, especially in the background, and the painting's decorative placement of figures and use of colour, suggests an increasingly sophisticated knowledge of and familiarity with the conventions of modernism.

1 Letter from Edith Collier to Eliza Collier, 20 March [1915?]. Edith Collier Papers, Sarjeant Gallery, Wanganui.

314. [Service Men and Women in a London Street] c. 1917-1918
oil on canvas 50.6 x 40.0 cm
prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection
coll: Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui

See cat. no. 313 (*Ministry of Labour - The Recruiting Office for Women*)
This unfinished canvas reflects the dramatic impact of World War One on civilian populations in Britain. In the pencil out-lines of this work, Edith Collier captures the frantic traffic of a London street crowded with service men and women. It is not known why this painting was left unfinished.

315. [Four Figure Studies Dressed in Military Uniform] c. 1917-1918
pencil on paper 37.7 x 27.3 cm
prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection
coll: Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui
See cat. no. 313 (Service Men and Women in a London Street)

316. [Young Man Seated at a Table] c. 1917-1918
pen and ink on paper 20.2 x 20.4 cm
prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart
coll: Barbara Stewart, Wanganui

It is probable that this is a pen and ink sketch of one of the artist's brothers or cousins who stayed with Edith Collier at Leinster Square. She had already established a practice of using family members as models, and continued to do so in Britain.

also known by the titles Roof on a Winter's Day and Roofs on a Winters day
oil on canvas 27.2 x 30.0 cm
prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1977 gifted to Christopher Collier by Dorothy Collier
exh: Sarjeant Gallery, 1955 (4); National Art Gallery (N. Z. A. F. A), 1956 (4); Sarjeant Gallery, 1971 (56)
coll: Christopher Collier, New Plymouth
See cat. no. 310 (Snow Scene with Chimney Pots)
This is a winter scene from a window in Edith Collier's attic studio.

318. [Girl Sitting on a Bed] c. 1917-1918
oil on canvas 76.2 x 58.4 cm
prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection
exh: Sarjeant Gallery, 1980 (29)
lit: Edith Collier in Retrospect, Wanganui, 1980, pp. 23, 37
coll: Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui

This painting and two more pastel drawings (see cat. nos. 319 and 320) were produced at a time when Edith Collier was hiring her own female models to pose nude in her studio at Leinster Square. Edith Collier's work with the nude during this time marks the beginning of a period of greater self-assurance and experimentation as an artist. Rather than student studies, works produced in her studio were now conceived as finished compositions. Like the figure in the pastel Kitty, the model in this canvas is portrayed sitting on Edith Collier's bed at Leinster square. The setting the artist has chosen for these works is domestic, and their underlying mood is private and personal. Like Matisse's work, these studies are intimate and unselshconscious revelations of female nakedness; the subjects are not so much sexual objects as the natural focus of the picture's over-all pattern and design. Sharing similar elements such as a patterned bed-spread, mirror and bed end, both the pastel and the oil painting use the distribution of these features to enhance the work's decorative appeal. Girl Sitting on a Bed and Kitty have clearly been influenced by the teaching of Margaret Macpherson, who encouraged her students to strive for work which was simpler, and used a brighter more distilled palette.

319. Kitty c. 1917-1918
pastel on grey paper 59.5 x 56.0 cm
inscrib: 'Kitty' on the back in the artist's hand
prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1969 gifted to Gordon and Annette Collier by Bethea Collier
coll: Gordon and Annette Collier, Taihape

See cat. no. 318 (Girl Sitting on a Bed)

320. [Study of Female Nude] c. 1917-1918
pastel and pencil on paper 37.2 x 44.0 cm
prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection
coll: Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui

See cat. no. 318 (Girl Sitting on a Bed)

321. The Lady of Kent 1917-1918
oil on canvas 76.2 x 60.9 cm
inscrib: 'E. M. Collier' (lower right)
prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection
exh: Suffolk-Street Galleries (S. W. A.), 1918 (217); Whitmore Street Gallery (N. Z. A. F. A.), 1927 (103); Sarjeant Gallery, 1980 (28)
lit: Edith Collier in Retrospect, Wanganui, 1980, pp. 22, 37; Art New Zealand, No. 76, p. 78; Woman's Art Journal, Vol. 18, No. 1, p. 10
coll: Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui

This painting was produced in Edith Collier's attic studio at 5 Leinster Square, and is one of 16 extant works (see cat. nos. 321-336) which use the Lady of Kent model. A letter written by the artist to her parents, probably in 1917, stated: "next week till Xmas I want to have a figure model I haven't had a [chance] on that yet. I won't be able to get figures in Wanganui."1 Edith Collier used the time working with her model to good effect, producing numerous sketches, pastel drawings and paintings of this subject. The Lady of Kent, the most notable extant work produced during this period, was first exhibited in London at the Society of Women Artists show in 1918. The Times review of the exhibition stated: "The Society of Women Artists are holding their 63rd exhibition in the Suffolk-Street Galleries. It is a good deal better than the last, though the mass of the work shown is commonplace. Miss E. M. Collier's 'The Lady of Trent' [sic] (217) has a charming landscape background to an amusing doll-like nude figure."2 In spite of favourable critical attention, The Lady of Kent did not sell at its listed price of seven guineas. The work remained in the artist's possession and was subsequently exhibited in New Zealand at the N. Z. A. F. A. show in 1927.

Although Edith Collier received her general tuition and advice on her work with the nude from Margaret Macpherson,3 more specific conceptual links can be made between Edith Collier's The Lady of Kent and George Clausen's painting Youth Mourning (1916).4 Edith Collier greatly admired the work of George Clausen and expressed a desire to become one of his pupils. Undoubtedly Edith Collier saw George Clausen's commemorative work at the 1916 Royal Academy, and it is very likely that this painting influenced The Lady of Kent. Sharing a similar simple rendering of the landscape and lake, where the two works differ most obviously is in the handling of the figure. While George Clausen displays a naturalistic approach to depicting a woman's body, Edith Collier moves away from a literal portrayal, simplifying and even distorting the female form.

Interestingly, George Clausen Youth Mourning was influenced by Pierre Puvis de Chavanne's painting of Hope (c. 1871), and though there is no extant biographical evidence to directly
link Hope (c. 1871) to that of Edith Collier's painting, the similarities between these oils are striking. Like the female figure in Hope, the Lady of Kent sits inexplicably naked in a simplified landscape with a high sky-line and building in the background. She looks directly out at the viewer, and, like the figure in Hope, seems unself-conscious, challenging conventional notions of propriety. While Hope, however, is recognised as Pierre Puvis de Chavannes' symbol of the desire for a better future after the crushing defeat of France in the Franco-Prussian war, it is not known whether The Lady of Kent had a special symbolic significance for Edith Collier. All that remains to suggest a deeper symbolic meaning is the work's unusual title, and its singular, almost unique, place in the artist's oeuvre. Ironically, although Edith Collier saw her work as inferior to that of well-known artists like Pierre Puvis de Chavannes and George Clausen, her painting was often more innovative than the work of those she most admired.

The Lady of Kent is one of the high points of Edith Collier's time working with her 'bony' model. She stares confidently out at the viewer and is placed almost confrontationally close to the front of the canvas. Edith Collier's stiffly posed and sinewy model challenges conventional notions of what constitutes an ideal female physique. Patriarchal constructs of femininity are further challenged by the ambiguous treatment and, in places, conscious distortion of the female form. In contrast to the figure, the oast houses (see cat. nos. 337-339) and lake in the background seem almost decoratively drawn in, with areas of simple colour out-lined and detailed with black lines. This work, which in essence explores the decorative qualities of simplified pattern, colour and form, has clearly been influenced by the conventions of Post-Impressionism.

1 Letter from Edith Collier to Eliza and Henry Collier, 15 August [1917-1918 ?] Edith Collier Papers, Sarjeant Gallery, Wanganui.
3 Although Margaret Macpherson actively encouraged Edith Collier in her work with the female nude, she did not have any great affinity for the subject matter herself. She wrote in the third person about her own experiences in the life drawing class: "Nerves of iron and talent were necessary to stand his onslaughts [her art teacher], especially to one who could not appreciate his liking for hideous models. It was necessary to draw numbers to get a place at the model, and as she always seemed to draw last, and therefore worst place, she was allowed, because of the crowded classes, to work quietly at still life in an adjoining studio." "From Eggs to Electrolux." Art in Australia, December 1927, No. 22, n. p.
4 Youth Mourning was a painting produced by George Clausen in response to the horrors of the First World War. In particular, the work commemorates the death of Clausen's daughter's fiancée. The painting is based on his early style and uses the nakedness of the figure and the starkness of the barren landscape to emphasise the grief and emptiness of death.

322. [Portrait of the Lady of Kent] 1917-1918
pencil on paper 33.0 x 25.5 cm
prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection
coll: Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui
See cat. no. 321 (The Lady of Kent)

323. [Female Nude with Hand on Hip] 1917-1918
pencil on paper 52.0 x 36.7 cm
prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection
coll: Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui
See cat. no. 321 (The Lady of Kent)
Pencil drawings of The Lady of Kent model make an interesting comparison with the artist's earlier work in the life-room at St. John's Wood Art School. Although her life-room drawings
are very competent, they lack the freedom and confidence of her later work. Edith Collier was at liberty in her rooms at Leinster Square to pose and draw the model of her choice from any angle she selected. Margaret Macpherson was her only tutor by this time, so she was free of the formal constraints of critique and assessment. The Lady of Kent drawings, therefore, reflect some of her new ideas about portraying the female nude. The model is thinner and the drawings simpler and more schematic than her previous studies, while cat. no. 329 and 330 suggest an interest in portraying a greater variety of unconventional poses. Although there is almost no chance that she would have seen work by the American expatriate artist Romaine Brooks, The Lady of Kent model is certainly reminiscent of the dancer, Ida Rubinstein, who posed for Brooks. Romaine described Ida as being "like some heraldic bird delicately knit together by the finest of bone structure, giving flexibility to curveless lines." Ida's androgynous physique encapsulated Brooks' notions of the female nude in the same way that The Lady of Kent appears to have encapsulated Edith Collier's.


324. [Female Nude with Hand on Thigh] 1917-1918
pencil on paper 46.5 x 28.0 cm
prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection
coll: Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui
See cat. nos. 321 (The Lady of Kent) and 323 (Female Nude with Hand on Hip)

325. [Female Nude with Legs Crossed] 1917-1918
pencil on paper 53.0 x 30.4 cm
prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection
coll: Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui
See cat. nos. 321 (The Lady of Kent) and 323 (Female Nude with Hand on Hip)

326. [Standing Female Nude Study] 1917-1918
pencil on paper 37.8 x 26.4 cm
prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection
coll: Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui
See cat. nos. 321 (The Lady of Kent) and 323 (Female Nude with Hand on Hip)

327. [Seated Female Nude] 1917-1918
pencil on paper 54.5 x 36.4 cm
prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection
coll: Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui
See cat. nos. 321 (The Lady of Kent) and 323 (Female Nude with Hand on Hip)

328. [Female Nude Bent over Right Knee] 1917-1918
pencil on paper 38.0 x 28.0 cm

prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection

coll: Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui

See cat. nos. 321 (The Lady of Kent) and 323 (Female Nude with Hand on Hip)

329. [Reclining Female Nude] 1917-1918
charcoal on paper 26.6 x 35.8 cm

prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection

coll: Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui

See cat. nos. 321 (The Lady of Kent) and 323 (Female Nude with Hand on Hip)

330. [Life Study, Reclining Front View of a Woman] 1917-1918
pencil on paper 24.2 x 34.1 cm

prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection

coll: Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui

See cat. nos. 321 (The Lady of Kent) and 323 (Female Nude with Hand on Hip)

331. [Female Nude Seated] 1917-1918
pencil on paper 25.0 x 35.0 cm

prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection

coll: Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui

See cat. nos. 321 (The Lady of Kent) and 323 (Female Nude with Hand on Hip)

332. [Female Nude Bending Forward] 1917-1918
pencil on paper 54.2 x 34.0 cm

prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection

coll: Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui

See cat. nos. 321 (The Lady of Kent) and 323 (Female Nude with Hand on Hip)

333. [Reclining Figure - Back View] 1917-1918
pencil on paper 23.8 x 34.6 cm

prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection

exh: Sarjeant Gallery, 1980 (26)

lit: Edith Collier in Retrospect, Wanganui, 1980, p. 37

coll: Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui

See cat. nos. 321 (The Lady of Kent) and 323 (Female Nude with Hand on Hip)
334. [Female Nude Sitting on Floor with Leg Stretched] 1917-1918
pencil on paper 38.0 x 56.0 cm
*inscrib*: 'No simplicity of line proportions good' on the back in Margaret Macpherson's hand
*prov*: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection
*coll*: Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui

Margaret Macpherson responded in November 1918 to a parcel of work which probably included this study: "Your drawings are good - The model is fairly bony isn't she? but I really remember her as her arms [are] matches - I notice in your drawing you have exaggerated her length of body and sacrificed her arms to it - watch this - otherwise the style will do."¹ On the back of this work she added: "No simplicity of line proportions good". In addition to the nude, there is a detailed study of a knee joint in the upper right corner.

¹ Letter from Margaret Macpherson to Edith Collier, 15 November [1918?] Edith Collier Papers, Sarjeant Gallery, Wanganui.

335. [Back of Female Figure] 1917-1918
pencil and pastel on paper 49.8 x 35.2 cm
*prov*: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection
*coll*: Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui

See cat. nos. 321 (The Lady of Kent) and 323 (Female Nude with Hand on Hip)

336. [Female Nude with Head Resting on Knee] 1917-1918
pencil and pastel on cardboard 44.0 x 58.0 cm
*prov*: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection
*coll*: Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui

See cat. nos. 321 (The Lady of Kent) and 323 (Female Nude with Hand on Hip)

Although this work fits into the series of sketches using the Lady of Kent model, in this drawing the artist deviates from a purely literal approach. Edith Collier distils the subject and her surroundings, recording the details of the setting, the frame-work of the wall, and green-blue mat, with stark simplicity. The model's vulnerable pose, moody expression, and limbs and muscle structure shaded in green pastel give the work a decidedly expressive quality.

337. [Oast Houses From the Rear] c. 1917
pen and ink on paper 18.0 x 25.0 cm
*prov*: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart
*coll*: Barbara Stewart, Wanganui

See cat. no. 321 (The Lady of Kent)

Around 1917, Edith Collier spent time in the English county of Kent. While in Kent, the artist was captivated by the Oast Houses used for drying hops. She produced three extant drawings of the structures (see cat. nos. 338 and 339), and then used the oast house image in the background of The Lady of Kent, and also in a series of woodblock prints produced at the London Central School of Arts and Crafts in 1921 (see cat. nos. 433-436).
338. [Sketch of Oast Houses] c. 1917
pen and ink on paper 14.2 x 19.0 cm
prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart
coll: Barbara Stewart, Wanganui
See cat. no. 337 (Oast Houses From the Rear)

339. [Oast Houses in Kent] c. 1917
charcoal on paper 27.6 x 31.0 cm
prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection
coll: Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui
See cat. no. 337 (Oast Houses From the Rear)

340. [Boy in Front of Landscape] 1917-1918
oil on canvas 39.6 x 34.4 cm
prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection
exh: Sarjeant Gallery, 1980, (7)
lit: Edith Collier in Retrospect, Wanganui, 1980, p. 37
coll: Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui
Although it was produced in 1917 or 1918, the landscape backdrop to the figure is actually an Irish scene taken from her time in Bonmahon. Links may also be made between Boy in Front of Landscape and the model used in her Little School Boy of Bonmahon. Although Edith Collier brings together these elements from earlier works, the blue roofed thatch cottages and strange poster-like background add a new air of unreality.

341. [Bathing Figures] 1917-1918
oil on canvas board 34.1 x 39.0 cm
prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection
coll: Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui
Bathing Figures is an interesting development from Edith Collier's earlier work with the nude. Although it seems an isolated painting when considered in the context of her oeuvre, it may well have been part of a larger body of similar works. In this painting it appears that Edith Collier has placed her Lady of Kent model in an imaginative setting; or at least one that Edith Collier is unlikely to have taken from her own life. The painting of bathing figures had been a popular theme in French and British art for some time, and it may well have seemed a natural progression from the single figure studies she had already produced. Paul Cézanne explored this theme in two oils Large Bathers (1899-1906) and Les Grandes Baigneuses (1900-1906), and in a lithograph entitled The Large Bathers (1897-1898), as did Maurice Denis in his Ulysses and Calypso (1905), Othon Friesz in La Paresse (1909), and Henri Matisse in Bathers with a Turtle (1908) and Pastorale (1905). Edith Collier may have seen examples of their work, or images by other artists dealing with a similar theme and been encouraged to follow the same development.
Refer to chapter 8 of biographical essay.

342. **The Stall 1917-1918**

oil on canvas 38.1 x 48.3 cm

prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection

exh: Sarjeant Gallery, 1980 (21)

lit: *Edith Collier in Retrospect*, Wanganui, 1980, pp. 26, 37

coll: Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui

See cat. nos. 278 (*Stone Buildings, Tree and Man with Hat*), 279 (*Old Man with Bag Under His Arm*) and 296 (*Stone Buildings, Tree and Man with Hat*)

The capped male figure in *The Stall* is identical in pose and dress to the man portrayed in *Old Man with Bag Under His Arm*. Edith Collier reused this figure in a drawing and print (cat. nos. 278 and 296), but never in so modern a manner. She produced a painted sketch of the scene (see cat. no. 343) before she executed *The Stall*, which explores the conventions of Post-Impressionism with new vigour. The figures, crowded round what is likely to be a London market stall, exist in a flat frieze-like band that offers no real sense of pictorial space or depth. Strong black out-lines delineate form, while areas of vibrant colour decorate and lift a canvas that would otherwise be sombre in hue.

343. **[Study for the Stall] c. 1917-1918**

gouache on paper 24.7 x 36.0 cm

inscrib: 'The Stall' (lower right)

prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection

coll: Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui

See cat. no. 342 (*The Stall*)

344. **[Buildings, Leinster Square] 1917-1918**

oil on canvas 41.8 x 34.3 cm

prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection

exh: Sarjeant Gallery, 1980 (22)


coll: Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui

The view from Edith Collier's fourth storey attic rooms at 5 Leinster Square provided the subject for this canvas, and its companion piece, *Rooftops, Leinster Square* (cat. no. 345). Commenting on these works, and the work of Margaret Macpherson, Anne Kirker writes: "[Macpherson's] hand-colour woodcuts dating between 1916 and 1919 relate to the striking simplicity of Collier's oils produced at the same time; for example "Buildings, Leinster Square" (1917-1918)."1 Greatly simplified, and in effect like a stained-glass window, the bright forms of the painting's buildings and sky-line are heavily outlined in black. Edith Collier maintains the formal decorative quality of this work by her choice of bright colours and her distribution of simple geometric shapes throughout the composition. She has subjectively chosen colour according to the decorative design of the work, and, rather than reflecting absolute reality, this painting marks a real transition from the recording of visual
facts to an aesthetic decorative response. Space is severely flattened in Buildings, Leinster Square. Possibly influenced, as Anne Kirker points out, by the wood-block prints she would have seen in Margaret Macpherson’s studio, this work also indicates an increasing awareness on Edith Collier’s part of the properties of paint on a flat canvas. Except for its companion piece, Rooftops, Leinster Square, she was never again as uncompromisingly honest to the flat picture plane, or as abstract in her interpretation of subject matter.


345. [Rooftops, Leinster Square] 1917-1918
oil on canvas 49.7 x 39.2 cm
prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection
exh: Sarjeant Gallery, 1980 (23)
lit: Edith Collier in Retrospect, Wanganui, 1980, p. 37
coll: Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui
See cat. no. 344 (Buildings, Leinster Square)

346. [Figures at Pool] c. 1919
oil on canvas 50.7 x 36.7 cm
prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection
coll: Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui
See cat. no. 341 (Bathing Figures)
In 1919 Edith Collier saw two exhibitions in London that undoubtedly had a huge impact on her work with the nude. At the Exhibition of French Art 1914-1919 she saw nudes by Henri Matisse, Amedeo Modigliani, Suzanne Valadon and André Derain, and at An Exhibition of Pictures by Henri Matisse and Sculpture by Maillol she was further exposed to modern art. Figures at Pool, Frivolity (see cat. no. 347), and Folly (see cat. no. 348) are the first works dealing with the nude that reflect innovations implicit in these shows. Figures at Pool shares the same theme as Bathing figures, but it does so in an increasingly fluid and free manner. Instead of portraying the figure literally, this work offers the viewer simply an abstraction of the human form. The sense of vigour and movement in this unfinished work is more essential to its message than a naturalistic rendering of setting and human physique. This work has clearly been painted in response to the influence of Matisse, and is daringly abstract, showing a confidence which is less apparent in her earlier work.

347. Frivolity c. 1919
oil wash on paper 42.5 x 26.2 cm
inscrib: ‘Frivolity’ (upper right)
prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection
exh: Sarjeant Gallery, 1980 (25)
lit: Edith Collier in Retrospect, Wanganui, 1980, p. 37
coll: Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui
See cat. no. 346 (Figures at Pool)
Edith Collier painted Frivolity, and its companion work Folly (see cat. no. 348), in c. 1919. Finding it more and more difficult to afford the payments for a life model, Edith Collier attended exhibitions and looked towards the work of contemporary artists for her direction. Under the influence of modernist ideas her work moved towards a more subjective rather than
objective interpretation of the human form. *Frivolity* and *Folly* are works which, along with *Figures at Pool*, have moved away from a naturalistic rendering of the female body. Responding to the influences of modernism, these works also share some of the qualities of a Japanese wood-block print. Edith Collier was interested in oriental art and had a number of books on the subject which she used as references for her work during this period. These distilled and elongated female forms, against a white background and with Japanese style hair, echo the elegant simplicity of the Japanese print. *Frivolity*, with its composition evocative of the three graces, is subdued in colour, linear in approach, and decidedly lyrical in quality. It is likely that both *Folly* and *Frivolity* were preparatory works for finished paintings on a larger scale. These studies are among the last extant paintings produced by Edith Collier which take the female nude as their subject.

1 Letter from Edith Collier to Eliza and Henry Collier, [1919-1920]? Edith Collier Papers, Sarjeant Gallery, Wanganui.

348. *Folly* c. 1919
    oil wash on paper 54.4 x 31.8 cm
    *inscrib:* 'Folly' (upper right)
    *prov:* The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection
    *coll:* Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui

    See cat. nos. 346 (*Figures at Pool*) and 347 (*Frivolity*)

349. *Autumn Leaves* c. 1919
    oil on canvas 39.0 x 29.0 cm
    *prov:* The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection
    *coll:* Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui

    Leinster Square provides the subject for this canvas and five other paintings and drawings produced at this time (see cat. nos. 350-354). Edith Collier often made her immediate surroundings the subject of her work, and this city scene through the trees of Leinster Square is an obvious example. It is interesting to compare this finished canvas with the pencil *Study of Tree Against Building*, which is likely to be a preliminary sketch for this work. *Autumn Leaves*, in contrast to the pencil sketch, moves further towards a cubist resolution of composition and form. *Autumn Leaves* emphasises abstract values rather than the relatively representational rendering of buildings, park fence, and trees that is suggested in the initial sketch.

350. *[Trees Against Buildings]* c. 1919
    oil on canvas 40.0 x 30.6 cm
    *prov:* The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection
    *coll:* Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui

    See cat. no. 349 (*Autumn Leaves*)

351. *[Trees in London]* c. 1919
    pencil on paper 27.6 x 18.3 cm
prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection
coll: Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui
See cat. no. 349 (Autumn Leaves)

352. [London Street] c. 1919
pencil on paper 24.8 x 17.8 cm
prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection
coll: Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui
See cat. no. 349 (Autumn Leaves)

353. [London Drawing] c. 1919
pencil on paper 21.4 x 21.7 cm
prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection
coll: Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui
See cat. no. 349 (Autumn Leaves)

354. [Study of Tree Against Building] c. 1919
pencil on paper 16.2 x 13.6 cm
prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection
coll: Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui
See cat. no. 349 (Autumn Leaves)

355. Portrait of My Uncle c. 1919
also known by the title My Uncle
oil on canvas 72.4 x 58.7 cm
inscrib: 'E. M. Collier' on the back in the artist's hand
prov: 1941 purchased from the artist by the New Zealand Academy of Fine Arts and gifted to the National Art Gallery
exh: Buckle Street Gallery (N. Z. A. F. A., Autumn), 1941 (35); Buckle Street Gallery (N. Z. A. F. A.), 1941 (160); Sarjeant Gallery, 1971 (50); Sarjeant Gallery, 1980 (34); National Art Gallery, 1984 (24)
coll: National Art Gallery, Wellington

Edith Collier produced this painting of her uncle Frederic Collier over the Christmas break of 1918-1919. Travelling to stay with her Manchester relatives at regular intervals, Edith Collier became particularly enthusiastic about the idea of painting her Uncle Frederic. She wrote to her parents: "I am at Uncle Fred's for Xmas all the morning I have been doing Uncle Fred, he is a splendid subject to do...." [and in a post-script added to a letter written two days later, she stated] Had a great time doing Uncle Fred today it is turning out splendid did him sitting in a chair with book case behind him, he is huddled into the chair and holding his pipe so far it is...
jolly good." 2 Edith Collier did not present it to her uncle as a gift. *Portrait of My Uncle* was shipped back to New Zealand along with the rest of her work in 1922, and in 1941 the painting was purchased from the artist for the national collection.

*Portrait of My Uncle* is a celebration of the power and prestige of an ageing patriarch. Placed close to the front of the picture plane, and cropped in the manner of a photograph, Edith Collier's uncle seems forthright in his expression, and ultimately confident about his position as head of the family. Painted with loose brush strokes, the oil's dark tonality suggests a sombre formal atmosphere, while the contrasting patterns of the table cloth and neck-tie, the comfort of the chair, and the relaxed manner in which her uncle holds his pipe, convey both ease and familiarity. A critic for *The Evening Post* wrote: "The painting is an intimate portrait, the sitter being a close relation whose character the artist knows thoroughly. The colour is quiet but very beautiful. The figure fits into its immediate surroundings, the whole being a complete and satisfactory unity." 3 Although *Portrait of My Uncle* displays Edith Collier's growing competence with her medium, and her increasing skill at capturing the inner nature of her subject on canvas, it is not as modern in its approach as other works she was producing at this time. It is likely that sensitivity to her family's reaction would not allow her to use the pictorial innovations that she had already incorporated in paintings such as *The Lady of Kent*.

1 Letter from Edith Collier to Eliza and Henry Collier and family, 30 December [1918 ?] Edith Collier Papers, Sarjeant Gallery, Wanganui.
2 Letter from Edith Collier to Eliza and Henry Collier and family, 1 January [1919 ?] Edith Collier Papers, Sarjeant Gallery, Wanganui.
3 Undated article from *The Evening Post* [1941 ?] Barbara Stewart's Papers, Wanganui.
Part Five: St. Ives and Other Works, 1920-1921

356. A Cornish Woman of Spanish Descent 1920
oil on canvas 71.7 x 58.4 cm
prov: 1956 gifted to the Sarjeant Gallery by the artist
exh: Sarjeant Gallery, 1955 (25); National Art Gallery (N. Z. A. F. A.), 1956 (25); Sarjeant Gallery, 1971 (51); Sarjeant Gallery, 1980 (44); Buckle Street Gallery (N. Z. A. F. A.), 1993 (96)
coll: Sarjeant Gallery Collection, Wanganui
See cat. no. 349 (Autumn Leaves)

A Cornish Woman of Spanish Descent was painted during Edith Collier's 1920 stay in St. Ives. The work has stylistic links both to the earlier Autumn Leaves, and three other works using the same model (see cat. nos. 357, 362 and 376). It is very possible that this painting was produced in Edith Collier's own attic room at St. Ives as the chairs that appear in the background of this work also appear in An Attic in St. Ives and An Attic in Old St. Ives (see cat. no. 380 and 381), and a number of other works produced during this stay. The painting remained in the artist's possession until 1956, when the Wanganui City Council offered to buy the work. Though she generously gifted the painting to the council, "she remarked... a year or so later... 'I don't know why they should have wanted that.'" In spite of this comment, and the fact that there is no extant information about this work, A Cornish Woman of Spanish Descent stands out as one of the high points in Edith Collier's painting career.

Responding to the influence of Picasso, whose work she saw at the Exhibition of French Art 1914-1919 in London less than a year earlier, Edith Collier's "Cornish woman is treated in [an] angular, almost cubist manner." Though she was only able to see Picasso's Still Life (No. 39) and Landscape (No. 40) at the show, there is little doubt that these paintings had an impact on her work. Essential to A Cornish Woman of Spanish Descent is a cubist analysis of structure, which, along with the work's sombre black and brown hues that parallel the monotone palette of early analytical cubism, gives the painting a captivating sense of solemnity. While the planes of the model's face take on a mask-like sculpted quality, the objects and tabletop of the background defy pictorial logic. Like the tabletops of Cézanne's still life studies, the table behind the Cornish woman tilts precariously towards the viewer, suggesting one version of perspective and pictorial recession in one part of the painting, and a conflicting one in another. Although this work retains a sense of the presence of the sitter, there is an impenetrability about her expression and distant stare that leaves the viewer more engaged with painterly aesthetic values than with the subject of the work. All objects including the model are subject to rigorous simplification, revealing the abstract qualities of geometric form below. Even the diagonal bands of cream and green in the distant background are simplified to offer a largely abstract and schematic interpretation of space.

1 Edith Collier Retrospective Exhibition. Wanganui, November 1971, p. 4.

357. The Spanish Woman 1920
oil on canvas 37.4 x 32.2 cm
prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection
exh: Sarjeant Gallery, 1980 (45)
lit: Edith Collier in Retrospect, Wanganui, 1980, pp. 28, 38
coll: Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui
See cat. no. 356 (Cornish Woman of Spanish Descent)
The sitter for this oil is the model for A Cornish Woman of Spanish Descent.

358. Willie the Sailor's Son 1920
also known by the titles The Sailor's Son, A Sailor's Son and Willie, the Sailor's Son
oil on canvas 39.4 x 36.2 cm
*inscrib:* 'E. M. Collier' (lower right) 'Willie the Sailor's Son' on the back in the artist's hand
*prov:* The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection
*exh:* C. S. A. Art Gallery (The Group), 1929 (69); Sarjeant Gallery, 1955 (26); National Art Gallery (N. Z. A. F. A.), 1956 (26); Sarjeant Gallery, 1971 (10); Sarjeant Gallery, 1980 (35)
*lit:* Edith Collier in Retrospect, Wanganui, 1980, pp. 27, 38
*coll:* Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui

This work was painted during Edith Collier's stay in St. Ives, and is one of a number of portraits produced using Cornish children from the town as models (see cat. nos. 359, 360, 361, 368, 369 and 371). The work received a less than positive response when it was exhibited in the 1929 *Group* show, where critic Professor J. Shelley, wrote: "The 'Sailor's Son' seems to be striving after something not quite realised - the light problem is one of the most difficult in all painting, and there seems to be a lack of tone in the chin and neck."

1 Professor J. Shelley, "The 1929 Group, Exhibition of Paintings". The Christchurch Times, 10 September, 1929, p. 11.

359. Jenny c. 1916-1917
oil on canvas 49.8 x 39.0 cm
*prov:* The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection
*exh:* Sarjeant Gallery, 1971 (52)
*coll:* Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui

See cat. no. 358 (Willie the Sailor's Son)
The sitter for this painting is unknown.

360. [Young Girl with Bob Hair-cut] 1920
oil on canvas 37.0 x 27.0 cm
*prov:* The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection
*coll:* Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui

See cat. no. 358 (Willie the Sailor's Son)
The sitter for this painting is unknown.

361. A Serious Girl 1920
oil on canvas 44.0 x 33.4 cm
prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection
exh: Sarjeant Gallery, 1971 (7)
coll: Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui
See cat. no. 358 (Willie the Sailor’s Son)

362. [Portrait of a Woman] 1920
watercolour and charcoal on paper 34.4 x 34.3 cm
prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection
exh: Sarjeant Gallery, 1980 (43)
lit: Edith Collier in Retrospect, Wanganui, 1980, pp. 29, 38
coll: Sarjeant Gallery Collection, Wanganui
See cat. no. 356 (A Cornish Woman of Spanish Descent)
The sitter for this watercolour is the model for A Cornish Woman of Spanish Descent.

363. A Cornish Fisherman 1920
watercolour and charcoal on paper 39.8 x 35.0 cm
prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1975 gifted to Gordon and Annette Collier by Dorothy Collier
exh: Sarjeant Gallery, 1980 (41)
lit: Edith Collier in Retrospect, Wanganui, 1980, pp. 36, 38
coll: Gordon and Annette Collier, Taihape

A Cornish Fisherman was painted by Edith Collier during a three-month stay in St. Ives as a student of Frances Hodgkins. Edith Collier’s A Cornish Fisherman is one of four similar works using the same model. This work is the most finished of the watercolour paintings and is likely to have been considered her final piece in this series. While two of the other paintings position the fisherman in profile and with his head turned to his right, there is another painted sketch which almost exactly replicates the expression, pose, and pictorial composition of A Cornish Fisherman. Commenting on the history of its ownership, Gordon Collier writes: "[In 1975 it was] given to me by Dorothy Collier, at that time unframed and very neglected... Dorothy gave me 2 top paintings on this memorable occasion - she handed me Breakfast Table, and with A Cornish Fisherman, said, "Here, take this too I don't like old men either.""

A Cornish Fisherman is striking in its boldness and modernity, and incorporates innovations gained by working with Frances Hodgkins that are also present in other St. Ives works such as The Pouting Girl (see cat. no. 368), Red Headed Girl (see cat. no. 369), and A Cornish Boy (see cat. no. 371). Under the tutelage of Frances Hodgkins, Edith Collier learned to successfully combine a modernist flattening of pictorial space, and an abstract approach to simplified form and composition, with portraiture, and A Cornish Fisherman is one of her most convincing examples. There is a flatness and ambiguity in the treatment of the background, which correspondingly relegates its role to a decorative rather than illusionistic one. The green-blue triangle in the top left-hand corner of the painting confuses the logic of pictorial recession. While this area seems to project forward, its compositional logic suggests that it may in fact be part of the background. A Cornish Fisherman uses strong dark colours, and has a fluidity of brushwork that is a feature of Edith Collier's St. Ives painting. In spite of the numerous vertical and horizontal lines of the background, the thoughtful passive face of the fisherman remains the central focus of the work. He stares out directly at the viewer, offering as much psychological interest as any of her earlier more traditional portraits. In the fluidity and freedom of watercolour, Edith Collier found a new and exciting channel for her
ideas and talent. It is probable that her teacher Frances Hodgkins influenced her choice of medium, and certain that she had much to do with the direction her work took.

Letter from Gordon Collier to author, 5 March 1996.

364. **An Old Salt, St Ives 1920**
also known by the title *An Old Salt*
watercolour and charcoal on paper 32.6 x 26.5 cm
prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection
exh: Sarjeant Gallery, 1955 (27); National Art Gallery (N. Z. A. F. A.), 1956 (27); Sarjeant Gallery, 1971 (28)
coll: Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui

See cat. no. 363 (*A Cornish Fisherman*)

365. **[A Cornish Fisherman] 1920**
watercolour on paper 32.0 x 26.4 cm
prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection
coll: Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui

See cat. no. 363 (*A Cornish Fisherman*)

366. **[Cornish Fisherman by a Window] 1920**
watercolour on paper 22.6 x 23.6 cm
prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection
coll: Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui

See cat. no. 363 (*A Cornish Fisherman*)

367. **[Cornish Fisherman] 1920**
watercolour on paper 26.0 x 22.0 cm
prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection
coll: Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui

See cat. no. 363 (*A Cornish Fisherman*)

368. **[The Pouting Girl] 1920**
watercolour on paper 31.4 x 31.8 cm
prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection
exh: Sarjeant Gallery, 1971 (2); Sarjeant Gallery, 1980 (38)
lit: *Edith Collier in Retrospect*, Wanganui, 1980, pp. 16, 38
coll: Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui

See cat. no. 358 (*Willie the Sailor's Son*)
Edith Collier found greater scope for fluidity and experimentation in the medium of watercolour. *Pouting Girl* marks the beginning of a dramatically more decorative approach to the treatment of figure and ground, where the margins of one are obscured enough by decorative pattern to blend in and be read as the margins of the other. This work is certainly reminiscent of paintings produced by Frances Hodgkins at this time.

369. **[Red Headed Girl] 1920**
watercolour on paper 33.3 x 27.9 cm
prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1977 gifted to the Sarjeant Gallery by Dorothy Collier
exh: Sarjeant Gallery, 1980 (39)
lit: Edith Collier in Retrospect, Wanganui, 1980, pp. 31, 38; Woman's Art Journal, Vol. 18, No. 1, p. 11
coll: Sarjeant Gallery Collection, Wanganui
See cat. no. 358 (*Willie the Sailor's Son*)

It is probable that this watercolour was painted in Edith Collier's studio in St. Ives, as the red chair depicted behind the model is identical to the one portrayed in the paintings of her room, *Attic Studio in St. Ives* and *Attic Studio in Old St. Ives* (see cat. nos. 380 and 381). In *Red Headed Girl*, Edith Collier distorts perspective with a new-found ease. Pictorial space is compressed, while the primary colours of red, blue, yellow and yellow-ochre predominate, enhancing the work's decorative boldness. Positioned left of centre and dominating almost the entire painting, the red-haired young woman stares insouciantly at the viewer. Instead of capturing the particularity of the individual sitter; or offering psychological insight into the subject, there is in this work a new connection with the general, with universal woman, and with woman as a symbol of self-containment and independence.

370. **Man with Red Cheeks 1920**
watercolour on paper 36.8 x 33.0 cm
prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1977 gifted to the Sarjeant Gallery by Dorothy Collier
exh: Sarjeant Gallery, 1980 (40)
lit: Edith Collier in Retrospect, Wanganui, 1980, pp. 3, 38
coll: Sarjeant Gallery Collection, Wanganui

This work appears unfinished because a considerable area of the watercolour paper has been left with only charcoal lines to suggest the form of the man's jacket and polka-dot pattern of his neck tie. It is probable that Edith Collier intended this work to explore the relationship between the medium of paint and its support, and the way in which they can be unified to suggest the presence of the sitter, yet still emphasise the two-dimensional realities of the paper surface. The subject of the painting is unknown.

371. **A Cornish Boy 1920**
watercolour on paper 39.8 x 32.0 cm
prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection
exh: Sarjeant Gallery, 1971 (18)
coll: Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui
See cat. no. 358 (*Willie the Sailor's Son*)

Although the figure and ground are distinct in this work, the area behind the Cornish boy is highly decorative. The painting's background vibrates with movement and pattern, which is off-set by the strong horizontal band at the top of the picture and the pensive body of the child.
372. [Woman Peeling Potatoes] 1920
watercolour on paper 30.8 x 24.4 cm
prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection
coll: Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui
The subject of this painting, though unknown, is likely to be one of the many women who worked in the shops and bakeries of St. Ives. The candidly composed scene shows a woman engrossed in her work, standing behind a counter and in front of a set of shelves. The image emphasises the rhythmic decorative pattern of the shelves and merchandise, giving them as much significance in the work as the figure.

373. [Old Man with Cat, St. Ives] 1920
watercolour on paper 30.0 x 22.5 cm
prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection
lit: Art New Zealand, No. 76, p. 78
coll: Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui
Edith Collier's design competence is evident in Old Man with Cat, St. Ives, and in a number of other cleverly composed St. Ives figure studies. The sitter for this work is unknown.

374. Cornish Woman 1920
watercolour on paper 34.0 x 27.0 cm
prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection
coll: Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui
See cat. no. 373 (Old Man with Cat, St. Ives)
The young woman depicted in this watercolour is also the model for A Dutch Girl (see cat. no. 378).

375. The Little House Wife of St. Ives 1920
also known by the title A Little Housewife
watercolour on paper 33.2 x 27.6 cm
inscrib: 'E. M. Collier' (lower right)
prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection
exh: Sarjeant Gallery, 1955 (29); National Art Gallery (N. Z. A. F. A.), 1956 (29); Sarjeant Gallery, 1971 (21); Sarjeant Gallery, 1980 (47)
lit: Comment, No. 11, 1980, p. 21; Edith Collier in Retrospect, Wanganui, 1980, pp. 30, 38
coll: Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui
See cat. no. 373 (Old Man with Cat, St. Ives)
The model for The Little House Wife of St. Ives is also the subject of Line Drawing - House Wife (see cat. no. 377).
376. **[Line Drawing of Cornish Woman] 1920**
charcoal on paper 36.0 x 25.6 cm
*prov:* The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection
*exh:* Sarjeant Gallery, 1980 (42)
*lit:* Edith Collier in Retrospect, Wanganui, 1980, p. 38
*coll:* Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui

See cat. no. 356 (*A Cornish Woman of Spanish Descent*)
The sitter for this drawing is the model for *A Cornish Woman of Spanish Descent*.

pencil on paper 55.5 x 37.0 cm
*prov:* The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection
*exh:* Sarjeant Gallery, 1980 (46)
*lit:* Edith Collier in Retrospect, Wanganui, 1980, p. 38
*coll:* Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui

See cat. no. 375 (*The Little House Wife of St. Ives*)

378. **A Dutch Girl 1920**
pencil on paper 27.0 x 30.5 cm
*prov:* The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection
*exh:* Sarjeant Gallery, 1971 (43)
*coll:* Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui

See cat. no. 374 (*Cornish Woman*)

379. **The Kitchen Table 1920**
also known by the titles *Grannie O' Brady's Kitchen* and *Attic Kitchen, St. Ives*
watercolour on paper 33.4 x 38.6 cm
*inscrib:* 'E. M. Collier' (lower centre)
*prov:* The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection
*exh:* Whitmore Street Gallery (N. Z. A. F. A.), 1926 (64); C. S. A. Art Gallery (The Group), 1929 (62); National Art Gallery (Centennial Exhibition), 1939 (157); Sarjeant Gallery, 1955 (31); National Art Gallery (N. Z. A. F. A.), 1956 (31); Sarjeant Gallery, 1971 (84); Sarjeant Gallery, 1980 (37)
*lit:* Edith Collier in Retrospect, Wanganui, 1980, pp. 30, 38
*coll:* Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui

See cat. nos. 185 (*Breakfast Table*) and 356 (*A Cornish Woman of Spanish Descent*)
This is the only extant still life study that Edith Collier produced in St. Ives, and it is interesting in the innovations it incorporates. The simplified still life objects in this painting are of more formal interest to the artist than they have been in earlier works. Distorted perspective and the multi-faceted views of the fruit, spoon, pot, and bottle suggest that Edith Collier was responding in more sophisticated and informed manner to the innovations of Margaret Macpherson's still life paintings, and those also of Cézanne.
380. **An Attic in St. Ives** 1920

also known by the title *An Attic*

watercolour on paper 35.0 x 30.0 cm

prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; c. 1968 gifted to Patricia Lonsdale (identity unknown); 1985 gifted to the Sarjeant Gallery by Patricia Lonsdale

exh: Sarjeant Gallery, 1955 (37); National Art Gallery (N. Z. A. F. A.), 1956 (37); Sarjeant Gallery, 1971 (27)

coll: Sarjeant Gallery Collection, Wanganui

This is the room that Edith Collier stayed in during her time at St. Ives. The slanted diagonal beams of the roof, patterned bed spread, and red chair all appear in other works produced during this period, so it may be assumed that this room was also used as her studio. Edith Collier produced two versions of this painting (see cat. no. 381), and another view of the room which is quite different in both mood and composition (see cat. no. 382).

381. **An Attic in Old St. Ives** 1920

watercolour on paper 34.5 x 29.5 cm

prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1983 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection

coll: Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui

This work is almost identical to *An Attic in St. Ives* (see cat. no 380), differing in only minor details of the composition, and most obviously in the treatment of colour. In this version of her attic room, Edith Collier uses colour in a much more intense manner, with the result that the forms and patterns of objects in the room are more clearly distinguished than they are in the flatter more monotone companion piece.

382. **[Room at St. Ives]** 1920

watercolour on paper 36.5 x 26.0 cm

prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart

coll: Barbara Stewart, Wanganui

See cat. no. 380 (*An Attic in Old St. Ives*)

This is another view of Edith Collier's room at St. Ives. This painting, in spirit at least, seems to correspond closely to the vacant light filled rooms of Gwen John, such as *A Corner of the Artist's Room in Paris* c. 1907-1909, though it is very unlikely that Edith Collier ever saw any of Gwen John's work. This is probably due more to the opportunities for subject matter that suggested themselves rather than any direct link.

383. **Roof Tops, St. Ives** 1920

watercolour on paper 27.2 x 27.0 cm

prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection

coll: Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui

See cat. nos. 310 (*Snow Scene with Chimney Pots*) and 317 (*Roofs on Winters Day, London*)

It is probable that this is a view across the roof tops of St. Ives from Edith Collier's attic room. This is one of three such works which uses the repeating patterns of chimneys and roofs to create compositions which articulate colour and abstract shapes in a decorative, yet still recognisably representational manner (see cat. nos. 384 and 385). Certainly, one of the most striking aspects of *Roof Tops, St. Ives* and its companion work *Roofs and Chimney Pots* (cat.
384) is the unusual viewpoint which fills the composition with the simplified shapes of the roofs and chimneys and gives almost no sense of a sky-line.

384. **Roofs and Chimney Pots 1920**

watercolour and charcoal on paper 33.6 x 29.2 cm  
prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection  
exh: Sarjeant Gallery, 1955 (33); National Art Gallery (N. Z. A. F. A.), 1956 (33); Sarjeant Gallery, 1971 (20); Sarjeant Gallery, 1980 (50)  
lit: *Edith Collier in Retrospect*, Wanganui, 1980, pp. 24, 38  
coll: Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui

See cat. no. 383 (*Roof Tops, St. Ives*)

385. **[St. Ives Rooftops] 1920**

also known by the title *Roof Tops and Buildings on Hill, St. Ives*

watercolour on paper 25.8 x 28.8 cm  
prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection  
exh: Sarjeant Gallery, 1980 (49)  
coll: Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui

See cat. no. 383 (*Roof Tops, St. Ives*)

386. **Buildings, Beach and Boats, St. Ives 1920**

watercolour on paper 25.2 x 29.0 cm  
prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection  
exh: Sarjeant Gallery, 1980 (48)  
coll: Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui

This watercolour of the buildings, beach, and boats at St. Ives is one of a series of works which deal with the harbour life of this Cornish fishing village. Edith Collier approaches her subject matter with the eye of a modernist, painting scenes of the town and beach front which were progressively more abstract and experimental. The medium of watercolour gave her an effective channel for her experimentation and painterly development.

Edith Collier found a host of potential subject matter at St. Ives. Her visit overlapped a period of transition and change for the community. The fishing industry, which had been central to the town’s economy, was already in decline and “by the early decades of the twentieth century, many buildings used for pilchard processing had been converted to stores, the seine boats tied up and the nets piled in lofts, many rotting there to this day. It was the end of a grand era in the history of the fishing community in Cornwall,” 1 and many of Edith Collier’s paintings capture a way of life just before its end.


387. **St. Ives 1920**

watercolour on paper 34.0 x 36.0 cm
prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; c. 1980
gifted to Janet Paul by Dorothy Collier; 1988 purchased by Sir Ivor and Lady
Richardson
exh: Buckle Street Gallery (N. Z. A. F. A.), 1993 (137)
lit: Academy Women, Wellington, 1993, pp. 6, 29
coll: Sir Ivor and Lady Richardson
See cat. no. 386 (Buildings, Beach and Boats, St. Ives)

388. Quayside, St. Ives 1920
watercolour on paper 27.2 x 27.6 cm
prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983
bequeathed to Barbara Stewart; 1985 placed on permanent loan at the
Sarjeant Gallery as part of the Edith Marion Collier Loan Collection
coll: Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui
See cat. no. 386 (Buildings, Beach and Boats, St. Ives)

389. On the Quay, St. Ives 1920
also known by the titles On the Quay at Old St. Ives, On the Quay at St. Ives
and On the Quay
watercolour on paper 22.0 x 28.2 cm
inscrib: 'E. M. Collier' (lower centre)
prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983
bequeathed to Barbara Stewart; 1985 placed on permanent loan at the
Sarjeant Gallery as part of the Edith Marion Collier Loan Collection
exh: C. S. A. Art Gallery (The Group), 1929 (71); Sarjeant Gallery, 1955 (32);
National Art Gallery (N. Z. A. F. A.), 1956 (32); Sarjeant Gallery, 1971 (24)
lit: Woman's Art Journal, Vol. 18, No. 1, p. 11
coll: Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui
See cat. no. 386 (Buildings, Beach and Boats, St. Ives)

390. An Alley to the Harbour, St. Ives 1920
also known by the title Alley to Harbour
watercolour on paper 33.0 x 26.2 cm
prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983
bequeathed to Barbara Stewart; 1985 placed on permanent loan at the
Sarjeant Gallery as part of the Edith Marion Collier Loan Collection
exh: Sarjeant Gallery, 1955 (34); National Art Gallery (N. Z. A. F. A.), 1956
(34); Sarjeant Gallery, 1971 (22)
coll: Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui
See cat. no. 386 (Buildings, Beach and Boats, St. Ives)
Edith Collier produced two similar versions of this view through an alley to the harbour at St.
Ives. Both An Alley to the Harbour, St. Ives and Harbour, St. Ives (see cat. no. 391) show a
decorative distribution of simplified form, and flattening of the picture space which is
distinctly modern.

391. Harbour, St. Ives 1920
also known by the title Harbour St. Ives
watercolour on paper 14.0 x 9.0 cm
prov: c. 1930 gifted to Reg and Louisa Collier by the artist; 1993 bequeathed
to Arthur and Robin Collier
392. **An Alley in Old St. Ives 1920**
also known by the title *Alley, Old St. Ives*
watercolour on paper 33.8 x 23.6 cm
**prov:** The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection
**exh:** Sarjeant Gallery, 1971 (17); Sarjeant Gallery, 1980 (51)
**lit:** *Edith Collier in Retrospect*, Wanganui, 1980, p. 38
**coll:** Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui

See cat. no. 386 (*Buildings, Beach and Boats, St. Ives*)

393. **An Alley in Old St. Ives 1920**
watercolour on paper 32.8 x 22.0 cm
**inscrib:** 'E. M. Collier' (lower right) 'An Alley in Old St. Ives' on the back in the artist's hand
**prov:** The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1968 gifted to Quentin Collier by Bethea Collier
**exh:** C. S. A. Art Gallery (The Group), 1929 (70); Sarjeant Gallery, 1955 (28); National Art Gallery (N. Z. A. F. A.), 1956 (28)
**coll:** Quentin and Lynette Collier, Taihape
See cat. no. 386 (*Buildings, Beach and Boats, St. Ives*)

394. **A Street in St. Ives 1920**
watercolour on paper 36.5 x 25.7 cm
**inscrib:** 'E. M. Collier' (lower right) 'A Street in St. Ives and E. Collier, St John's Hill, Wanganui, £10.00' on the back in the artist's hand
**prov:** Gifted to Reg and Louisa Collier by the artist (date unknown); 1993 bequeathed to Helen Gordon
**exh:** Sarjeant Gallery, 1971 (29)
**coll:** Helen Gordon, Taihape
See cat. no. 386 (*Buildings, Beach and Boats, St. Ives*)

395. **A Narrow Street, St. Ives 1920**
also known by the title *A Narrow Street*
watercolour on paper 32.0 x 28.4 cm
**prov:** The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection
**exh:** Sarjeant Gallery, 1971 (19)
**coll:** Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui
See cat. no. 386 (*Buildings, Beach and Boats, St. Ives*)

396. **[Storage] 1920**
watercolour on paper 27.3 x 34.6 cm
prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection
coll: Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui
See cat. no. 386 (Buildings, Beach and Boats, St. Ives)
This watercolour marks the beginning of a new more intense group of images which do not include an obvious sky-line (see cat. no. 396-401, 404-13 and 415-16). Removal of a sky-line enhances the flat decorativeness of the work emphasising the abstract qualities of elements within the composition.

397. Smuggler's Alley, St. Ives 1920
also known by the titles Fisherman's Alley, Smugglers' Alley in St. Ives and Smugglers' Alley
watercolour on paper 26.0 x 30.0 cm
inscrib: 'E. M. Collier' (lower right)
prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; c. 1970 gifted to Anita Lampp by Bethea Collier
exh: Whitmore Art Gallery (N. Z. A. F. A.), 1926 (179); Sarjeant Gallery, 1955 (36); National Art Gallery (N. Z. A. F. A.), 1956 (36); Sarjeant Gallery, 1971 (16)
coll: Anita Lampp, Marton
See cat. no. 386 (Buildings, Beach and Boats, St. Ives)

398. [Figures and Buildings, St. Ives] 1920
watercolour and charcoal on paper 22.0 x 28.0 cm
prov: Unknown
coll: Joan Maher, Taihape
See cat. no. 386 (Buildings, Beach and Boats, St. Ives)

399. [Boats and Two Crouching Figures, St. Ives] 1920
watercolour on paper 26.0 x 31.5 cm
inscrib: 'E. M. Collier' (lower right)
prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1965 gifted to Gordon and Annette Collier by Bethea and Dorothy Collier
coll: Gordon and Annette Collier, Taihape
See cat. no. 386 (Buildings, Beach and Boats, St. Ives)

400. [Boats and Three Figures, St. Ives] 1920
watercolour on paper 35.2 x 38.8 cm
prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection
exh: Sarjeant Gallery, 1980 (52)
lit: Edith Collier in Retrospect, Wanganui, 1980, p. 38
coll: Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui
See cat. no. 386 (Buildings, Beach and Boats, St. Ives)

401. Fishermen on the Beach at St. Ives 1920
also known by the title Fishermen on the Beach
watercolour on paper 18.0 x 28.5 cm

**inscrib:** 'Fishermen on the Beach at St. Ives' on the back in the artist's hand

**prov:** Gifted to Vera Stewart (date and identity unknown); 1980 bequeathed to Donald and Hiliary Stewart

**exh:** Sarjeant Gallery, 1955 (35); National Art Gallery (N. Z. A. F. A.), 1956 (35)

**coll:** Donald and Hiliary Stewart, Huntville

See cat. no. 386 (*Buildings, Beach and Boats, St. Ives*)

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402. **The Pier at St. Ives 1920**

also known by the title *On the Pier, St. Ives*

watercolour and charcoal on paper 34.0 x 24.0 cm

**prov:** c. 1930 gifted to Frank and Katie Collier by the artist; c. gifted to Catherine Collier by Frank and Katie Collier (date unknown); bequeathed to Mrs Queenin (date unknown); 1986 gifted to Keith and Beverley Collier by Mrs Queenin

**exh:** Sarjeant Gallery, 1955 (39); National Art Gallery (N. Z. A. F. A.), 1956 (39)

**coll:** Keith and Beverly Collier, Eltham

See cat. no. 386 (*Buildings, Beach and Boats, St. Ives*)

*The Pier at St. Ives* and *Light House on the Pier* (see cat. no. 403) are two similarly composed and executed works which take the light house on the pier at St. Ives as their subject. The biggest difference between the works is the treatment of colour, which is more subdued in *Light House on the Pier* than *The Pier at St. Ives*.

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403. **Light House on the Pier 1920**

watercolour on paper 34.6 x 24.2 cm

**inscrib:** 'E. M. Collier' (lower left)

**prov:** The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection

**exh:** Sarjeant Gallery, 1971 (25)

**coll:** Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui

See cat. nos. 386 (*Buildings, Beach and Boats, St. Ives*) and 402 (*The Pier at St. Ives*)

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404. **[Bridge, Cornwall] 1920**

watercolour on paper 24.0 x 36.0 cm

**prov:** The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection

**coll:** Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui

See cat. no. 386 (*Buildings, Beach and Boats, St. Ives*)

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405. **Study of Boats in Cornwall 1920**

also known by the title *Study of Boats*

watercolour on paper 24.7 x 30.8 cm

**prov:** The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection
**exh:** D. I. C. Art Gallery (N. Z. A. F. A.), 1942 (152); Sarjeant Gallery, 1955 (30); National Art Gallery (N. Z. A. F. A.), 1956 (30); Sarjeant Gallery, 1971 (26)

**coll:** Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui

See cat. no. 386 (*Buildings, Beach and Boats, St. Ives*)

406.  **[Study of Boats, Cornwall]** 1920
      watercolour on paper 36.0 x 32.0 cm
      
      prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection
      
      **coll:** Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui

See cat. no. 386 (*Buildings, Beach and Boats, St. Ives*)

Close parallels can be made between Edith Collier's studies of Cornish fishing boats and Frances Hodgkins drawings of similar subject matter. What is most immediately apparent in both groups of works is the closeness of focus and large scale of the central motifs. The paintings and drawings assume unusual viewpoints, are brief in detail, and appear self-consciously aware of the flat picture surface.

407.  **Fisherman with Boats** 1920
      watercolour on paper 33.2 x 25.0 cm
      
      prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection
      
      **coll:** Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui

See cat. no. 386 (*Buildings, Beach and Boats, St. Ives*)

408.  **Fishing Boats, St. Ives** 1920
      watercolour on paper 30.6 x 36.6 cm
      
      inscrib: 'Fishing Boats, St. Ives' on the back in Dorothy Collier's hand
      
      prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection
      
      **exh:** Sarjeant Gallery, 1971 (23)
      
      **coll:** Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui

See cat. no. 386 (*Buildings, Beach and Boats, St. Ives*)

409.  **Moored Boats** 1920
      watercolour on paper 36.0 x 32.0 cm
      
      prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection
      
      **coll:** Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui

See cat. no. 386 (*Buildings, Beach and Boats, St. Ives*)

410.  **[Boats at St. Ives]** 1920
      watercolour on paper 35.3 x 39.0 cm
prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection
coll: Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui
See cat. no. 386 (Buildings, Beach and Boats, St. Ives)

411. [Boats] 1920
watercolour on paper 28.4 x 34.0 cm
prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection
lit: Art New Zealand, Vol. 42, p. 61
coll: Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui
See cat. no. 386 (Buildings, Beach and Boats, St. Ives)

412. [Moored Boats] 1920
watercolour on paper 25.4 x 30.4 cm
prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection
coll: Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui
See cat. no. 386 (Buildings, Beach and Boats, St. Ives)

413. [Fishermen on the Waterfront, St. Ives] 1920
watercolour on paper 29.0 x 34.0 cm
prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection
coll: Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui
See cat. no. 386 (Buildings, Beach and Boats, St. Ives)

414. Counting the Catch, St. Ives 1920
also known by the title Counting the Herrings
oil on paper 36.8 x 40.7 cm
prov: 1957 purchased from the artist by the New Zealand Academy of Fine Arts and gifted to the National Art Gallery
exh: Sarjeant Gallery, 1955 (40); National Art Gallery (N. Z. A. F. A.), 1956 (40); National Art Gallery, 1984 (25); Sarjeant Gallery, 1971 (30)
coll: National Art Gallery, Wellington
See cat. no. 386 (Buildings, Beach and Boats, St. Ives)

415. Counting the Catch 1920
watercolour on paper 26.7 x 33.0 cm
prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection
lit: Edith Collier in Retrospect, Wanganui, 1980, p. 38
coll: Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui
See cat. no. 386 (Buildings, Beach and Boats, St. Ives)

416. **Counting Herrings** 1920
watercolour on paper 26.2 x 28.2 cm
prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection
coll: Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui
See cat. no. 386 (Buildings, Beach and Boats, St. Ives)

417. **[Figure Studies From St. Ives] 1920**
watercolour on paper 34.5 x 25.0 cm
prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection
coll: Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui
See cat. no. 386 (Buildings, Beach and Boats, St. Ives)

418. **[Pencil Outline For St. Ives Watercolour] 1920**
pencil on paper 30.0 x 40.0 cm
prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection
coll: Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui
See cat. no. 386 (Buildings, Beach and Boats, St. Ives)

419. **Hayseed in the Hay** 1920-1921
watercolour on brown paper 38.2 x 42.6 cm
prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection
exh: Sarjeant Gallery, 1980 (53)
lit: Edith Collier in Retrospect, Wanganui, 1980, p. 38
coll: Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui
Edith Collier produced watercolour and charcoal images of the countryside around St. Ives while she was living in the area. These works are modern in their decorative flatness, and, in many cases, in their elegant simplicity of composition and form. *Hayseed in the Hay* and the conceptually similar *Hayricks in Cornwall* are among the last and most modern works she produced in Britain.

420. **Hayricks in Cornwall** 1920-1921
also known by the title *Hay Ricks, Edale*
watercolour and charcoal on paper 35.6 x 52.8 cm
inscrib: 'E. M. Collier' (lower right)
prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection
exh: Sarjeant Gallery, 1971 (81); Sarjeant Gallery, 1980 (54)
lit: Edith Collier in Retrospect, Wanganui, 1980, pp. 15, 38
coll: Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui
See cat. no. 419 (Hayseed in the Hay)

Hayricks in Cornwall is an impressive and almost final example of the skills and ideas Edith Collier learnt while working with Frances Hodgkins. This watercolour and charcoal work shows the full benefits of her fluid handling of the medium, and her now sophisticated use of vivid colour and tightly integrated composition. The image is strong and immediate. The scene is dominated by a central hayrick which touches the upper margins of the painting, and is framed by the foreground which is cropped to increase the work's sense of immediacy. The visual impact of the painting is further enhanced by the fact that all areas of the scene are painted with the same intensity. Although clearly a rural scene, the strengths of this painting owe more to Edith Collier's vision and interpretation of the landscape, than they do to her representation of it. An useful comparison can be made with Vanessa Bell's Landscape with Haystack, Asheham (1912). Bell's work shows, in it's choice of medium and approach, less of the fluidity of Collier's Hayricks. Bell's oil is less experimental in its composition, though it shares with Edith Collier's painting a simplified and single central focus on the haystack motif. It is unknown whether Collier saw Vanessa Bell's work, but she is likely to have been aware of Monet's haystack series.

421. [Arched Columns in Landscape] 1920-1921
watercolour and charcoal on paper 44.2 x 37.2 cm
prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection
coll: Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui
See cat. no. 419 (Hayseed in the Hay)

422. Country Road in Cornwall 1920-1921
watercolour on paper 22.0 x 28.0 cm
prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1974 gifted to Reg and Louisa Collier by Dorothy Collier; 1993 bequeathed to Judith Donald
exh: C. S. A. Art Gallery (The Group), 1929 (68)
coll: Judith Donald, Wanganui
See cat. no. 419 (Hayseed in the Hay)

423. [Winding River] 1920-1921
watercolour and charcoal on paper 19.0 x 27.7 cm
prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection
coll: Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui
See cat. no. 419 (Hayseed in the Hay)

424. [Landscape with Stonewalls and Cottages] 1920-1921
watercolour on paper 22.0 x 28.0 cm
prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1970 gifted to Vera Stewart by Dorothy Collier; 1980 bequeathed to Barbara Stewart
coll: Barbara Stewart, Wanganui
See cat. no. 419 (Hayseed in the Hay)
425. [Landscape with Stonewall and Distant Buildings] 1920-1921
watercolour on paper 27.0 x 34.5 cm
prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983
bequeathed to Barbara Stewart
coll: Barbara Stewart, Wanganui
See cat. no. 419 (Hayseed in the Hay)

426. [Fields] 1920-1921
watercolour and charcoal on paper 22.2 x 28.6 cm
prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983
bequeathed to Barbara Stewart; 1985 placed on permanent loan at the
Sarjeant Gallery as part of the Edith Marion Collier Loan Collection
coll: Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui
See cat. no. 419 (Hayseed in the Hay)

427. [English Landscape] 1920-1921
watercolour on paper 25.6 x 37.1 cm
prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983
bequeathed to Barbara Stewart; 1985 placed on permanent loan at the
Sarjeant Gallery as part of the Edith Marion Collier Loan Collection
exh: Sarjeant Gallery, 1980 (13)
lit: Edith Collier in Retrospect, Wanganui, 1980, p. 37
coll: Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui
See cat. no. 419 (Hayseed in the Hay)

428. [Country Lane] 1920-1921
watercolour and charcoal on paper 24.4 x 27.4 cm
prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983
bequeathed to Barbara Stewart; 1985 placed on permanent loan at the
Sarjeant Gallery as part of the Edith Marion Collier Loan Collection
coll: Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui
See cat. no. 419 (Hayseed in the Hay)

429. [Villagers, Cottages, and Stonewall] 1921
woodblock 10.0 x 10.0 cm
prov: c. 1970 reprint of the artist's woodblock by Gordon Collier who gifted it to
Judith Donald
coll: Judith Donald, Wanganui
See cat. no. 248 (The Irish Coast)
This print comes from a painted sketch of cottages at Bonmahon (see cat. no. 228), and is a
reprint of a woodblock by Edith Collier. An original print from this woodblock was exhibited
in The Group show in 1929, titled A Farmhouse in Ireland, and in the 1955-56 shows in
Wanganui and Wellington, titled Village Gossips. The whereabouts of this original print is
unknown. Edith Collier produced at least nine woodblocks while she attended printing
lessons at the London Central School of Arts and Crafts in 1921. Most of the images she used
for the woodblocks came from sketches and works produced months or sometimes years
before. While one woodblock print shows a more recent scene of St. Ives (see cat. no. 437),
another series of four designs come from sketches made of Oast Houses in Kent three or four
years earlier (see cat. nos. 433-436), two woodblocks are taken from work at Bibury (see cat.
os. 430 and 431), one from a watercolour and charcoal sketch of Saddle Roofed Cottages
(see cat. nos. 277 and 432), and this print, *Villagers, Cottages, and Stonewall*, and another (see cat. no. 557) from Bonmahon.

430. **[Houses at Bibury]** 1921
   woodblock 13.0 x 12.5 cm
   prov: c. 1970 reprint of the artist's woodblock by Gordon Collier who gifted it to Judith Donald
   coll: Judith Donald, Wanganui
   See cat. no. 429 (*Villagers, Cottages, and Stonewall*)

431. **[Houses and a Street, Bibury]** 1921
   woodblock 12.5 x 12.5 cm
   prov: c. 1970 reprint of the artist's woodblock by Gordon Collier who gifted it to Judith Donald
   coll: Judith Donald, Wanganui
   See cat. no. 429 (*Villagers, Cottages, and Stonewall*)

432. **[Saddle Roofed Cottages with Figure Group]** 1921
   woodblock 10.2 x 10.2 cm
   prov: c. 1930 gifted to Frank and Katie Collier by the artist; c. 1970 bequeathed to Keith and Beverley
   coll: Keith and Beverley Collier, Eltham
   See cat. nos. 277 (*Saddle Roofed Cottages with Figure Group*) and 429 (*Villagers, Cottages, and Stonewall*)

433. **[Oast Houses Behind Trees]** 1921
   also known by the title *Four Examples of Townscape Studies*
   woodblock 8.0 x 10.0 cm
   prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection
   exh: Sarjeant Gallery, 1980 (75)
   lit: *Edith Collier in Retrospect*, Wanganui, 1980, p. 39
   coll: Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui
   See cat. nos. 337 (*Oast Houses From the Rear*) and 429 (*Villagers, Cottages, and Stonewall*)
   In the 1980 catalogue for the Edith Collier in Retrospect exhibition, this woodblock print and three other prints of Oast Houses in Kent were mistakenly identified as townscape studies.

434. **[Oast Houses, Trees and Fence]** 1921
   also known by the title *Four Examples of Townscape Studies*
   woodblock 6.2 x 8.0 cm
   prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection
   exh: Sarjeant Gallery, 1980 (75)
   lit: *Edith Collier in Retrospect*, Wanganui, 1980, p. 39
   coll: Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui
   See cat. nos. 337 (*Oast Houses From the Rear*), 429 (*Villagers, Cottages, and Stonewall*) and 433 (*Oast Houses Behind Trees*)
435. **[Oast Houses and Building] 1921**
also known by the title *Four Examples of Townscape Studies*
woodblock 7.5 x 10.0 cm
prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection
exh: Sarjeant Gallery, 1980 (75)
lit: *Edith Collier in Retrospect*, Wanganui, 1980, p. 39
coll: Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui
See cat. nos. 337 (*Oast Houses From the Rear*), 429 (*Villagers, Cottages, and Stonewall*) and 433 (*Oast Houses Behind Trees*)

436. **[Oast Houses Behind Fence] 1921**
also known by the title *Four Examples of Townscape Studies*
woodblock 8.0 x 10.0 cm
prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection
exh: Sarjeant Gallery, 1980 (75)
lit: *Edith Collier in Retrospect*, Wanganui, 1980, p. 39
coll: Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui
See cat. nos. 337 (*Oast Houses From the Rear*), 429 (*Villagers, Cottages, and Stonewall*) and 433 (*Oast Houses Behind Trees*)

437. **[Village Street with Buildings and People] 1921**
woodblock 10.0 x 12.0 cm
prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection
exh: C. S. A. Art Gallery (The Group), 1929 (74)
lit: *Comment*, No. 11, 1980, p. 20
coll: Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui
See cat. no. 429 (*Villagers, Cottages, and Stonewall*)
Part Six: New Zealand Works: 1922-1964

438. **Harry Collier 1922-1923**  
**oil on canvas 53.4 x 45.6 cm**  
**prov:** The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection  
**exh:** Sarjeant Gallery, 1980 (56)  
**lit:** *Edith Collier in Retrospect*, Wanganui, 1980, p. 38  
**coll:** Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui

This portrait of Edith Collier's brother Harry was painted soon after her return to New Zealand. By the time she painted this canvas, her brother had already been back and working on one of the Collier family farms three or four years. This painting of a country farmer makes an interesting contrast to her earlier *Study of Airman* (see cat. no. 312) which portrays Harry in his rather more dramatic role as a fighter pilot. While the airman stands strong and determined against a frieze-like Post-Impressionist backdrop, the farmer seems more tentative and consumed by the overwhelming space of his environment. This impression is backed up by family sources who believe that Harry was much more the poet than the farmer, and would in all probability have rather done something else.1 Already this work shows a movement away from Edith Collier's uncompromisingly modern St. Ives portraits, which take as their primary concern formal values rather than representational ones.

1 I am grateful to Hazel Collier, Joan Maher, and Barbara Stewart for providing information about this work. Interview with author, 16 May 1993.

439. **Cottage by the Sea** c. 1922-1923  
**oil on cardboard 15.0 x 23.0 cm**  
**inscrib:** 'Cottage by the Sea' on the back in the artist's hand  
**exh:** Sarjeant Gallery, 1980 (10)  
**lit:** *Edith Collier in Retrospect*, Wanganui, 1980, p. 37  
**prov:** The artist; gifted to Reg and Louisa Collier (date and identity unknown); 1993 bequeathed to Margaret Benson  
**coll:** Margaret Benson, Taihape

This painting is a copy of two very similar works produced by Edith Collier during her stay in Bonmahon, and is the result of a family member's request that she paint another version of these scenes soon after her return to New Zealand.

440. **My Mere** c. 1922-1923  
**pencil on paper 52.5 x 35.0 cm**  
**inscrib:** 'My Mere' (lower right)  
**prov:** Sidney Raymond and Hazel Collier found this work on Edith Collier's study floor (date unknown)  
**coll:** Hazel Collier, Taihape

The sitter is Edith Collier's mother Eliza.

441. **Lenore** c. 1924  
**oil on canvas 33.0 x 23.5 cm**  
**inscrib:** 'Lenore 77' on the back in an unknown hand
**prov:** The artist; 1964 bequeathed to Bethea and Dorothy Collier; c. 1980 gifted to Lenore Tewano by Dorothy Collier  
**exh:** Sarjeant Gallery, 1971 (15); Sarjeant Gallery, 1980 (64)  
**lit:** *Edith Collier in Retrospect*, Wanganui, 1980, p. 38  
**coli:** Lenore Tewano, Taupo

This painting was completed when its subject, a niece of the artist's, was about 18 months old. Edith Collier's interest in drawing and painting young children and babies was called upon almost as soon as she returned home.

### 442. [Lady in a Hammock] c. 1924

watercolour on paper 39.0 x 33.0 cm  
**prov:** The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection  
**exh:** Sarjeant Gallery, 1980 (55)  
**lit:** *Edith Collier in Retrospect*, Wanganui, 1980, p. 38  
**coli:** Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui

This watercolour is unfinished and stands out in her oeuvre because of its uncharacteristic subject matter. The subject of the painting is likely to be one of the artist's sisters, and the setting, the gardens at Ringley.

### 443. Anita Kathleen Stewart aged five weeks 1925

pencil on paper 27.5 x 35.0 cm  
**inscrib:** 'Anita Kathleen Stewart aged five weeks Edith Collier' (lower right)  
**prov:** c. 1930 gifted to Anita Lampp by the artist  
**coli:** Anita Lampp, Marton

The sitter is Edith Collier's niece Anita Kathleen Stewart.

### 444. Agnes Joan Collier, aged 8 months c. 1925

pencil on paper 34.4 x 28.5 cm  
**inscrib:** 'Agnes Joan Collier. aged 8 months. Edith Collier' (lower right)  
**prov:** Unknown  
**coli:** Joan Maher, Taihape

The sitter is Edith Collier's eldest niece Joan Agnes Collier.

### 445. Anita Kathleen Stewart 1926

also known by the title *Nita*  
oil on hardboard 65.0 x 50.0 cm  
**prov:** c. 1930 gifted to Vera Stewart by the artist; c. 1960 gifted to Anita Lampp by Vera Stewart  
**exh:** Sarjeant Gallery, 1971 (49)  
**coli:** Anita Lampp, Marton

This is a painting of Anita Kathleen Stewart sitting on Edith Collier's sister Dorothy's knee. When compared with the drawings, *Anita Kathleen Stewart aged five weeks* and *Agnes Joan Collier, aged 8 months* (see cat. nos. 443 and 444), this oil marks a change in approach. In this painting the formal issues of modern aesthetics become more important than the simple execution of a realistic and sentimental image of a family member for the artist's, or her family's, record and pleasure.
446. [Snow Scene at Wakarua] c. 1926
oil on canvas 38.5 x 28.0 cm
prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1970 gifted to Gordon and Annette Collier by Bethea Collier
coll: Gordon and Annette Collier, Taihape
This painting was produced in Wakarua. Gordon Collier states: "E. M. C. spent quite a lot of time at Wakarua after she returned from England. For instance in 1926 she decorated (in pink!) my parents' bedroom for them when they were married. This would have been painted on one such visit. This was the view from any boyhood bedroom."
1 Letter from Gordon Collier to author, 5 March 1996.

charcoal on paper 49.3 x 38.0 cm
prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection
coll: Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui
This drawing of a naked baby boy carrying a ball in his hands is one of a number of sketches that Edith Collier produced of her young nieces and nephews (see cat nos. 448-454).

448. [Study of Baby Walking: Detail of Buttock and Leg] c. 1926
charcoal on paper 49.3 x 38.0 cm
prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection
coll: Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui
See cat. no. 447 (Study of Baby Standing: Detailed Sketches of Hand, Arm, Buttocks)

449. [Baby Asleep] c. 1926
pencil on paper 38.2 x 56.0 cm
prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection
coll: Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui
See cat. no. 447 (Study of Baby Standing: Detailed Sketches of Hand, Arm, Buttocks)

450. [Study of Baby's Head: Detail of Hand, Arm, Head] c. 1926
pencil on paper 34.4 x 34.6 cm
prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection
coll: Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui
See cat. no. 447 (Study of Baby Standing: Detailed Sketches of Hand, Arm, Buttocks)

451. [Studies of Baby's Face: Ears, Nose, Mouth] c. 1926
pencil on paper 46.4 x 38.2 cm
prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection
coll: Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui
See cat. no. 447 (Study of Baby Standing: Detailed Sketches of Hand, Arm, Buttocks)

452. [Portrait of a Baby] c. 1926
pencil on paper 40.0 x 31.4 cm
prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection
coll: Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui
See cat. no. 447 (Study of Baby Standing: Detailed Sketches of Hand, Arm, Buttocks)

453. [Study of Baby's Face - Details of Face, Eyes, Nose, and Lips] c. 1926
pencil on paper 38.6 x 56.4 cm
prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection
coll: Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui
See cat. no. 447 (Study of Baby Standing: Detailed Sketches of Hand, Arm, Buttocks)

454. [Study of Baby's Hand] c. 1926
pencil on paper 38.1 x 27.9 cm
prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection
coll: Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui
See cat. no. 447 (Study of Baby Standing: Detailed Sketches of Hand, Arm, Buttocks)

455. Mrs Pouhanu of Kawhia c. 1927
also known by the titles Mrs Tirotiro Ponui, Mrs Pohanui, Kawhia and The Late Mrs. Pohonui of Kawhia
oil on canvas 88.8 x 60.9 cm
inscrib: 'E. M. Collier' (lower left)
prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection
exh: Whitmore Street Gallery (N. Z. A. F. A.), 1928 (106); National Art Gallery (Centennial Exhibition), 1939 (27); Sarjeant Gallery, 1955 (42); National Art Gallery (N. Z. A. F. A.), 1956 (42); Sarjeant Gallery, 1971 (65); Sarjeant Gallery, 1980 (59)
coll: Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui
This painting was completed during one of Edith Collier's trips to Kawhia Harbour. She travelled to the area accompanied by her friend Eulalie Goldsbury, and stayed for six months producing many very competent paintings of the harbour, the Pa and its inhabitants, and making friends with women in the Maori community (see cat. nos. 455-468). This painting of Mrs Ponhanu of Kawhia remains one of the finest achievements of her time at Kawhia.
Conventionally conceived and painted, however, this work lacks the innovations of the earlier Peasant Woman of Bonmahon. Although the subject matter may be similar, Mrs Ponhanu of Kawhia is posed in an orthodox manner and painted in a sombre palette of black-brown, white, and red. Both tonal modelling and the pictorial space are treated in a realistic manner. Edith Collier’s Kawhia paintings make an interesting comparison to Laura Knight’s Gypsy portrait series. Laura Knight’s revelations of another culture and way of life, as portrayed in works such as Gypsy Splendour (1939) and Gypsy Plaiting her Hair (1940), show a similar set of interests and preoccupations. To a certain extent, the Gypsy and Maori way of life represented the closest either women could easily get, in Britain and New Zealand, to traditional peasant subject matter. Christopher Perkins’ Maori Meeting (1932-1934) and Russell Clark’s Old Keta (1949) make another useful comparison. Both Christopher Perkins’ and Russell Clark’s paintings evoke a strong sense of romantic nostalgia. While Russell Clark’s almost tragic Old Keta contemplates a time and culture eroded by colonisation, Christopher Perkins’ Maori Meeting celebrates a tourist’s interpretation of Maori life with unfortunately twee figures, and a naïve interpretation of New Zealand landscape. Although, Edith Collier’s Kawhia paintings are painted in a more orthodox manner than her earlier work, their interest in the formal aesthetics saves them from the ridiculousness Maori Meeting and the simpering sentimentality of Old Keta.

456. Maori Woman c. 1927
also known by the titles An Old Inhabitant of Kawhia and Maori Woman, Kawhia
oil on canvas 89.0 x 58.6 cm
_inscrib:_ ‘E. M. Collier.’ (lower left)
_prov:_ The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection
_exh:_ C. S. A. Art Gallery (The Group), 1929 (65); Sarjeant Gallery, 1971 (63)
_lit:_ Woman’s Art Journal, Vol. 18, No. 1, p. 12
_coli:_ Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui

See cat. no. 455 (Mrs Pouhanu of Kawhia)
The work was mentioned in a review of the 1929 Group show. The critic states: "Miss Edith Collier’s work is interestingly experimental. The portrait of a "Maori Woman" (65) is good, sound painting, especially successful are the hands."


457. Maori Girl c. 1927
oil on canvas 52.0 x 41.8 cm
_prov:_ The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection
_coli:_ Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui

See cat. no. 455 (Mrs Pouhanu of Kawhia)

458. The Korero c. 1927
also known by the titles Korero, Kawhia and Koreo
oil on Board 81.3 x 45.7 cm
_inscrib:_ ‘E. M. Collier’ (lower left)
_prov:_ The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection
A number of paintings produced by Edith Collier at Kawhia (see cat. no. 458-460) are strikingly similar in style and approach to those of Ivy Copeland. In paintings like *Maori Women Gathering Potatoes (Market Garden)* (undated), Ivy Copeland depicts scarfed Maori women dressed in a manner similar to that of peasants, and working in the fields. These paintings share Collier's high skyline, painterly use of brush work, and modern simplified approach to depicting figures and landscape, though they are more muted in colour. In another untitled work, Copeland even depicts her scarfed peasant-like Maori figures on the edge of a lake very similar to that of Kawhia. Copeland may have seen works such as *The Korero* exhibited, but it is more likely that she came to her artistic conclusions independently of Collier.

**459. Maori Women, Kawhia** c. 1927  
oil on board 78.0 x 42.2 cm  
prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection  
exh: Sarjeant Gallery, 1971 (63)  
coll: Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui  
See cat. no. 455 (*Mrs Pouhanu of Kawhia*)

**460. [Study of Figures, Kawhia]** c. 1927  
oil on board 30.2 x 22.9 cm  
prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection  
lit: *Art New Zealand*, No. 42, p. 77  
coll: Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui  
See cat. no. 455 (*Mrs Pouhanu of Kawhia*)

**461. [Study of Figures Kawhia]** c. 1927  
gouache on paper 10.2 x 15.0 cm  
prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart  
coll: Barbara Stewart, Wanganui  
See cat. no. 455 (*Mrs Pouhanu of Kawhia*)  
This small painted sketch of Maori women at Kawhia was almost certainly produced with a view to painting a larger work using the same composition. A larger finished version, however, does not appear to have been attempted.

**462. Maketu Pa** c. 1927  
oil on canvas 37.0 x 54.5 cm  
inscrib: 'E. M. Collier' (lower left)
Although, her work at Kawhia Harbour is among some to the best work she produced in New Zealand, there is no doubt that Edith Collier's vision was less rigorously and uncompromisingly modern. These works, though often very competent, lack the innovations of St. Ives. Her Kawhia images return once more to the issues of literal representation. The viewpoints are less challenging, the treatment of pictorial space less compressed and ambiguous, the compositions less abstract and decorative, her medium less fluid and potentially experimental, and her colour less subjective and intense. In every way these works signal a stepping back from, or decline in her commitment to British modernism. From this time on, it is only occasionally, and often fleetingly, that she shows the benefit of her extensive training abroad.

463. **Kawhia** c. 1927
   - oil on canvas 21.8 x 30.8 cm
   - **prov:** The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection
   - **exh:** Sarjeant Gallery, 1971 (62)
   - **coll:** Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui

See cat. no. 455 (*Mrs Pouhanu of Kawhia*)

464. **Kawhia Harbour and Pa** c. 1927
   - oil on canvas 28.7 x 44.2 cm
   - **inscrib:** 'E. M. Collier' (lower right)
   - **prov:** The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection
   - **exh:** Sarjeant Gallery, 1955 (49); Sarjeant Gallery, 1980 (57)
   - **coll:** Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui

See cat. no. 455 (*Mrs Pouhanu of Kawhia*)

465. **Kawhia Harbour** c. 1927
   - also known by the title *Kawhia Harbour, Low Tide*
   - oil on canvas 29.0 x 44.5 cm
   - **inscrib:** 'E. M. Collier' (lower centre)
   - **prov:** Gifted to Sidney Raymond and Hazel Collier by the artist (date unknown)
   - **exh:** Whitmore Street Gallery (N. Z. A. F. A.), 1928 (116); Sarjeant Gallery, 1955 (49); National Art Gallery (N. Z. A. F. A.), 1956 (49); Sarjeant Gallery, 1980 (57)
   - **lit:** *Edith Collier in Retrospect*, Wanganui, 1980, pp. 17, 38
   - **coll:** Hazel Collier, Taihape

See cat. no. 455 (*Mrs Pouhanu of Kawhia*)

466. **Still Waters** c. 1927
   - also known by the titles *Still Water Kawhia* and *Still Waters, Kawhia Harbour*
   - oil on canvas 45.3 x 53.0 cm
incribed: 'Still Waters' on the back in the artist's hand
prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection
exh: D. I. C. Art Gallery (N. Z. A. F. A.), 1942 (21); Sarjeant Gallery, 1955 (52A); National Art Gallery (N. Z. A. F. A.), 1956 (52A)
coll: Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui

See cat. no. 455 (Mrs Pouhanu of Kawhia)

467. Reflections Kawhia Harbour c. 1927
also known by the title Reflections
oil on canvas 34.0 x 41.6 cm
incribed: 'E. M. Collier' (lower right) 'Reflections Kawhia Harbour' on the back in the artist's hand
prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection
exh: Whitmore Street Gallery (N. Z. A. F. A.), 1926 (109); Sarjeant Gallery, 1971 (66)
coll: Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui

See cat. no. 455 (Mrs Pouhanu of Kawhia)

468. [Study of Lake] c. 1927
oil on canvas 23.3 x 30.0 cm
prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection
coll: Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui

See cat. no. 455 (Mrs Pouhanu of Kawhia)

469. Morning at Maungaraupi c. 1927
oil on cardboard 31.0 x 43.0 cm
prov: Gifted to Frank and Katie Collier by the artist (date unknown); gifted to Brian and Ada Collier (date unknown)
exh: C. S. A. Art Gallery (The Group), 1929 (66)
coll: Ada and Brian Collier, Sanson
Maungaraupi is one of the Collier family farms near Marton.

470. Lydia c. 1928
also known by the title Jean
oil on canvas 49.0 x 39.0 cm
incribed: 'E. M. Collier' (lower centre)
prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; c. 1980 gifted to Jean Stewart by Dorothy Collier
exh: Sarjeant Gallery, 1955 (47); National Art Gallery (N. Z. A. F. A.), 1956 (47); Sarjeant Gallery, 1971 (12); Sarjeant Gallery, 1980 (66)
lit: Edith Collier in Retrospect, Wanganui, 1980, p. 38
coll: Jean Stewart, Wanganui
The sitter is Edith Collier's niece Jean Stewart. Writing of her experiences as a model, Jean Stewart states this was "painted in the kitchen at Ringley on a hard wooden chair which was
quite a trial for the subject, and seemed to take ages to complete." 1 *Lydia* is Jean Stewart's first name.

1  Letter from Jean Stewart to author, 26 April 1996.

471. **Barbara** 1929

- **oil on board** 50.0 x 40.5 cm
- **prov:** The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1982 gifted to Barbara Stewart by Dorothy Collier
- **exh:** Sarjeant Gallery, 1955 (44); National Art Gallery (N. Z. A. F. A.), 1956 (44); Sarjeant Gallery, 1971 (13); Sarjeant Gallery, 1980 (65)
- **lit:** *Edith Collier in Retrospect*, Wanganui, 1980, p. 38
- **coll:** Barbara Stewart, Wanganui

The subject of this painting is Edith Collier's niece Barbara Stewart, who lived at Ringley with the artist and her family for the first eight years of her life. Of this work, Barbara Stewart writes: "E. M. C. gave me this painting many years before her passing. On E. M. C.'s death her sister Dorothy had this painting hanging in her bedroom. In 1982 she decided to hand it over to the model." 1

1  Letter from Barbara Stewart to author, 25 March 1996.

472. **The Dolls' Conference** c. 1928

- **oil on canvas** 61.4 x 67.2 cm
- **prov:** The artist; gifted to Patricia Lonsdale (date and identity unknown); 1985 gifted to the Sarjeant Gallery by Patricia Lonsdale
- **coll:** Sarjeant Gallery Collection, Wanganui

Writing about this painting, Patricia Lonsdale, a niece of the artist, states: "This was never finished.... These were my dolls, all given to me by Edith. Perhaps one of the reasons it was not finished was that Edith was not satisfied with it. My mother, who had other ideas, decided to take it and get it framed, self protection for the painting!! It went behind glass and that was one reason why it was never finished.... I consider there to be a message in that painting, do you notice that the black dolls are rather out in the cold? On the edge of the conference as it were. Her sister Dorothy was a crusader for Maori rights. It is all a bit hazy to me because I suppose at that time I was not really interested in civil rights or equal opportunities." 1 It is likely that this work was inspired by heated discussions between Edith Collier and her sister Dorothy about land rights for Maori. While Dorothy believed that all land should be returned to the Maori, Edith Collier took a more conservative approach. Titled by the artist, the *Dolls' Conference*, presents the viewer with six dolls grouped in front of what seems to be an unreal composite landscape. Whimsical in its conception, pink cottages stand behind palm-tree-style vegetation, while paths finish with steps that disappear into a lake. In this canvas Edith Collier retains the flat decorativeness of colour and strong black out-lines which are the hallmark of her Post-Impressionist painting. This work is a singular and unusual piece in Edith Collier's oeuvre.

1  Letter from Patricia Lonsdale to author, 5 December 1994.

473. **[Donald Stewart]** c. 1928

- **pencil on paper** 24.0 x 30.5 cm
- **prov:** 1962 gifted to Donald and Hilary Stewart by the artist
- **coll:** Donald and Hilary Stewart, Hunterville

The sitter is Edith Collier's nephew Donald Stewart.

474. **[Baby Study]** c.1930
oil on canvas 49.0 x 38.3 cm
prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection
coll: Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui

This work is believed to be a copy of an unidentified artist's painting. Barbara Stewart states: "I was always given to believe this was a copy of a baby from a cover of an art magazine."

1 Letter from Barbara Stewart to author, 25 March 1996.

475. [View Through Giant Trunks] 1930
oil on canvas 76.0 x 50.0 cm
inscrib: 'E. M. Collier' (lower right)
prov: 1949 gifted to Barbara Stewart by the artist
coll: Barbara Stewart, Wanganui

This work was painted on the family farm at Ngutuwera, Waverley, and reflects one of the major themes that recurs throughout the artist's work in New Zealand. Edith Collier's interest in trees led her to produce many studies in oil, watercolour, pastel, and charcoal. View Through Giant Trunks and Landscape Framed by Tree (see cat. no. 476) are two of her major works which deal with this subject matter. Although they represent a significant achievement for the artist, Edith Collier was unhappy with them and covered View Through Trees with blue pastel marks indicating areas that she planned to improve. While she felt dissatisfied with both canvases, she still found it difficult to part with her work. Of her acquisition of this painting and its companion work, Landscape Framed by Tree, Barbara Stewart writes: "E. M. C. gave me this painting for my 21st birthday. I actually received it about 11 years later. With her words being, 'it's only to be hung in your bedroom - as it's unfinished.'"

1 Letter from Barbara Stewart to author, 25 March 1996.

476. [Landscape Framed By Tree] 1930
oil on canvas 45.0 x 81.0 cm
inscrib: 'E. M. Collier' (lower right)
prov: 1949 gifted to Barbara Stewart by the artist
coll: Barbara Stewart, Wanganui

See cat. no. 475 (View Through Giant Trunks)

This work was painted on the family farm at Ngutuwera, Waverley.

477. The Golden Hill, Ngutuwera c. 1930
oil on board 32.3 x 34.5 cm
prov: Unknown
exh: Sarjeant Gallery, 1980 (70)
lit: Edith Collier in Retrospect, Wanganui, 1980, p. 39
coll: Shirley Belton, Waverley

See cat. no. 475 (View Through Giant Trunks)

This work was painted on the family farm at Ngutuwera, Waverley.

478. The Cabbage Tree c. 1930
also known by the title Cabbage Tree
oil on canvas 51.0 x 40.7 cm
inscrib: 'E. M. Collier' (lower centre) 'The Cabbage Tree' on the back in the artist's hand
prov: The artist; gifted to Vera Stewart (date and identity unknown); 1980 bequeathed to Alan and Helen Stewart
exh: Sarjeant Gallery, 1971 (59)
coll: Alan and Helen Stewart, Marton
See cat. no. 475 (View Through Giant Trunks)
This work was painted on the family farm at Mungaraupi.

479. **[Sheep on a Farm, Evening]** c. 1930
also known by the title *Scene at Maungaraupi*
oil on board 45.5 x 59.8 cm
prov: 1946 gifted to Vera Stewart by the artist; 1980 bequeathed to Barbara Stewart
exh: C. S. A. Art Gallery (The Group), 1929 (64); Sarjeant Gallery, 1971 (58)
coll: Barbara Stewart, Wanganui
This work was painted at Mungaraupi, and reflects Edith Collier's interest in grazing sheep, which, like trees, became a theme of many New Zealand scenes.

480. **Stand of Weeping Willows** c. 1930
also known by the title *Willows by the Stream*
watercolour on paper 28.6 x 46.7 cm
prov: c. 1940 gifted to Vera Stewart by the artist; 1980 bequeathed to Barbara Stewart
exh: Sarjeant Gallery, 1955 (61); National Art Gallery (N. Z. A. F. A.), 1956 (61); Sarjeant Gallery, 1971 (67)
coll: Barbara Stewart, Wanganui
See cat. no. 475 (View Through Giant Trunks)
This work was produced on a family farm at Ngutawera, Waverley.

481. **Hills of Waitotara** c. 1930
charcoal on paper 27.0 x 39.0 cm
inscrib: 'Hills of Waitotara' on the back in the artist's hand
prov: 1956 gifted to Barbara Stewart by the artist
coll: Barbara Stewart, Wanganui
This drawing was executed on the farm at Ngutuwera, Waverley.

482. **[Hill country Landscape]** 1933-1934
oil on board 45.1 x 60.9 cm
prov: Gifted to Vera Collier by the artist (date unknown); c. 1980 bequeathed to Jean Stewart
exh: Sarjeant Gallery, 1980 (68)
lit: *Edith Collier in Retrospect*, Wanganui, 1980 pp. 34, 38
coll: Jean Stewart, Wanganui
See cat. no. 475 (View Through Giant Trunks)
Jean Stewart writes: 'Edith loved painting hills and trees. Our Grandfather's farm, situated between Waitotara and Waverley, was picturesque but very rugged.' Edith Collier captures the dramatic ruggedness of the landscape in this cleverly simplified landscape which certainly reflects some of the sophistication of mature British work such as *The Stall* (see cat. no. 342), *Buildings, Leinster Square* (see cat. no. 344), *Autumn Leaves* (see cat. no. 349), and *Tree Against Building* (see cat. no. 350).

1 Letter from Jean Stewart to author 18 April 1996.
483. **At the Edge of the Bush** c. 1934  
watercolour on paper 45.0 x 39.0 cm  
*inscrib*: 'E. M. Collier' (lower left) 'At the Edge of the Bush' and '£5.5 watercolour' on the back in the artist's hand  
*prov*: Unknown  
*exh*: C. S. A. Art Gallery (The Group), 1931 (catalogue no. unknown)  
*coll*: Shirley Belton, Waverley

Shirley Belton, a niece of the artist's, writes of this work, "[it was painted on the family farm at] Ngutuwera, my parents property, 'Uplands'. I remember this being painted about 1934, going into the bush with Ede getting bored and running backwards and forth to home."

1 Letter from Shirley Belton to author, 30 April 1996.

484. **[Trees at Wakarua]** c. 1925-1935  
watercolour on paper 27.0 x 23.0 cm  
*prov*: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1974 bequeathed to Margaret Benson  
*coll*: Margaret Benson, Taihape  

See cat. no. 475 (*View Through Giant Trunks*)

485. **Eliza Collier** c. 1930-1935  
oil on canvas 80.0 x 70.4 cm  
*prov*: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection  
*coll*: Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui  

This painting of Eliza Collier is dramatically more conventional than any of her portraits produced in Britain. Although Edith Collier may well have taken a conservative approach to please her elderly mother, the portrait still illustrates her early skill at capturing the presence and personality of the sitter.

486. **Charlie, the Shepherd** c. 1930-1940  
also known by the titles **Old Charlie** and **Charlie the Shepherd**  
oil on canvas 52.0 x 47.0 cm  
*inscrib*: 'E. M. Collier' (lower left) 'Charlie the Shepherd' on the back of the work in the artist's hand  
*prov*: Gifted to Reg and Louisa Collier by the artist (date unknown); 1973 bequeathed to Henry and Cynthia Collier  
*exh*: National Art Gallery (Centennial Exhibition), 1939 (47); Sarjeant Gallery, 1955 (46); National Art Gallery (N. Z. A. F. A.), 1956 (46); Sarjeant Gallery, 1971 (54); Sarjeant Gallery, 1980 (67)  
*lit*: *Edith Collier in Retrospect*, Wanganui, 1980, pp. 19, 38  
*coll*: Henry and Cynthia Collier, Taihape

Charlie was the ploughman at Wakarua Station, while the farm was owned by Reg Collier. The Collier family were very fond of Charlie, so it is not surprising, considering Edith Collier's interest in elderly subjects, that she asked the ploughman to sit for her. This is one of the most capable and interesting portraits she completed in the decade after her visit to Kawhia. The painting has all the brevity of detail and accurate characterisation of her earlier work.
487. **[Tree Ferns]** 1930-1940  
Oil on canvas 42.4 x 32.3 cm  
prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection  
exh: Sarjeant Gallery, 1980 (69)  
lit: *Edith Collier in Retrospect*, Wanganui, 1980, p. 39  
coll: Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui  
See cat. no. 475 (*View Through Giant Trunks*)  
This is an unusual work as it is one of only two paintings produced in New Zealand that use patched brush strokes, which are reminiscent of work by Matisse such as *Luxe, Calme et Volupté* (1904), Vanessa Bell's *Roger Fry* (1912) and Duncan Grant's *On the Roof and 34 Brunswick Square* (1912). Although Matisse, Bell and Grant's work is different in subject matter and intention, there are parallels that can be made in the way they have approached the application of paint. The other painting which has patched brush strokes is *The Gardens at Ringley* (see cat. no. 559).

488. **[Autumn Trees]** 1930-1940  
Oil on hardboard 44.5 x 52.4 cm  
prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection  
coll: Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui  
See cat. no. 475 (*View Through Giant Trunks*)  
Barbara Stewart believes this may be a view from the family farm at Mataitira.

489. **[Wakarua Farm]** 1930-1940  
Oil on canvas 29.5 x 37.5 cm  
inscrib: 'E. M. Collier' (lower right)  
prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; gifted to Henry and Cynthia Collier by Bethea Collier (date unknown)  
coll: Henry and Cynthia, Taihape  
See cat. no. 475 (*View Through Giant Trunks*)

490. **[Beach Scene Through Rocks]** 1930-1940  
Oil on canvas 40.0 x 50.0 cm  
prov: The artist; gifted to Jean Stewart (date and identity unknown); gifted to Ian and Betty Stewart by Jean Stewart  
coll: Ian and Betty Stewart, Fordell  
This is a scene painted at Mowhanau Beach, also known as Kai Iwi.

491. **[Stormy Hillside Scene]** 1930-1940  
Oil on canvas 38.2 x 44.4 cm  
prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection  
coll: Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui
This is a view of hill country round Taihape. Similar in approach to Dark Storm Clouds (see cat. no. 492), it is likely that the works were produced at the same time.

492. [Dark Storm Clouds] c. 1930-1940
oil on canvas 34.0 x 38.0 cm
prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; gifted to Sidney Raymond and Hazel Collier by Bethea Collier (date unknown)
coll: Hazel Collier, Taihape
See cat. no. 491 (Stormy Hillside Scene)

493. [Trees in Landscape] 1930-1940
oil on canvas 39.1 x 48.4 cm
prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection
coll: Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui
See cat. no. 475 (View Through Giant Trunks)

494. Gathering Clouds, Mt. Ruapehu c. 1930-1940
oil and pastel on canvas 61.0 x 88.8 cm
prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection
exh: D. I. C. Art Gallery (N. Z. A. F. A.), 1942 (22); Sarjeant Gallery, 1955 (51); National Art Gallery (N. Z. A. F. A.), 1956 (51); Sarjeant Gallery, 1971 (77); Sarjeant Gallery, 1980 (72)
lit: Edith Collier in Retrospect, Wanganui, 1980, p. 39
coll: Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui

This work hung at Ringley for many years after it was painted. This dramatic painting of Mt. Ruapehu is one of two oil paintings, and two extant sketches of this striking motif (see cat. nos. 495-497 and 518). It is likely that the artist was influenced in her choice of this subject matter by the work of Cézanne. She was familiar with his many paintings of Mont Sainte Victoire, and this would have given the painting of Mt. Ruapehu additional interest as a motif. Landscape Sketch, Mt. Ruapehu is a preliminary sketch for this work. Judith Donald, a niece of Edith Collier's, states: "During this period she did the paintings of Ruapehu. Mum driving her out to the Taniwai Road armed with a picnic lunch. We all played about happily in the tussock or did a bit of painting too - though not as seriously as when she was doing the trees (Mum sat and darned socks etc.)."1

1 Letter from Judith Donald to author, 5 April 1996.

495. Mountain Scene 1930-1940
oil on canvas 39.0 x 53.5 cm
inscrib: 'E. M. Collier' (lower right)
prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection
coll: Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui
See cat. no. 494 (Gathering Clouds, Mt. Ruapehu)
496. [Study of Mountain and Lake] 1930-1940
pastel on paper 27.5 x 38.0 cm
prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1974 bequeathed to Margaret Benson (identity unknown)
coll: Margaret Benson, Taihape
See cat. no. 494 (Gathering Clouds, Mt. Ruapehu)

497. [Landscape Sketch, Mt. Ruapehu] 1930-1940
charcoal and pastel on paper 27.6 x 37.5 cm
prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection
coll: Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui
See cat. no. 494 (Gathering Clouds, Mt. Ruapehu)

498. Forest Sentinels 1930-1940
also known by the title Forest Giants
oil on canvas 71.4 x 48.3 cm
inscrib: 'E. M. Collier' (lower left)
prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection
exh: National Art Gallery, (Centennial Exhibition), 1939 (87); Sarjeant Gallery, 1971 (69); Sarjeant Gallery, 1980 (61)
lit: Edith Collier in Retrospect, Wanganui, 1980, p. 38
coll: Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui
See cat. no. 475 (View Through Giant Trunks)
This was painted on the family farm at Ngutuwera, Waverley. This view is similar to the one depicted in View Through Giant Trunks, and the trees portrayed are identical to the two depicted in Giant Tree Trunks (see cat. no. 499) and Study of White Pines (see cat. no. 500). A number of paintings executed by Edith Collier which take trees as their central focus and subject matter are very close, especially in spirit, to those of the Canadian artist Emily Carr (see cat. nos. 499-502). Oil paintings by Carr, such as Tree (1931), Western Forest (c. 1931) and Forest (1939-40), focus on giant tree trunks, which are heroic and monumental in their proportions. As in Collier's work, large tree trunks dominate the canvas, while the absence of a sky-line gives the paintings an intense, brooding, primal quality. In Carr's paintings, however, there is an interest in exploring abstract shapes and subjective and decorative colour, a dimension which is largely missing in Collier's work. Edith Collier's studies are more literal and representational, and Carr's more abstract and poetical.

499. [Giant Tree Trunks] 1930-1940
charcoal on paper 30.4 x 24.0 cm
prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection
coll: Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui
See cat. no. 498 (Forest Sentinels)

500. Study of White Pines c. 1930-1940
also known by the titles White Pines, Study of White Pine Trunks and Charcoal Study - White Pines
charcoal on paper 55.0 x 38.5 cm
inscrib: 'E. M. Collier' (lower left)
prov: Gifted to Louisa and Reg Collier by the artist (date unknown); 1993 bequeathed to Judith Donald
exh: National Art Gallery (Centennial Exhibition), 1939 (305); Sarjeant Gallery, 1955 (59); National Art Gallery (N. Z. A. F. A.), 1956 (59); Sarjeant Gallery, 1971 (61); Sarjeant Gallery, 1980 (60)
lit: Edith Collier in Retrospect, Wanganui, 1980, p. 38
coll: Judith Donald, Wanganui
See cat. no. 498 (Forest Sentinels)

501. [Ngutuwera Through Trees] 1930-1940
oil on canvas 40.0 x 50.0 cm
prov: Gifted to Vera Collier (date and identity unknown); 1980 gifted to Pam Matthews by Vera Collier
coll: Pam and Mervyn Matthews, Kakatahi
This work was painted on the family farm at Ngutuwera, Waverley.

502. [White Pines on Field's Track, Mataitira] 1930-1940
oil on cardboard 48.5 x 38.0 cm
prov: Gifted to Frank and Katie Collier by the artist (date unknown); gifted to Brian and Ada Collier (date unknown)
coll: Brian and Ada Collier, Sanson
This landscape was completed on a family farm at Field's Track, Mataitira.

503. A Pastoral Scene in Marton District 1930-1940
also known by the titles A Pastoral Scene at Marton and A Pastoral Scene
oil on canvas 75.0 x 40.0 cm
inscrib: 'E. M. Collier' (lower right)
exh: C. S. A. Art Gallery (The Group), 1929 (67); D. I. C. Art Gallery (N. Z. A. F. A.), 1942 (4)
prov: Gifted to Vera Stewart by the artist (date unknown); 1980 bequeathed to Anita Lampp; c. 1990 presented to the Riddet Memorial Trust by Anita Lampp
coll: Riddet Collection, Massey University, Palmerston North
See cat. no. 479 (Sheep on a Farm, Evening)
This scene was painted on a family farm at Marton.

504. [Sheep Sheltering Under Trees] 1930-1940
oil on canvas 52.5 x 76.0 cm
inscrib: 'E. M. Collier' (lower right)
prov: c. 1940 gifted to Reg and Louisa Collier by the artist; 1993 bequeathed to Arthur and Robin Collier
coll: Arthur and Robin Collier, Taihape
This work was produced on the Wakarua family station, around Taihape. A nephew of the artist, Arthur Collier, states, "this was painted during the last active work period of Edith at 'Wakarua'."

1 Letter from Arthur Collier to author, 29 April, 1996.
505. [Landscape with Sheep] 1930-1940
oil on canvas 44.4 x 59.6 cm
*inscrib:* 'E. M. Collier' (lower right)
*prov:* The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection
*coll:* Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui
See cat. no. 479 (*Sheep on a Farm, Evening*)
This painting was executed on the family farm at Mungaraupi.

506. [Grazing Sheep] 1930-1940
oil on canvas 45.6 x 61.0 cm
*prov:* The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection
*coll:* Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui
See cat. nos. 479 (*Sheep on a Farm, Evening*) and 505 (*Landscape with Sheep*)

507. [Landscape Marton] 1930-1940
oil on canvas 28.6 x 44.4 cm
*prov:* The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection
*coll:* Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui
See cat. nos. 479 (*Sheep on a Farm, Evening*) and 505 (*Landscape with Sheep*)

508. [Cattle Drinking from a Pond] 1930-1940
oil on canvas 59.4 x 71.0 cm
*prov:* The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection
*coll:* Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui
This is a painting of cattle drinking at a pond at Ringley, Edith Collier's studio is depicted in the distance.

509. [Horses] 1930-1940
oil on canvas 45.6 x 58.2 cm
*prov:* The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection
*coll:* Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui

510. [Tree Trunks, Maungaraupi] 1930-1940
also known by the title *Forest Sentinels*
watercolour on paper 46.0 x 30.0 cm
*inscrib:* 'E. M. Collier' (lower right)
provenance: The artist; gifted to Vera Stewart (date and identity unknown); 1980 bequeathed to Donald and Hilary Stewart

exhibition: Sarjeant Gallery, 1955 (57); National Art Gallery (N. Z. A. F. A.), 1956 (57); Sarjeant Gallery, 1971 (68)
collection: Donald and Hilary Stewart, Hunterville

This work was painted at Maungaraupi.

511. Sunshine and Shadow, Upper Waitotara 1930-1940
also known by the title Sunshine and Shadow
watercolour on paper 51.2 x 39.8 cm
inscription: ‘Sunshine and Shadow, Upper Waitotara' on the back in the artist's hand
provenance: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection
exhibition: Sarjeant Gallery, 1955 (62); National Art Gallery (N. Z. A. F. A.), 1956 (62)
collection: Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui

This painting was executed on a family farm near Waverley.

512. Trees and Distant Hills, Waitotara 1930-1940
watercolour on paper 46.2 x 28.5 cm
inscription: 'E. M. Collier' (lower centre) 'Trees and Distant Hills, Waitotara' on the back in the artist's hand
provenance: Unknown
collection: Colin and Lynne Stewart, Marton

This painting was executed on a family farm near Waverley.

513. The Hills of Upper Waitotara to the Distant Sea 1930-1940
also known by the title The Distant Sea, Waitotara
watercolour on paper 52.0 x 45.5 cm
inscription: 'The Hills of Upper Waitotara to the Distant Sea' on the back in the artist's hand
provenance: The artist; gifted to Vera Stewart (date and identity unknown); 1980 bequeathed to Donald and Hilary Stewart
exhibition: Sarjeant Gallery, 1971 (78)
collection: Donald and Hilary Stewart, Hunterville

This painting was executed on a family farm near Waverley.

514. A Scene at Marton 1930-1940
watercolour on paper 29.5 x 46.0 cm
inscription: 'A Scene at Marton' on the back in the artist's hand
provenance: Unknown
collection: Donald and Hilary Stewart, Hunterville

This view is from the farm at Maungaraupi.

515. Tree by a River 1930-1940
watercolour on paper 40.0 x 46.4 cm
prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1980 gifted to Barbara Stewart by Dorothy Collier
coll: Barbara Stewart, Wanganui
See cat. no. 514 (A Scene at Marton)

516. A Pastoral Scene 1930-1940
also known by the titles Pastoral Scene at Marton and Pastoral Scene, Marton
watercolour on paper 44.0 x 56.0 cm
inscrib: 'E. M. Collier' (lower right) 'A Pastoral Scene' on the back in the artist's hand
prov: Unknown
coll: Ian and Betty Stewart, Fordell
See cat. no. 514 (A Scene at Marton)

517. View Across Landscape 1930-1940
watercolour on paper 28.0 x 37.0 cm
prov: Unknown
coll: Donald and Hillary Stewart, Hunteryville
See cat. no. 514 (A Scene at Marton)

518. Landscape with Telegraph Poles 1930-1940
watercolour on paper 20.0 x 25.3 cm
prov: Unknown
coll: Hilary Collier, Palmerston North
See cat. no. 494 (Gathering Clouds, Mt. Ruapehu)
This is a watercolour sketch of Mt. Ruapehu.

519. [City Buildings] 1930-1940
watercolour on paper 41.2 x 32.3 cm
prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection
coll: Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui
This is an unfinished work, which stands out as being unusual subject matter in Edith Collier's oeuvre at this time. It is not a particularly successful work and was probably abandoned because she was dissatisfied with it. It was almost certainly begun on one of the artist's fairly regular trips to Wellington. Though the buildings are unknown, they are certainly bigger in scale than the lower two storey structures in Wanganui.

520. [Trees and Hills] 1930-1940
pastel on paper 23.9 x 30.2 cm
prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection
coll: Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui
See cat. no. 475 (View Through Giant Trunks)
Trees and Hills marks the beginning of a return by Edith Collier to the use of pastel (see cat. nos. 520-534). She used pastel very successfully in Britain and Ireland in works such as Woman in a Hat (c. 1916), Study of a Baby/fragment (c. 1917-1918) and Kitty (c. 1917-1918), and she once again uses it to good effect in New Zealand. Her freer pastel drawings of landscape on family farms are among some of the finer works she produced after her return.

521. [Trees] 1930-1940
pastel on paper 30.6 x 22.8 cm
prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection
coll: Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui
See cat. no. 475 (View Through Giant Trunks)
Painted on the family farm at Ngutuwera, Waverley.

522. [Hillside Landscape] 1930-1940
pastel on paper 30.6 x 24.5 cm
prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection
coll: Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui
See cat. no. 475 (View Through Giant Trunks)
The location of this scene is unknown.

523. [Bush Scene] 1930-1940
pastel on paper 60.0 x 72.0 cm
prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; gifted to Donald and Hilary Stewart by Dorothy Collier (date unknown); c. 1990 gifted to Miranda Stewart by Donald and Hilary Stewart
coll: Miranda Stewart, Wanganui
See cat. no. 475 (View Through Giant Trunks)
The location of this scene is unknown.

524. [Bush Scene with Sheep] 1930-1940
pastel on paper 24.7 x 30.7 cm
prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; gifted to Audrey Poppe by Dorothy Collier (date unknown); c. 1985 placed on permanent loan at the Sarjeant Gallery as part of the Audrey Poppe Loan Collection
coll: Audrey Poppe Loan Collection, Sarjeant Gallery, Wanganui
These are the hills of Mataitira, looking towards Pungatawua.

525. [Trees with Mountain and Fence] 1930-1940
pastel on paper 25.0 x 30.5 cm
prov: c. 1940 gifted to Vera Stewart by the artist; 1980 bequeathed to Barbara Stewart
coll: Barbara Stewart, Wanganui
See cat. no. 524 (Bush Scene with Sheep)
The location of this scene is unknown.
526. [Mountain Peak Through Trees] 1930-1940
pastel on paper 25.0 x 30.5 cm
prov: c. 1940 gifted to Reg and Louisa Collier by the artist; 1993 bequeathed to Arthur and Robin Collier
coll: Arthur and Robin Collier, Taihape
See cat. no. 524 (Bush Scene with Sheep)
This is a pastel drawing of the hills of Mataitira, looking towards Pungatawua. Arthur Collier writes of this, and the following series of pastels: "I vividly remember Edith doing these works... She had trouble with the light on the big hill and several times Edith started that particular part again. My sisters and brothers were given charcoal sticks to work with alongside Aunt Edith. None of us reached her level but we had much pleasure attempting!"

527. [Cabbage Trees Against Hills] 1930-1940
pastel on paper 24.5 x 30.5 cm
prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection
coll: Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui
See cat. no. 526 (Mountain Peak Through Trees)
This is a view of the hill country round, Taihape.

528. [Willows in Landscape] 1930-1940
pastel on paper 25.0 x 30.5 cm
prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection
coll: Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui
See cat. no. 526 (Mountain Peak Through Trees)
The location of this scene is unknown.

529. [Landscape Sketch] 1930-1940
pastel on paper 25.0 x 31.0 cm
prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection
coll: Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui
See cat. no. 526 (Mountain Peak Through Trees)
The location of this scene is unknown.

530. [Landscape] 1930-1940
pastel on paper 25.0 x 30.5 cm
prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection
coll: Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui
See cat. no. 526 (Mountain Peak Through Trees)
The location of this scene is unknown.
531. **[Landscape Sketch]** *1930-1940*
pastel on paper *25.0 x 30.6 cm*
prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection
coll: Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui

See cat. no. 526 (*Mountain Peak Through Trees*)
The location of this scene is unknown.

532. **[Landscape in Pastel]** *1930-1940*
pastel on paper *25.0 x 31.0 cm*
prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection
coll: Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui

See cat. no. 526 (*Mountain Peak Through Trees*)
The location of this scene is unknown.

533. **[Landscape with Farm House and Sheep]** *1930-1940*
pastel on paper *25.0 x 30.6 cm*
prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection
coll: Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui

See cat. no. 526 (*Mountain Peak Through Trees*)
The location of this scene is unknown.

534. **[Sheep]** *1930-1940*
charcoal and pastel on paper *25.0 x 31.0 cm*
prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection
coll: Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui

See cat. no. 526 (*Mountain Peak Through Trees*)

535. **[Landscape Sketch]** *1930-1940*
charcoal on paper *25.0 x 31.5 cm*
prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection
coll: Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui

See cat. no. 526 (*Mountain Peak Through Trees*)
The location of this scene is unknown.

536. **Trees** *1930-1940*
charcoal on paper *24.0 x 30.8 cm*
prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection
coll: Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui
This is a sketch of the hills of Waitotara, Waverley.

537. Native Trees, Ngutuwera 1930-1940
charcoal on paper 24.6 x 33.2 cm
prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection
exh: Sarjeant Gallery, 1980 (71)
lit: Edith Collier in Retrospect, Wanganui, 1980, pp. 35, 39
coll: Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui
This is a charcoal drawing of white pines at Ngutuwera.

538. Trees at the Forest Edge 1930-1940
also known by the titles Trees at Forest Edge, Trees on the Forest Edge and Trees by the Forest Edge
charcoal on paper 68.0 x 50.0 cm
prov: Unknown
exh: Buckle Street Gallery (N. Z. A. F. A., Autumn), 1941 (191); Sarjeant Gallery, 1955 (58); National Art Gallery (N. Z. A. F. A.), 1956 (58); Sarjeant Gallery, 1971 (57); Sarjeant Gallery, 1980 (62)
lit: Edith Collier in Retrospect, Wanganui, 1980, p. 38
coll: Hilary Collier, Palmerston North
This is a charcoal sketch of Matitera, Field's Track.

539. [Trees and Fence] 1930-1940
charcoal on paper 27.0 x 33.0 cm
prov: c. 1930 gifted to Frank and Katie Collier by the artist; c. 1970 bequeathed to Keith and Beverley Collier
coll: Keith and Beverley Collier, Eétham
See cat. no. 526 (Mountain Peak Through Trees)

540. [Work Book Tree Study] 1930-1940
charcoal on paper 31.3 x 25.0 cm
prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection
coll: Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui
See cat. no. 526 (Mountain Peak Through Trees)

541. [Charcoal Study of Trees, Branches, and Foliage] 1930-1940
charcoal on paper 31.0 x 24.8 cm
prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection
coll: Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui
See cat. no. 526 (Mountain Peak Through Trees)

542. [Tree in Charcoal] 1930-1940
charcoal on paper 31.3 x 25.0 cm
prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection
coll: Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui
See cat. no. 526 (Mountain Peak Through Trees)

543. [Foliage and Branches in Pencil] 1930-1940
pencil on paper 28.0 x 38.0 cm
inscrib: 'leaves' (lower right) and 'mass leaves' (upper right)
prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection
coll: Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui
See cat. no. 526 (Mountain Peak Through Trees)

544. [Foliage] 1930-1940
pencil on paper 28.5 x 38.0 cm
prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection
coll: Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui
See cat. no. 526 (Mountain Peak Through Trees)

545. [Foliage Pencil] 1930-1940
pencil on paper 28.0 x 38.0 cm
inscrib: 'leaves' (upper right)
prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection
coll: Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui
See cat. no. 526 (Mountain Peak Through Trees)

546. [Study of Tree] 1930-1940
charcoal on paper 31.3 x 25.0 cm
prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection
coll: Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui
See cat. no. 526 (Mountain Peak Through Trees)

547. [Sketch of Pond and Trees] 1930-1940
pencil on paper 18.4 x 27.0 cm
prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection
coll: Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui
See cat. no. 526 (Mountain Peak Through Trees)

548. [Landscape with Figures] 1930-1940
pencil on paper 34.5 x 31.4 cm
inscrib: 'Sisley' (lower right)
prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection
coll: Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui
This is a very sketchy landscape scene with two small figures in the foreground, which is most likely taken from a reproduction of one of Sisley's paintings. Due to the indistinct nature of the image, it is not possible to identify which specific work Edith Collier was referring to.

549. [Farm Shed] 1930-1940
charcoal on paper 33.0 x 27.0 cm
prov: c. 1940 gifted to Linda Hounsell by the artist; 1988 gifted to Barbara Stewart by Linda Hounsell
coll: Barbara Stewart, Wanganui
See cat. no. 58 (St. John's Wood Farm)
This is a drawing of a farm shed on Kent Road, St. John's Hill. Barbara Stewart states: "This was the stables at E. M. C.'s grandfather Parke's home."1 It is obvious from this drawing, and the two other sketches she produced of farm buildings on St. John's Hill at a similar time, that Edith Collier had not lost her capacity to produce a convincing and compelling image.

1 Letter from Barbara Stewart to author, 25 March 1996.

550. [Farm Building] 1930-1940
charcoal on paper 27.0 x 40.0 cm
prov: The artist; gifted to Jean Stewart (date and identity unknown); gifted to Ian and Betty Stewart by Jean Stewart
coll: Ian and Betty Stewart, Fordell
See cat. nos. 58 (St. John's Wood Farm) and 549 (Farm Shed)

551. [Old Stable St. John's Wood Farm] 1930-1940
charcoal on paper 25.0 x 37.8 cm
inscrib: 'Kent Wood Farm' on the back in Dorothy Collier's hand
prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection
coll: Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui
See cat. nos. 58 (St. John's Wood Farm) and 549 (Farm Shed)

552. [Kawhia Harbour] c. 1938
oil on board 29.0 x 45.0 cm
inscrib: 'E. M. Collier' (lower right)
prov: The artist; gifted to Vera Stewart (date and identity unknown); 1980 bequeathed to Alan and Helen Stewart
coll: Alan and Helen Stewart, Marton

This painting is a copy of a work by Edith Collier that was sent to New York in 1938 for entry in the International Business Machines Corporation Exhibition of contemporary art from 79 counties around the world. According to family sources, the International Business Machines Corporation requested that painters in the exhibition should not make exact copies of their contributions, so in this painting she has left out the figures of the Maori women.

553. **Sgt.-Pilot Carey Collier** c. 1939

oil on canvas 87.2 x 59.6 cm

*inscrib*: 'E. M. Collier' (lower right)

prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; c. 1970 gifted to Phillip Collier by Bethea and Dorothy Collier

exh: D. I. C. Art Gallery (N. Z. A. F. A., Autumn), 1945 (12); Sarjeant Gallery, 1955 (41); National Art Gallery (N. Z. A. F. A.), 1956 (41); Sarjeant Gallery, 1971 (73)

lit: *Edith Collier in Retrospect*, Wanganui, 1980, p. 21

coll: Phillip Collier, Tauranga

See cat. no. 312 (*Study of Airman*)

This is a painting of the artist's nephew, Carey Collier. The work was intended as a companion piece to Edith Collier's earlier painting of her brother Harry, *Study of Airman* c. 1917-1918 (see cat. no 312). The two men represented in these works are father and son, and, as a set, the paintings were conceived as a celebration of two generation's of airmen flying in two successive world wars. Both paintings were given pride of place at the autumn Academy of Fine Arts exhibition in Wellington in 1945. An unidentified newspaper article, reviewing the show, stated: "In father and son, Lieut. H. W. Collier, M. C. R. F. C., and Sergeant-Pilot Carey Collier, R. N. Z. A. F., her brother and nephew, she typifies New Zealand air-fighters of two wars and points [to] the age-contrast between the manhood that downed the German eagle aloft in World-War I and the youth that dominates to-day's war-skies."

The difference in stylistic approach between the paintings is obvious, drawing attention to the dramatic shift in Edith Collier's painterly criteria and vision between her work in Britain and New Zealand. While *Study of Airman* is a painting which looks quite obviously to the conventions of Post-Impressionism, the painting of *Sgt.-Pilot Carey Collier* displays a more conservative approach altogether. *Study of Airman* reflects an awareness and understanding of modernism, exhibiting an interest in the flattening of the picture space, the use of large areas of unmodulated colour, and the simplification, and decorative distribution of pictorial elements within the picture space. *Sgt.-Pilot Carey Collier*, by contrast, shows more commitment to capturing a good likeness and recording an important period in the subject's life, than it does to painterly experimentation. The model, painted with fluid brush-strokes, is placed against a neutral background which suggests none of the spatial ambiguity of the earlier work. The figure is not simplified, none of the compositional elements are out-lined in black, and *Sgt.-Pilot Carey Collier* lacks the earlier painting's bold, stark immediacy.

1 Unidentified newspaper article. Edith Collier Papers, Sarjeant Gallery, Wanganui.

554. **Margaret Rosemary** 1939

also known by the title *Margaret Rose Marie*

oil on canvas 44.5 x 39.0 cm

*inscrib*: 'E. M. Collier' (lower left) 'Margaret Rosemary' on the back in the artist's hand

prov: 1939 gifted to Reg and Louisa Collier by the artist; 1993 bequeathed to Margaret Benson
exh: National Art Gallery (Centennial Exhibition), 1939 (118); Sarjeant Gallery, 1955 (45); National Art Gallery (N. Z. A. F. A.), 1956 (45)
coll: Margaret Benson, Taihape

This painting was produced at the Wakarua family farm. Margaret Rosemary was seated in a pram with a large number of toys on hand to keep her amused while the artist worked. Edith Collier produced a working drawing of the baby's hands (cat. no. 556) before she executed this painting. Describing this period of her aunt's artistic career, Judith Donald states: "Aunt Edith must have spent at least half of the latter part of 1939 at the Wakarua house helping my mother with the six of us! She was also supposed to be doing some painting. Earlier in this period she did sister Margaret (oil in pram)... also the pencil head.... Helen, my brother Arthur, and myself were equally keen as we used to trail after her and sit for hours behind her as she painted, all armed with charcoal and paper! She would stop frequently to encourage us with our master pieces helping greatly with a few deft lines! She was in those days especially fond of Margaret painting her in the pram etc. she took a lot of care of her." 1 This is a competent and certainly successful portrait, completed not long before Edith Collier cease to paint altogether. The canvas has a lively vibrant colour, a lightness of touch, brevity of detail, and empathy with the subject which is evocative of her finest British work.

1 Letter from Judith Donald to author, 5 April 1996.

555. Margaret Rosemary 1939
pencil on paper 33.0 x 25.0 cm
inscrib: 'E. M. Collier' (lower right) 'Margaret Rosemary' on the back in the artist's hand
prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1974 bequeathed to Reg and Louisa Collier; gifted to Arthur Collier (person and date unknown); 1978 gifted to Margaret Benson
exh: Sarjeant Gallery, 1955 (50); National Art Gallery (N. Z. A. F. A.), 1956 (50)
coll: Margaret Benson, Taihape
See cat. no. 554 (Margaret Rosemary)

556. [Study for Margaret Rosemary's Hands] 1939
pencil on paper 18.0 x 29.0 cm
prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart
coll: Barbara Stewart, Wanganui
See cat. no. 554 (Margaret Rosemary)

557. Cottages at Bonmahon 1940
Woodblock print 11.0 x 12.5 cm
inscrib: 'Cottages at Bonmahon E. M. Collier 7.7.40' (lower margin)
prov: 1940 gifted to Judith Donald by the artist
coll: Judith Donald Collection, Wanganui
See cat. no. 429 (Villagers, Cottages, and Stonewall)
This woodblock print was produced by the artist for Judith Donald in 1940. The woodblock for this print was originally cut in 1921 at the London Central School during print making classes. Edith Collier printed the image in her young niece's autograph album, and there it remained until Judith Donald decided later in life to remove it and have it framed. Edith Collier dated the work in pencil at the time that she printed it, making it one of only two works in her oeuvre that are dated.
558. **[Bridge in Landscape]** c. 1940
   oil on canvas 29.0 x 38.0 cm
   *prov:* The artist; 1964 bequeathed to Bethea and Dorothy Collier; c. 1978 gifted to Judith Donald by Dorothy Collier
   *coll:* Judith Donald, Wanganui

   Judith Donald believes this is a scene "near Ohakune - possibly the Tangiwai bridge which was washed away with the disaster, Christmas 1953."1

1 Letter from Judith Donald to author, 5 April 1996.

559. **[The Gardens at Ringley]** c. 1940
   oil on canvas 58.5 x 70.5 cm
   *prov:* The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart
   *coll:* Barbara Stewart, Wanganui

   Barbara Stewart states that, "this was one of the last paintings done by E. M. C.... It is an unfinished piece of work"1 of the gardens at Ringley.

1 Letter from Barbara Stewart to author, 25 March 1996.

560. **[Unlocated New Zealand Scene]** c. 1940
   oil on canvas
   *prov:* Unknown
   *coll:* Unknown

   A photograph of this scene is in the possession of Barbara Stewart, although the whereabouts of the original is unknown.

561. **[Trees and Hill Country]** c. 1940
   oil on canvas 29.0 x 39.0 cm
   *inscrib:* 'E. M. Collier' (lower right)
   *prov:* The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1977 gifted to Reg Collier by Dorothy Collier; 1993 bequeathed to Judith Donald
   *coll:* Judith Donald, Wanganui

   This was probably "painted below the old house at Wakarua in the valley looking across to the hills [at] the back of...Field's Track."1

1 Letter from Judith Donald to author, 5 April 1996.

562. **Sidney Raymond Collier** c. 1942
   oil on canvas 72.2 x 62.0 cm
   *prov:* c. 1942 gifted to Sidney Raymond and Hazel Collier by the artist
   *coll:* Hazel Collier, Taihape

   The sitter is the artist's brother, Sidney Raymond Collier. The portrait was completed while the artist stayed on his farm in c. 1942. Edith Collier lived there while his wife, Hazel, was in hospital having a baby. When she arrived home, Hazel remembers that the painting was completed, but not finished to Edith Collier's satisfaction. She continued reworking the areas of the face, never being completely happy with the final result. In spite of the artist's dissatisfaction with the work, the painting of *Sidney Raymond Collier* shows skill in the way form and detail are reduced to simple areas of colour, and the manner in which paint is used expressively and competently. The strongest criticism to be made is its lack of consistent handling throughout the canvas, and the lack of interest in the background which was always
a matter for considerable thought and effort in her late British portraits. Criticism aside, this oil remains a sensitive and perceptive painting of her youngest brother.

563. **Farm Buildings, Field's Track 1942**
oil on board 59.5 x 72.5 cm
**prov:** 1942 gifted to Sidney Raymond and Hazel Collier by the artist
**exh:** Sarjeant Gallery, 1971 (72); Sarjeant Gallery, 1980 (63)
**lit:** *Edith Collier in Retrospect*, Wanganui, 1980, p. 38
**coll:** Hazel Collier, Taihape

This is a painting of buildings at Mataitira Station, Fields Track. Hazel Collier, a sister-in-law of the artist, states: "This is a painting of 'Mataitira' our first home. Edith did this when she stayed with us in 1942."\(^1\)

1 Letter from Hazel Collier to author, 23 March 1996.

564. **Hills of Kakatahi 1942**
oil on canvas 57.0 x 69.0 cm
**inscrib:** 'E. M. Collier' (lower right)
**prov:** 1942 gifted to Sidney Raymond and Hazel Collier by the artist
**exh:** Sarjeant Gallery, 1971 (74)
**coll:** Hazel Collier, Taihape

Hazel Collier writes of this work: "This was done when Edith was staying at 'Mataitira' with us."\(^1\)

1 Letter from Hazel Collier to author, 23 March 1996.
Part Seven: Drawing and Sketch Books

565. [Five Pages of Sketch Book] c. 1910-1912
watercolour and pencil on paper 55.8 x 37.8 cm
prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection
coll: Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui
This sketch book contains rough drawings of Arts and Crafts design work.

566. [Note Book No Cover] c. 1913-1914
charcoal on paper 21.0 x 25.0 cm
prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection
coll: Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui
This work book has anatomical drawings of hands, legs and torso which are likely to have been produced as part of the life drawing curriculum at St John's Wood Art School.

567. [Sketch Book 1] c. 1930-1940
charcoal on paper 27.2 x 37.5 cm
prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection
coll: Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui
This work book and cat. nos. 568, 569, and 570 contains sketches of New Zealand hill country scenes with trees and sheep.

568. [Sketch Book 2] c. 1930-1940
charcoal on paper 27.2 x 37.5 cm
prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection
coll: Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui
See cat. no. 567 (Sketch Book 1)

569. [Sketch Book 3] c. 1930-1940
charcoal on paper 27.2 x 37.5 cm
prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection
coll: Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui
See cat. no. 567 (Sketch Book 1)

570. [Sketch Book 4] c. 1930-1940
charcoal on paper 27.2 x 37.5 cm
prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection
coll: Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui
See cat. no. 567 (Sketch Book 1)

571. [The Egmont Drawing Book] 1930-1940
charcoal on paper 25.0 x 31.2 cm
prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection
coll: Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui
This work book contains a farmyard scene and studies of trees and foliage.

572. [Exall Drawing Book] 1930-1940
charcoal on paper 24.8 x 31.0 cm
prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection
coll: Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui
This drawing book contains studies of trees and root systems.

573. [The Academy Drawing Book] 1930-1940
charcoal on paper 25.0 x 31.3 cm
prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection
coll: Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui
This work book contains ten landscape studies of New Zealand, and two portrait sketches of unknown sitters.

574. [Exall Drawing Book] 1930-1940
charcoal on paper 25.0 x 31.3 cm
prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection
coll: Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui
This sketch book contains studies of sheep, trees, and New Zealand landscapes of unknown locations.

575. Three Black Work / Note books c. 1913-1916
charcoal on paper 22.5 x 17.5 cm
prov: The artist; 1964 bequeathed to Bethea and Dorothy Collier; 1983 bequeathed to Barbara Stewart; 1985 placed on permanent loan at the Sarjeant Gallery as part of the Edith Marion Collier Loan Collection
coll: Edith Marion Collier Loan Collection, Sarjeant Gallery, Wanganui
These work books contain rough, often illegible, hand written notes, sketches, and quick exercises in colour theory, design, poster design and lettering produced at St. John’s Wood Art School.
APPENDICES

Critical response to the 1926 Wanganui Arts and Crafts Society exhibition had a significant impact on Edith Collier's artistic career, and for this reason appendix 1-6 include articles about this show published in both The Wanganui Herald and Wanganui Chronicle.
APPENDIX ONE:


"Arts And Crafts: Wanganui Annual Exhibition: The Keynote Of Colour: An Excellent Display."

The annual exhibition of the Wanganui Arts and Crafts Society was opened this afternoon in the Sarjeant Gallery by His Worship the Mayor (Mr Hope Gibbons). The Society's exhibition comprises a fine range of oils and water colours, and the standard generally is much higher than in previous years, while many of the latest developments in the world of art are to the fore. The modernistic note is clearly struck in a number of paintings. This is effectively demonstrated by the water-colours, the general effect, which may be summed up in one word, colourful. It is the present trend in pure art - brightness with contrast, and hence vividness. The layman, whose appreciation of art is governed by first impressions, will doubtless be thankful for the passing everywhere of the drab school, the washy school, and the murky obsession of atmosphere which at one time threatened to obfuscate pictorial effect. The society are fortunate in having work by such well-known artists as Nugent Welsh, A. F. Nicholl, Grace Butler, Cora Wilding, C. Hay Campbell, Lindley Richardson, R. B. A., R. Proctor, E. Friberg, Marcus King, Roland Hipkins, A. R. C. A. Ronald MacKenzie, W. Menzies Gibb, and Mrs M. E. Tripe etc. Prominent works amongst local amateurs are from the brushes of Mesdames E. T. Cox, Von Haast and Hogg, and Miss H. Greager. There is a section devoted to local photographers, who produce some excellent examples of art as interpreted by means of the camera. Not the least interesting exhibit is that of the Wanganui Philatetic Society, which has an exhibition of stamps, some both rare and valuable. The collection includes a fine range of New Zealand and British issues. Prominent amongst the crafts section is some very fine work from Havelock North, while Mrs Barkman, of Gonville, has a nice display of copper work and carving. There are also some fine examples of leather bookbinding by local craftsmen. Pictures already sold are No. 31, by Nugent Welsh, the buyer of which is prepared to withdraw his right if the picture is required for the Gallery, and No. 90. "On the Shore of the Lake," by C. Hay Campbell.

**The Official Opening**

The Mayor, Mr Hope Gibbons, in declaring the exhibition open, said: "It is my pleasant duty as Mayor of this City to officiate at the opening of this fine exhibition of pictures, an exhibition which all must agree has never been equalled in this City."
"On Friday last I had the pleasure of officiating in the exhibition of another Art Show - one of "Nature's best," namely, the Flower Show. To-day, we are doing honour to this beautiful collection of pictures, for which we have in the first place to thank the Wanganui Arts and Crafts Society.

"In following the president (Mr. Cohen), I hope he will permit me on behalf of the people of Wanganui to thank him most heartily for the splendid manner in which he has given of his valuable time and his artistic knowledge to help on everything connected with our Art Gallery. He has spoken very gracefully of the good work done by others.

"It is fitting that we should at all times be willing to acknowledge also the good work of those who have gone before. In this splendid building, the finest in the Dominion, we have a home worthy of the most beautiful works of art. It is, however, far more than a mere shrine of beauty, but it will be for all time a monument to the civic spirit and high character of the donor, the late Henry Sarjeant. It represents also the finest and most efficient system of gallery lighting, and for this we must thank Mr. Hurst Seagerr. O. B. E. It is perhaps the most outstanding attraction to the city, and it behoves us in every way to make it more attractive. Some of the beautiful pictures are for sale - the cost within the reach of a large number of our patrons. Is it too much to hope that by the munificence of individual citizens, some of the finest of these may be kept in Wanganui?

"The Hanging Committee has done its work well, and the beautiful pictures have been displayed in such a way to enhance their varied beauties.

"The good taste of Messrs. Hay Campbell and Von Haast are, I feel sure, very largely responsible for the splendid effect obtained, and our worthy president has been with them all the time.

"It is hard to estimate the value of such an exhibition in fostered Art, but it must be very great.

"We do well to be proud of our fine Art Gallery, and of the noble pictures it holds.

The president of the Society, Mr L. Cohen, in extending a welcome to the visitors, said it was quite a significant occasion in the history of the Gallery that the Society had taken advantage of this wonderful habitation to exhibit some of the most beautiful pictures in New Zealand. He contended that this would undoubtedly give an impulse to the Society. They had a collection of 500 odd pictures, the work of New Zealand artists from all over the Dominion. In other towns in New Zealand they envied us in the possession of this beautiful building. One of the main reasons exhibitions were sending their best work was not to stimulate us, but
to do honour to our Gallery, and to be in the home for the present of beautiful things. The speaker went on to refer to the amount of work receiving and unpacking the pictures and getting them successfully exhibited. In this respect credit was due to Mr Hay Campbell, Miss Montgomery and Mr Von Haast. It was a pleasure to fine that members of the City Council were beginning to take a real pride in the Gallery. The society had been assisted in many ways by Council officials. As a result of the present exhibition, the speaker hoped that something more than a casual glance at the pictures would result. He reminded those present that the pictures were the work of artists, and the majority of them depended on the sale of pictures for a living. He hoped that the citizens of Wanganui would find ways of getting some of these pictures into their homes. He was sure that the people had not got their walls so full of beautiful things that they could not find room for more. In fact, they might be able to discard some of the things on the walls and substitute them with some of the pictures on exhibition. Mr Cohen then thanked the visitors for their attendances.
APPENDIX TWO:

Wanganui Chronicle, 17 September 1926, p. 5.

"Art Exhibition: Wanganui Arts And Crafts Society: Preliminary Review Of The Pictures."

There is the charm of variety of style and treatment in the pictures now on view at the Sarjeant Gallery, and it speaks highly for the merit of the work, that there is no dullness or monotony in the display of such a large number of paintings.

The Exhibition comprises some really good pictures, much that is attractive, and a good deal that will provoke discussion. There are many examples of the latest moods in Art, of sufficient merit at any rate to warrant close attention, whatever diverse opinions there may be as to whether they can be regarded as serious contributions to the development of Art, or merely passing phases of no account.

Roger Fry's picture of Champery, France, somehow suggests the art of the nursery. He has, however, some devoted followers and admirers, among them Miss Cora Wilding, whose picture, Mt. Egmont, No. 141, is somewhat after his manner. The design of her painting is bold and frank, and there is a nice feeling of depth of tone and clever handling in her work. The flat effect of the whole and the want of aerial perspective makes it more of a poster than a picture in the true sense of the word. No. 134, is a very clever water-colour by Ronald Mackenzie, hanging below the Roger Fry. It is brilliant in colour, really well drawn, and executed in broad clear [washes] of distinct and pure colour. As a poster, this design would leave nothing to be desired, but the brilliancy is obtained by the sacrifice of truth, and through the colour scheme is well arranged and carried out, it is too vivid and crude to have the appearance of nature.

Ronald Hipkins, A. R. C. A., and Jenny Campbell are apostles of another creed. Jenny Campbell's two pictures, "Siesta," and "Turnberry Lighthouse," Nos. 7, and 8, are effective and strong in colour, but painted as they are, in very solid dots of pure pigment, they present the appearance of crewel work, and have an extraordinary resemblance to the samples so popular in former days. This form of painting is too obviously an intention to create a sensation to be quite sincere. One much prefers her little picture No. 29, entitled "Ghost Forest," which is more restrained and delicate in colour, and is lyrically in feeling. No. 51, by Ronald Hipkins, is clever and strong in treatment, but somewhat violent in colour.

Three pictures by W. H. Allen, A. R. C. A., are in the style of another of these archaic schools. They are very archaic schools. They are very high in tone and treat it in the flat so-
called decorative manner. No. 14, "A Cotswold Village," is very delightful in its way. It is restrained in colour and the drawing and design of this little picture is excellent.

Miss Edith Collier is yet another whose work suffers from a slavish imitation of a prevailing fad. It is hard to reconcile the good and sound work which marks her portrait of "An Irish Fisherman" (no. 71), with the weak drawing of an "Irish Fisherman's Wife." She had undoubted talent, so that it is a pity she goes out of her way to distort nature under a mistaken idea that that is the way to display originality. There is a fine sense of colour and tone in her work with a taking style of brushwork.

When too many pictures of average merit are produced every year, it becomes increasingly difficult for an artist to obtain recognition, so that he is tempted to adopt some form of outrageous art, in order to attract attention. He is encouraged in this by critics, as it gives them something to write about and avoid the platitudes inevitable in describing pictures that have no striking characteristics. Moreover, there are always a number of artists and amateurs who like to assume the pose of understanding something which is unintelligible to ordinary mortals. It is even more lamentable when men who have proved their talent, skill and feeling pursue these backward tendencies, so that if there is ever to be a National School of New Zealand the younger generation of artists must seek for inspiration from what they see around them and learn to express what they feel in their own manner, and not through the medium of the fashionable cult of the moment.

A. F. Nicholl and Nugent Welch have given a good lead by their sound and sincere work.

In view of the number of excellent paintings on the walls at present it is sincerely to be hoped that the Council will not let this opportunity slip to acquire as many of them as its funds will permit for the Gallery. It is also to be hoped that many of these pictures will find their way to other homes of Wanganui residents. Artists are not "lilies of the field"; they require food and raiment like other people.
APPENDIX THREE:


"Art Exhibition: At Sarjeant Gallery: Wanganui Arts And Crafts Society (Second Notice)."

The awakening interest in art, and the promise shown in the work now on view, leads to the hope that the day is not so far distant when art will become the asset of the nation and the delight of the people, as it was in the Netherlands during the seventeenth century, and in Belgium in the early part of the nineteenth century. Richard Muther writes, "that country had private collections by the hundred. Wealthy merchants rivalled one another for the pride of owning works by their celebrated painters." Surely this is an ideal worth striving for? Why should not Wanganui take a lead in this form of culture? We have easily the best gallery in the Dominion, and the present exhibition is of such merit as to provide the public with the means of acquiring a sound taste in art.

It is astonishing that when there are exhibitions of this kind people are led to throw money away upon inferior (if genuine) specimens of the work of R. A.'s if an obsolete and feeble school of painting, or worse still upon the utter rubbish, which is labelled Constable, Morland, Turner, Jenens, Gainsborough and other masters. Picture dealers are usually shrewd businessmen, out to make money, so that they are not likely to ship pictures to New Zealand to be "knocked down" at sums from five to fifty pounds, when, if authentic they might fetch anything from two hundred and fifty to twenty five thousand pounds, according to the craze of the market in Europe or America. Quite an astonishing number of "Old Masters" was sent to the Loan Exhibition held at the Sarjeant Gallery in 1919. Scarcely any of them had the faintest resemblance to the work of the masters they purported to be. One lady sent three small paintings insured for £750. Literally, they were not worth seven shillings and sixpence.

Shortly after the death of J. E. Millet, when his work began to receive the recognition it was denied during his lifetime, "Millet's" were turned out by the thousand in France. Constable and Mortland seem to be the most favoured by imitators in Great Britain. I well remember a brother artists, who used to "find" a Constable at least once a week. Possibly the supply may have exceeded the demand, as he afterwards gave up art and took to farming in Canada. To buy "names," unless you are an expert, is to court disaster and there are thousands of experts looking round for a bargain.

Regular and frequent visits to the present exhibition would soon cure these misconceptions of art, and purchasers are assured of getting value for their money and possibly or making a
lucky investment for the future. Already the prices of some of the artists have gone up considerably in the land two or three years.

Looking round the principal room one is struck by a sense of strong colour - even if the tone is subdued. This is a marked tendency of modern art, and in the right direction if the study of form, which is of greater importance, is not neglected.

Mrs Von Haast has continued to make improvement, and has got rid of the failings which marked her work at the last exhibition. Her three little pictures Nos. 4, 5 and 78, render faithfully the deep tone and solemn feeling of New Zealand scenery. No. 15, "Autre-fois," by Mrs M. E. Tripe, is an excellent composition, and is delicate and harmonious in colour. It is an idyll of former days. No. 9, "Evening class at the Technical College," a clever sketch by Mr C. Hay Campbell, requires distance before it reveals itself. No. 31, "Coast Line Rocks," is one of the best examples of the water-colour art of Mr Nugent Welsh. It is full of repose and quiet dignity and beautifully harmonious in tone of grey. There is decided poetical feeling in this little masterpiece. There is something very good about Lindley Richardson's picture, "A summer morning, Titahi Bay," No. 18, with its deep tones and restrained colour. In striking contrast is the picture by R. Proctor, No. 20, "Venetian Boatbuilding Yard," which is full of brilliant colour and light. This is a type of picture that will no doubt appeal to many. Mr Orren Hales has two studies of heads that deserve attention. No. 35, "A Togan Boy," strikes one as the better. Mr A. E. Baxter's picture, "Half-Moon Bay, Kaikoura," is strong in colour and design, though it is not so good as two other excellent pictures he has hanging in another part of the gallery. Mrs Tripe's picture, "The Two Models," No. 44, was acclaimed by popular vote as the best picture in last year's show at Wellington. Mrs Tripe has a fine sense of picture making, and this painting displays her effective use of the brush and fine feeling for colour, but the drawing of the figure is altogether too weak to make the picture quite convincing. The still life in the picture is admirably treated. Miss Grace Butler has not favoured us this time with such good work as she sent to Wanganui before. No. 53, "Dark Valley, Lake Wakatipu," is, however, a very sound and charming picture. Mr W. S. Wauchop's painting, "The Valley of the Rolleston," No. 43, attracts by the strength and brilliance of its colour. Mr R. Proctor has two other striking pictures in this room besides No. 20, "A Street in Naples," No. 38, and "Porta Capriana, Naples," No. 50. All three successfully render the brilliance of Italian sunshine, and the figures are well arranged and grouped. The colour throughout is very bright, but a little appearance of dirt would give a truer representation of the places.

Mr Lindley Richardson's portrait of Miss Richmond, No. 63, hangs just above his picture, "Writing the invitation," No. 64, which is a kind of portrait group of three children. There is wonderful mastery in the way he has represented the different textures of flesh, hair, and
clothes, and there is something suggestive of the influence of Rosetti in the treatment and character of the faces. His portrait of Miss Richmond is dignified in pose, and reticent in colour. No. 60 "In a Blue Setting," by A. H. O'Keefe, is as charming a flower study as is to be seen in the Gallery. It is well worth careful attention and study. There are two effective water colours by Alice F. Whyte, No. 74 and 75, and below "The Old Guard," No. 70, by C. Hay Campbell, the best figure study in the exhibition.


A further notice will appear shortly.
APPENDIX FOUR:


Six years ago the walls of the Sarjeant Art Gallery exhibited many blank spaces, which gave Mr F. J. Denton the idea of filling some of the gaps by collecting for display a section of the world's photographic masterpieces. In the intervening period, the best part of a decade, many pictures have been added to the exhibits, and a higher standard of merit is necessary to gain any work a place. Indeed, the authorities have fostered discrimination which permits only sheer quality to find wall space. Meanwhile, Mr Denton's cherished plan having materialised, his pictures were formally dedicated to the Gallery yesterday, and it is a criterion of their richness in artistic quality, and of photography's advancement as an art, that they should be welcomed where such rigid passports for administration are demanded.

A singular and gratifying coincidence of circumstances had decreed that Mr Denton was to complete his self-imposed but arduous harvest just in time for the opening of the Wanganui Arts and Crafts Society's Exhibition. Thus it was found possible to inaugurate the Gallery's reign as a distinguished photographic salon in conjunction with the Society's display, and also to feature a minor exhibition of those alternative pictorial photographs submitted from many corners of the globe in answer to Mr Denton's appeal.

Perplexities of Selection

Over the aggregate offering, brought to Wanganui by many ships, from many lands, at different times and tides, a trinity of jurors pondered in long hours of perplexity, endeavouring to choose from the total of 200 some 80 or 90 which would form a representative and charming, but not too cumbersome, display of photographic works of art.

In the result has been achieved a personal triumph not only for the Gallery Trustees and the Arts and Crafts Society but also for Mr Denton and the enthusiasts who have contributed to the display. The nations of the world are here liberally represented. Mr Denton began his undertaking by circularising the world's foremost art photographers, and there were inevitable delays, queries, mishaps and omissions before material responses were made. A relatively small number of those approached were professionals, the ranks of the distinguished in photography embracing many callings and occupations. Doctors, dentists, chemists, architects and scientists have sent pictures to the exhibition in the Sarjeant Gallery, and their
letters make it clear that they are actuated by a common impulse, the desire to foster appreciation of photographic art, and enthusiasm to stimulate artistic expression in any form.

**Under Many Flags**

Interpreters to translate French, German, Austrian and Swedish, among other tongues, were necessary when the replies began drifting in. Many of the writers knew little of the distant city seeking their favour. One of them wrote: "I had no idea there were such modern places in that far off land I had never even heard of the place before," and others followed their affirmative responses with requests for photographs and information in return a Maori "tiki" was even asked for, and one man wanted stamps for his niece! A lady who forwarded photographs of the majestic El Captain, Yosemite Valley, U. S. A., said she had formerly been at school at the Wanganui Girls' College, and a Mr E. Leeson, replying from Launceston, Tasmania, said he still entertained happy memories of a former period of residence in this city.

Every civilised race, apparently, cherishes aspirations towards the higher development of photographic art, so that the intrinsic beauty and artificial culture of old world and new are expressed in the Gallery's array. Egypt and Tunis, Austria, Sweden, Germany, and France; Arizona, California, Pennsylvania, and New York; Japan, Victoria, Tasmania, and New Zealand - thus are four continents represented.

Rock-bound Monhegan Island, off the coast of Maine, is one subject, a Venetian courtyard another. Graz, Austria, a city built above a honeycomb of salt mines, sends delicate studies by Dr H. Haluschka, while from W. D. Wilcox, Washington, come arresting Alpine landscapes. Infinite variety is part of the exhibition's charm, "Souvenir of a holiday," (C. Borup, England) expresses tenderness and grace; one artist has captured the fleeting poise of the well-moulded form, another the infectious gaiety of a child's laugh, and another the enchantment of rippling waters, shot with silver between shafts of shadow.

**Formal Dedication.**

When the gifts were formally handed to the city yesterday afternoon the Mayor (Mr Hope Gibbons) and Mr Louis Cohen, president of the Arts and Crafts Society, warmly commended Mr Denton's public-spirited enterprise in making the collection.

"It has been a pleasure and a delight," said Mr Denton in reply. Those present for the opening ceremony included councillors and their wives, Rotarians, art lovers, and other interested citizens.
APPENDIX FIVE:

Wanganui Chronicle, 1 October 1926, p. 5.

"Among The Pictures: At Sarjeant Gallery: Wanganui Arts And Crafts Exhibition: Third Notice (Continued)."

It is more or less of an axiom that an artist is born, not made, and that some people are gifted with an innate sense of the beautiful; but no one is born a ready-made artist, nor are people provided with the faculty of intelligent appreciation without effort on their part. The artist must go through years of arduous study, if he hopes to achieve any measure of success, while it is only by constant and close study of good pictures that a correct taste can be acquired.

It is a great pity that when means of study are at hand so many attempt to turn out pictures before they have mastered the elements of drawing and painting. The results are often so disastrous that their efforts must be a cause of anxiety to their friends. The so-called pictures, which one meets with in nine houses out of ten, positively hurt. This absence of taste marks a lack of culture, as positively as a vulgar accent or want of manners. People have no excuse for this neglect of the aesthetic side of education. Drawing is well taught at schools, and there are hundreds of good text-books to be had with reproductions of the works of great masters, not to mention such magazines as "The Studio," and "The Connoisseur," which should be in every household. I believe that I am right in stating that no magazines devoted to art are to be found in the Public Library, nor are there any works on art worth mentioning. The publications by "The Studio" alone make a valuable and instructive library of art. F. C. Tilney's "Appeal of the Picture" is an invaluable book to those who would like to acquire a knowledge of the principles of art.

To proceed with the pictures, mentioned must be made of the well drawn studies of animals by Mrs V. E. Whiteman. No. 12, "A Hereford Bull," strikes me as particularly good. Mrs Whiteman is a decided acquisition to the world of art in this country. Mr W. H. Pratt sends a number of pleasant and thoughtfully treated water-colours, of which No. 83, "Virginia Lake," and No. 86, "Rain and Wind," are far in advance of anything he has yet done. "Sunrise on Mt. Sefton," No. 88, by H. Lindley Richardson, R. B. A., and a charming drawing of a child, entitled "Innocence," No. 108, are two of his most pleasing efforts. Mrs L. Hogg's picture, "View from Roberts Avenue," No. 81A, is one of the most successful pictures she has sent to these exhibitions, but, like several contributions by local artists, suffers from not being hung to the best advantage. This is entirely due to the pernicious habit, which many local artist have, of not sending in their pictures until after the last receiving day. They little realise the
amount of trouble they give. Next year, the rule will be strictly enforced that no works will be included in the exhibition that arrive after the date fixed for their reception.

Miss B. C. Dobie sends a number of Eastern scenes, which are not up to the standard of the pictures she usually favours us with. No. 70, "Outside the Holy City," is decidedly the best of her contributions. In No. 97, "Bradfield Village," Mr C. Hay Campbell has broken away from his usual reticent and sober colouring, and burst into vivid and brilliant tints. This may be a concession to the modern spirit in art, which revels in bright and strong colours. A comparison with the reproduction in the catalogue shows, however, that form has not been neglected, and that correct values have been maintained. Next to this picture is Miss Richmond's quiet and dignified composition. "Mt. Egmont from Dawson's Falls," No. 97. There is something very striking about this picture, but why does Miss Richardson find it necessary in order to keep a decorative feeling in her composition, make the middle distance as unlike nature as possible? The repetition of the same forms in the stumps of trees in the foreground takes away from the appearance of nature, which is so well marked in the drawing of the mountain and the treatment of the sky. I cannot see how a semblance of nature can spoil the design of any picture. Many of the "Modernists" are so eaten up by their own conventions that they look upon nature as something to be abhorred.

Mr Menzies Gibb, sends several of his conscientious and pleasantly executed water-colours, of which "Harvest Field, North Canterbury," No. 115, most deserves attention. The three most striking pictures are on the right, as you enter the large room. No. 118, "Sandhills," by A. F. Nicholl, is by far the best of his contributions to this exhibition. The design of the picture is simple and effective and the colour scheme quiet and harmonious. The general treatment of the painting is broad and direct. It is to be hoped that this work will remain permanently in the Gallery.

Next is No. 119, "The Butcher's Shop Marazion, Cornwall," a virile painting by C. Hay Campbell. The picture is strong in colour, and decided in light and shade. The figures are well drawn and lend human interest to the composition. No. 122, "The Breeze," is Mr Nugent Welch's only contribution in oils. It is full of sun and light, and is remarkably faithful in the rendering of the clear and bright atmosphere of New Zealand. Compare this with the colouring of No. 119 and you will get a very fair impression of the difference in the effect of the atmosphere of this country and that of the Old. It is also to be hoped that funds will allow of the purchase of one at least of Mr Nugent Welch's pictures for the Gallery.

"The Opossum Trapper," No. 120, by J. E. Richardson, is a work which shows great promise. The colour suffers a little by contrast with the pictures next to it. No. 121, "Spring Flowers," and No. 119, (N. A. A.), are two of Miss Richmond's most successful and pleasing
contributions. In her little picture of Mt. Egmont, Miss Richmond has treated the bush with just sufficient semblance of nature to enhance the whole spirit of her composition. No. 133, "Interior, Nelson Cathedral," by Hugh Scott, is of more than passing interest, as is No. 186, "Hawke's Bay," by Roland Hipkins, A. R. C. A. "Snowcapped," Rolleston, Otira, No. 147, is a striking picture by E. Baird Firberg. The treatment of the mountain is exceedingly good. Mrs M. E. Tripe's picture, "The Maori Chieftainess and her Son," No. 139, was awarded the pride of place at the Wembly Exhibition. It is flanked on either side by two excellent life studies, "Miss Reid," No. 137 by C. Hay Campbell, and "Randolph" No. 140, by E. H. Jenkins A. B. C. A. No. 142 is a very faithful and true painting of the Hill Top, Cashmere Hills, by Jesse Hollobon. "Anemones," No. 151, by Winifred Cox, deserves a better place.

In the bays, on the right as you enter the Gallery are many fine and pleasing water-colours, and farther on is the collection of paintings sent by the National Art Association of New Zealand. Two of the best water-colours sent to this exhibition are by A. E. Baxter, no. 182, "Kaituna Valley, Evening," and No. 183, "Evening Shadows." I am sorry that the Council has missed the chance of acquiring No. 183 for the Gallery. It has already found a purchaser. These works by A. E. Baxter are priced very low. In marked contrast to this, Miss K. Salmond sets a higher value on her work than she is likely to get in Wanganui. No. 246 "looking Towards Otago Heads," by Miss Salmond, is a very taking little picture, which shows a mastery of water-colour technique. No. 241, "Mumbles Lighthouse," is a bright and pleasing study by Vivian James. Sidney Higgs, M. J. Heginbotham have sent a number of bright and pleasing pictures, which deserve attention.

Mr J. McDonald's only contribution is an excellent pen drawing, entitled "A Maori Veteran," No. 185 (N. A. A.) Among the pictures sent by the N. A. A. N. Z., are several well considered and soundly treated water-colours by A. F. Nicholl, while the four or five oil sketches by Marcus King are marked by brilliant colour and wonderful luminosity, Nos. 234, "A Little Bay," and 254, "summer Morning, Breaker Bay," have this quality in a striking degree. Nos. 235, "A Mare and Foal," and 230, "The Plough," by Fora Scales, are broadly treated and clever studies of horses. "Sunlight and Shadow," No. 250, is the best if Miss Hazel Campbell's two contributions. No. 65, by Miss Cora Wilding, is a very clever and original treatment of a difficult subject.

Two paintings which stand out to a marked degree are No. 137, "An Old Friend," a study in oils of a horse's head, and No. 64, "The Wanganui from Gentle Annie," both by Mr C. Hay Campbell. There are some clever studies by Gwyneth Richardson, particularly No. 144, "Milking Time." There is no space to mention the many excellent works sent by Grace Butler, Rose Sawtell, Sidney Higgs, Edmund Atkinson, George Woolley, Ethell and F. E. Richardson, J. L. Palethorp, M. O. Stoddart, E. L. Prince, Ivy Perry, Trevor Lloyd and others.
It is a matter of regret that such a poor response has been made to the invitation sent to schools. There are no drawings either from the Technical or the Girls' College. Such drawings as have been sent in show decided promise. The best perhaps are those by W. E. Fitzherbert, V. E. McDonald and T. M. Cade.

Local contributors spoil their efforts by unsuitable frames, a plain simple gold frame is generally the best for oil paintings. If this cannot be obtained, or is beyond the means of the artist, a cream or white mount is preferable to heavy dark brown wooden frames. The latter are only suitable for grey pictures, or paintings in a very high key.

No. 290, "Autumn Leaves," by Winifred Cox, is a really good piece of work, and Nos. 297 and 301 are paintings full of promise. Mrs L. Hogg continues to advance in her work. Miss Montgomery Moore contributes some pleasant little water-colours, and Mr W. Ashwell is represented by sketches of scenes in the Old Country. There is considerable merit in the work of Mr J. C. Pearce, though the subjects he had chosen are as yet a little beyond his strength. The work of W. L. Robertson too much resembles that of other paintings to be quite original. No. 319, by F. Snelling, is a subject that should only be attempted by one who had been through a prescribed course of drawing and painting. Some paintings by Agnes Paul are deserving of attention, and generally speaking, art seems to be making steady progress in Wanganui. A little practical support from the general public will be very welcome.
APPENDIX SIX:

"Arts And Crafts: Extension Of Exhibition."

Owing to continued patronage the Wanganui Arts and Crafts Exhibition in the Sarjeant Gallery will not close until Sunday, October 17. This will enable visiting entrants to the Competitions and residents hitherto prevented to inspect what is admitted to be the best collection of modern works ever shown in the Dominion. Besides paintings there are excellent etchings, pen and pencil drawings of outstanding merit, and apart from the permanent highest class photography group, many local exhibitors attest to the rare ability displayed by Wanganui camera craftsmen.

The executive is hoping to arrange for inspection of this unique collection of many-sided artistic achievement by the admission of school children at a low fee during next week. Doubtless parents will gladly avail themselves of this favourable opportunity.


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