AUSTRALIAN ETCHINGS & ENGRAVINGS
1880s – 1930s
FROM THE GALLERY'S COLLECTION

Art Gallery of New South Wales 5 May to 22 July 2007

INTRODUCTION

This exhibition presents Australian etchings, engravings and wood engravings from the Gallery's collection, made between the 1880s and 1930s. These decades saw a sustained period of creativity, energy and activity in Australian art when artists' prints began to invite serious engagement by artists and critics for the first time, attaining a new status among artists, critics, dealers and the collecting public.

Mirroring the European etching revival of the 19th century, the 1880s saw the emergence of the 'Painter-etcher' in Australia – artists who produced prints as original works of art, inspired by 'art for art's sake'. Their work contrasted with the more familiar reproductive prints of the preceding century which had been created by skilled artisans interpreting the work of others to serve a more illustrative or reproductive function.

Printmaking was taken up by both amateurs and professionals with great enthusiasm. Attracted by the particular aesthetic qualities of prints, they increased their knowledge of technique and materials, limited editions, and exhibited prints independently of their other work, often in specialist associations formed to exhibit and promote prints.

Local artists were increasingly exposed to the work of their British, American and European contemporaries through publications, travel and public collections. Many were influenced by the etchings of European masters from the past such as Rembrandt, Whistler, Goya and Meryon, whose work could be viewed in the state galleries of Victoria and New South Wales. Some expatriate artists, such as the American Livingston Hopkins, provided a direct introduction to etching to local artists, while others returned from periods working or studying abroad with an enthusiasm for making prints, such as Jessie Traill who studied under the etcher Frank Brangwyn in London before the First World War.

Connoisseurship of historical and contemporary prints developed among collectors and commentators. Following the lead of international journals, books and magazines, local publications including Sydney Ure Smith's *Art and Australia* devoted special issues to the work of printmakers. Specialist groups, such as the Australian Painter Etchers' Society were established – the Painter Etchers ran for over twenty years from 1921, providing a forum for the exhibition of artists' prints, classes in etching and a collectors' club.

Artists' prints attained a higher profile with the public. In Britain, prints had developed a huge following with attendant societies, publishers, dealers and publications. Hundreds of artists made prints for the first time to take advantage of a buoyant market for prints; etchings in particular had achieved rapid escalations in price for the work of the most popular artists – there were even instances of financial speculation on published editions. Locally, there were similar developments, albeit on a smaller scale. Australian artists such as Sydney Long and Lionel Lindsay made an extensive number of prints to satisfy the British and local markets, which had developed well beyond the confines of a select group of cognoscenti.

Many etchers of the period were conservative and looked to the past for inspiration, but an increasing number of artists, educated or born abroad, brought a more contemporary vision to local printmaking. While many who made etchings in the 1920s and 30s were minor figures whose work flourished for only a short time, the best printmakers produced work that was refined in technique and execution while simultaneously engaging distinctly Australian subjects of lasting interest and appeal. John Shirlow's early etchings of Melbourne and Sydney drew on the lessons of Whistler and opened other artists' eyes to the possibility of an Australian etching tradition. Julian Ashton, Lionel Lindsay and Sydney Ure Smith's etchings of 'old' Sydney sought to capture the disappearing face of colonial Sydney in the spirit of Meryon, whose legendary etchings of Paris remain among the greatest etchings of the nineteenth century. Landscape, the dominant subject of Australian art in the interwar period, was warmly embraced by etchers, including painters such as Elioth Gruner, Hans Heysen and Sydney Long, as well as specialist etchers like Henri van Raalte, whose dramatic images of gum trees were greatly admired. Jessie Traill's magnificent series of etchings on the building of the Sydney Harbour Bridge were

made in a triumphant celebration of the progress of a modern nation, and remain among the best prints produced in the period.

There was a constant flow of influence between Australia and abroad – expatriates and immigrant artists from Britain had an impact on Australian printmaking, including Frank Medworth and Weaver Hawkins, who were friends from their art student days in England. Both arrived in Australia in the 1930s and immediately became prominent members of the Sydney art world; they considered prints and printmaking key aspects of their practice and an ideal medium for reflecting modern life. Their influence as teachers invigorated local printmaking with new imagery and approaches.

Wood engraving was taken up by a number of Australian artists, mostly those with links to Britain. The medium had experienced a renewal there by the 1890s, closely linked to the success of the Private Press movement and book illustration, and a renewed emphasis on design in art. By the 1920s wood engraving had become very popular especially with artists whose work was attuned to an illustrative, figurative tradition, and it came to have a more progressive reputation those with a more experimental approach to subject matter and technique. Australian artists including Rah Fizelle, Ethel Spowers and Gladys Owen who had travelled and studied in the UK and Europe made engravings that were in this modern British illustrative tradition, while others learnt second-hand, like Helen Ogilvie who taught herself after seeing British wood engravings in books.

The most prominent and significant Australian wood engravings were the splendid and idiosyncratic works of Lionel Lindsay, who was also self-taught. His magnificent images of animals (especially birds), portraits, still lifes and landscapes earned him an international reputation, and remain popular today. Their highly refined and complex designs are among the crowning achievements of his career. Lindsay's temperament was conservative; among his heroes were Thomas Bewick, the pioneering eighteenth-century English wood engraver of bucolic subjects and illustrator of books of natural history, poetry and fables, and Charles Meryon, the 19th century

French etcher of Paris. However, Lindsay's wood engravings were very much of their time – if not in subject, then certainly in boldness and clarity of design.

A very small number of artists made engravings in metal; those in this exhibition were all made in England by artists with Australian connections. By the end of the 19th century engraving had become associated with reproductive prints and had fallen out of favour with artists, but experienced a modest revival in Britain by the 1920s, with a small number of artists attracted to the medium's scale and particular linear and expressive qualities. Most notable was the extraordinary modernist Stanley William Hayter, while others such as Edward Bawden and Edward Wadsworth experimented with engravings in the genteely modern spirit of the French artist Jean-Emile Laboureur. Frank Medworth and Fred Coventry both made engravings; Coventry in the late 1920s as a submission for a traveling scholarship, the *Prix de Rome*, which had a category for engravers.

The Art Gallery of New South Wales was inextricably linked with the boom in etchings and engravings in Australia, as much of it centred on Sydney. The gallery's substantial collection of Australian prints had been established in 1894 with a gift by the director, E L Montefiore, of five etchings he'd made in the 1860s and 70s. However, this lone gift represented almost all print-collecting activity for the next twenty years, a situation reversed quite dramatically around the time of the First World War, when over two hundred prints by Australian artists were acquired in a sustained period lasting over two decades. Commensurate with the etching boom, this period was dominated by the influence of a number of key individuals with a keen personal and professional interest in prints.

Artists central to the etching revival – Lionel and Norman Lindsay, Sydney Ure Smith and Syd Long – were major figures in the Sydney art scene. Lionel Lindsay was a trustee of the Gallery between 1918–29 and 1934–49; Ure Smith from 1927–47 and Long from 1933–49. These artist-trustees placed great emphasis on prints as practitioners, collectors and commentators publishing widely on art with frequent emphasis on prints and printmaking.

They collected works by their Australian and international contemporaries, as well as prints of the past, but most importantly, encouraged the collection of prints by the Gallery. These strong foundations of the Gallery's Australian print collection were built upon in subsequent decades.

The boom in artists prints did not last – driven by an overheated market, growing conservatism in subject matter and approach, changing public taste and the economic depression of 1929, etchings lost their pre-eminence and almost disappeared as a key aspect of artists' practice. Artists continued to make prints, but this was more of a private affair, with much less institutional, critical or collector support than had been the case. It was not until the 1960s that there was again a widespread appreciation of prints in Australia by artists and the broader public. It is hoped that with this exhibition, they will return to the fore as an aspect of Australian art that has been long neglected.

Anne Ryan
Curator, Australian Prints

LIST OF WORKS

Dimensions are in centimetres, height before width.
All inscriptions are in pencil unless otherwise stated.
For quotations used in entries, refer to bibliography
pp 88–89.

Abbreviations

AGNSW   Art Gallery of New South Wales
bot. c.   bottom centre
ed.   edition
l.l.   lower left
l.r.   lower right
l.c.   lower centre
u.l.   upper left
u.r.   upper right
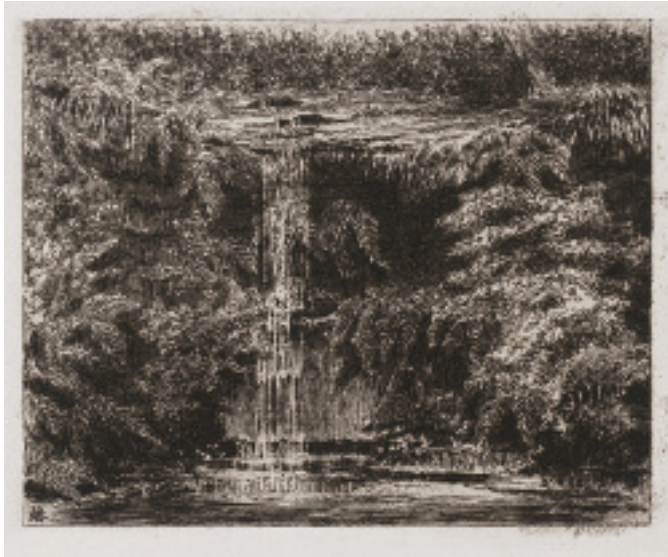
1

E L Montefiore born Barbados, West Indies 1820,
arrived Australia 1843, died Sydney 1894
(Blue Mountains waterfall) 1870s–1880s
etching, printed in black ink on white laid paper,
mounted on a leaf from an album
9.6 x 12 cm image; 11.1 x 13.5 cm platemark; 11.8 x 15.2 cm sheet
signed with artist's monogram in plate to print l.l., inscribed u. centre
of mount in pen and dark brown ink 'New South Wales'
Purchased with funds provided by the Arthur Boyd Acquisition Fund 1998

2

after **Nicholas Chevalier** (1828–1902)
E L Montefiore born Barbados, West Indies 1820,
arrived Australia 1843, died Sydney 1894
Pigeon Bay Creek, Banks Peninsula, New Zealand 1868
etching, printed in black ink on white wove paper
8.3 x 13.9 cm image, 14.9 x 24.9 cm platemark; 16.5 x 24.8 cm sheet
inscribed on plate to print l.r. 'Pigeon Bay Creek – Banks Peninsula/ NZ',
inscribed on plate to print l.l. 'From a sketch by N Chevalier'
Gift of Jane MacGowan 1985

Eliezer Levi Montefiore was active in the promotion of art in
Sydney from his arrival in 1871, including the establishment of
the New South Wales Academy of Art, and was a Foundation
Trustee of the National AGNSW in 1874. His influence extended
to articles and lectures, including 'Etchings and etchers'
presented in 1876 and subsequently published in the journal
of the Royal Art Society.

Although these etchings were made earlier than the other
prints in this exhibition, they provide a preface to the works
acquired by the Gallery from the etching revival in Australia.
Up until that time, most etchings made in the colony were
the work of professional etchers and engravers, as a form of
reproduction or illustration. The notion of the 'painter-etcher'
who produced prints as stand-alone, original works really only
emerged in Australia from the 1880s, with the prints of artists
such as Livingston Hopkins, John Shirlow and Tom Roberts, for
example. *Pigeon Bay Creek* and *Blue Mountains waterfall* are the
work of a keen amateur who not only created etchings after the
work of others but also his own compositions, as a discreet form
of artistic activity, which was very rare in Australia at the time.

Montefiore showed his first etching in Melbourne in 1866
and continued to make them over the years, including a series
after work by other artists, including *Pigeon Bay Creek*, a
watercolour by Nicholas Chevalier. Indeed, it has been suggested
that Chevalier taught Montefiore how to etch in the 1860s.

3

Livingston Hopkins born Bellefontaine, Ohio, USA 1846,
Australia from 1883, died Sydney 1927
River scene: on the Hawkesbury 1891
etching, printed in brown ink with plate tone on buff wove paper
17.7 x 28.5 cm image, 19.9 x 29.9 cm platemark; 24.8 x 34.8 cm sheet
signed in plate to print l.l. corner, 'L Hopkins/ 1891', inscribed l.l. to l.r.
'LIVINGSTON HOPKINS RIVER SCENE. HAWKESBURY.'
Gift of Sir Kenneth Street 1962

Livingston Hopkins was instrumental in the introduction of
etching in the 1880s to a generation of Australian artists.
Arriving in Sydney from his native America in 1883 to work as
staff artist for the *Bulletin* magazine, Hopkins soon befriended
local artists and encouraged many of them to etch using his
press, including Tom Roberts, Julian Ashton, Arthur Streeton and
B E Minns. The moody, atmospheric tones of this image are
evoked through Hopkins' linear style of drawing, which here is
alternately dense and spare, similar to that used in contemporary
illustration, with which Hopkins was very familiar.

4

Julian Ashton born Addlestone, England 1851,
arrived Australia 1878, died Sydney 1942
The ferry 1893
etching, printed in brown ink with plate tone on ivory laid paper, ed. 6/15
15 x 24.7 cm platemark; 21.5 x 29.3 cm sheet
signed, dated in plate to print l.r. 'J R ASHTON/ 1893',
signed l.r. 'Julian Ashton.' inscribed l.l. 'No. 6/ 15 Proofs', l.c. 'The Ferry.'
Purchased 1918

Julian Ashton made seven etchings in 1893, having been
introduced to the medium by Livingston Hopkins. Hopkins
proofed Ashton's etchings on his own press at Mosman.

   This sensitively rendered etching of a river scene owes
something to the visual language of commercial wood engraving,
which at the time was the principal method of reproducing
images in the illustrated press, and familiar to Ashton through
his work as an illustrator. In such wood engravings, effects of
tone and form were achieved through repetitive hatching and
cross-hatching of lines, reflected in Ashton's method of drawing
on the plate for *The ferry*.

5

Alfred Coffey born Limerick, Ireland 1869,
arrived Australia 1879, died Sydney 1950
The mouth of the creek 1919
etching, printed in black ink with plate tone on cream laid paper, ed. 30/50
19.7 x 29.9 cm platemark; 27.1 x 36.8 cm sheet
signed, inscribed l.r. 'Alfred Coffey/ No. 3', inscribed l.l.
'The Mouth of the Creek'
Purchased 1919

Alfred Coffey taught himself how to etch in 1889 using
PG Hamerton's book on the subject (*Etching and etchers*, 1868),
but did not make prints in earnest until 1908, when he began
to produce a number of unusually large etchings of Sydney,
including images of the Rocks and Harbour, several of which are
in the Gallery's collection. His plates tended to be deeply etched
and printed with a very even background tone, with consequent
emphasis on particular elements in each image. In this more
modest work, the boatman, rocks in the foreground and rickety
structure of the bridge feature in dramatic counterpoint to the
more subtly etched contours of the cloudy sky and far shoreline.

6

A H Fullwood born England 1863, arrived Australia 1883,
USA and Europe 1900–1920, died Sydney 1930
Old Mosman's, Sydney 1890
etching, printed in black ink with pale plate tone on ivory wove paper, ed. 1/30
14 x 26.2 cm platemark; 22.1 x 32.2 cm sheet
signed, dated, inscribed on plate to print l.l. 'AF MOSMAN 1890',
signed l.r. 'A Henry Fullwood.', inscribed l.l. '1–30', l.c. 'Old Mosmans. Sydney'
Purchased 1921

A H Fullwood came to Australia in 1883 to work as an illustrator
and lithographer for publications including the *Town and country
journal* and the *Picturesque atlas of Australasia*. While here he
travelled extensively and was one of the many artists who,
with Arthur Streeton and Tom Roberts, lived at the artists'
'Curlew camp' at Sirius Cove, Mosman in the early 1890s.

Fullwood was encouraged to make etchings by Livingston
Hopkins, and made several from the mid 1890s before leaving
Australia for twenty years, working and exhibiting in America
and, mostly, England. He returned to Sydney permanently in 1920,
where he became a founding member of the Australian Painter-
Etchers' Society, exhibiting seventy-six etchings of English and
Australian subjects in the Society's first annual exhibition of 1921.

Fullwood produced many etchings in the 1910s and 20s, some
of them possibly made using old drawings; this etching may have
been printed about that time. A print titled *Old Mosman, Sydney*
was shown at Gayfield Shaw's Art Gallery in 1921, and another,
Old Bridge, Mosman in the 1921 Painter-Etchers' annual
exhibition – these could be the same work as that displayed here.
Fullwood made a watercolour of this view in 1899; it was a
popular subject with several artists including Tom Roberts, whose
painting *Mosmans Bay* 1894 shows the wharf and quayside from
a different angle.

The copper etching plate for *Old Mosman's, Sydney* is in a
private collection, Sydney, and is promised as a gift to the gallery.

7

Victor Cobb born Melbourne 1876,
South Africa 1901–05, died Melbourne 1945
Ti-trees at Mordialloc 1906
etching, printed in black ink on ivory laid paper, ed. 19/50
20.5 x 24 cm platemark; 26.5 x 29.1 cm sheet
signed, dated, inscribed in plate to print l.l. 'Victor E. Cobb./ 1906/
" AT MORDIALLOC" ', signed l.l. 'Victor Cobb.',
inscribed l.r. '19–50/ 'Ti Trees, Mordialloc" ', l.l. corner '£2–2–0'
Gift of Sir Kenneth Street 1962

While a student at Melbourne's National Gallery School in
the 1890s, Victor Cobb met John Shirlow, Lionel Lindsay and
Ernest Moffitt, who shared his interest in etching and together
exchanged information on technique. Cobb made his first
etchings at this time, adapting to the lack of materials and
tools available to him by creating his own, including a press.
He remained a keen exponent of etching, writing articles and
delivering lectures on the subject over several decades. Bertram
Stevens described him in 1921 as *… a true nature-lover, (who)
nearly always worked direct from his subject.* Cobb's favourite
subjects included cityscapes, architectural studies, the countryside
and foreshores of Port Philip Bay, including at Mordialloc, the
subject of this etching.

8

John Mather born Hamilton, Lanarkshire, Scotland 1848,
Australia from 1878, died Melbourne 1916
The bath, Healesville 1896
etching, printed in dark brown ink with plate tone on buff wove paper
13.5 x 9.7 cm platemark; 21 x 16.2 cm sheet
signed l.r. 'J. Mather.'
Purchased 1975

John Mather was one of the first artists to practice etching in
Australia. He learnt to etch in Glasgow before arriving in
Melbourne in 1878, forging a career that led to his eventual
appointment as the first artist-trustee of the National Gallery of
Victoria in 1892. Like many of his contemporaries, Mather
preferred to work outdoors, or *en plein air*, and made a number
of prints of landscape subjects around Melbourne, particularly
the ti-trees that grew by Port Phillip Bay.

   The bath, Healesville depicts a popular bathing place on
the Watts River, north west of Melbourne, where Mather
frequently visited. At the time it was semi-rural and the site of
an Aboriginal mission, where Mather etched portraits of the
Indigenous inhabitants. This image is in the tradition of the
Arcadian landscape where, in a reference to a mythical past,
figures engage in a leisured, carefree manner in an harmonious
relationship with nature.

9

Norman Lindsay born Creswick, Victoria 1879,
England 1909–10, died Springwood, New South Wales 1969
Tryst in Arcadia 1930
etching, stipple, printed in blue/black ink on ivory wove paper, ed. 10/55
33.3 x 27.5 cm platemark; 41.2 x 34.2 cm sheet
signed l.r. 'Norman Lindsay', inscribed l.l. 'No 10', l.c. '55',
bot.c. 'Tryst in Arcadia'
Purchased 1937 © Lin Bloomfield, Odana Editions

10

Sydney Long born Goulburn, New South Wales 1871,
England 1910–25 and from 1952, died London 1955
Pan 1919
etching, aquatint, printed in brown ink on buff wove paper, ed. 18/30
28 x 42.2 cm platemark; 33.2 x 45.6 cm sheet
signed l.r. 'Sid Long', inscribed l.l. '18/30'
Purchased 1969 © Opthalmic Research Institute of Australia

Sydney Long took up etching after he had already achieved
considerable success as a painter in Australia, and gone to
London to further his career, rather less successfully. In Sydney he
had been a member and later President of the Society of Artists
with Tom Roberts, Arthur Streeton and Julian Ashton and taught
at Ashton's Sydney Art School, becoming second in charge by
1907. His work at the turn of the century was decorative and
symbolist, influenced by the English Aesthetic movement, and
included paintings such as *Pan* 1898, in the Gallery's collection.
Long made the etching after the painting much later, harking
back to an earlier period when his fame was at its height.

Long moved to London in 1910 and learnt etching from Frank
Emanuel and Macolm Osborne at the Central School of Arts and
Crafts, taking up the medium in earnest in 1918–19 and
devoting much of his time to it for the next twelve years. He had
a natural affinity for etching and his work was soon praised. He
was elected an associate of the Royal Society of Painter-Etchers
and Engravers in 1920 and was foundation honorary secretary of
the Society of Graphic Art. The following year he visited Australia,
and joined the Australian Painter-Etchers' Society.

11

Sydney Long born Goulburn, New South Wales 1871,
England 1910–25 and from 1952, died London 1955
Moonrise fantasy 1917
etching, aquatint, printed in dark brown ink on ivory wove paper, 1st state
27.8 x 40.5 cm platemark; 32.7 x 52.5 cm sheet
signed l.r. 'Sydney Long.', l.l. '1st State.', l.c. 'Moonrise Fantasy.',
u.l. corner 'Dr Abramovitch, Canterbury'
Anonymous gift 1973 © Opthalmic Research Institute of Australia

Sydney Long taught many artists to etch in Sydney, including
Donald Friend, Cedric Emanuel, Bim Hilder, Squire Morgan and
Sheila McDonald. Conservative and opposed to modernist
tendencies in art, he continued to etch until the collapse of
the etching boom in the late 1930s. He was a Trustee of the
AGNSW from 1939–49.

Many of Long's etchings were based on paintings, serving to
publicise his work in Australia and in London, and also provide
an additional source of income, which was a constant source of
anxiety to him. He was particularly adept at using aquatint to
achieve greater tonal range in his images and imbue them with
a dreamy, romantic atmosphere, especially his landscapes.

12

Norman Lindsay born Creswick, Victoria 1879, England 1909–10, died Springwood, New South Wales 1969
Self portrait 1930
35.1 x 30 cm platemark; 51.7 x 41.7 cm sheet
signed l.r. 'Norman Lindsay', inscribed l.l. 'No 12', l.c. '55', l.c. 'Self Portrait'
Purchased 1958 © Lin Bloomfield, Odana Editions

Norman Lindsay remains one of the most popular and controversial Australian artists and literary figures, whose exceptional talents as a writer, cartoonist, draughtsman and etcher led to great success and influence in his lifetime and beyond. Lindsay's was a unique voice in Australian art, whose idiosyncratic work was based on a literary and occasionally prurient imagination. He was resolutely against modern art and literature, but concurrently developed a libertarian personal philosophy based on the artist as social critic. Of all the artists who made prints in the etching boom of the 1920s and 30s, his have retained the most widespread popularity with collectors and the public.

Norman Lindsay was encouraged by his brother Lionel to etch, producing his first in 1917 in conjunction with Rose Lindsay his partner, and later wife, who printed his editions for him. She compiled seven volumes of Lindsay's complete etchings, with preparatory drawings and various states, which is now in the State Library of New South Wales.

The etchings are entirely my wife's affair. She prints them, arranges the editions, keeps count of their sales, destroys all discarded proofs and prints. Once I've finished a plate I've done with it.

Lindsay's etchings were predominantly fantasy and literary subjects, with an emphasis on the female nude. This extraordinary self portrait goes some way to encapsulate his entire etching oeuvre in one image.

13

Norman Lindsay born Creswick, Victoria 1879, England 1909–10,
died Springwood, New South Wales 1969
Lady and parrot 1917
etching, soft-ground, foul bite, printed in black ink with plate tone
on ivory laid paper, 3rd final state, ed. 8/40
11.1 x 11.2 cm platemark; 23 x 17.6 cm sheet
signed l.r. 'Norman Lindsay', inscribed l.l. 'No 8'
Gift of Sir Kenneth Street 1962 © Lin Bloomfield, Odana Editions

This etching is among the first made by Norman Lindsay. It was
inspired by Theophile Gautier's novel *Mademoiselle de Maupin*,
published in 1835, which is distinguished not only by its romantic
tale of disguised identities and a love triangle, but also for its
preface which espoused a philosophy of 'art for art's sake',
through the statement 'everything that is useful is ugly'.

14

Norman Lindsay born Creswick, Victoria 1879, England 1909–10,
died Springwood, New South Wales 1969
Lydia 1919
etching, drypoint, softground, printed in black ink with plate tone
on ivory wove paper, ed. 32/40
25.3 x 16.4 cm platemark; 33.1 x 26 cm sheet
signed l.r. 'Norman Lindsay', inscribed l.l. 'No 32 40', l.c. 'Lydia'
Gift of Sir Kenneth Street 1962 © Lin Bloomfield, Odana Editions

15

Norman Lindsay born Creswick, Victoria 1879, England 1909–10,
died Springwood, New South Wales 1969
Danseuse 1919
drypoint, etching, roulette, printed in black ink on ivory wove paper, ed. 5/35
13.7 x 12.7 cm platemark; 21.3 x 18 cm sheet
signed, dated l.r. 'Norman Lindsay 1919', inscribed l.l. 'No 5', l.c. 'Danseuse.'
Gift of B.J. Waterhouse 1958 © Lin Bloomfield, Odana Editions

16

Norman Lindsay born Creswick, Victoria 1879, England 1909–10,
died Springwood, New South Wales 1969
Ballet entrance 1918
soft-ground, drypoint, printed in dark blue ink with plate tone
on white wove paper, 3rd state, ed. 16/30
25 x 24.6 cm platemark; 33.1 x 31.8 cm sheet
signed with initials in plate to print l.l. 'NL', signed l.r. 'Norman Lindsay',
inscribed l.c. 'Ballet Entrance', l.l. 'No 16…..30'
Gift of Sir Kenneth Street 1962 © Lin Bloomfield, Odana Editions

17

Tom Roberts born Dorchester, England 1856, arrived Australia 1869, England 1903–23, died Kallista, Victoria 1931
Louis Buvelot c1886–1887
etching, printed in brown ink with plate tone on buff wove paper
29.6 x 25.3 cm platemark; 36.8 x 29.1 cm sheet
signed, inscribed l.l. to l.r. 'Head of the Artist Buvelot/ etched by Tom Roberts'
Purchased 1957

It is thought that Tom Roberts probably learnt to etch while in England in the 1880s, when the etching revival was at its height. He produced a couple of etched invitation cards upon his return to Melbourne in 1886, followed by the far more ambitious prints *Louis Buvelot* and *A Chinese cook shop*, among the most important etchings produced in Australia at the time.

Louis Buvelot was the largest print made by Roberts, and relates to a drawing by him in the Gallery's collection, in which the head of the artist Buvelot is drawn wearing the same black cap, but from a slightly different angle. Only a handful of impressions were printed in the 1880s; the plate, now in the National Gallery of Victoria, was left with Jessie Traill, who printed further impressions in the 1920s in the 'artistic manner', a style she preferred that used a warm, sepia coloured ink and heavy plate tone.

A Chinese cook shop was first shown in Melbourne in October 1887 at the Australian Artists Association exhibition, but then disappeared from public view, despite Roberts' plans to have it editioned in London. The plate was discovered in 1920 by the Melbourne etcher Cyril Dillon, who printed a number of impressions. It was exhibited at the first exhibition of the Australian Painter-Etchers' Society in 1921, retitled *The opium den*.

Tom Roberts was also a collector of prints, and collated a volume of 17th century Dutch and French prints by Claude and Ruysdael, which he left to the Gallery in 1931.

18

Tom Roberts born Dorchester, England 1856, arrived Australia 1869, England 1903–23, died Kallista, Victoria 1931
A Chinese cook shop or The opium den c1887
etching, printed in dark brown ink with plate tone on ivory wove paper
20.4 x 15.2 cm platemark; 32.1 x 20.5 cm sheet
signed l.l. 'Tom Roberts.'
Purchased 1978

19

John Shirlow born Sunbury, Victoria 1869, died Melbourne 1936
The slum, Bullen Lane, Melbourne 1914
etching, printed in black ink with plate tone on ivory laid paper, ed. 9/25
29.9 x 9.2 cm platemark; 34.8 x 14 cm sheet
signed, dated in plate to print l.r. corner 'J SHIRLOW 1914',
signed l.r., 'John Shirlow', inscribed l.l. '9/25.'
Purchased 1916

John Shirlow was one of the first artists to make a career in
Australia based on etching, and influenced many of his
contemporaries, including Lionel Lindsay, to etch. He taught
himself from PG Hamerton's book *Etching and etchers* (1868)
after seeing prints by James McNeill Whistler, Seymour Hayden
and Charles Meryon in the National Gallery of Victoria, proceeding
to construct his own etching tools and press to make his first
etching in 1895.

Shirlow worked from life, drawing directly on the plate, and his
principal subjects included landscapes, architecture and street
scenes, predominantly of Melbourne, although he did publish a
portfolio of six etchings, *The Sydney set*, in 1917. Shirlow was an
active and senior figure in the Melbourne art world, promoting
etching assiduously through teaching, writing and lectures.
He was a foundation member of the Australian Painter-Etchers'
Society, serving as its first Vice-President and exhibiting seventeen
etchings in its inaugural exhibition in 1921.

20

John Shirlow born Sunbury, Victoria 1869, died Melbourne 1936
The Central Station, Melbourne 1910
etching, printed in black ink with plate tone on ivory laid paper, ed. 23/50
34.2 x 26.7 cm image; 35.3 x 27.7 cm platemark; 38.6 x 29 cm sheet
signed, dated in plate to print u.r. 'SHIRLOW/ 1910',
signed l.r. 'John Shirlow', inscribed l.l. '23/50'
Purchased 1916

21

John Shirlow born Sunbury, Victoria 1869, died Melbourne 1936
The river (Yarra) from just below Government House 1902
etching, printed in dark brown ink with plate tone on ivory laid paper, 44/50
11.3 x 25.9 cm platemark; 16.6 x 31.5 cm sheet
signed, dated in plate to print l.r. 'SHIRLOW/ 1902',
signed l.r. 'John Shirlow', inscribed l.l. '44/50'
Purchased 1916

22

Jessie Traill born Melbourne 1881, died Harkaway, Victoria 1967
Melbourne from Richmond paddock 1911, printed 1912
etching, aquatint, printed in dark brown ink on cream wove paper, ed. 15/25
20 x 32.9 cm platemark; 29.2 x 42.3 cm sheet
signed, dated l.r. 'J. C. A. Traill 1912', inscribed l.l. 'Melbourne from
Richmond Paddocks (Aquatint) 15/25'
Purchased 1977 © Reproduced with permission

Jessie Traill is among the most significant Australian etchers of the early twentieth century, producing an impressive oeuvre of etchings and aquatints between 1903 and the 1930s. Her work was recognised at the time for the force of its imagery and her remarkably astute and sensitive application of etching and aquatint to her subject matter, predominantly landscape and industrial subjects. She was a founding member of the Australian Painter-Etchers' Society, exhibiting thirteen prints in their inaugural exhibition of 1921.

Traill was financially independent and thus free to pursue her love of travel and forge an artistic career without the pressure to make a living from it. Later, as printing became more physically taxing, she made fewer etchings but taught younger artists how, including Arthur Boyd and Franz Kempf.

Traill first studied etching with John Mather in 1903, and was exhibiting prints by the following year with favourable critical reception. She followed this with studies in London in 1907 under Frank Brangwyn, then one of the most revered etchers in Britain, whose work exercised a powerful influence on her, both in composition and choice of subjects, as well as a preference for deeply etched lines and atmospheric printing style.

Melbourne from Richmond paddock is a typically romantic landscape from one of the artist's more prolific periods, after she had returned to Melbourne from London in 1909.

23

Livingston Hopkins born Bellefontaine, Ohio, USA 1846,
Australia from 1883, died Sydney 1927
View of the Rocks, old Sydney 1886
etching, printed in brown ink with pale plate tone on ivory wove paper
25.8 x 16.1 cm image; 30 x 19.8 cm platemark; 32 x 21.6 cm sheet
signed, dated in plate to print l.r. 'L Hopkins 1886'
Purchased 1990

Livingston Hopkins was particularly interested in the picturesque
streets of 'old' Sydney, especially around the Rocks, a favourite
subject shared with his contemporary Julian Ashton as well as
younger artists including Lionel Lindsay and Sydney Ure Smith.
Hopkins was a skilled illustrator, and would have been used to
drawing in reverse, so his drawings could be engraved by skilled
craftsmen onto woodblocks for publication. He made a pen and
ink drawing for *View of the Rocks, old Sydney*, now in the
Gallery's collection, which, unusually, is not in reverse to the final
print, suggesting that he was able to re-draw the image in reverse
on his etching plate, so that it would print the with the same
orientation as the drawing.

24

Julian Ashton born Addlestone, England 1851,
arrived Australia 1878, died Sydney 1942
Old house, Trinity Lane, Sydney 1893
etching, printed in blue/black ink with pale plate tone
on ivory laid paper, ed. 6/14
27.1 x 17.5 cm image; 30.1 x 19.8 cm platemark; 34.2 x 24.2 cm sheet
signed, dated in plate to print l.r., 'J.R.ASHTON/ 1893, signed l.r. 'Julian
Ashton', inscribed l.l. 'No. 6/ 14 Proofs', l.c. 'Old House, Trinity Lane. Sydney.'
Purchased 1918

These two etchings of street life in the Rocks come from a
second edition of fourteen Ashton published in 1918, printed
in a blue/black ink, rather than the original sepia colour of 1893.
The Gallery acquired both prints that year from Angus and
Robertson, a firm of booksellers and publishers in Castlereagh
Street. Despite the plates having been etched some twenty-five
years earlier, their reissue for a new market indicates the
popularity of the subject, as Sydney, especially the Rocks,
underwent widespread slum clearances following outbreaks
of bubonic plague in the first decades of the century. Nostalgia
grew for a Sydney of the past, and artists including Lionel Lindsay
and Sydney Ure Smith produced prints of 'old Sydney' well into
1910s, 20s and even 30s.

25

Julian Ashton born Addlestone, England 1851,
arrived Australia 1878, died Sydney 1942
Gloucester Street, the Rocks, Sydney 1893
etching, printed in black ink with pale plate tone on ivory laid paper, ed. 6/14
23.4 x 15.4 cm image, 30.2 x 19.9 cm platemark; 34 x 22.5 cm sheet
signed in plate to print l.r. 'J R ASHTON', signed l.r. 'Julian Ashton.',
inscribed l.l. 'No 6/ 14 Proofs', l.c. 'Gloucester St – "The Rocks" Sydney'
Purchased 1918

26

Sydney Long born Goulburn, New South Wales 1871,
England 1910–25 and from 1952, died London 1955
Windmill St, old Sydney 1928
etching, aquatint, printed in brown ink on cream wove paper, ed. 15/50
22.6 x 21.6 cm platemark; 36.3 x 27.6 cm sheet
signed l.r. 'Sydney Long ARE.', inscribed l.l. '15/50', l.c. 'Windmill St. Old
Sydney', l.l. corner 'Aquatint'
Gift of Miss B. Kelly 1958 © Opthalmic Research Institute of Australia

27

Leonard Beck active 1920s to 1950s
Argyle Cut, old Sydney c1930
etching, drypoint, printed in black ink with plate tone
on ivory laid paper, ed. 26/100
18.8 x 22.8 cm platemark; 25 x 28.5 cm sheet
signed l.r. 'Leonard Beck', inscribed l.l. 'Argyle Cut. Old Sydney, 26/100'
Accessioned 2007

Leonard Beck was a commercial artist and printmaker active
between the 1920s and 1950s. He made about twenty-five
etchings and drypoints, usually with large editions of 100
impressions. This etching of the Argyle Cut is in the tradition of
etchings of 'old Sydney', a popular subject with etchers from the
1880s through to the 1930s.

28

Lionel Lindsay born Creswick, Victoria 1874,
Europe 1902–03 and 1910, England and Europe 1925–27,
North Africa, India, Europe 1928–30 and 1933–34,
died Sydney 1961
Old George Street Markets, York Street side 1914
etching, printed in brown/black ink with plate tone
on cream wove paper, ed. 4/50
21 x 14.6 cm platemark; 26.4 x 19.6 cm sheet
signed in plate to print l.l. corner 'Lionel Lindsay',
signed l.l. 'Lionel Lindsay' inscribed l.r. 'No 4.'
Purchased 1914 © Lionel Lindsay Estate

Lionel Lindsay – artist, writer, critic and publisher – was central
to the revival and popularity of artists' prints in Australia in the
first decades of the twentieth century. He, more than any other,
was a driving force in the widespread acceptance of etchings
and wood engravings in Australia through his own work and
tireless advocacy for prints. He published books and articles on
the subject, was instrumental in the formation of the Australian
Painter-Etchers' Society in 1921, and as a trustee of the
AGNSW between 1918–29 and 1934–49, one of the driving
forces behind the development of the Gallery's collection of
Australian prints. In 1941 he was knighted for 'Services as
an eminent artist'.

Lindsay was an exceptional etcher and wood engraver, and
also a fine draughtsman, watercolourist, collector and writer.
His activities reflected his prejudices – most notoriously the
anti-modern art diatribe *Addled art*, published in 1943 – and his
enthusiasms, all of which exerted considerable influence over art
in Australia. His friendship with London art dealer Harold Wright
led to exhibitions of his wood engravings in England from the
1920s, which earned him an international reputation unmatched
by any other Australian printmaker at the time.

29

Lionel Lindsay born Creswick, Victoria 1874,
Europe 1902–03 and 1910, England and Europe 1925–27,
North Africa, India, Europe 1928–30 and 1933–34,
died Sydney 1961

Bowden's corner in Castlereagh Street or Castlereagh Street 1925

etching, printed in black ink with plate tone on cream wove paper, ed. 63/75
15.1 x 22.6 cm platemark; 21.8 x 28.8 cm sheet
signed in plate to print l.l. 'LIONEL LINDSAY', signed l.l. 'Lionel Lindsay',
inscribed l.r. 'No. 65/ed 75', l.c. 'Bowden's corner'
Anonymous gift 1973 © Lionel Lindsay Estate

30

Lionel Lindsay born Creswick, Victoria 1874,
Europe 1902–03 and 1910, England and Europe 1925–27,
North Africa, India, Europe 1928–30 and 1933–34,
died Sydney 1961
St Andrew's towers 1916
etching, printed in black ink with plate tone on cream wove paper, ed. 5/50
16 x 11.9 cm platemark; 23.7 x 18.1 cm sheet
signed l.l. 'Lionel Lindsay', inscribed l.r. 'No 5.', bot.c. 'ST ANDREW'S TOWERS.'
Purchased 1919 © Lionel Lindsay Estate

31

Lionel Lindsay born Creswick, Victoria 1874,
Europe 1902–03 and 1910, England and Europe 1925–27,
North Africa, India, Europe 1928–30 and 1933–34,
died Sydney 1961
Old Essex Street from George Street, Sydney 1911
etching, printed in black ink with plate tone on ivory wove paper, ed. 8/30
9.5 x 13.1 cm platemark; 12.7 x 16.6 cm sheet
signed l.l. 'Lionel Lindsay'
Gift of Sir Kenneth Street 1962 © Lionel Lindsay Estate

32

Sydney Ure Smith born Stoke Newington,
England 1887, died Sydney 1949
Laneway to Playfair St, the Rocks 1915
etching, printed in warm black ink on ivory laid paper, ed. 6/25
12.7 x 12.1 cm platemark; 19.9 x 16.1 cm sheet
signed l.r. 'Sydney Ure Smith', inscribed l.l. 'No 6', l.c. 'Laneway to Playfair St.
The Rocks.', l.l. corner 'Limited to 25.', l.r. corner 'April 1915'
Purchased 1916

33

Sydney Ure Smith born Stoke Newington,
England 1887, died Sydney 1949
Parbury's Bond, Miller St 1914
etching, printed in black ink on ivory laid paper,
number 20 from an unknown edition
26.1 x 7.9 cm platemark; 30.2 x 11.7 cm sheet
signed, dated l.r. 'Sydney Ure Smith/ Nov. 1914',
inscribed l.l. 'No 20', l.c. 'Parbury's Bond Miller St.'
Purchased 1916

Sydney Ure Smith – artist, publisher and tireless promoter
of Australian art – was a key figure in the etching revival in
Sydney, not only as a practitioner of etching but also through
his publications on the subject, including his magazine
Art in Australia.

   He made his first etching at the age of nineteen and was
assisted in his efforts by fellow artists Eirene Mort and his good
friend Lionel Lindsay. He bought Livingston Hopkins' etching
press to edition his work, eventually producing over 100 prints.
Ure Smith was an active member of the Australian Painter-
Etchers' Society, exhibiting fifty-one etchings in their inaugural
exhibition of 1921, and publishing a special edition of *Art in
Australia* to accompany the show. In 1925 he edited and
published another special 'Etching edition' of the magazine,
with an ambitious attempt to record a complete list of etchings
published in Australia, with their date of issue and number
of impressions.

   Sydney Ure Smith had a keen interest in architecture, particularly
'old Sydney' – areas like the Rocks that still featured the colonial
buildings and haphazard streets of the nineteenth century. Many
of these areas were under threat of demolition as the growing
city developed, and Ure Smith, with others including Julian Ashton
and Lionel Lindsay, recorded the older quarters of the city and
their colourful street life, in part for nostalgia but also to advocate
for their preservation. This etching shows Parbury's bond
warehouse, viewed down a narrow lane, and was, according to
Bertram Stevens, the first etching with which Lindsay felt any
degree of satisfaction.

34

Donald Friend born Sydney 1915,
Sri Lanka 1957–62, Bali 1968–80, died Sydney 1989
The renovations c1940
etching, aquatint, printed in brown/black ink with plate tone
on cream wove paper, ed. 4/30
13.6 x 17.8 cm platemark; 20.3 x 24.4 cm sheet
signed l.r. 'D. L. FRIEnd', inscribed l.l.'4/30', l.c. 'The Renovations'
Purchased with funds provided by the Australian Prints, Drawings and
Watercolours Benefactors Fund 2006
© Reproduced with permission of the Estate of Donald Friend

Donald Friend learnt etching as a schoolboy, taking classes
with Sydney Long in 1931. He made a small number of etchings,
the first a bookplate for his mother. Friend's diary for that year
described his excitement at his first efforts at the medium,
and the look he was able to achieve printing with sepia ink;
*... at the class I took four prints of my now complete etching;
I was extremely exhilarated, they are in sepia ink – dark brown
and lustrous ...* The renovations was probably made some time
later and depicts building work on a terrace in Darlinghurst
Road, Kings Cross.

   Friend made etchings intermittently after his early efforts of
the 1930s, and it was not until the last decade of his life that
he returned to printmaking in a concerted way, producing a series
of lithographs, *Songs of the vagabond scholars,* in1982 and
etchings with printer James Whitington at Whaling Road Studios,
North Sydney, in 1987.

35

May Marsden born Church-Stoke, Montgomeryshire, Wales 1876,
arrived Australia 1913, died Sydney 1968
Pyrmont Bridge c1929
etching, printed in brown/black ink with plate tone on ivory wove paper
22.9 x 17.6 cm platemark; 28.2 x 19.2 cm sheet
signed l.r. 'M Marsden', inscribed l.l. 'Pyrmont Bridge'
Gift of Portia M. Bennett 1980

36

Sydney Ure Smith born Stoke Newington,
England 1887, died Sydney 1949
Pyrmont Bridge, Sydney 1915
etching, printed in black ink on ivory laid paper, ed. 12/25
9.4 x 18.8 cm platemark; 11.7 x 20 cm sheet
signed in plate to print l.r. 'S.Ure S.', signed, dated l.r. 'Sydney Ure Smith/ Aug
1915', inscribed l.c. 'Pyrmont Bridge Sydney', l.l. 'No 12./ 25 Prints'
Gift of Sir Kenneth Street 1962

37

May Marsden born Church-Stoke, Montgomeryshire, Wales 1876,
arrived Australia 1913, died Sydney 1968
The boat pool, Newcastle c1929
etching, printed in brown ink with plate tone on cream mulberry paper
17.3 x 22.4 cm platemark; 19 x 26.3 cm sheet
signed l.r. 'M Marsden', inscribed l.l. 'The Boat Pool. Newcastle'
Gift of Portia M. Bennett 1980

May Marsden had a significant influence on a generation of
artists and educators in Sydney, as a teacher at the Sydney
Teachers College, where she lectured on art for over twenty
five years. Art historian Bernard Smith and artists Rah Fizelle
and James Gleeson were among the students to whom she
introduced modern art and artists, and innovative methods
of teaching art to children.

The majority of Marden's small output of etchings were
landscapes. She exhibited them in the late 1920s and early
1930s, including with the Australian Painter-Etchers' Society
in 1929, when she showed *The boat pool, Newcastle*. Despite
her passion for modern art, her etchings were more traditional
in style; the two etchings of waterside city subjects in this
exhibition recall Whistler's nineteenth century Thames etchings
in their imagery and execution. May Marsden gave some
etchings to Portia Bennett, an artist who was a student of
hers, who later gave two of them to the Gallery.

38

Cedric Emanuel born Gisborne, New Zealand 1906,
arrived Australia 1908, died Sydney 1995

Halvorsens c1938
etching, printed in dark brown ink with plate tone
on ivory wove paper, ed. 12/50
13.8 x 17.6 cm platemark; 21.8 x 26.3 cm sheet
signed l.r. 'Cedric Emanuel', inscribed l.l. 'No– 12–50',
l.c. 'HALVORSENS'
Purchased 1938

Cedric Emanuel was a commercial artist best remembered for
his published watercolours and drawings of Sydney architecture,
especially the terrace houses of Paddington. He was taught to
etch by Sydney Long in 1931, and found that it suited his way
of drawing. He made over forty etchings in the 1930s and 40s,
predominantly rural, waterside and architectural studies.

   'Halvorsens' is the name of the boatshed in the centre of the
image; Emanuel made several etchings of boatsheds around the
bays of Sydney Harbour. *This is my happiest etching as the whole
process was completed satisfactorily in one day. It is a section
of a pen and wash drawing.*

39

John Goodchild born London, UK 1898, Australia from 1913,
England 1921–22, England, Europe 1926–29, died Adelaide 1980
Sydney from Milsons Point 1924
etching, printed in black ink with pale plate tone on ivory laid paper, ed. 15/40
17.9 x 30.6 cm platemark; 25.5 x 36.8 cm sheet
signed l.r. 'John C. Goodchild.', inscribed l.l. 'Sydney from Milsons Point 15/40'
Purchased 1959 © John Goodchild

John Goodchild studied art at the South Australian School of
Arts and Crafts under Fred C Britten, an etcher, in 1920.
Over the next decade he studied and worked in England and
Australia, making his first etchings in London in 1921, where he
studied engraving at the Central School of Arts and Crafts.
    Goodchild tended to work mostly in his studio from drawings
although later he sometimes worked directly onto his plates in
the presence of his subject. His most concentrated period of
etching was in Australia between 1922 and 1925, when he made
at least fifty prints of landscape and architectural subjects in
Adelaide and Sydney.
Returning to London in 1926 Goodchild taught at the Central
School while continuing his studies in printmaking, including
lithography and engraving.

40

Lloyd Rees born Brisbane 1895, died Hobart 1988
The city from Waverton c1919, printed 1995
etching, printed in black ink with plate tone on white Guarro paper, ed. 1/95
10 x 20.3 cm platemark; 28.2 x 33.4 cm sheet
inscribed l.l. '1/95' + 10 artists proofs, blind embossed bot.c. with Lloyd Rees
estate stamp, Whaling Road Studio stamp l.r. corner
Purchased 1995 © A & J Rees. Licensed by Viscopy, Sydney

Lloyd Rees produced his first known etching, an interior of
Brisbane Cathedral, in 1913 although no impressions have been
found. He made two etchings in Sydney in 1922 encouraged
by Hardy Wilson and Percy Leason, who were colleagues at
the advertising agency Smith and Julius. Both prints were of
architectural subjects and reveal the influence of American
artist Joseph Pennell, whose drawings and etchings of buildings
inspired Rees as a young man.
    The copper etching plate for *The city from Waverton* was found
in the artist's estate and was published by his son and daughter-in-
law in 1995, to mark the centenary of Rees's birth – there are no
known lifetime impressions. The posthumous edition was printed
by Diana Davidson at the Whaling Road Studio, North Sydney.
    It is thought to have been etched at the same time Rees was
sharing a flat above Cremorne Wharf with two Brisbane friends,
Walter Taylor, an etcher, and Peter Templeton, in 1919–20.
Wal Taylor had made an etching after a Rees drawing of South
Brisbane Town Hall and encouraged Rees to make his own
etchings. The subject of this print is Sydney from Waverton Park,
looking across Berry's Bay, where Rees lived in 1918 and 1920–22.

41

Cedric Emanuel born Gisborne, New Zealand 1906,
arrived Australia 1908, died Sydney 1995
Queens Square 1938
etching, printed in brown/black ink with pale plate tone
on ivory wove paper, ed. 5/50
28.2 x 30.6 cm platemark; 36.1 x 35.9 cm sheet
signed l.r. 'Cedric Emanuel', inscribed l.l. 'No 5–50.',
l.c. 'QUEEN'S SQUARE'
Purchased 1938

Queens Square was exhibited at the David Jones Art Gallery
in 1938. The artist recalled in 1980; *The first drawing for the
etching was done from the roof of David Jones* (department
store), *Elizabeth Street, at mid-day. The result was unsatisfactory
so I re-drew it at about five in the afternoon when the long
shadows gave a more dramatic effect.*

42

Bim Hilder born Sydney 1909, died Sydney 1990
The modern pyramid c1932
etching, aquatint, printed in black ink with plate tone
on ivory wove paper, ed. 14/60
27.6 x 22.1 cm platemark; 33.4 x 25.8 cm sheet
signed l.r. 'Bim Hilder.', inscribed l.l. '14/60',
l.c. 'The Modern Pyramid', verso bot.c. 'ANZAC MEMORIAL'
Purchased 1984

Bim Hilder worked predominantly as a sculptor, and had a particular interest in architecture, having worked as a builder with Walter Burley Griffin and Marian Mahoney on the development of the Sydney suburb of Castlecrag. Hilder studied etching with Sydney Long in 1928, and showed with the Australian Painter-Etchers' Society in the late 1920s and 1930s. *The modern pyramid* depicts the construction of the Anzac Memorial in Sydney's Hyde Park; completed in 1934, it was one of the most innovative fusions of modern architecture and sculpture in its day, designed in the art-deco style by C Bruce Dellit and decorated with sculptures by Rayner Hoff.
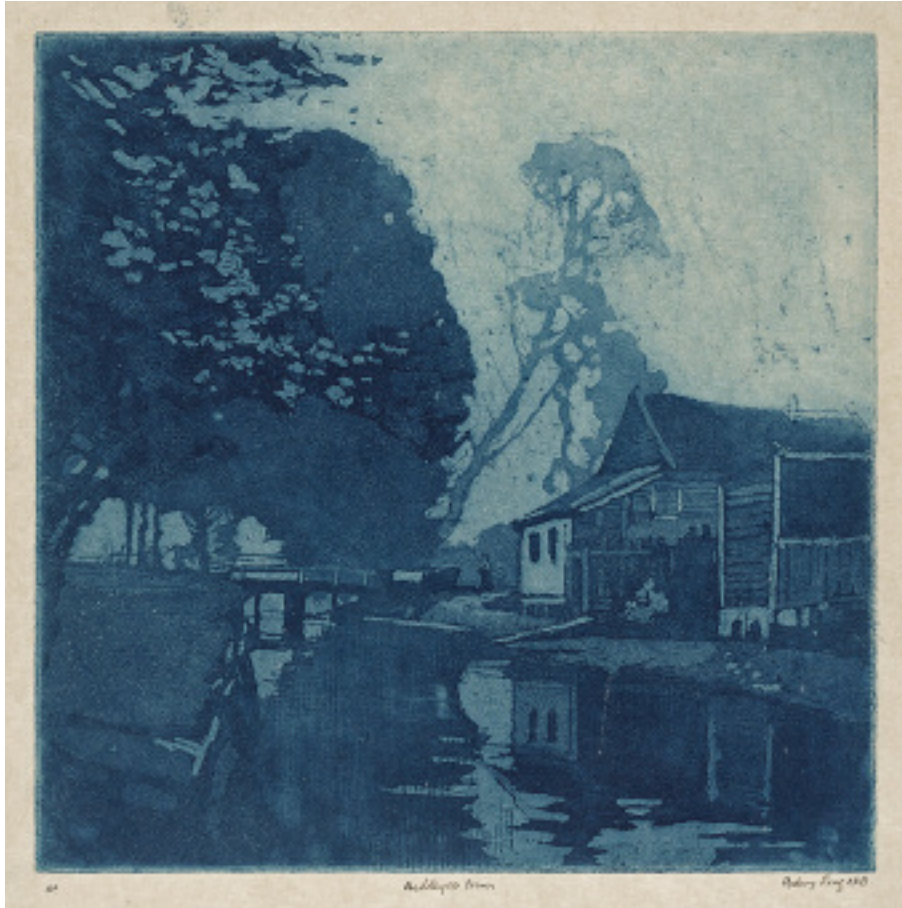
43

Sydney Long born Goulburn, New South Wales 1871,
England 1910–25 and from 1952, died London 1955
Beddington Corner 1922
softground etching, aquatint, printed in blue ink with plate tone
on thin cream wove paper, artist's proof
25.3 x 25.3 cm platemark; 37.2 x 35.6 cm sheet
signed l.r. 'Sydney Long ARE', inscribed l.l. 'AP', l.c. 'Beddington Corner.',
l.l. corner 'Aquatint', l.r. corner 'VOL 3. NO 17'
Gift of Miss B. Kelly 1958 © Opthalmic Research Institute of Australia

44

Sydney Long born Goulburn, New South Wales 1871,
England 1910–25 and from 1952, died London 1955
Palm Beach 1927
etching, drypoint printed in dark brown ink with plate tone
from one copper plate on cream wove paper, artist's proof from ed. of 60
17.6 x 35.3 cm platemark; 29.4 x 44.6 cm sheet
signed l.r. 'Sydney Long ARE.', inscribed l.l. 'AP', l.c. 'Palm Beach.',
l.l. 'Line Etching.'
Gift of Miss B. Kelly 1958 © Opthalmic Research Institute of Australia

45

John Barclay Godson born Newcastle, UK 1882,
New Zealand 1911–13, Australia from 1914, died Sydney 1957
Cobles at Staithes, Yorks 1910
etching, printed in brown/black ink on cream laid paper
15.7 x 26.9 cm platemark; 19.5 x 31.2 cm sheet
signed, dated l.r. 'J.B.Godson/ 1910',
inscribed l.c. 'Cobles at Staithes. Yorks'
Purchased 1916

John Barclay Godson arrived in Australia in 1914, having studied
etching at the Royal College of Art in London under Sir Frank
Short. He was a founding member of the Australian Painter-
Etchers' Society, exhibiting twelve prints in their inaugural
exhibition in 1921, including *Cobles at Staithes*.

Staithes is a seaside fishing village in north Yorkshire, where a
distinctive fishing boat called a 'coble' was made. The town was
also popular with artists around the turn of the twentieth century,
with many visiting there to live and work. Godson continued to
exhibit etchings through the 1920s and 30s, mostly of
architectural and landscape subjects, including a number of
waterside scenes.

46

Sydney Ure Smith born Stoke Newington,
England 1887, died Sydney 1949
The farm sheds 1923
etching, printed in black ink with pale plate tone
one cream laid paper, ed. 7/50
12.4 x 26.3 cm platemark; 17.6 x 28.6 cm sheet
signed, dated in plate to print l.l. corner 'S. Ure. S./ 1923',
signed l.r. 'Sydney Ure Smith', inscribed l.l. 'No 7/ 50 Proofs',
l.c. 'The Farm Sheds'
Purchased 1923

47

Sydney Ure Smith born Stoke Newington,
England 1887, died Sydney 1949
The barn 1919
etching, printed in brown/black ink with pale plate tone
on ivory laid paper, ed. 38/50
11 x 11.2 cm platemark; 14.9 x 17.3 cm sheet
signed in plate to print u.r. corner 'S. Ure. S.',
signed l.r. 'Sydney Ure Smith', inscribed l.l. 'No 38/ 50 Proofs',
l.c. 'The Barn'
Gift of Sir Kenneth Street 1962

Ure Smith produced some extraordinarily sensitive etchings of
Sydney and its environs, including the town of Windsor, which he
loved for its Georgian architecture and rustic farm buildings. In
these evocative and thoughtfully composed etchings, Ure Smith's
interest in the effect of light falling on various surfaces is most
skilfully translated.

48

Sydney Ure Smith born Stoke Newington,
England 1887, died Sydney 1949
Old cottage, Hartley, NSW 1920
etching, printed in brown/black ink with pale plate tone
on ivory laid paper, ed. 6/30
11.8 x 16.2 cm platemark; 14.3 x 23.8 cm sheet
signed, dated in plate to print l.r. corner 'S. Ure.S/ 1920',
signed l.r. 'Sydney Ure Smith', inscribed l.l. 'No 6/ 30 Proofs',
l.c. 'Old cottage Hartley NSW'
Purchased 1921

49

Sydney Long born Goulburn, New South Wales 1871,
England 1910–25 and from 1952, died London 1955
The land of the lavender 1923
etching, foul bite, printed in dark brown ink with plate tone on cartridge
paper, artist's proof
26.2 x 35 cm platemark; 36.4 x 46.4 cm sheet
signed l.r. 'Sydney Long ARE', inscribed l.l. 'AP', l.c. 'The Land of the Lavender',
l.l. corner 'Line Etching', l.r. corner 'Exhibited at the Royal Scottish/ Academy'
Gift of Miss B. Kelly 1958 © Opthalmic Research Institute of Australia

The Gallery has a drawing in pastel, gouache and wash for this
etching, in the collection.

50

Beatrice Darbyshire born Perth 1901, Europe 1924–27, died Perth 1988
Knotty tree near Dudinalup, Western Australia late 1930s
drypoint, printed in black ink with plate tone, white gouache additions, on
white wove paper, working proof of two known proofs
41 x 50.4 cm platemark; 46 x 56.8 cm sheet
Gift of Joan Thorn 1990

Beatrice Darbyshire studied etching in Perth from 1913 with
Henri van Raalte, and later in London between 1924–27 at the
Royal College of Art under Sir Frank Short and Malcolm Osborne.
She produced a small but very fine oeuvre of prints in the 1920s
and 30s, but only received widespread recognition for them
later in life. Darbyshire ceased making prints after moving to
Sydney in 1940.

   This drypoint is a working proof, with traces of white gouache
indicating the artist's amendments to the image, prior to the final
etched state. However, only two proofs are known, and it is
probable that the print was not editioned. The Gallery also has a
charcoal study for it which features the large central tree drawn
from the same angle, but with a different background of small
saplings. Darbyshire was very interested in the landscape around
the Balingup-Nannup road, south of Perth, which led to
Dudinalup, the home of a family friend.

51

Henri van Raalte born London, UK 1881,
arrived Australia 1910, died Second Valley, SA 1929
The gust 1923
drypoint, printed in brown ink with plate tone on ivory wove paper, ed. 4/25
42.2 x 32.6 cm platemark; 46.7 x 37.1 cm sheet
signed l.r. 'H.Van Raalte', inscribed l.c. 'The Gust', l.l. '4/25'
Purchased 1933

Henri van Raalte was an established etcher in England before emigrating to Australia in 1910, having been an Associate of the Royal Society of Painter-Etchers from 1901, and had an etching reproduced in a special edition of the *Studio* on 'Modern etching and engraving' in 1902.

Van Raalte produced a series of expressive drypoints, including landscapes featuring gum trees, while living in Perth, and later Adelaide, establishing a national reputation within a short time of his arrival. Critics, such as Norman Lindsay who wrote favourably about his work in 1918, responded most to the sense of grandeur and drama with which van Raalte could suffuse a simple subject like a tree. This romantic treatment of the landscape aligned with ideals of heroic nationalism which many artists of the period felt must be the highest aspiration of Australian art. Van Raalte eventually produced a large oeuvre of etchings, drypoints and aquatints of cityscapes, landscapes and genre scenes by the time of his death in 1929.

52

Jessie Traill born Melbourne 1881, died Harkaway, Victoria 1967
Ti-tree frieze 1910
etching, printed in dark brown ink with plate tone
on three sheets of ivory wove paper, ed. 6/7
21.1 x 15.2, 21.1 x 45.2, 21 x 15.2 cm each platemark
25 x 16.4, 25 x 46.2, 25 x 16.7 cm each sheet
signed, dated l.r. on third sheet, 'JCA Traill 1910',
inscribed l.l. of first sheet 'Limit 7 no 6'
Purchased 1920 © Reproduced with permission

Jessie Traill exhibited this, one of her most beautiful works,
in the inaugural exhibition of the Australian Painter-Etchers'
Society, in 1921. Traill became involved with several conservation
groups during her life, prompted by her love and concern for
the beauty and vulnerability of the Australian bush.

53

Sydney Long born Goulburn, New South Wales 1871,
England 1910–25 and from 1952, died London 1955
The lagoon 1928
etching, aquatint, printed in brown/black ink with pale plate tone
on cream wove paper, ed. 4/60
30.4 x 37.5 cm platemark; 40.1 x 46.5 cm sheet
signed l.r. 'Sydney Long', inscribed l.l. '4/60', l.c. 'The Lagoon.'
Gift of Miss B. Kelly 1958 © Opthalmic Research Institute of Australia

54

Squire Morgan born Sydney 1886, died Sydney 1974
Landscape near Scone c1931
etching, printed in green/black ink with pale plate tone
on ivory laid paper, ed. 12/75
18.9 x 26.2 cm platemark; 24.7 x 31.8 cm sheet
signed l.r. 'Squire Morgan.', inscribed l.l. '12/75 Landscape near Scone'
Purchased 1931

Squire Morgan studied etching under Sydney Long and
exhibited regularly in the 1920s and 30s with the Society of
Artists and the Australian Painter-Etchers' Society, with which
group these two etchings were exhibited. He served as President
twice for the Painter-Etchers' in the 1930s and eventually made
over fifty etchings, drypoint and aquatints, printing some himself
while others were editioned by Bim Hilder. The majority of
Morgan's prints were landscapes, with occasional architecture
or animal subjects.

55

Ernest Warner born London, UK 1879,
New Zealand 1910–19, arrived Australia 1919, died Sydney 1968
Shifting gravel 1935
etching, printed in black ink on white wove paper
21.3 x 27 cm platemark; 25.6 x 31 cm sheet
signed, dated in plate to print l.l. in reverse 'E Warner '35.',
signed l.r. corner 'E. Warner', inscribed l.l. '11–50'
Purchased 1935

Ernest Warner was among the most prolific printmakers of the
1920s and 30s, exhibiting with the Australian Painter-Etchers'
Society from 1923 as well as holding several solo exhibitions.
His etchings and bookplates were frequently reproduced in
Art in Australia during the period, and he also made etchings
under the pseudonyms G Marler, J Dodd, C Jack and Breuton.
In addition, Warner produced colour woodcuts in collaboration
with his brother, signed 'The Warners'.

Warner favoured landscapes, cityscapes and images of bush
life, often with an emphasis on rural labour. *Shifting gravel* is
typical of Warner's etchings of the time, printed from a clean-
wiped plate to produce a sharp contrast between the clean black
of the etched line and the white of the paper lending the work
a sun-bleached, almost photographic quality.

56

Squire Morgan born Sydney 1886, died Sydney 1974
Hawkesbury corn barn c1936
drypoint, printed in black ink on ivory laid paper, ed. 19/50
14.9 x 26.4 cm platemark; 24.2 x 36 cm sheet
signed l.r. 'Squire Morgan', inscribed l.l. '19/50 Hawkesbury Corn Barn'
Purchased 1938

57

Percy Leason born Kaniva, Victoria 1889,
USA from 1939, died New York, USA 1959
Landscape c1920s
etching, printed in black ink on ivory wove paper
12.7 x 17.6 cm platemark/sheet
Purchased 1991

Percy Leason was best known in the 1920s as an painter,
illustrator and cartoonist, but also produced a small group
of modest, sensitive etchings of rural subjects. He had moved
to Sydney from Melbourne to work for Sydney Ure Smith's
advertising firm Smith and Julius, and it is possible that
Ure Smith encouraged him to etch. He exhibited *The water cart*
(see cat no 61) in the first exhibition of the Australian Painter-
Etchers' Society in 1921, drawing a cartoon of the occasion for
the *Bulletin* magazine.

The title of *Landscape* is descriptive; it has also been
reproduced with the titles *Pastoral* and *Evening*. The Gallery
has the plates for both etchings in the collection.

58

Elioth Gruner born Gisborne, New Zealand 1882,
arrived Australia 1883, England 1924–25, died Sydney 1939
The glade 1921
drypoint, printed in brown ink with plate tone
on buff wove paper, no 11 from unknown edition
11.4 x 18.2 cm platemark; 24.5 x 29.5 cm sheet
signed l.r. 'E Grüner', inscribed l.l. 'No. 11', l.c. 'The Glade'
Gift of Mrs Norman Lindsay in memory of the artist 1939

Elioth Gruner produced only a few prints, all drypoints, possibly
inspired by the work of his friend Norman Lindsay, or by a small
etching sent to him by Hans Heysen. Gruner liked the feathery,
romantic quality of line made using the drypoint method, as well
as the directness with which it can be made on a plate, which
suited his practice of working *en plein air*. He would occasionally
print a plate using different quantities and wiping of ink, to create
a different effects of light in the printed images.

59

Jessie Traill born Melbourne 1881, died Harkaway, Victoria 1967
End of the day, Red Cliffs 1923
etching, aquatint, printed in brown ink on cream wove paper, ed. 9/30
6.3 x 38.4 cm platemark; 12.7 x 45.6 cm sheet
signed, dated l.r. 'JCA Traill 1923',
inscribed l.l. 'End of the Day – Red Cliffs 9/30.'
Thea Proctor Memorial Fund 2004 © Reproduced with permission

60

Hans Heysen born Hamburg, Germany 1877,
arrived Australia 1884, died Hahndorf, South Australia 1968
Turning the plough 1918
etching, printed in black ink with plate tone
on ivory wove paper, from ed. of 50–55
7.4 x 7.8 cm platemark; 12.3 x 12.9 cm sheet
signed l.l. 'Hans Heysen.'
Purchased 1921 © C Heysen

Hans Heysen made very few prints, but this small etching is
amongst the best of his work. It pictures Polly and Jack, two
draught horses who worked Heysen's land at 'The Cedars' at
Hahndorf in South Australia, and featured in several paintings
and watercolours by the artist. The etching was taken from a
sheet of studies of a man ploughing with a two-horse team,
now in the collection of the Art Gallery of South Australia.
Heysen made another etching of the horses in 1919, titled
Polly and Jack, which was produced in an edition of 50 after
the artist's death.

   Heysen proofed his etchings on a lithographic press, but the
full edition of *Turning the plough* was printed by Lionel Lindsay.
It was exhibited in the first exhibition of the Australian Painter-
Etchers' Society in 1921 and proved so popular with collectors
that over fifty impressions were printed. He did not foresee its
popularity, and noted in 1920 *… as this was never intended for
sale … I omitted to number any proofs … I had given a number
away as presents …* By October 1920 he declared the edition
closed, possibly to the relief of Lionel Lindsay, who was still
printing them for him.

61

Percy Leason born Kaniva, Victoria 1889,
USA from 1939, died New York, USA 1959
The water cart c1921
etching, printed in black ink with very pale plate tone
on ivory wove paper, ed. 9/35
5.7 x 13.3 cm platemark; 13.5 x 20.1 cm sheet
signed in plate to print l.l. 'Leason', signed l.r. 'Percy Leason',
inscribed l.c. ' "The Water Cart" ', l.l. '35 Proofs. No 9'
Purchased with funds provided by the Arthur Boyd Acquisition Fund 1998

The Gallery has the copper etching plate for this print
in the collection.

62

Elioth Gruner born Gisborne, New Zealand 1882,
arrived Australia 1883, England 1924–25, died Sydney 1939
To the hills c1928
drypoint, printed in brown ink with plate tone
on ivory wove paper, number 4 from unknown edition
12.5 x 15.1 cm platemark; 25.9 x 19.1 cm sheet
signed l.r. 'E Gruner', inscribed l.c. 'To the Hills', inscribed l.l. 'Nº 4'
Purchased 1975

In 1928 Gruner spent a lot of time driving around Yass in southern New South Wales, working on paintings of the landscape. This trip resulted in many works, including *To the hills*. The print was illustrated in a special edition on his work by *Art in Australia* in March 1929, which also included an image of an austere painting, *Over and beyond*, which relates closely to the drypoint with its semi-abstract image of a road flanked by fences, rising over a denuded hill. Similarly, Gruner's earlier drypoint, *The glade* (see cat no 58), is closely related to the bucolic paintings of cows in dappled sunlight that established his reputation as a major painter of the inter-war period.

63

Sheila McDonald born Sydney 1902, died Sydney 1971
Lord Howe Island 1932
aquatint, foul bite, printed in brown/black ink
on white laid paper, ed. 3/50
7.6 x 24.9 cm platemark; 22.3 x 31.9 cm sheet
signed l.r. 'Sheila McDonald.', inscribed l.l. '3/50 Lord Howe Island'
Gift of Darcy Robinson, the artist's widower 1980

Sheila McDonald studied etching with Sydney Long and
was a member of the Australian Painter-Etchers' society
from the late 1920s. The majority of her etchings were
landscapes or architectural subjects, with many images
of old Sydney buildings.

64

John Goodchild born London, UK 1898, Australia from 1913,
England 1921–22, England, Europe 1926–29, died Adelaide 1980
Tile kilns, Staffs 1928
drypoint, printed in black ink on cream wove paper, ed. 16/50
17 x 23.3 cm platemark; 23.1 x 29.8 cm sheet
inscribed l.l. 'Tile Kilns 16/50'
Purchased 1959 © John Goodchild

While John Goodchild was studying in England in the
1920s he travelled extensively through Britain and Europe,
inspiring many prints; during this period he made images of
Venice, Florence, London and Staffordshire in the Midlands,
where *Tile kilns* is set.

65

Jessie Traill born Melbourne 1881, died Harkaway, Victoria 1967
Building the Harbour Bridge I, beginnings 1927
etching, foul bite, printed in brown ink with plate tone
on cream wove paper, ed.11/30
24.5 x 36.4 cm platemark; 32.9 x 45.5 cm sheet
signed, dated l.r. 'JCA Traill 1927.',
inscribed l.l. 'Building the Harbour Bridge I 1927. 11/30',
l.l. corner '1. Title = Beginnings'
Purchased 1975 © Reproduced with permission

Jessie Traill's *Building the Harbour Bridge* series is her most
significant achievement as an artist, and a remarkable record
of what was then the largest and most ambitious engineering
project in Australian history.

Traill travelled from Melbourne to Sydney regularly between
1927 and 1932 to document the progress of the workers in
drawings and watercolours, leading to this six-etching series and
two aquatints of the bridge. She was given special access to the
top deck to observe the workers, and felt herself an intrinsic part
of the great national project. She wrote in 1929:

*What we see is a solid mass of concrete and intricate lacework
of iron made more intricate by the play of light and shade;
something that giants might play with as a child would with his
Meccano set… In years to come when we dash over the Bridge
in our taxi or take a "walk" across (which will be about a mile) to
see our Harbour, we, who have watched it progress and sketched
or photographed its parts, will feel with these workmen a sort of
pride of possession, and it will be OUR BRIDGE too.*

66

Jessie Traill born Melbourne 1881, died Harkaway, Victoria 1967
**Building the Harbour Bridge II, the works north side
Nov 1927** 1928
etching, foul bite, printed in brown ink with plate tone
on cream wove paper, ed. 1/30
30.1 x 25.5 cm platemark; 45.7 x 32.4 cm sheet
signed, dated l.r. 'JCA Traill. 1928', inscribed l.l. 'Building the Harbour Bridge.
Sydney no. II Nov. 1927 1/30', l.l. corner '£7.7.0 Society of Graphic Arts
1928.', l.r. corner '2. Title = The Works North Side'
Purchased 1975 © Reproduced with permission
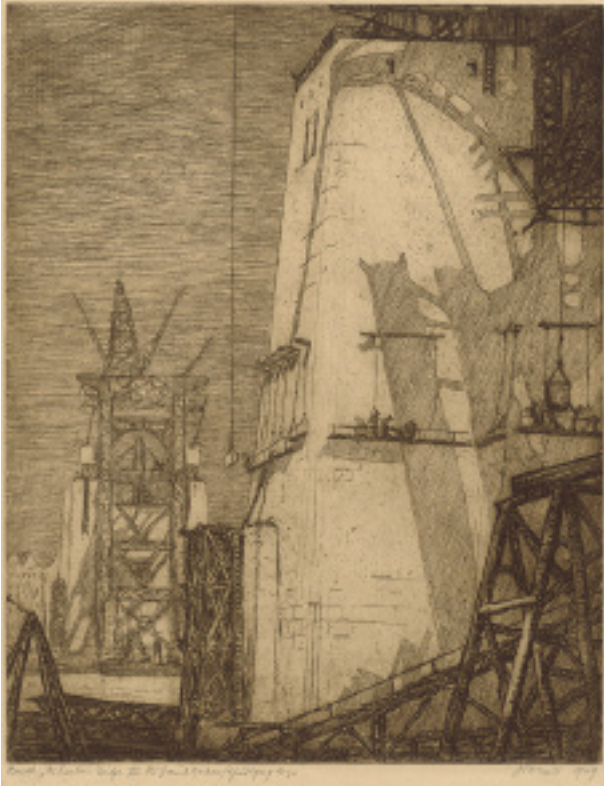
67

Jessie Traill born Melbourne 1881, died Harkaway, Victoria 1967
Building the Harbour Bridge III, the granite workers,
April 1929 1929
etching, foul bite, printed in brown ink with plate tone on cream wove paper,
4/30
30.4 x 23.9 cm platemark; 45.7 x 29.3 cm sheet
signed, dated l.r. 'JCA Traill 1929', inscribed l.l. to l.c. 'Building the Harbour
Bridge III The Granite Workers, April 1929 4/30', l.l. corner '£8.8.0',
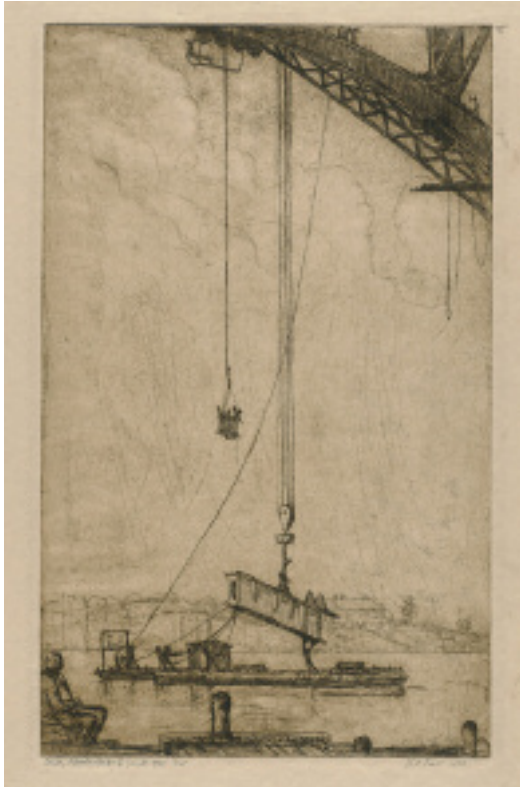bot.c. '3. Title = Granite Works'
Purchased 1975 © Reproduced with permission

68

Jessie Traill born Melbourne 1881, died Harkaway, Victoria 1967
Building the Harbour Bridge IV: The ants' progress,
November 1929 1929
etching, foul bite, printed in brown ink on cream wove paper, ed. 2/25
39.8 x 25.2 cm platemark; 49 x 33.6 cm sheet
signed, dated l.r. 'JCA Traill 1929', inscribed l.l. to l.c. 'Sydney Bridge IV
The Ants' Progress Nov. 1929. 2/25'
Purchased 1975 © Reproduced with permission

69

Jessie Traill born Melbourne 1881, died Harkaway, Victoria 1967
Building the Harbour Bridge V: Going up 1930
etching, foul bite, printed in brown ink with plate tone
on cream wove paper, ed. 7/25
40.8 x 25 cm platemark; 51.1 x 29.3 cm sheet
signed, dated l.r. 'J.C.A. Traill 1930.', inscribed l.l. 'Building the Harbour Bridge
V Going up 1930. 7/25.', bot. c. '5 Title – The Spider & the Fly'
Purchased 1975 © Reproduced with permission

70

Jessie Traill born Melbourne 1881, died Harkaway, Victoria 1967
Building the Harbour Bridge VI: Nearly complete 1931
etching, foul bite, printed in brown ink with plate tone on cream wove paper
37.7 x 14.7 cm platemark; 45.5 x 22.4 cm sheet
signed, dated l.r. 'JCA Traill 1931', inscribed l.l. to l.c. 'Nearly Complete (VI)
Building Sydney Harbour Bridge.', bot. c. '6 Title – Nearly Complete'
Purchased 1975 © Reproduced with permission

71

Jessie Traill born Melbourne 1881, died Harkaway, Victoria 1967
The great arch 1932
etching, aquatint, printed in brown ink on buff wove paper, ed. 4/30
27.8 x 24.9 cm platemark; 44.6 x 37.3 cm sheet
signed, dated l.r. 'JCA Traill 193(1?)', inscribed l.l. 'The Great Arch 1930 4/30.',
l.l. corner verso 'Please return/ to/ JCA Traill/ 125 Collins St./ Melbourne.',
l.c. '"The Great Arch" An etching/ by Jessie C W TRAILL'
Gift of the Art Gallery Society Task Force 1991 © Reproduced with permission

72

Jessie Traill born Melbourne 1881, died Harkaway, Victoria 1967
The red light, Harbour Bridge, June 1931 1932
etching, aquatint, printed in brown ink with hand colouring
on ivory wove paper, ed. 6/30
32.8 x 24.7 cm platemark; 45.3 x 33.8 cm sheet
signed, dated l.r. 'J.C.A. Traill 1932.', inscribed l.l. 'The Red Light.
Harbour Bridge. June 1931. 6/30.'
Purchased 1988 © Reproduced with permission

73

Thomas Friedensen born Leeds, UK 1879,
arrived Australia 1921, died Cannes, France 1931
Sunlit canal, Venice 1924
etching, aquatint, printed in dark brown ink on cream laid paper, ed. 44/50
35.1 x 17.6 cm platemark; 29.3 x 22.4 cm sheet
signed, dated l.r. 'T. Friedensen/ 24', inscribed l.l. '44/50'
Purchased 1925

Thomas Friedensen studied etching at the Royal College of Art,
London under Sir Frank Short, and exhibited paintings,
watercolours, drawings and prints with numerous art societies
and commercial galleries in London prior to his emigration to
Australia in 1921. He met Sydney Long while still in England in
1920 through the Graphic Art Society, where Long was a
founding member. Both artists later became members of the
Australian Painter-Etchers' Society.

 Friedensen was widely travelled and his etchings of European
subjects were popular in Australia – six were acquired by the
Gallery in the 1920s. He took to Australian subject matter with
great enthusiasm, exhibiting etchings of rural subjects alongside
his European prints, and he continued to make prints of
European, English and African subjects while living in Sydney.

74

David Barker born Ballarat, Victoria 1888, died Sydney 1946
Bazaar, Baghdad c1920
aquatint, etching, foul bite, printed in black ink on ivory wove paper, ed. 20/30
12.5 x 14.6 cm platemark; 19.8 x 22.2 cm sheet
signed l.r. 'David Barker', inscribed l.l. '20/30', l.c. 'The Bazaar Baghdad.'
Purchased 1921

David Barker was a founding committee member and exhibitor
with the Australian Painter-Etchers' Society from 1921. This
etching was acquired from the Society's first exhibition in which
Barker exhibited seventeen works, a number of which had been
shown the previous year at Gayfield Shaw's Art Gallery.

 The majority of the etchings by Barker included in the
exhibition were of Middle Eastern subjects, where he had served
during the First World War, and made numerous paintings and
drawings. The Gallery has three etchings by Barker in which he
presents a romantic vision of life in the bazaars and streets of Iraq
and the Holy Land, emphasising the harsh contrasts of sunlight
and shade characteristic of the region.

75
Sydney Long born Goulburn, New South Wales 1871,
England 1910–25 and from 1952, died London 1955
Street scene Alexandria 1929–1930
etching, aquatint, printed in blue ink with plate tone
on buff wove paper, ed 4/30
35.4 x 27.8 cm platemark; 46.5 x 35.4 cm sheet
signed l.r. 'Sydney Long ARE', inscribed l.c.
'Street Scene Alexandria', l.l. '4/30', l.l. corner 'Aquatint'
Gift of Miss B. Kelly 1958 © Opthalmic Research Institute of Australia

76
Weaver Hawkins born London, UK 1893,
England, Europe 1923–33, Tahiti 1933–34,
Australia from 1935, died Sydney 1977
Fountain, Trafalgar Square 1920
etching, aquatint, printed in brown ink on white wove paper
23 x 15.3 cm platemark; 29 x 18.7 cm sheet
signed, dated in plate to print l.l. 'HWH/ 20', signed l.r. 'HWH'
Gift of the artist's family 1976 © Estate of H F Weaver Hawkins

77

Lionel Lindsay born Creswick, Victoria 1874,
Europe 1902–03 and 1910, England and Europe 1925–27,
North Africa, India, Europe 1928–30 and 1933–34,
died Sydney 1961
A rajah's palace, Benares 1930
drypoint, printed in brown/black ink with pale plate tone
on white wove paper, from ed. of 100
26.6 x 33.9 cm platemark; 32.2 x 40.1 cm sheet
signed in plate to print l.l. 'LIONEL LINDSAY',
signed l.l. 'Lionel Lindsay', inscribed l.r. '100'
Purchased 1931 © Lionel Lindsay Estate

78

Lionel Lindsay born Creswick, Victoria 1874,
Europe 1902–03 and 1910, England and Europe 1925–27,
North Africa, India, Europe 1928–30 and 1933–34,
died Sydney 1961
The Bassra guard 1929
drypoint, printed in black ink on ivory laid paper, from an ed. of 100
19.3 x 30.1 cm platemark; 30.5 x 43.3 cm sheet
signed in plate to print l.r. 'LIONEL LINDSAY', signed l.l. 'Lionel Lindsay',
inscribed l.r. '100', bot. c. 'The Bassra Guard'
Gift of Peter Lindsay 1991 © Lionel Lindsay Estate

79

Lionel Lindsay born Creswick, Victoria 1874,
Europe 1902–03 and 1910, England and Europe 1925–27,
North Africa, India, Europe 1928–30 and 1933–34,
died Sydney 1961
Gamecocks, Spain 1919
etching, printed in black ink on heavy ivory laid paper, proof from an ed. of 50
22.6 x 14.9 cm platemark; 28.5 x 20.9 cm sheet
signed in plate to print l.l. 'LIONEL LINDSAY', signed l.l. 'Lionel Lindsay',
inscribed l.r. 'proof', l.c. 'GAMECOCKS'
Gift of the artist 1921 © Lionel Lindsay Estate

Lionel Lindsay was an inveterate traveller with a passion for
southern Spain, and made many etchings on the subject.
He first visited there in 1902, full of romantic preconceptions
of Spanish life fostered by his reading as a young man. He came
to love the sun-parched landscape and the customs, food and
way of life of the peasants with whom he lived and worked,
but most of all the Moorish architecture and other remnants of
Arab influence in the south. He described the town of Cordoba
in his 1964 autobiography, *The comedy of life*; *… Cordoba was
in tune with my soul. No haste, no Saint-Simonian fallacies, no
noisy machinery disturbed in this haunt of yesterday the
impression of perpetual afternoon. It satisfied my Australian
nostalgia for antiquity, and fortified my antagonism to the
innovations that effect beauty and the patina of time.*

80

Lionel Lindsay born Creswick, Victoria 1874,
Europe 1902–03 and 1910, England and Europe 1925–27,
North Africa, India, Europe 1928–30 and 1933–34,
died Sydney 1961
The priory doorway, Taormina circa 1943
drypoint, printed in brown/black ink on ivory wove paper, from ed. of 100
26.1 x 18.6 cm platemark; 33.2 x 22.6 cm sheet
signed in plate to print l.r. 'LIONEL LINDSAY', signed l.l. 'Lionel Lindsay',
inscribed l.r. '100', bot. c. 'The Priory Doorway, Taormina'
Gift of B.J. Waterhouse 1958 © Lionel Lindsay Estate

81

Lionel Lindsay born Creswick, Victoria 1874,
Europe 1902–03 and 1910, England and Europe 1925–27,
North Africa, India, Europe 1928–30 and 1933–34,
died Sydney 1961

The great door, Burgos 1928
etching, printed in black ink with plate tone
on white wove paper, from ed. of 100
30.2 x 21.4 cm platemark; 46.3 x 29.4 cm sheet
signed to print in plate l.r. corner 'LIONEL LINDSAY',
signed l.l. 'Lionel Lindsay', inscribed l.r. '100',
bot. c. (in another hand) 'The Great Door, Burgos.'
Purchased 1975 © Lionel Lindsay Estate

82

Lionel Lindsay born Creswick, Victoria 1874,
Europe 1902–03 and 1910, England and Europe 1925–27,
North Africa, India, Europe 1928–30 and 1933–34,
died Sydney 1961

A street in Guadalupe 1927
drypoint, printed in black ink on cream wove paper, from an ed. of 75
22.7 x 29 cm platemark; 28.5 x 38.7 cm sheet
signed l.l. 'Lionel Lindsay', inscribed l.r. '75',
inscribed l.r. corner 'A Street in Guadalupe. 75 proofs.1927'
Gift of B.J. Waterhouse 1958 © Lionel Lindsay Estate

83

Weaver Hawkins born London, UK 1893,
England, Europe 1923–33, Tahiti 1933–34,
Australia from 1935, died Sydney 1977

Tangier no 3 1922
etching, printed in black ink with plate tone on ivory wove paper, ed. 1/40
19.1 x 17.1 cm platemark; 35 x 24 cm sheet
signed, dated in plate to print l.r. corner 'HWH/ 22',
signed l.r. 'H Weaver Hawkins', inscribed l.l. '1/40', l.c. 'Tangier No 3'
Gift of the artist's family 1976 © Estate of H F Weaver Hawkins

Weaver Hawkins visited Tangier in 1922, where he was inspired
by the street life and architecture of Moorish buildings. The visit
was a turning point for him, helping him come to terms with the
difficulties his wartime injuries had left him (see cat no 84).
  *I have never regretted the would-seem fool-hardy stay in
Tangier because it forced me to face up fully to my condition
and the managing of it as much as was possible … I am sure it
has a place in the development of my philosophy too.*

84

Weaver Hawkins born London, UK 1893,
England, Europe 1923–33, Tahiti 1933–34,
Australia from 1935, died Sydney 1977
Self portrait 1920
etching, printed in black ink with pale plate tone
on ivory wove paper, ed. 2/40
17.6 x 12.5 cm platemark; 25.3 x 19.3 cm sheet
signed, dated in plate to print l.l. corner 'HWH/20',
signed l.l. 'H Weaver Hawkins.', inscribed l.r. '2/40',
u.r. corner 'Self portrait, 1920/ £2.2.0'
Purchased 1963 © AGNSW

85

Weaver Hawkins born London, UK 1893,
England, Europe 1923–33, Tahiti 1933–34,
Australia from 1935, died Sydney 1977
Roadmakers 1921
etching, printed in brown/black ink on white wove paper, 1st state
14.6 x 22.9 cm platemark; 18.9 x 28 cm sheet
signed, dated on plate to print l.l. corner 'HWH/ 21',
signed l.r. 'H Weaver Hawkins', inscribed l.l. '1st State',
l.r. corner 'Roadmakers'
Gift of the artist's family 1976

Weaver Hawkins studied art at the Camberwell Art School in
London, where he met his lifelong friend Frank Medworth, before
serving in the First World War, sustaining injuries to his arms, with
his right incapacitated. He had to re-learn drawing and painting
after the war and during this time undertook studies in etching
under Sir Frank Short at the Royal Academy School, when he
made the majority of his etchings. He was assisted with printing
but eventually turned to linocuts as he could more easily cut and
print them himself.

   Hawkins emigrated to Australia in 1935 and retained an
interest in printmaking for the rest of his life as well as painting,
watercolour and drawing. While his work marked him as an
individualist within the prevailing climate of modern art in Sydney,
he was nonetheless an influential and active figure on the local
art scene. He was a member of various art societies including the
Contemporary Art Society, and in the early 1960s, a founding
member the Sydney Printmakers group, the first society of
printmakers established after the end of the etching boom in the
late 1930s, when printmaking experienced a lull in Sydney for
more than two decades.

86

Weaver Hawkins born London, UK 1893,
England, Europe 1923–33, Tahiti 1933–34,
Australia from 1935, died Sydney 1977
Coffee stall 1921
etching, printed in dark brown ink on ivory laid paper, second state, ed. 1/40
19 x 22.4 cm platemark; 23 x 29.7 cm sheet
signed l.r. 'H Weaver Hawkins', inscribed l.l. '1/40', l.c. 'Coffee stall'
Gift of the artist's family 1976 © Estate of H F Weaver Hawkins

87

Frank Medworth born London 1892,
arrived Australia 1939, died Mexico City 1947
The new baby 1927
engraving, printed in black ink on white wove paper
25.2 x 29.2 cm platemark; 29 x 38.9 cm sheet
signed, dated in plate to print l.r. corner '19 F M 27',
signed l.r. 'Frank C. Medworth', inscribed l.l. 'The New Baby'
Purchased 1988

Frank Medworth studied art in London at the Camberwell School
of Art from 1912, where he befriended David Jones (1895–1974)
and Weaver Hawkins, and followed his service in the First World
War with further studies at the Westminster Technical Institute
and Art School. Medworth exhibited widely and taught art in
London until 1938 when, with the encouragement of Hawkins,
he emigrated to Australia to head East Sydney Technical College,
from 1939–47. He also acted briefly as Director of the AGNSW
in 1944–45.

Medworth was a versatile artist who made works in a
restrained modern style using a variety of mediums. In Sydney he
exhibited with numerous art societies and was an inspirational
and influential teacher at the art school, having published three
books on drawing and perspective that were especially popular
amongst students in the 1940s and 50s. The Gallery has a fine
collection of Medworth's prints including etchings, engravings
and wood engravings that he made in England and brought with
him to Australia to exhibit and use in teaching.

The new baby, a gently satirical engraving that reveals the
artist's sense of humour, was made at a time when engraving in
metal was experiencing a small but significant revival in British art
– one of the leading practitioners was Medworth's friend from art
school days, David Jones, who made engravings for private press
books. Medworth's engravings are more closely aligned with
those of Edward Wadsworth (1889–1949), whose 1926 engraved
illustrations for the book *Sailing ships and barges of the western
Mediterranean and the Adriatic seas* were a clear influence on
Medworth, especially his own engravings of boats. The zinc plate
for *The new baby* is in the Gallery's collection.

88

Frank Medworth born London 1892,
arrived Australia 1939, died Mexico City 1947
Coronets 1922
etching, printed in black ink with very pale plate tone on ivory wove paper
12.6 x 17.6 cm platemark; 25.4 x 25.8 cm sheet
signed, dated l.r. 'Frank C. Medworth 1922'
Gift of Maggie Rowe 2001

89

Hal Missingham born Perth 1906, France, England 1926–27,
Canada 1927–28, England 1928–41, died Perth 1994
Landscape, Kent 1928
drypoint, printed in black ink on white wove paper
21.1 x 26.3 cm platemark; 24.1 x 29.5 cm sheet
signed, dated l.r. 'Hal Missingham 1928', inscribed l.l. 'Landscape, Kent.'
Gift of Hal Missingham 1990 © Hal Missingham Estate

Hal Missingham had a distinguished career as a painter,
printmaker, photographer, designer and gallery director, including
as director of the AGNSW from 1947–71. His first art training
was in printmaking, when he was apprenticed to a firm of
process engravers in Perth in the early 1920s, but he soon felt
the urge to leave his native city and in 1926 went to London
where he spent the next fifteen years, travelling, studying and
working as an artist and teacher.

Landscape, Kent was Missingham's first and only drypoint.
He made it after studying etching under W P Robins at the
Central School of Art and Design in London, where he also
undertook classes in lithography, book illustration, wood
engraving, poster design, typography, life drawing and painting.

90

Margaret Preston born Adelaide 1875, Europe 1904–07,
England, Europe 1912–19, died Sydney 1963
Bonmahon, Ireland c1916
drypoint, printed in black ink with plate tone on cream laid paper
10 x 15 cm platemark; 22.2 x 27.5 cm sheet
signed l.r. 'Margaret R Preston', inscribed l.l. 'drypoint Bonmahon/ Ireland'
Purchased 1964 © Margaret Preston Estate. Licensed by Viscopy Australia

Margaret Preston remains one of the best known Australian
artist-printmakers whose colour woodblock prints, monotypes,
lino- and masonite cuts, stencils and screenprints were key to her
reputation as one of the most important and influential modern
artists of her generation.

Preston's first prints were a small number of etchings made
while she was living in the UK in 1916, featuring small village
scenes of Ireland and the Cotswolds. In 1915 she took a group
of students to Bonmahon, a seaside village in the south of
Ireland, where she held a summer school, and again the following
year, staying for over eight months. The Gallery has three of these
early etchings in the collection.

91

Frank Medworth born London 1892,
arrived Australia 1939, died Mexico City 1947
Bullfighting no 1 1926
engraving, printed in brown/black ink with plate tone on ivory laid paper
20 x 15.1 cm platemark; 28.6 x 21.9 cm sheet
signed and dated in plate to print l.l. '19 F M 26'
Gift of Maggie Rowe 2001

Like many British and Australian artists of his generation, Frank Medworth had a love for the Mediterranean, and took several painting tours in Spain and France. These engravings are from a series of four depicting a bullfighter in the ring. He also made engravings and wood engravings of Spanish ports and village scenes, and a series of linocut postcards, *Jottings from Spain*.

92

Frank Medworth born London 1892,
arrived Australia 1939, died Mexico City 1947
The cape – Bullfighting no 2 1926
engraving, printed in brown/black ink with plate tone
on ivory laid paper, ed. 1/40
15.5 x 19.8cm platemark; 22.7 x 28.5cm sheet
signed, dated in plate to print l.l. '19 F M 26',
signed l.l. 'Frank C. Medworth.', inscribed l.r. '1/40'
Gift of Maggie Rowe 2001

93

Fred Coventry born Cheltenham, New Zealand 1905,
Australia 1927–29, England from 1929, died London 1997
Carinthia 1929
engraving, printed in black ink with plate tone
on cream laid paper, proof number 1
20.2 x 14.3 cm platemark; 28.1 x 21.8 cm sheet
signed, dated l.r. 'FHCoventry. 6.29', inscribed on plate to print
l.c. 'carinthia', inscribed l.c. 'Carinthia', l.l., '1'
Bequest of Megan Machin née Sharpe 1998

Fred Coventry was born in New Zealand and studied in Sydney
between 1926–29 at the Julian Ashton School before emigrating
to England. He was a friend of William Dobell – they shared a flat
for a time in London – and the Gallery has a portrait of Coventry
painted by Dobell around 1932 in the collection.

Coventry produced a number of engravings shortly after he
arrived in England in 1929, where engraving in metal was
experiencing a small revival, and entered at least two of them for
a travelling scholarship, the *Prix de Rome*, which had a category
for engravers. The bold, spare linearity of Coventry's engravings
emphasise the modernity of his subjects and reveal his interest
in modern design and subject matter, especially buildings under
construction or demolition, and figure studies. He lost his
engraved plates in the London Blitz of 1940.

Carinthia is a nine-story apartment building in Springfield
Avenue, Kings Cross, built in 1926. Coventry drew the subject,
which he described in a letter to the National Gallery of Australia
as … *a view of Darlinghurst, Sydney*, in 1928 and made the
engraving in London the following year. The dense urban
conglomeration of Kings Cross clearly appealed to him, with the
modern apartment building rising from a sea of terrace houses,
counterpointed by the spiky succulents growing in the foreground
that place the subject very firmly in the warm Sydney climate.

94

Fred Coventry born Cheltenham, New Zealand 1905,
Australia 1927–29, England from 1929, died London 1997
The temporary stairway 1929
engraving, printed in black ink with pale plate tone
on buff wove paper, ed. 6/50
18.9 x 13.8 cm platemark; 24.3 x 20.5 cm sheet
signed in plate to print l.r. 'FHCoventry' in reverse,
signed l.r. 'FHCoventry', inscribed l.c. 'The Temporary Stairway.',
inscribed l.l. '6/50'
Bequest of Megan Machin née Sharpe 1998

In a letter Coventry wrote to the Gallery not long before his
death, he described the subject of this engraving, which
reveals his interest in the different elements brought together
in the construction of a building, the structure of the scaffolding
obviously holding a great appeal; … *(it is) Montreal Place,
Aldwych, Strand (near Australia House), London, W C.
The scaffolding is intended to show that it is un-sawn timber
with lashing cord on the left hand side, while on the centre
and right it is steel piping and metal clamps.*

95

Fred Coventry born Cheltenham, New Zealand 1905,
Australia 1927–29, England from 1929, died London 1997
'... and Israel saw the Egyptians dead upon the seashore'
c1929
engraving, printed in black ink with pale plate tone
on buff wove paper, ed. 1/50
15.1 x 14.4 cm platemark 22.5 x 19 cm sheet
signed in plate to print l.r. 'FHCoventry' (in reverse)
signed l.r. 'FHCoventry', inscribed l.l. to l.r.
'... and Israel saw the Egyptians dead upon the sea shore', l.l. '1/50'
Bequest of Megan Machin née Sharpe 1998

In a letter to the National Gallery of Australia Coventry wrote that
this engraving was submitted for the *Prix de Rome* scholarship for
engraving, which required evidence of skill in engraving, drawing
and composition.

96

Fred Coventry born Cheltenham, New Zealand 1905,
Australia 1927–29, England from 1929, died London 1997
Horizontal portrait 1929
etching, printed in black ink with plate tone on cream laid paper, ed. 6/50
14.6 x 12.5 cm platemark; 22 x 21.3 cm sheet
signed l.r. 'FHCoventry.', inscribed l.l. '6/50', l.c. 'Horizontal Portrait'
Purchased 1996

The Gallery has the drawing upon which this self portrait
engraving is based, made in 1927 while the artist was still in
Sydney; the print mimics the drawing, but in reverse.

97

Will Dyson born Alfredtown, Victoria 1880, England 1909–25, Australia 1925–30, England 1930–1938, died London, UK 1938

Our immortals – Count Leo Tolstoi suspecting sensuality in the heavenly choir c1929

drypoint, printed in black ink with pale plate tone on cream laid paper
14.5 x 19.2 cm platemark; 23.2 x 30.4 cm sheet
signed l.r. 'Will. Dyson.', inscribed l.l. to l.r. 'Count Leo Tolstoi suspecting sensuality in the heavenly choir…'
Purchased 1963

Will Dyson moved to England in 1909 and rapidly became established as a major illustrator and cartoonist, associating with many of the leading political, journalistic, literary and artistic figures of the day. He developed a formidable reputation for fearless and biting social and political commentary in his work, and well known for his wit and prowess as a speaker. Dyson's experiences observing Australian servicemen on the battlefields of France during the First World War and the premature death of his much-loved wife Ruby Lind (sister of Norman and Lionel Lindsay) precipitated a move back to Australia in 1925, but it was not permanent and eventually he returned to England, via America, in 1930.

Dyson first made drypoints in Australia from about 1928. He had earlier drawn cartoons on the subjects of 'Our Psychoanalysts', 'Finance' and various literary themes, but the drypoints developed these further with his characteristic insight and wit. By 1929 Dyson had made nineteen prints illustrating … *the pretensions and affectations of the intelligentsia … the extravagances of social life and the sterile gropings of impotent modernists in art, music and literature.* He took the drypoints with him on his return to England, exhibiting thirty nine of them in a sell-out show in New York in 1931, including both *Dr Freud introduces a patient to her subconscious* and *Count Leo Tolstoi suspecting sensuality in the heavenly choir.*

98

Will Dyson born Alfredtown, Victoria 1880, England 1909–25, Australia 1925–30, England 1930–1938, died London, UK 1938

Our psychoanalysts – Dr Freud introduces a patient to her subconscious c1929

drypoint, printed in black ink with plate tone on ivory laid paper
20.1 x 25.1cm platemark; 28.8 x 35.7 cm sheet
signed l.r. 'Will Dyson.', inscribed l.l. 'Our Psycho Analysts/ Dr Freud introduces a patient to her subconscious...'
Purchased 1963

99

Francis Lymburner born Brisbane 1916,
England 1952–64, died Sydney 1972
Untitled c1940
etching, printed in black ink with plate tone on white wove paper
10.6 x 7.5 cm platemark; 15.4 x 13.4 cm sheet
Gift of Therese Winter 1995 © Reproduced with permission

Francis Lymburner was from a generation of figurative painters
including Jean Bellette, Paul Haefliger, David Strachan and
Eric Wilson who became known as the 'Sydney group' from
their inaugural exhibition in 1945. Their romantic and lyrical
work was influenced by European art and culture, and was
centred on the bohemian house 'Merioola' in Woollahra,
where many of them lived and worked in the 1940s.

Lymburner was a consummate draughtsman who drew
constantly, and his etchings display the same facility of line.
He first experimented with prints while a student in Brisbane
in the 1930s, and later in Sydney where he made about six
etchings in the 1940s. Proofs printed at the time are now rare,
and etching plates found in the artist's estate were re-printed
by Diana Davidson at the Whaling Road Studio, North Sydney
in 1986, including *Reclining female nude*.

100

Francis Lymburner born Brisbane 1916,
England 1952–64, died Sydney 1972
Reclining female nude c1940
etching, printed in black ink with plate tone
on white wove paper, artist's proof
12.4 x 17.5 cm platemark; 28.2 x 38.2 cm sheet
inscribed l.l. 'A/P.', inscribed l.r. 'J.L. '86' [inscription written by
the artist's son, Julian Lymburner], blind embossed l.c.
with Lymburner estate stamp, l.r. with Whaling Road Studio stamp
Gift of Julian Lymburner, the artist's son 1999
© Reproduced with permission

101

Lionel Lindsay born Creswick, Victoria 1874,
Europe 1902–03 and 1910, England and Europe 1925–27,
North Africa, India, Europe 1928–30 and 1933–34,
died Sydney 1961
Lethe wharf 1938
wood engraving, printed in black ink on white tissue, from ed. of 100
32.4 x 17 cm blockmark; 39.2 x 22.1 cm sheet
signed in block to print l.r., 'LIONEL LINDSAY', signed l.l. 'Lionel Lindsay',
inscribed l.c. 'Lethe Wharf', inscribed l.r. '100'
Purchased 1974 © Lionel Lindsay Estate

Lionel Lindsay's wood engravings are among the crowning
achievements of his career, especially his sophisticated and
stylishly designed images of animals and birds. He first
experimented with the technique in 1910, buying tools from
fellow artist John Mather, but did not begin to make them
in earnest until the 1920s, using discarded wood blocks from
the *Evening News*. His most sustained influence was the work
of English wood engraver Thomas Bewick (1753–1828), both
in technique and subject matter, and for technical guidance
he used a book by W J Linton, *Wood engraving, a manual of
instruction* (1884), which urged 'artist engravers' to 'cut a line
with meaning'.

   Lindsay exhibited his new prints with the Society of Artists
and published *A book of woodcuts* in 1922, which was well
reviewed in the *Times Literary Supplement*, which further
encouraged him. He published another book, *Twenty one
woodcuts* in 1924, leading to his friendship with Harold Wright,
an influential English art dealer who responded to them with
enthusiasm, cementing his reputation as an significant and
international talent. Lindsay's wood engravings remain some
of the most distinctive and memorable prints made in Australia
in period prior to the Second World War.

102

Lionel Lindsay born Creswick, Victoria 1874,
Europe 1902–03 and 1910, England and Europe 1925–27,
North Africa, India, Europe 1928–30 and 1933–34,
died Sydney 1961
The jester 1923
wood engraving, printed in black ink
on white Japanese tissue, from ed. of 100
14.6 x 9.6 cm blockmark; 18.8 x 14.4 cm sheet
signed l.l. 'Lionel Lindsay', inscribed l.c. 'The Jester', l.r. '100'
Purchased 1977 © Lionel Lindsay Estate

This work is a self portrait of the artist wearing fancy dress.

103

Lionel Lindsay born Creswick, Victoria 1874,
Europe 1902–03 and 1910, England and Europe 1925–27,
North Africa, India, Europe 1928–30 and 1933–34,
died Sydney 1961
The crab 1931
wood engraving, printed in black ink
on ivory wove paper, from ed. of 100
14.3 x 21.3 cm blockmark; 20.7 x 28.2 cm sheet
signed in block to print l.r. corner 'LIONEL LINDSAY',
signed l.l. 'Lionel Lindsay', inscribed l.r. '100',
l.r. corner 'The Crab'
Purchased 1931 © Lionel Lindsay Estate

104

Lionel Lindsay born Creswick, Victoria 1874,
Europe 1902–03 and 1910, England and Europe 1925–27,
North Africa, India, Europe 1928–30 and 1933–34,
died Sydney 1961
White goats 1925
wood engraving, printed in black ink
on ivory wove paper, artists proof 79/100
15.3 x 14.8 cm blockmark; 19.1 x 17.3 cm sheet
signed l.l. 'Lionel Lindsay', inscribed l.c. 'White Goats',
l.r. 'artist proof 79/100'
Purchased 1935 © Lionel Lindsay Estate

105

Lionel Lindsay born Creswick, Victoria 1874,
Europe 1902–03 and 1910, England and Europe 1925–27,
North Africa, India, Europe 1928–30 and 1933–34,
died Sydney 1961

Goat and rhododendron c1933
wood engraving printed in black ink
on ivory mulberry paper, from ed. of 100
16.9 x 15.2 cm blockmark; 22.1 x 19.2 cm sheet
signed in block to print l.r. 'LIONEL LINDSAY',
signed l.l. 'Lionel Lindsay', inscribed l.r. '100'
Purchased 1935 © Lionel Lindsay Estate

106

Lionel Lindsay born Creswick, Victoria 1874,
Europe 1902–03 and 1910, England and Europe 1925–27,
North Africa, India, Europe 1928–30 and 1933–34,
died Sydney 1961
Depression (The clipped wing) 1931
wood engraving, printed in black ink
on white Japanese tissue, from ed. of 100
14.2 x 10.9 cm blockmark; 23 x 16.6 cm sheet
signed in block to print l.l. corner 'LIONEL LINDSAY',
signed l.l. 'Lionel Lindsay',
inscribed l.c. 'The Clipped Wing', l.r. '100'
Purchased 1931 © Lionel Lindsay Estate

107

Lionel Lindsay born Creswick, Victoria 1874,
Europe 1902–03 and 1910, England and Europe 1925–27,
North Africa, India, Europe 1928–30 and 1933–34,
died Sydney 1961
Repose 1934–38
wood engraving, printed in black ink
on white Japanese tissue from ed. of 300
22.7 x 14.9 cm blockmark; 30.1 x 22.8 cm sheet
signed in block to print l.r. corner 'LIONEL LINDSAY',
signed l.l. 'Lionel Lindsay', inscribed l.r. '300'
Purchased 1938 © Lionel Lindsay Estate

108

Lionel Lindsay born Creswick, Victoria 1874,
Europe 1902–03 and 1910, England and Europe 1925–27,
North Africa, India, Europe 1928–30 and 1933–34,
died Sydney 1961

Melon and aubergine 1936
wood engraving, printed in black ink
on white Japanese tissue, from ed. of 100
10.3 x 12.9 cm blockmark; 14.3 x 17.1 cm sheet
signed l.l. 'Lionel Lindsay', inscribed l.l. to l.c.
'To Margaret Preston/ with all good wishes',
l.c. 'Melon + Aubergine', l.r. '100'
Accessioned 2007 © Lionel Lindsay Estate

109

Frank Medworth born London 1892,
arrived Australia 1939, died Mexico City 1947

Anemone Japonica 1931
wood engraving, printed in black ink on ivory tissue
13.5 x 10.2 cm blockmark; 19.2 x 15.1 cm sheet
signed, dated in block to print l.l., '3 F M 1'
Gift of Maggie Rowe 2001

110

Gladys Owen born Sydney 1889,
England, Europe 1922–24, 1926–30, died Sydney 1960
Old houses, Siena 1929
wood engraving, printed in black ink on cream tissue, ed. 3/50
16 x 11.3 cm blockmark; 21.5 x 11.2 cm sheet
signed l.r. 'Gladys Owen', inscribed l.l. '3/50',
l.l. corner 'Old Houses – Siena', l.r. corner '£1–11–6.'
Gift of Josef Lebovic 1988 © Estate of the artist

Gladys Owen studied relief printing with Thea Proctor in Sydney,
and later, wood and copper engraving in London with Iain
MacNab at the Grosvenor School between 1926–30. Many of
her prints date from that period, and on her return to Sydney in
1931, Owen joined the Australian Painter-Etchers' Society,
exhibiting prints of Italian and Australian subjects.

   Owen described Renaissance Italy as her 'spiritual home' and
she made a number of images, mostly architectural studies, of her
travels in Europe and Australia. While she was unsympathetic to
modernism and mostly chose subjects that were romantically
nostalgic, her prints show a simplification of form that was
modern in spirit.

111

Gladys Owen born Sydney 1889,
England, Europe 1922–24, 1926–30, died Sydney 1960
The mosque c1928
wood engraving, printed in black ink on cream tissue, ed. 10/50
16.5 x 11.5 cm blockmark; 22.1 x 13.8 cm sheet
signed l.r. 'Gladys Owen.', inscribed l.l. '10/50'
Gift of Josef Lebovic 1988 © Estate of the artist

112

Rah Fizelle born Baw Baw, NSW 1891,
Europe 1916–19, 1927–30 and 1960–61, died Sydney 1964
Farm buildings c1930
wood engraving, printed in black ink on ivory tissue
11.5 x 15.3 cm blockmark; 18.3 x 19.3 cm sheet
Gift of Mrs Michael Fizelle, the artist's widow 1969
© Reproduced with permission

Rah Fizelle was a key figure of modern painting in Australia
who returned to Sydney in 1931 after studying in Europe with a
passion for modern art and commensurate zeal for its promotion
locally. He was a regular exhibitor with the Contemporary Art
Society and the Australian Watercolour Institute, and throughout
his life remained an ardent supporter of modern art, children's art
and progressive art education.

   Fizelle made a small number of wood engravings while a
student at London's Westminster Art School, influenced by Frank
Medworth. He visited Europe in 1928–30, when his work became
increasingly stylised and based on the geometric analysis of form,
producing simplified drawings, watercolours and paintings of
the hillside towns and landscapes of the Italian countryside.
According to the artist's widow, who gave these works to the
Gallery, these delightful wood engravings were most probably
produced in London from drawings the artist made in Italy.
He is not known to have made any prints after this period.

113

Rah Fizelle born Baw Baw, NSW 1891,
Europe 1916–19, 1927–30 and 1960–61, died Sydney 1964
Hill town buildings c1930
wood engraving, printed in black ink on white tissue
12.7 x 15.4 cm blockmark; 18.7 x 18.7 cm sheet
Gift of Mrs Michael Fizelle, the artist's widow 1969

114

Adrian Feint born Narrandera, NSW 1894, died Sydney 1971
The goddess and the aspidistra 1934
wood engraving, printed in black ink on cream Japanese kozo paper, ed. 7/50
20.5 x 17.9 cm blockmark; 26.8 x 22.1 cm sheet
signed l.r. 'Adrian Feint', inscribed l.l.'7/50', l.c. '– The Goddess and the
Aspidistra' ', l.l. 'To Frank E. Lane. 1937'
Purchased 1987 © Courtesy Executor of Estate of the late Adrian Feint

Adrian Feint was an illustrator, designer, printmaker and painter whose reputation was first established through his graphic work. He was a skilled book and magazine illustrator, creating covers for *Art in Australia* and the *Home* among other publications, and produced a significant oeuvre of bookplates, for which he became internationally known, with a well-received exhibition of them held at the Library of Congress, Washington in 1930. Feint made etchings in the early 1920s but later became more interested in woodcuts and wood engravings, the first of which he exhibited in 1927 while a student of design with Thea Proctor.

Feint made two versions of *The goddess and the aspidistra*, in which decorative domestic objects have been arranged in an elegant and witty montage; the Gallery has the key and colour woodblocks for another version that is slightly larger in size, with subtle differences in imagery, such as the cloud forms in the sky. The print echoes the self-consciously tasteful imagery of Proctor's eclectic still life compositions, although it was made several years after they quarrelled, and may be a pointed comment on her work, rather than an affectionate homage.

115

Frank Medworth born London 1892,
arrived Australia 1939, died Mexico City 1947

Goats 1927
wood engraving, printed in black ink on thin, shiny white paper
12.9 x 14.5 cm blockmark; 22.9 x 29.3 cm sheet
signed, dated l.r. 'Frank C. Medworth 1927', inscribed l.l. 'Goats'
Gift of Rene Hawkins 1981

116

Eileen Mayo born Norwich, England 1906,
Australia 1953–62, died New Zealand 1994

Cat in cherry tree 1947
wood engraving, printed in black ink on ivory tissue, ed 72/80
7.6 x 10.3 cm blockmark; 13.8 x 19.1 cm sheet
signed l.r. 'Eileen Mayo', inscribed l.l. 'Cat in Cherry Tree 72/80'
Purchased 1954 © AGNSW

Eileen Mayo established a career as an artist and teacher in England before emigrating to Australia in 1953. She first made prints in 1928 with the encouragement of Claude Flight, producing wood engravings and linocuts as well as book illustrations and lithographs. She was a member of the Society of Wood Engravers, founded in England in 1920 by a group of artists including Gwen Raverat and Eric Gill, key figures in the resurgence of wood engraving in modern British art in the 1920s.

Mayo was a particular admirer of Gill, as much for his work as for his spiritual inclinations. Wood engraving complemented her meticulous approach and her inclination to work on a small scale. She lived in the countryside during the war, and her subjects reflected her environment and love of nature, as she made many drawings of animals and plants that were later developed into prints, such as *Cat in cherry tree*.

117

Helen Ogilvie born Corrowa NSW 1902,
England 1956–63, died Melbourne 1993
Bush turkeys 1936
wood engraving, printed in black ink on white tissue, ed 3/50
6.8 x 6.8 cm blockmark; 9.8 x 9.7 cm sheet
signed l.r. 'H Ogilvie', inscribed l.l. '3/50'
Purchased 1975

118

Helen Ogilvie born Corrowa NSW 1902,
England 1956–63, died Melbourne 1993
The crab 1936
wood engraving, printed in black ink on ivory tissue, ed. 11/50
7.9 x 9.9 cm blockmark; 14.2 x 14.5 cm sheet
signed l.r. 'H Ogilvie', inscribed l.l. '11/50'
Purchased 1975

Helen Ogilvie taught herself to make colour linocuts from a
book by Claude Flight, and likewise became interested in wood
engraving through books, having seen reproduction of wood
engravings by Thomas Bewick (who also inspired Lionel Lindsay),
Edward Calvert and Eric Gill. She began to make them using
improvised tools, blocks and materials, leading to many
commissions for bookplates and book illustrations, and was
especially attracted to the sharp contrast of black and white in
the prints. She favoured everyday subjects, such as her garden,
animals and the bush.

   *What interested me I think were the English wood engravers.
I would have seen them in reproductions in books … I think it
appealed to me as an artistic expression because it was done so
directly with the hand. I know that when a painter is painting the
hand is connected with the brain. But with wood engraving it
seemed to me it was almost more so. And I got very worked up
about it, but I had no way of learning … I know how I got
started. Eric Thake was the man who said to me, "I'll show you
how to use your tool."*

119

Rah Fizelle born Baw Baw, NSW 1891,
Europe 1916–19, 1927–30 and 1960–61, died Sydney 1964
Rooster and hens c1930
wood engraving, printed in black ink on cream tissue
7.6 x 10.2 cm blockmark; 10.3 x 10.2 cm sheet
signed l.r. 'R Fizelle'
Gift of Mrs Michael Fizelle, the artist's widow 1969
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120

Frank Medworth born London 1892,
arrived Australia 1939, died Mexico City 1947
The fishers 1927
wood engraving, printed in black ink on shiny white paper
9.5 x 11.5 cm blockmark; 22.8 x 29.3 cm sheet
signed, dated l.r. 'Frank C. Medworth 1927', inscribed l.l. 'The Fishers'
Gift of Rene Hawkins 1981

Medworth produced a sizeable oeuvre of wood engravings,
many of which are in the Gallery's collection. While in England
he exhibited his work with the English Wood Engraving Society,
established by Edward Gordon Craig in 1925 for artists who were
not interested in book illustration, but rather wanted to make
wood engravings that were independent of such an illustrative
function; the group exhibited until 1931.

121

Frank Medworth born London 1892,
arrived Australia 1939, died Mexico City 1947
The afternoon swim 1927
wood engraving, printed in black ink on shiny white paper
13.9 x 10.4 cm blockmark; 29.2 x 22.9 cm sheet
signed, dated l.r. 'Frank C. Medworth 1927',
inscribed l.l. 'The Afternoon Swim'
Gift of Rene Hawkins 1981

The Plough 1920.   E.L. Spowers. 29.

122

Ethel Spowers Australia, born Melbourne 1890,
Europe 1921–23, 1928, 1931, died Melbourne 1947
The plough 1929
wood engraving, printed in black ink on ivory laid tissue,
'sample' print from ed. of 20
10.1 x 15.7 cm blockmark; 18.7 x 26.8 cm sheet
signed, dated l.r. 'E.L. Spowers. 29', inscribed l.l. 'The Plough – 0/20.',
l.l. corner 'Sample'
Purchased 1976

Ethel Spowers is best known for her modernist colour linocuts
produced while she was a student with Claude Flight at the
Grosvenor School in London from 1929. Prior to these studies,
she had been known as a fantasy artist and children's illustrator,
producing colour lino- and wood cuts printed in the Japanese
manner.

Spowers made only four wood engravings, all while she was in
London between 1929 and 1932. Their size and monochromatic
appearance contrast with her linocuts of same the period, but
share something of their emphasis on repetition, dynamic
movement and simplification of form. Spowers repeated the
composition of *The plough* three times; in addition to this wood
engraving, she made two colour linocuts, *The plough* 1928 and
Birds following a plough 1933.

123

Gladys Owen

Kurrajong country 1930s
wood engraving, printed in black ink on ivory tissue, ed. 2/20
15.2 x 20.6 cm blockmark; 21.7 x 25.5 cm sheet
signed l.r. 'Gladys Owen.', inscribed l.l. '2/20', u.l. corner,
blue ballpoint pen 'Kurrajong Country'
Purchased with funds provided by the
Australian Collection Benefactors' Program 1999
© Estate of the artist

124

Frank Medworth born London 1892,
arrived Australia 1939, died Mexico City 1947
Sunlit morning 1927
wood engraving, printed in black ink on shiny white paper
10.2 x 15.3 cm blockmark; 22.8 x 29.3 cm sheet
signed, dated l.r. 'Frank C. Medworth 1927',
inscribed l.l. 'Sunlit Morning'
Gift of Rene Hawkins 1981

125

Lionel Lindsay born Creswick, Victoria 1874,
Europe 1902–03 and 1910, England and Europe 1925–27,
North Africa, India, Europe 1928–30 and 1933–34,
died Sydney 1961
Kurrajong orchard 1925
wood engraving, printed in black ink
on ivory wove paper, ed. no 7
7.1 x 7.5 cm blockmark; 17.1 x 15.1 cm sheet
signed in block to print l.r. 'LIONEL LINDSAY',
signed l.l., 'Lionel Lindsay', inscribed l.r. 'No 7'
Gift of Sir Kenneth Street 1962 © Lionel Lindsay Estate

126

Raymond McGrath born Sydney 1903,
England 1926–47, Ireland from 1948, died Dublin 1977
La vie en rouille laquée 1928
wood engraving, printed in black ink on ivory Abbey Mills paper, ed. 14/30
10.3 x 12.7 cm blockmark; 28.8 x 22.1 cm sheet
signed, dated l.r., pen and brown ink 'Raymond McGrath, 1928.',
inscribed l.l., pen and brown ink '14/30', l.c., pen and brown ink
'babette s'en va;/ babette sera/ bientôt de retour/ sûrement,
car/ le but du tour/ c'est le point de départ." / – Ian A. Henning.'
Purchased 1964

Born and educated in Sydney, Raymond McGrath's studies at Cambridge in the 1920s were the foundation of his long career as a modernist architect and designer in England and Ireland. His early forays into printmaking were etchings made in Sydney in the early 1920s, but it was in his wood engraving of the 1930s that McGrath best expressed his interest in book design, and talent as an artist.

This wood engraving illustrates a poem, *La Vie en Rouille Laquée*, by Ian Henning (1905–75). McGrath and Henning, both recent graduates of the University of Sydney, became firm friends while travelling to Europe in 1926 to further their education with a small group of other Australian travelling-scholarship holders – McGrath with the intention of studying Architecture and Henning to pursue doctoral studies in French. They were in frequent contact while in Europe and in June 1928, McGrath wrote from Cambridge to Henning in Paris, describing a wood engraving he had just made of a merry-go-round, with the suggestion that Henning write a poem to accompany it.

Henning wrote in 1928: *So I put away my note slips … closed the shutters, lit the electric light, took out a sheet of foolscap, sat down in front of it and stared at the wall till half past seven. I did not chew the end quite off my fountain pen ... Anyhow on Friday I managed to turn out something that will serve the purpose perhaps. No doubt the hurdy-gurdy flavour will be there allright.*

The poem was well received in Cambridge when it was published, illustrated by the wood engraving, in McGrath's college magazine, the *Lady Clare Magazine*. McGrath sent the print, with a number of others, for exhibition at Macquarie Galleries in Sydney in October that year.
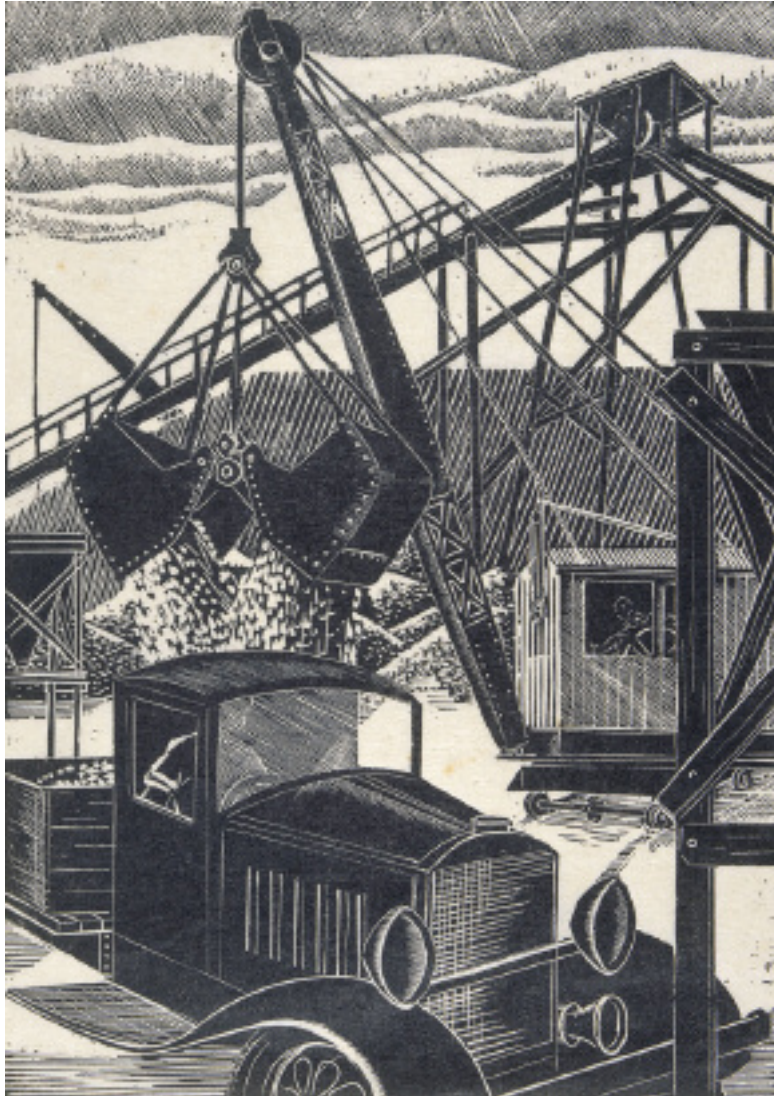
127

Ailsa Allen (also known as **Ailsa Lee Brown**)
born Sydney 1898, died Sydney 1943
Work for the new bridge 1937
wood engraving, printed in black ink on cream mulberry paper, ed. 3/50
21.9 x 15.5 cm blockmark; 27.8 x 20.8 cm sheet
signed, dated l.r. 'Ailsa Allan '37', inscribed l.l. '3/50',
l.c. 'Work for the new Bridge'
Purchased 1976

Ailsa Allen was among those artists led by Margaret Preston, Thea Proctor and Adelaide Perry who were central to the promulgation of modernism in Sydney in the inter-war years, through their wood and lino-block prints. Her work emphasised design, surface patterning, flattened forms and decorative detail, typical of Sydney modernism at the time. She abandoned linocuts in favour of wood engravings in 1936, making several in the latter years of the decade.

This is a rare industrial subject for the artist; her focus is on the construction workers and their equipment, the print displaying her command of modernist design principles in the utilisation of compositional devices such as strong diagonals, and hatching to create volume and tone.

128

Frank Medworth born London 1892,
arrived Australia 1939, died Mexico City 1947
The mill, Uxbridge 1927
wood engraving, printed in black ink on shiny white paper
14.7 x 11.1 cm blockmark; 29.2 x 22.8 cm sheet
signed l.r. 'Frank C. Medworth 1927',
inscribed l.l. 'The Mill, Uxbridge'
Gift of Rene Hawkins 1981

129

Ethel Spowers Australia, born Melbourne 1890,
Europe 1921–23, 1928, 1931, died Melbourne 1947
Still life 1929
wood engraving, printed in black ink on cream tissue, ed. 4/20
10.3 x 12.7 cm blockmark; 14.7 x 20.1 cm sheet
signed, dated l.r. 'E. L. Spowers. 29.', inscribed l.l. 'Still Life. 4/20.'
Gift of Mrs Eric Quirk 1975

130

L Roy Davies born Sydney 1897, died Sydney 1979
The back gate 1924
wood engraving, printed in black ink on ivory wove paper, ed. 8/25
12.1 x 16.1 cm blockmark; 17.4 x 20.4 cm sheet
signed, dated in block to print l.r. corner 'RD/ 24', signed,
dated l.r. 'Roy Davies/ 24.', inscribed l.l. '8/25 The Back Gate.'
Gift of Karna Livingstone 1976

L Roy Davies was apprenticed to a Sydney firm of poster-makers, Hollander and Govett, in 1913, where he learnt the use of lino blocks for the production of advertising posters and other commercial work, and developed an interest in making prints of his own. After finishing art studies at the Julian Ashton School, he embarked on a six month walking tour of Victoria, where he made sketches of rural scenes that were later to become the subject of many of his wood engravings. The first of these he made in 1921, after being introduced to Lionel Lindsay, who was also making some of his first wood engravings at the time, and produced more than sixty over the next decade.

The back gate is a refined version of Davies' earliest attempts at the medium, which included studies of trees and rustic bush huts, and was illustrated in the English art journal the *Studio* in a special edition on 'The new woodcut' in 1930, a considerable achievement for an Australian artist at the time – the only other local artist included was Lindsay.

131

Helen Ogilvie
Banksias 1944
wood engraving, printed in black ink on white tissue, ed. 4/50
10.9 x 10.2 cm blockmark; 13.7 x 14 cm sheet
signed, inscribed l.r. 'H Ogilvie. 4/50.'
Purchased 1975

Ogilvie also made a colour linocut of this subject, and probably worked from drawings of the Banksia plant to make both linocut and wood engraving.

This is purely that I loved the design of them and I wanted to put it down … I collected it in the wild, when we were on our holidays, and I think I got these from South Gippsland … or the east coast, because they were the most beautiful ones.

132

Nora Heysen born Hahndorf, South Australia 1911, England, and Europe 1934–37, New Guinea, Dutch East Indies, Borneo 1943–46, died Sydney 2003
Pines, The Cedars, Hahndorf 1932
wood engraving, printed in black ink on ivory wove paper
10.1 x 12.6 cm blockmark; 11.8 x 14 cm sheet
signed, dated l.l. 'NORA HEYSEN 1932'
Gift of the artist 2003 © Lou Klepac

This rare wood engraving by Nora Heysen, painter and draughtswoman, is the only impression known, and was made the year of her first solo exhibition in 1932. The subject is the trees surrounding her home 'The Cedars' at Hahndorf in South Australia, where she lived with her family. Heysen is not known to have made any other prints apart from a small etching of trees, which was printed after her death from a plate found in her estate. Both are in the Gallery's collection.

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