



PRINTS AND PRINTMAKERS
ASPECTS OF A COLLEGE COLLECTION

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Selected works from the Collection of
Sydney College of Advanced Education



14 November - 5 December 1987

IDG

IVAN DOUGHERTY GALLERY

City Art Institute □ Sydney College of Advanced Education
CNR ALBION AVE & SELWYN ST PADDINGTON 2021 NSW (02) 3399526
10am-5pm Monday to Friday. 1-5pm Saturday

Cover
MARGARET PRESTON *Sydney Bridge* c.1932 (cat. no. 57)



LIONEL LINDSAY *Heysen's Birds* c.1923

INTRODUCTION

In January 1982 five teaching institutions amalgamated to form the Sydney College of Advanced Education.

One of the results of this merger was the creation of the College Art Collection which encompasses a vast number and range of art and craft objects. These have been gathered, in the case of Sydney Teachers' College, over some eighty years, though over a shorter period in the case of Alexander Mackie College (1958-1981), Sydney Kingergarten Teachers' College (1897-1981), Nursery School Teachers' College (1932-1981) and The Guild (1892-1981).

Paintings, sculpture, drawings, artists' prints, photographs, ceramics and ethnic artifacts acquired through gift, bequest, purchase and also by default, make up the Collection.

Since March 1985, Sydney C.A.E. has implemented an acquisitions policy aimed at providing a resource for teachers and students, in their working environment, and for the general public. Through a purchasing committee works by Australian artists, past and present, are acquired to strengthen and develop the existing Collection within the constraints of a limited budget. A comprehensive conservation programme has been undertaken also to preserve the earlier works and prevent deterioration of recent additions.

This exhibition spans the period 1907 to 1985. It draws from the Print Collection, the largest section of the Art Collection and represents works by some European printmakers of the early 1900s as well as somewhat loosely documenting the development of Australian printmaking this century.

The intention of this exhibition is not to offer a comprehensive survey of Australian printmaking. Rather it is intended to bring to light works collected by a number of past teaching institutions and now maintained by Sydney College of Advanced Education, for the benefit of students, staff and the interested public.

DR. MICHAEL KODER
Principal

PRINTS AND PRINTMAKERS ASPECTS OF A COLLEGE COLLECTION

The Print Collection of the Sydney College of Advanced Education has its beginnings in the history of the Art Collection of Sydney Teachers' College.

The first Principal, Professor Alexander Mackie¹ intended that the Art Collection "not only contribute to the enjoyment of students, but also assist in the cultivation of their artistic taste and appreciation"? Today the intention is unchanged with the additional purpose of the Collection being a working resource for students and staff.

A purchasing committee was formed in the early years of Sydney Teachers' College. It consisted of two Lecturers on Art and the Lecturer in charge of Modern Languages, Mr. (later Professor) E.G. Waterhouse. Purchases were most probably made from some of the more prominent Sydney galleries, the Macquarie and Grosvenor, as well as the leading bookstore, Tyrrell's Ltd. Each frequently held exhibitions of work by English, European and Australian artists from the 1900s to the 1930s. Thus the content of the Collection echoes the trends at that time of wood engravings, woodcuts, linocuts and etchings.

Etching had grown in popularity since the 1880s and reached its peak in the mid 1920s. Though not in evidence in this exhibition, a large number of works by little-known English etchers were purchased, possibly due to their attractively low prices.

The landscape was a dominant subject. It appeared either Arcadian as in Lionel Lindsay's aquatints *Edge of the World* and *Pan* (cat. nos. 41,42); agrarian as in Heysen's *The Plough* (cat. no. 34) (printed by Lionel Lindsay and considered by him to be the artist's "finest plate")³; or as evocative, as in Sydney Long's soft-ground *Cornish Landscape* (cat. no. 47).

The animal kingdom was also depicted. In *Sleeping Tigress* and *Sleeping Lioness* (cat. nos. 20,21) we witness the English master-etcher's attempt to portray in dry-point the inherent, yet dormant, strength of the "big cat". In contrast, James A. Crisp's fine line etching, *Magpies* (cat. no. 16) skilfully captures the windblown feathers of the birds as they balance on a eucalypt branch.

Sydney Ure Smith, an artist and critic, often reviewed exhibitions for *Art in Australia* (1916-1939) of which he was founder, editor and publisher. He noted "in September 1923, Tyrrell's Ltd. held the first exhibition in Australia devoted exclusively to wood



LIONEL LINDSAY *Pan* c.1925

and linocuts. Amongst the exhibitors were works by Lionel Lindsay, Margaret Preston, L. Roy Davies as well as a selection of European and Japanese examples."⁴

Lionel Lindsay was considered one of the most skilful craftsmen of "white line" wood engraving. Heysen's *Birds* (cat. no. 44) is "both a unique print by Lindsay of turkeys and an affectionate tribute to one of his closest friends."⁵ It is one of many avian prints by Lindsay held in the Collection.

L. Roy Davies was another exponent of this technique. Rankin's *Homestead* and *Old Jim* (cat. nos. 18,19), two examples of his bush genre, demonstrate the suitability of this print-form to the narrative image.

The popularity of the woodcut medium for illustrating books and publications was strong. Raymond McGrath illustrated numerous books and the examples here, produced in 1924, accompanied several poems by Walter de la Mare (cat. nos. 51-54). The medium is well-suited to these slightly disturbing nocturnal images of empty castles, lonely rivers and strangers on horseback, presenting large areas of black and suggesting the moon as the only means of illumination.

Bookplates were also popular at this time. Adrian Feint became internationally known for his wood engraved plates which were distinctly Art Deco in style and were produced in colour as well as black and white. The eighteen examples in this exhibition (cat. no. 23) are only a fraction of his total output.⁶

The influence exerted by English and European printmakers on the Australian scene was considerable and had an effect upon the direction of the Collection. The English and European works possessed a more decorative quality than had hitherto been seen in Australia and the subject matter was diverse. Images ranged from the peaceful English seascapes of Thomas Blaylock's colourful woodcuts (cat. nos. 6,7,8) and John F. Greenwood's landscape *The Beacon* (cat. no. 5), the rhythmic lines of Bresslern-Roth's animal studies (cat. nos. 9,10) and the commonplace realism of E. Hesketh Hubbard's⁷ *Blacksmith's Shop* and *Railway Station* (cat. nos. 31,32).

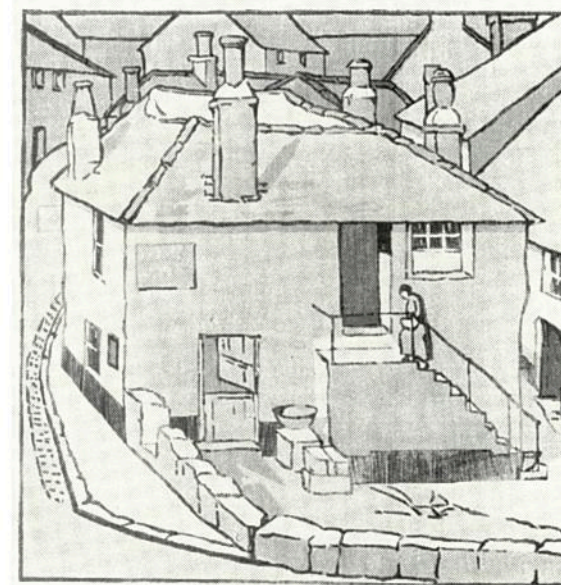
In 1929 *The Home* reported that "woodcuts have come into their own in Sydney and have threatened to displace etchings as the most popular works for the modern home."⁸ They were also popular with the purchasing committee which acquired a considerable amount of the work produced at this time. Unfortunately only these few in the exhibition have survived the last 60 years relatively unscathed.

Better known for his woodcuts of brightly coloured floral arrangements, which were popular with decorators, Hall Thorpe also produced a number of landscape works such as *The Canavan* (cat. no. 28) "subtly coloured and possessing a subdued light."⁹

Though not a woodcut, the lithograph *The Flower Shop* (cat. no. 61) is the only surviving example in the Collection of the print work of Thea Proctor whose woodcuts were also peopled by fashionably dressed women in elegant poses, typical of an artist "who produced works of great beauty but of little relevance to her times."¹⁰



E. HESKETH HUBBARD *Windmill at Enkeusen* c.1920s



FRANCIS M. BLAIR *Cornish Cream Shop* c.1920



ETHEL SPOWERS *School Is Out* 1936

Ethel Spowers' work, like Proctor's, "rarely came to grips with industrial or social subject matter"¹¹ preferring to concentrate solely on the design potential of the themes. *Wet Afternoon* (cat. no. 68), a strikingly modern umbrella-scape considered her masterpiece when first exhibited, and *School Is Out* (cat. no. 69) are both narrative works strongly dependent upon repetition of elements and rhythm of line, devices learned at Claude Flight's Grosvenor School¹² in London.

Sybil Andrews was a local pupil of Flight's and the elements in her linocut *Haulers* (cat. no. 1) have the same qualities as Spowers', though Andrews' work deals with a more social realist topic.

During this time Margaret Preston was producing bold linocuts in marked contrast to other Australian works. Floral explosions such as *Fuschias* (cat. no. 58) in flat black, hand-painted in vivid contrasting colours, were seen as attractive and effective wall decorations rather than prints for connoisseurs' folios. She was also enamoured of Sydney Harbour and its landmarks — the Heads, the Bridge and the bays. *Sydney Bridge* (cat. no. 7) is one example of her preoccupation with this waterway and the design

qualities of the structure which at that time had only recently been completed. Viewed from Lavender Bay, the criss-cross pattern on the steel arch is echoed in the foreground as lattice and fencing.

Also exhibited are two Preston masonite monoprints, one depicting a bouquet of native flora (cat. no. 59) and the other a still life study, also with flowers (cat. no. 60). Both these works were printed in the early 1940s when printmaking activities in Australia had begun to wane. These, as well as *Sydney Bridge* and the work of Ethel Spowers and Sybil Andrews, were acquired through the Sydney Kindergarten Teachers' College at Waverley.

From the collection of Alexander Mackie College came the two linocuts by Noel Counihan who returned to printmaking after World War II. A socialist thinker, all his work echoes his uneasy observations of the world. *Peace Means Life* (cat. no. 14) was awarded the bronze medal in the international graphic exhibition "Frieden der Welt" (World Peace) organised by the German Peace Council as part of the Leipzig International Book Fair in 1959. In *An American Artist* (cat. no. 15), "the close graduations of colour and tone contribute to the unsettling effect of mental unbalance."¹³ This work was based on Counihan's perception of "the dilemma, frustration and pessimism of the highly promoted U.S. artist, with Jackson Pollock (1912-56) in mind."¹⁴

The declining interest in printmaking during the 1940s and 1950s is reflected in the Collection by a conspicuous absence of work from this period. Even from the 1960s, when printmaking was reinstated as a major art form, representation is equally thin, although the reasons for this are not sufficiently clear. The mid 1960s is represented by three disparate works by Fred Williams, Sid Nolan and Ray Crooke.

Fred Williams' etchings grew out of a personal need to work in the medium and a natural extension of his practice of sketching. *Oval Landscape* (cat. no. 71), one of many sugar aquatints produced by the artist, is a work "in which space is created by an almost magical use of lift-ground and calligraphy, imposing an order on a landscape unmistakably Australian in character."¹⁵



NOEL COUNIHAN *An American Artist* 1962

Sid Nolan's lithograph *The Explorers* (cat. no. 55) offers a different view of this familiar terrain. It is not what he paints but rather what he leaves unpainted that evokes the sense of isolation so evident in this work. The print is from his Burke and Wills period, however Nolan has introduced another "loner" by delineating the figure on a camel with the symbolic outline of Ned Kelly.

Ray Crooke adopted an entirely different landscape. This linocut *An Island View* (cat. no. 17) is a still life negative presenting large expanses of flat black, broken by finely cut lines which lightly define objects within a tropical dwelling. Typical of his work, this print possesses a tranquil, timeless

quality one would expect to find in the vicinity of Queensland's Capricorn.

The return of printmaking to the foreground of Australian art was due to three major factors: the influence of migrant artists as teachers and practising artists, the return to Australia of many artists who had studied and worked in Europe and the improvement of printmaking facilities in art schools, particularly in Adelaide (South Australian School of Art, now Torrens C.A.E.) and Melbourne (Royal Melbourne Institute of Technology — R.M.I.T.).

In Sydney Earle Backen contributed to the revival of intaglio printing. Both as an artist and teacher at East Sydney Technical College, Backen introduced



FRED WILLIAMS *Oval Landscape* 1965-66

the techniques and experimental approach to printmaking of S.W. Hayter, which Backen had learned while working at Hayter's Atelier 17 in Paris during 1956-57 and 1959.

London Series, Smithfield of 1977 (cat. no. 2) is an example of Backen's technique of combining colour etching, photo-etching and aquatint as well as the use of multiple plates.

Jock Clutterbuck, a Melbourne sculptor and printmaker also utilises the etching process. His prints such as *Large Fountain Fragment* of 1975 (cat. no. 11), reflect the sculptor's concern for material and surface variation.

Other 1970s etchings in the exhibition are by Elaine Haxton and Keith Looby. Haxton's *Great Palm Cockatoo* (cat. no. 29) fills the foreground of the

yellow-coloured plate, the bird's black comb echoing the burgeoning Black Boys behind. Looby's *Sixth Class* (cat. no. 50), a humorous yet slightly disturbing line and aquatint etching, is peopled by faceless, nameless school children in the classic "class photo" pose.

Though first patented in England in the first decade of the twentieth century, screenprinting did not become popular as a legitimate print form for artists until the mid 1960s. The capacity of screenprinting to create precise areas of intense flat colour and the natural progression to larger scale images made this process an ideal vehicle for the international trends of hard edge abstraction, optical art and pop art, which were beginning to dominate the Australian scene.

The majority of the screenprints in this exhibition are from the 1970s, the earliest being *Equilateral II* (cat. no. 65) by David Rose. Influenced by the Op Art movement, Rose had begun working with magnified half-tone grids using photo-enlargements and hand-drawn screens in 1969.

Alun Leach-Jones, a hard-edge painter, became involved in screenprinting in 1966, having been influenced by Richard Hamilton and Eduardo Paolozzi whom he had met in London that year. Exhibited here are two prints from the 1970s described by the artist as dealing with "enclosure, containment and making a perfectly whole, formed world"¹⁶ (cat. nos. 38,39).

John Coburn was a fellow abstractionist. *Samurai* (cat. no. 12) is typical of his use of decorative symbols. *Starry Night* (cat. no. 13) is even more so with the "abstract arrangements of shapes and colours derived from nature"¹⁷ evoking a feeling of the night and a star-filled heaven.

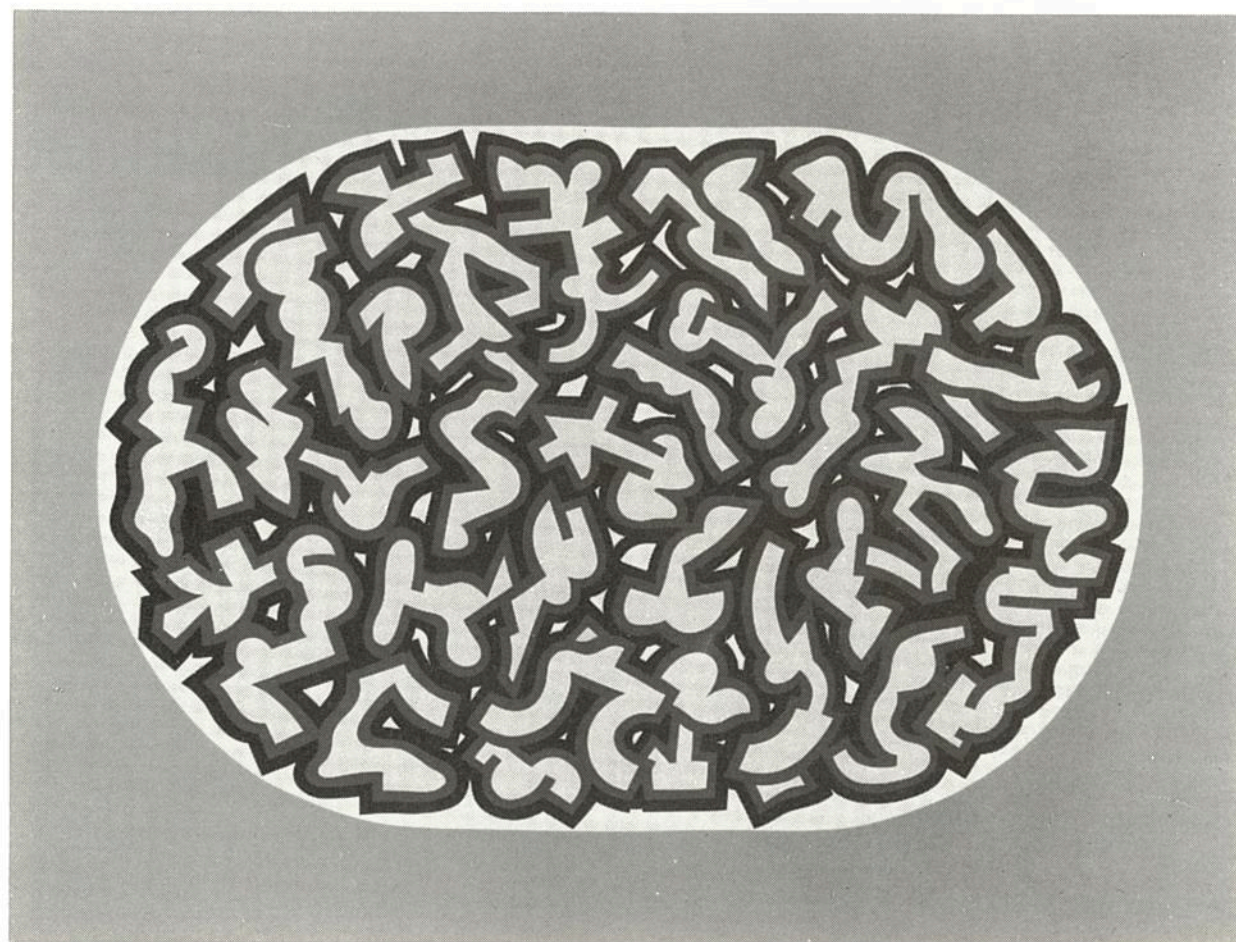
Artists from this period who worked in a more expressionist manner were Syd Ball, Graham Kuo and John Firth-Smith.

Ball's *Whitman Fields* (cat. no. 3) presents us with the characteristic freedom of his colourful abstract expressionist paintings, made possible by multiple screenings. Kuo's *Vert-En-Vert* (cat. no. 37) embodies his intentions of "investigating colour as form, shape and in relation to other colours."¹⁸ Firth-Smith's *Approved Plans* (cat. no. 24) displays a more controlled gestural abstraction in a less gorgeous manner.

From Pop Art and its figurative offshoots developed a new generation of screenprinters. Hand-cut stencils, tusche and glue methods gave way to photographic stencils that were the basis of the commercial look the artists were attempting to emulate. "In all his prints George Barker rehearses a sceptical trope on image making,"¹⁹ for example his nonsensical work *Step Ladder* (cat. no. 4). Sally Robinson's broad aim is to "document aspects of Australian life and landscapes."²⁰ In works such as *Bondi Beach* and *Beach Crossing* (cat. nos. 63,64), she has taken these familiar scenes of Australian life in the urban landscape and through the use of photoscreens and montage has created images beyond the ordinary.

Other prints exhibited from this period are the colourful expressionist lithograph *Wind* (cat. no. 30) by printmaking innovator S.W. Hayter²¹ (of Atelier 17, Paris), the largest screenprint in the show, a graphic still life by English artist William Tillyer (cat. no. 70) and Helen Eager's colour linocut *Invited* (cat. no. 22) a strangely suggestive interior.

Printmaking in the 1980s is well represented in the Collection and the prints selected from this period display a wide variety of techniques. For example, Alun Leach-Jones' *Montauk* (cat. no. 40), a



ALUN LEACH-JONES *Untitled* c.1970

"print" produced by casting coloured paper pulp, Monica Schmid's delicately hued abstract collograph *8 PM* (cat. no. 67), the labour-intensive mezzotint *Cod Piece* (cat. no. 56) by Graham Peebles, the massive colour etching *Figure and Plane* by Graham Fransella, and Ian Grant's neo-realist screenprint *Size Grouping*. This required some thirty four screens to achieve the painted quality of the butcher's knives and testicular aubergines.

Three representational works from the 1980s group are as different in their technique as their subject matter. David Rose's screenprint *Road and Hillside (Somersby)* (cat. no. 66) possesses an untidy quality well suited to his bush image. Michael Kempson's townscape etching *Religious Revival* (cat. no. 36) exemplifies the attention to detail and architectural qualities typical of his work. The landscape of Lloyd Rees' lithograph *The Distant Derwent* (cat. no. 62) enjoys a particular power and expressiveness as a direct result of his deep shadows and shimmering light.

John Hoyland's rich yet subtle colour etching *Vigil* (cat. no. 35) is a further example of a contemporary international artist's work in the Collection.

While the policy of the Collection no longer focuses, among its acquisitions, on important international works, they are not excluded. In recent years, however, the Collection has emphasised Australian art.

BELINDA WEBB-JONES (1987)
Curator, Art Collection
Sydney College of Advanced Education

FOOTNOTES

- ¹ Professor Alexander Mackie was Principal of Sydney Teachers' College from 1906 to 1940.
- ² Introductory note from *Catalogue of the College Art Collection 1926*, Sydney Teachers' College.
- ³ *Print Collectors' Quarterly* 1924; page 304.
- ⁴ Sydney Ure Smith, "The Revival of the Woodcut", *Art in Australia*, May 1923.
- ⁵ *The Art of Sir Lionel Lindsay* by Joanna Mendelsohn, Copperfield Publishing Co., Sydney, 1982. The turkeys belonged to Hans Heysen and were often the subject of sketches by both Lindsay and Heysen.
- ⁶ The Mitchell Collection of the State Library of N.S.W. holds a complete set of Feint's bookplates.
- ⁷ E. Hesketh Hubbard was founder of the Print Society in England.
- ⁸ *The Home*, 1st May, 1929; page 19.
- ⁹ Introduction to *Hall Thorpe: Coloured Woodcuts*, compiled by Richard King, essay by Robert and Ingrid Holden, Print Room Press, Sydney, 1980.
- ¹⁰ *Melbourne Woodcuts of the 1920 and 1930s* by Roger Butler, Ballarat Fine Art Gallery catalogue, 1981.
- ¹¹ See note 10.
- ¹² Under the leadership of Claude Flight (1881-1955) a busy school of linocut artists flourished in England between the wars. Inspired by Vorticism and Italian Futurism, Flight taught many overseas as well as local students.
- ¹³ *Noel Counihan Prints 1931-1981* by Robert Smith, Hale & Iremonger, Sydney, 1981.
- ¹⁴ Interview, December, 1977; from *Noel Counihan Prints 1931-1981*.
- ¹⁵ *Contemporary Australian Printmakers* by Franz Kempf, Lansdowne Editions, Melbourne, 1976.
- ¹⁶ Interview, Alun Leach-Jones to Joe Eisenberg, *The Prints of Alun Leach-Jones 1966-86*, catalogue, New England Regional Art Museum Touring Exhibition, 1986.
- ¹⁷ See note 15.
- ¹⁸ *Imprint*, Print Council of Australia Member Prints Folio, 1976.
- ¹⁹ "Artists As Printmakers" by Gary Catalano, *Imprint*, No. 2, 1976.
- ²⁰ "Photography As A Tool" — an Imprint Survey, *Imprint*, December, 4/1984.
- ²¹ Hayter's highly sophisticated and technically demanding methods of colour printing and experimental approach to printmaking influenced many artists and printmakers around the world.



NORBERTINE BRESSLERN-ROTH *Chameleons* c.1925

CATALOGUE

SYBIL ANDREWS

(b.1898; active England 1920-40)

1. HAULERS c.1930
colour linocut on Gampi, 36/50
signed lower left
England
20 x 29.5 cms

SCAE PR 125
Provenance: Sydney Kindergarten Teachers' College

EARLE BACKEN

(b.1927, Albury, NSW)

2. LONDON SERIES, SMITHFIELD 1977
colour etching, photo-etching, aquatint
three plates, 1/20, signed and dated lower right
Australia
63.3 x 50.5 cms

SCAE PR 4
Provenance: Alexander Mackie College

SYD BALL

(b.1933, Adelaide, SA)

3. WHITMAN FIELDS 1978
screenprint, 5/25, signed and dated lower left
Australia
80 x 120 cms

SCAE PR 65
Provenance: Alexander Mackie College

GEORGE BARKER

(b.1942, Sydney, NSW)

4. STEP-LADDER 1977
screenprint, 2/23, signed and dated lower right
Australia
46 x 41 cms

SCAE PR 202
Provenance: Alexander Mackie College

FRANCIS M. BLAIR

(active England, c.1910-1930)

5. CORNISH CREAM SHOP c.1920s
colour blockprint, 13/100
signed lower right
England
18.5 x 18 cms

SCAE PR 408
Provenance: Sydney Teachers' College

THOMAS TODD BLAYLOCK

(active England c. 1920-1940)

6. FISHING BOATS, POOLE HARBOUR c.1925
colour blockprint, signed lower left
England
17 x 22 cms

SCAE PR 591
Provenance: Sydney Teachers' College

7. THE EBBING OF THE TIDE c.1925
colour blockprint, signed lower right
England
15.5 x 23.3 cms

SCAE PR 593
Provenance: Sydney Teachers' College

8. ARNE, POOLE HARBOUR c.1925
colour blockprint, signed lower right
England
17 x 22.8 cms

SCAE PR 590
Provenance: Sydney Teachers' College

NORBERTINE BRESSLERN-ROTH

(b.1891, Graz, Austria)

9. YOUNG OWL c.1925
colour linocut on Gampi, signed lower right
England
18.3 x 19.5 cms

SCAE PR 404
Provenance: Sydney Teachers' College

10. CHAMELEONS c.1925
colour linocut on Gampi, signed lower right
England
18.8 x 15.7 cms

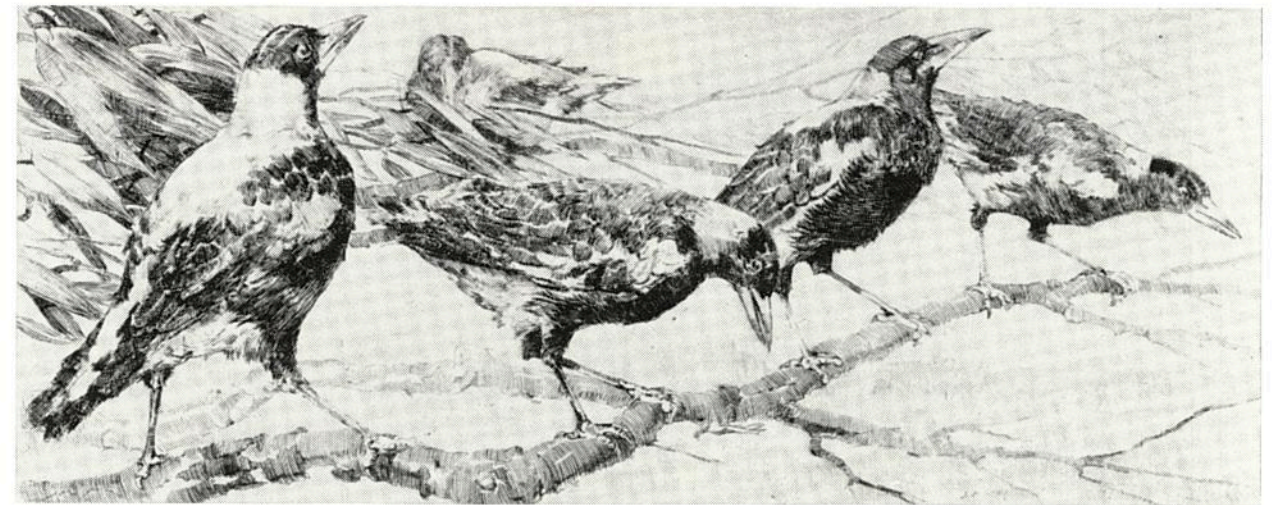
SCAE PR 614
Provenance: Sydney Teachers' College

JOCK CLUTTERBUCK

(b.1945, Edenhope, VIC)

11. LARGE FOUNTAIN FRAGMENT 1975
etching, aquatint, intaglio relief printing, 2/20
signed and dated lower right
Australia
74 x 114.6 cms

SCAE PR 580
Provenance: Sydney Teachers' College



JAMES A. CRISP *Magpies* c.1920s

JOHN COBURN

(b.1925, Ingham, QLD)

12. SAMURAI 1975
screenprint, 23/30, signed and dated
lower right
Australia
59.5 x 93.5 cms

SCAE PR 708
Provenance: Sydney Teachers' College

13. STARRY NIGHT c.1979-80
screenprint, 31/40, signed lower right
Australia
47.5 x 57.5 cms

SCAE PR 508
Provenance: Sydney Teachers' College

NOEL COUNIHAN

(b.1913 Melbourne; d.1986)

14. PEACE MEANS LIFE 1959
linocut, 14/50, signed and dated
lower right
Australia
55.8 x 35 cms

SCAE PR 186
Provenance: Alexander Mackie College

15. AN AMERICAN ARTIST 1962
colour linocut, 8/25, signed and dated lower
right
Australia
43 x 54 cms

SCAE PR 185
Provenance: Alexander Mackie College

JAMES A. CRISP

(active Sydney, 1900-1930)

16. MAGPIES c.1920s
etching, 16/50, signed lower right
Australia
10 x 25.2 cms

SCAE PR 595
Provenance: Sydney Teachers' College

RAY CROOKE

(b.1922, Melbourne, VIC)

17. AN ISLAND VIEW c.1965-70
linocut, 21/50, signed lower right
Australia
16 x 23.3 cms

SCAE PR 672
Provenance: Sydney Teachers' College



L. ROY DAVIES *Rankin's Homestead* 1924

L. ROY DAVIES

(b.1897, Sydney; d.1979)

18. RANKIN'S HOMESTEAD 1924
woodengraving, 16/50, signed lower right
signed and dated lower right in image
Australia
15.1 x 20.7 cms

SCAE PR 457
Provenance: Sydney Teachers' College

19. OLD JIM 1923
woodengraving, 23/50, signed lower right upper
right monogram of RD in image
Australia
21.8 x 16.1 cms

SCAE PR 568
Provenance: Sydney Teachers' College

HERBERT DICKSEE

(active London early 1900s)

20. SLEEPING TIGRESS 1920
etching, signed with initials and dated lower
right
England
18 x 35 cms

SCAE PR 616
Provenance: Sydney Teachers' College

21. SLEEPING LIONESS c.1920
etching, signed lower left
England
18 x 30 cms

SCAE PR 623
Provenance: Sydney Teachers' College

HELEN EAGER

(b.1952, Sydney, NSW)

22. INVITED 1977
colour linocut, 10/11, signed and dated lower
right
Australia
20.5 x 32.5 cms

SCAE PR 347
Provenance: Nursery School Teachers' College

ADRIAN FEINT

(b.1894, NSW; d.1971)

23. BOOKPLATES, eighteen c.1920-30s
woodcuts, colour, black and white
signed lower right, monogram of AF in each
image
Australia
10.2 x 7.7 cms (largest)
6.2 x 5 cms (smallest)

SCAE PR 489:1-18
Provenance: Sydney Teachers' College

JOHN FIRTH-SMITH

(b.1943, Melbourne, VIC)

24. APPROVED PLANS 1979
screenprint, 7/40, signed and dated lower right
Australia
65.5 x 103 cms

SCAE PR 62
Provenance: Alexander Mackie College

GRAHAM FRANSELLA

(b.1950, Harrow, England)

25. FIGURE AND PLANE 1985
colour etching, 4/25, signed lower right
Australia
89 x 73 cms

SCAE PR 62
Purchased 1985

IAN GRANT

(b.1947, Sydney, NSW)

24. SIZE GROUPING 1981
screenprint, 33/35, signed and dated upper right
Australia
53 x 60 cms

SCAE PR 71
Purchased 1983

JOHN F. GREENWOOD

(active England 1920-1940)

27. THE BEACON c.1920-1940
woodengraving, 16/100, signed lower centre
England
10.1 x 10.1 cms

SCAE PR 561
Provenance: Sydney Teachers' College

JOHN HALL THORPE

(b.1874, VIC; d.c.1945, London)

28. THE CARAVAN c.1925
colour woodblock, signed lower right
England
33.6 x 26.8 cms

SCAE PR 637
Provenance: Sydney Teachers' College

ELAINE HAXTON

(b.1909, Melbourne, VIC)

29. GREAT PALM COCKATOO 1977
colour etching, aquatint, A/P, signed and dated
lower right
Australia
44 x 34.5 cms

SCAE PR 209
Provenance: Alexander Mackie College

S. W. HAYTER

(b.1901 London)

30. WIND 1975
lithograph, 32/75, signed and dated lower right
France
60 x 43.5 cms

SCAE PR 247
Provenance: Alexander Mackie College

E. HESKETH HUBBARD

(active England 1900-1940)

31. RAILWAY STATION c.1920s
colour linocut, signed lower left
England
15 x 27 cms

SCAE PR 460
Provenance: Sydney Teachers' College

32. BLACKSMITH'S SHOP c.1920s
colour linocut, signed lower right
England
21 x 26.8 cms

SCAE PR 617
Provenance: Sydney Teachers' College

33. WINDMILL AT ENKEUSEN c.1920s
linocut, signed lower left monogram of EHH in
image upper right
England
30.5 x 20.4 cms

SCAE PR 645
Provenance: Sydney Teachers' College

HANS HEYSEN

(b.1877, Hamburg, Germany; d.1968 Hahndorf,
SA)

34. THE PLOUGH 1918
etching, no edition number, signed lower left
Australia
7.3 x 7.5 cms

SCAE PR 133
Provenance: Sydney Teachers' College

JOHN HOYLAND

(b.1934, Sheffield, England)

35. VIGIL 1980
colour etching, 42/60, signed and dated lower
right
England
53.5 x 68.5 cms

SCAE PR 512
Provenance: Sydney Teachers' College

MICHAEL KEMPSON

(b.1961, Kapunda, SA)

36. THE RELIGIOUS REVIVAL 1982
colour etching, aquatint, 2/8 signed and dated
lower right
Australia
34 x 49.5 cms

SCAE PR 252
Provenance: Alexander Mackie College

GRAHAM KUO

(b.1948, China)

37. VERT-EN-VERT 1975
screenprint, 4/20
signed and dated upper left, chop mark upper
left

Australia
57 x 66 cms

SCAE PR 248
Provenance: Alexander Mackie College

ALUN LEACH-JONES

(b.1937, North Wales)

38. UNTITLED c.1970
screenprint, 6/40, signed lower right
Australia
76 x 102 cms

SCAE PR 559
Provenance: Sydney Teachers' College

39. INDIA SUITE 1976
screenprint, one of five, A/P
printed by Larry Rawlins, Melbourne
signed lower right
Australia
59.5 x 87 cms

SCAE PR 23:4/1
Gift of the artist, 1983

40. MONTAUK 1980
cast paper, 3/6, monogram of AL-J
embossed into support lower right
Australia
72 x 57 cms

SCAE PR 246
Provenance: Alexander Mackie College

LIONEL LINDSAY

(b.1874 Creswick, VIC; d.1961, Hornsby, NSW)

41. EDGE OF THE WORLD c.1907
etching, aquatint, No. 30
signed lower left
Australia
14.3 x 11.8 cms

SCAE PR 642
Provenance: Sydney Teachers' College
Gift of Prof. E.G. Waterhouse

4. PAN c.1925
etching, aquatint, No. 2
signed lower left
Australia
14.1 x 9.1 cms

SCAE PR 403
Provenance: Sydney Teachers' College

43. MITCHELL'S HOUSE c.1925
etching, No. 12
signed lower left
Australia
13.2 x 10 cms

SCAE PR 646
Provenance: Sydney Teachers' College

44. HEYSEN'S BIRDS c.1923
woodengraving, No. 19, signed lower left
Australia
14.4 x 15 cms

SCAE PR 652
Provenance: Alexander Mackie College

45. PHILOSOPHY 1925
woodengraving, No. 30, signed lower left, dated
on block lower right
Australia
17 x 15.2 cms

SCAE PR 656
Provenance: Sydney Teachers' College

46. SIESTA 1925
woodengraving, 35/100, signed lower left
Australia
14.2 x 10.4 cms

SCAE PR 424
Provenance: Sydney Teachers' College

SYDNEY LONG

(b.1871 Goulburn, NSW; d.1955, London)

47. CORNISH LANDSCAPE 1919
soft-ground, 14/30, signed lower right possibly
England
19 x 27.9 cms

SCAE PR 547
Provenance: Sydney Teachers' College

48. WATERLOO BRIDGE IN COURSE OF
DEMOLITION 1928
etching, 6/50, signed lower right
Australia
26.5 x 35.4 cms

Provenance: Sydney Teachers' College

49. THE LAND OF THE LAVENDER 1923
etching, 9/30, signed lower right
Australia
26.3 x 35.3 cms

SCAE PR 762
Provenance: Alexander Mackie College
Bequest of Dr. H. Mander North

KEITH LOOBY

(b.1940, Sydney, NSW)

50. SIXTH CLASS 1977
etching, aquatint, 18/35 signed and dated lower
right
Australia
39.5 x 50 cms

SCAE PR 235
Provenance: Alexander Mackie College

RAYMOND McGRATH

(b.1903, Sydney, NSW; d.1977 Dublin)

51. COME HITHER CHILD, TO ME! 1924
woodcut, 13/25, signed and dated lower right
illustration to "The Keys of Morning" by Walter
de la Mare
Australia
8.9 x 9.5 cms

SCAE PR 608
Provenance: Sydney Teachers' College

52. "IS THERE ANYBODY THERE?" SAID THE
TRAVELLER 1924
woodcut, 14/25, signed and dated lower right
illustration to "The Listeners" by Walter de la
Mare
Australia
9.5 x 8.9 cms

SCAE PR 565
Provenance: Sydney Teachers' College

53. IN DREAMS A DARK CHATEAU STANDS
EVER OPEN TO ME 1924
woodcut, 12/25, signed and dated lower right
illustration to "The Dark Chateau" by Walter de
la Mare
Australia
13 x 6.6 cms

SCAE PR 566
Provenance: Sydney Teachers' College

54. "WHO IS IT CALLING BY THE DARKENED
RIVER?" 1924
woodcut, 2/25, signed and dated lower right
illustration to "Voices" by Walter de la Mare
Australia
14 x 4.7 cms

SCAE PR 607
Provenance: Sydney Teachers' College

SIDNEY NOLAN

(b.1917, Melbourne, VIC)

55. THE EXPLORERS c.1965
lithograph, 9/65, signed lower left
Australia
57 x 42 cms

SCAE PR 576
Provenance: Sydney Teachers' College

GRAHAM PEBBLES

(b.1955, Melbourne, VIC)

56. COD PIECE 1982
mezzotint, 3/40, signed and dated lower right
Australia
88 x 65 cms

SCAE PR 18
Purchased 1986

MARGARET PRESTON

(b.1875, Port Adelaide, SA; d.1963, Mosman,
NSW)

57. SYDNEY BRIDGE c.1932
colour linocut, signed lower right
Australia
19 x 23.2 cms

SCAE PR 30
Provenance: Sydney Kindergarten Teachers' College
Bequest

58. FUSCHIAS c.1935
coloured linocut, signed lower right
Australia
27 x 26.7 cms

SCAE PR 633
Provenance: Sydney Teachers' College

59. NATIVE FLOWERS c.1943
monoprint, signed lower right
Australia
37 x 36 cms

SCAE PR 96
Provenance: Sydney Kindergarten Teachers' College

60. STILL LIFE, NATIVE FLOWERS 1943
monoprint, signed and dated lower right
Australia
50 x 40.5 cms

SCAE PR 97
Provenance: Sydney Kindergarten Teachers' College

THEA PROCTOR

(b.1879, Armidale, NSW; d.1966, Sydney, NSW)

61. THE FLOWER SHOP c.1920
lithograph on Gampi, edition of 12 signed lower
right
Australia
24.1 x 19.2 cms

SCAE PR 134
Provenance: Sydney Teachers' College

LLOYD REES

(b.1895, Brisbane, QLD)

62. THE DISTANT DERWENT 1980
from the Caloola Suite, 2
lithograph, 62/80, signed and dated lower right
printed by Fred Genis
Australia
50.5 x 66 cms

SCAE PR 511
Provenance: Sydney Teachers' College

SALLY ROBINSON

(b.1952, Banstead, England)

63. BONDI BEACH 1976
screenprint, 15/19, signed and dated lower right
Australia
89.5 x 91.5 cms

SCAE PR 57
Provenance: Alexander Mackie College

64. BEACH CROSSING 1976
screenprint, 5/23, signed and dated lower right
Australia
72.5 x 84.5 cms

SCAE PR 56
Provenance: Alexander Mackie College

DAVID ROSE
(b.1936, Melbourne, VIC)

65. EQUILATERAL II 1971
screenprint, 21/24, signed and dated lower right
Australia
57 x 58 cms

SCAE PR 236
Provenance: Alexander Mackie College

66. ROAD AND HILLSIDE (SOMERSBY) 1982
screenprint, 55/70, signed and dated lower right
monogram of DR at lower right
Australia
80 x 57.6 cms

SCAE PR 676
Provenance: Sydney Teachers' College

MONICA SCHMID
(b.1939, Vienna, Austria)

67. 8 PM 1985
collograph, 1/20, signed and dated lower right
Australia
69.5 x 98.3 cms

SCAE PR 17
Purchased 1986

ETHEL SPOWERS
(b.1890, Melbourne, VIC; d.1947)

68. WET AFTERNOON 1930
colour linocut, 37/50, signed and dated lower
right
Australia
23.5 x 20.2 cms

SCAE PR 38
Provenance: Sydney Kindergarten Teachers' College

69. SCHOOL IS OUT 1936
colour linocut, 3/50, signed and dated lower
right
Australia
29 x 25.4 cms

SCAE PR 747
Provenance: Sydney Kindergarten Teachers' College
Gift of Miss Sulman

WILLIAM TILLYER

(b.1938, England)

70. UNTITLED 1978
screenprint, 70/80, signed and dated lower right
England
110 x 132 cms

SCAE PR 626
Provenance: Sydney Teachers' College

FRED WILLIAMS

(b.1927, Richmond, VIC; d.1982, Hawthorn,
VIC)

71. OVAL LANDSCAPE 1965-66
sugar aquatint, engraving, dry-point, 18/30,
signed lower right
Australia
30 x 18.5 cms

SCAE PR 129
Provenance: Alexander Mackie College

* All sizes quoted are image sizes only
* All sizes are height x width

CREDITS

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