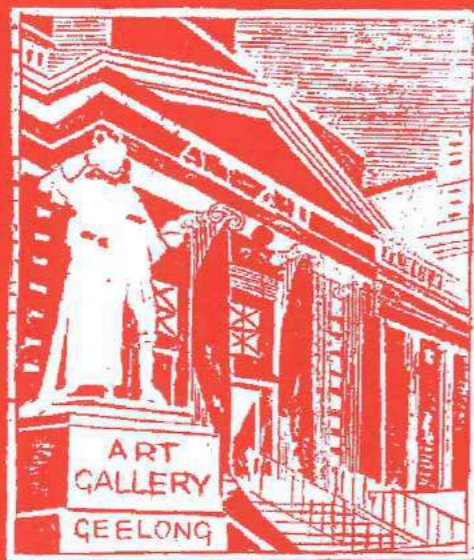


People, Prints and Patronage

The development of the
Geelong Art Gallery's print collection

1900–1996



People, prints and patronage:
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1900-1996



People Prints and Patronage

Geelong Art Gallery

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– Diane Macleod

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They mute horses don't they? 1979 etching Purchased 1981

Inside front cover Geelong Art Gallery bookplate

Facing page Samuel Thomas Gill

Approach to Geelong from the Bay 1856 engraving



Catalogue generously sponsored
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Approach to Geelong from the Bay

Contents

- 5 Foreword SUSIE SHEARS
- 7 People prints and patronage:
the development of the Geelong Art Gallery's
print collection 1900–1996 DIANE MACLEOD
- 16 Colour plates
- 25 Endnotes
- 27 Selected bibliography
- 28 Selected glossary of terms
- 31 Catalogue listing

Foreword

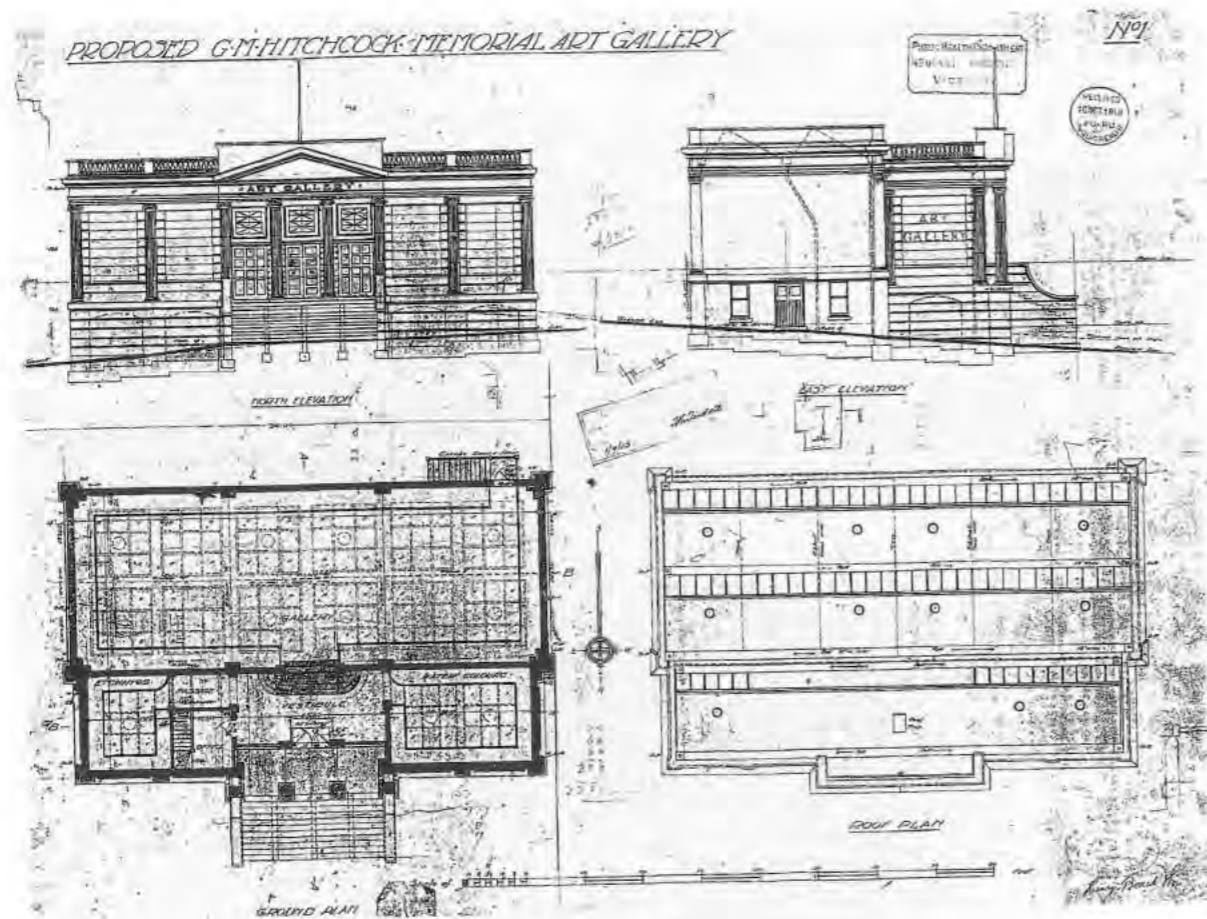
The Geelong Art Gallery's 100th anniversary is being celebrated through a number of special centenary exhibitions. Amongst these is this exhibition *People, prints and patronage: the development of the Geelong Art Gallery's print collection 1900–1996* which has been curated by Di Macleod for the Gallery. The establishment of the Geelong Art Gallery in 1896 heralded a century of commitment to printmaking and print collecting. This exhibition traces the development of the Gallery's support of the print medium, through the designation of display spaces within the building for prints, the active collecting of prints from the 1920s onwards, the impact of the Geelong print prizes in the 1960s and 1970s and the increased availability of funds in recent years.

People, prints and patronage is the result of research undertaken by Di Macleod towards her BA (Hons) thesis at The University of Melbourne in 1994. I am very grateful to her for her excellent work in uncovering so much fascinating material on the Gallery's print collection and its connection with institutions such as the Gordon Technical College, the involvement of local publishers, and those individuals in Geelong whose dedication and foresight have had such impact on the Geelong Art Gallery.

People, prints and patronage has accelerated the conservation treatment and re-mounting of a number of the prints selected for the exhibition. In addition, the production of this handbook, which documents the Geelong Art Gallery's entire print holdings, will provide a valuable resource for visitors and students alike. Particular thanks must also be extended to the Registrar, Veronica Filmer, for her considerable assistance with the preparation of this handbook and the exhibition itself.

Susie Shears

DIRECTOR



Buchan, Laird and Buchan
Plans for proposed GM Hitchcock Memorial Gallery No. 1



SSB and Co. in collaboration with Art Union of London
 Sabrina (c1880s) autotype
 Gift of GR King 1905

People, prints and patronage: the development of the Geelong Art Gallery's print collection 1900–1996

DIANE MACLEOD

The exhibition *People, prints and patronage*, staged in the Geelong Art Gallery's centenary year, traces the development of the institution's print collection, from 1900 to 1996.

Throughout its history, the Geelong Art Gallery has displayed a considerable commitment to the printmaking medium. The institution was also an innovator in terms of the construction of special galleries for the display of prints and was the first regional art museum to establish a systematic approach to the collection, promotion and exhibition of contemporary Australian printmaking during the 1960s and 1970s.

Collecting graphic art

The earliest efforts to collect prints – and indeed works of art in general – at the Geelong Art Gallery were haphazard and without definition. Most early energies and financial support were directed towards securing permanent premises for the collection.

When the Gallery opened for the first time in temporary quarters in the Council Chamber of the Town Hall, on the first of June 1900¹, some reproductive prints lent by local collectors were displayed with oil and watercolour paintings. Later, in December of that year, the Gallery reopened with a more permanent display in an upstairs room in the Free Library (located in Moorabool Street) where it operated for fourteen years.²

The earliest prints presented to the fledgling gallery were a set of twenty autotypes after paintings by Old Masters. Presented in 1901, they reflected the established practice of educating the public by providing copies of examples of specific works to illustrate the history of art. However, prints such as these were in the minority; British reproductive prints (steel engraving, photogravure and autotype), popular

with a middle class market, made up the largest category of graphic art loaned and presented during these years. Their attraction lay in their affordability and subject matter which ranged from the depiction of animals and rural life to events from English history, biblical themes, literature, legend and the antique as well as images of contemporary life such as James Dobie's *Springtime* which appealed to the Victorian sensibility.

The decision to acquire graphic works dates from 1905 and provided the foundation for the later acquisition of Australian etchings. By December 1905, two screens were erected either side of the entrance to the room in the Free Library for "the accommodation of any black and white pictures that may be acquired".

Black and white art had become popular following the rise of illustrated journals and newspapers during the second half of the nineteenth century.³ With the *Sydney Bulletin* as the catalyst, Australia, by the turn of the century, was regarded as one of the most important centres of the art form. By 1910 Geelong could boast its own *News of the Week* which featured illustrations provided by local artist Tom Shield.

The Gallery committee may also have received encouragement to collect graphic art from Bernard Hall, Director of the National Gallery of Victoria from 1892–1935. Hall acted as adviser to the Geelong committee during the Gallery's early years, and was sympathetic to the medium both as a practitioner in London and later at the Melbourne gallery where he began to acquire work by prominent exponents of black and white art.⁴

Another key figure in the Gallery's early development was George Raymond King.⁵ King was an architect and Director of the Gordon Technical College when he joined the Gallery committee in 1905. During that year he donated the first prints to be

displayed on the screens in the Free Library. These were autotypes published by The London Art Union⁶ and included themes from literature which provided the source for works such as *Sabrina*. As an educator, King no doubt would have supported the decision to collect graphic art, recognising the value of reproductive prints for instruction. King may also have encouraged the acquisition of black and white art because of its emphasis on draughtsmanship, and relevance to art and architecture students undertaking a technical education at the Gordon.

The first print gallery

Although consideration had been given to building a permanent art gallery in 1906, the final impetus was provided by the death of local philanthropist GM Hitchcock in 1912. Hitchcock had been closely involved during the formative years of the Gallery, and it was considered appropriate that a Gallery be constructed as a memorial in his honour.⁷ George Raymond King headed a special committee appointed for the task, which determined that the building comprise a "Gallery, a watercolour room and a print room with a façade facing Johnstone Park". The architect's brief also incorporated provision for the construction of a further three galleries with a Little Malop Street frontage.

The committee's decision to incorporate a separate area for the display of etchings had no precedent in public art museums in Australia at the time, although most galleries collected prints.⁸ The Geelong Art Gallery had a distinct advantage over other Australian galleries built in the latter part of the nineteenth century. Although little had changed in gallery design by the turn of the century, when the Geelong Art Gallery commenced operation, new developments in art had begun to influence display philosophies.⁹ Similarly, the effect of the international etching boom was beginning to impact upon art museums.¹⁰ The concept of a museum "print room" was beginning to emerge in response to the growing interest in "artists' prints"¹¹ and the Geelong Art Gallery was able to take into account these developments in the planning of the Gallery.



John Shirlow (*Melbourne scene*) (1920s) etching
Gift of Frank Mitchell 1924

The Australian etching boom

When the GM Hitchcock Memorial Art Gallery opened in 1915, nineteenth century reproductive prints represented the bulk of the graphic collection and were included in the inaugural display. However, etching was gaining a local following with the Gallery receiving its first etching, a work by Livingston Hopkins, in 1913.¹² The Gallery made its first direct purchase of an etching by an Australian artist in 1918 when Sydney Ure Smith's *Lennox Bridge, Parramatta*, was acquired, but it was during the 1920s that the nucleus of this collection was formed.¹³

Rising prices for Australian art forced the Geelong Art Gallery to take a pragmatic approach to acquisitions even in the less expensive area of graphic

art. Following the success of an exhibition of Harold Herbert's work, held at the Gallery in 1924, individual members of the committee provided funds for the purchase of a drawing and an etching. The same year they decided to approach prominent Australian graphic artists, asking them to donate examples of their work. The generosity of these artists, combined with gifts by a few individuals, provided the core of the etching collection. Etchings donated included Fullwood's *The Bank of Victoria, Melbourne*, Norman Lindsay's *The happy barge*, Harold Herbert's *Old cottage, Cornwall*, and *Melbourne scene* by John Shirlow.

The following year, in recognition of these acquisitions, nineteenth century Victorian engravings were removed from public display and the print room exhibits were "rearranged to more effective advantage".¹⁵ By 1931 *The Age* art critic, Harold Herbert, writing a series on provincial galleries, could state

"Geelong's print room contains the usual etchings, drawings and lithographs, etc, most of our best etchers in Australia have an example exhibited. As a whole Geelong has a most interesting art collection, splendidly housed".¹⁶

The acquisition of a small but representative collection of graphic work by prominent Australian artists was important in terms of a foundation collection (first mooted in 1905) and the realisation of the institution's earlier commitment to a separate gallery for etching.

1928–1935

Works purchased and presented

The impact of the great depression severely limited the Gallery's capacity to purchase works of art for its permanent collections.¹⁷ Unable to continue to develop the print collection, it had to rely on the generosity of local collectors and began once more to accept nineteenth century prints by British and European artists.¹⁸

Among the more notable acquisitions were etchings by the British painter/etcher Wilfred Ball, a print by nineteenth century English lithographer Samuel Prout, and autotypes of old master portraits by

the Alsatian photographer, Adolphe Braun. While Australian art was represented with the donation of twelve hand-coloured engravings of Melbourne by ST Gill, most of the gifts reflected the continued adherence by the majority of Australians to British cultural values, despite greater appreciation of Australian art during the 1920s and 1930s.

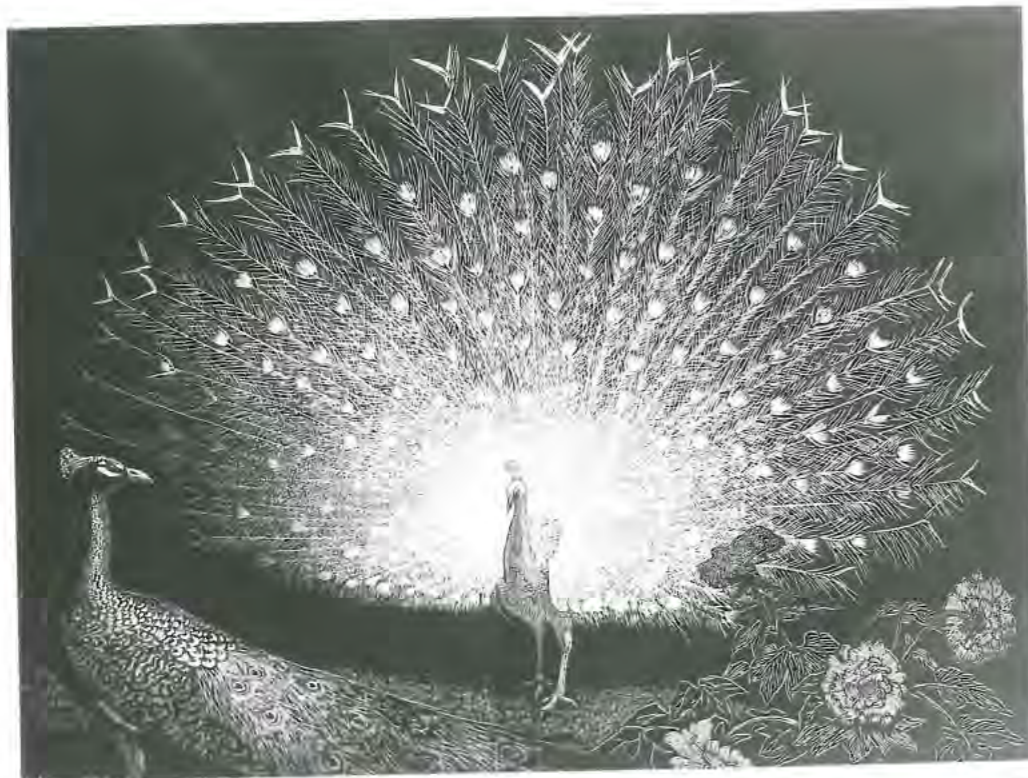
Although etching continued to be made by the older generation of artists, the medium was eclipsed by the resurgence of interest in relief prints which occurred during the 1930s. In Australia, woodcuts and linocuts became associated with modernism, with Geelong displaying vigorous local activity in the medium. Geelong-based publisher, Harry Tatlock Miller, operating from the "Book Nook" in Ryrie Street, published the journal *Manuscripts: a Miscellany of Arts and Letters* from 1931 to 1935. The journal became a vehicle for modern art in printed form and the main showcase for woodcuts and linocuts in Victoria. However, while the journal flourished with the support of key figures associated with the development of modernism, the Gallery continued to accept nineteenth century prints. Modern works were slow to enter the collections as the committee's preferences remained with the more conservative art establishment. The Gallery acquired only one example of modern relief printmaking, a colour linocut by Murray Griffin, *Spoonbill*, which won the FE Richardson Prize in 1939.¹⁹

1944

The Lionel Lindsay print purchase

It was this same art establishment which provided the source for the Gallery's "largest single purchase ever made", when, in 1944, a large collection of prints by Sir Lionel Lindsay was acquired. Lindsay was a respected senior Australian artist and one of the country's most important graphic artists.

As it had done earlier, the committee looked to the National Gallery of Victoria.²⁰ The Melbourne gallery had acquired a large collection of Lindsay's graphic work in 1940 and following the display of this material, toured it to various state galleries. These developments influenced the Geelong committee, which ambitiously suggested "that the selection be



Lionel Lindsay *The white fan* (1935) woodcut
Purchased 1944

outstanding and equal if not better than in any other gallery". By May 1944, after corresponding with Sir Lionel, it was agreed to purchase seventy prints selected by the artist at his price of £165 with an understanding that Sir Lionel would present a further thirty prints "to fill gaps" and "make the collection up to 100 and to cover such a wide range of subject and a period of fifty years of art".

The Geelong collection was significant, according to the artist, "[as] outside Melbourne, the selection I have made is contained by no other Australian Gallery including Sydney".²¹ The prints were posted to Geelong in two lots of four parcels, to avoid mishap, along with information from the artist on framing and conservation. To complete the transaction, Lindsay presented *The white fan* woodcut to commemorate the "pleasant relations" between the two parties. By November, the first of a series of exhibitions of the collection was opened amid much publicity.²² The exhibitions were accompanied by a catalogue described by Director of the National Gallery of Victoria, Daryl Lindsay, as "quite unique in the history of Australian cataloguing". The following year, Dr

Ursula Hoff, then assistant Keeper of Prints at the National Gallery of Victoria, gave a complimentary lecture on "woodcuts" at the Geelong Art Gallery.

The Lionel Lindsay purchase was significant in terms of cost and was the largest body of work in any medium acquired by the Gallery. It was considered that the collection would "always be an outstanding foundation for this (graphic) section of the gallery".

1955-1959

Building the W Max Bell Gallery and the foundation of the contemporary print collection

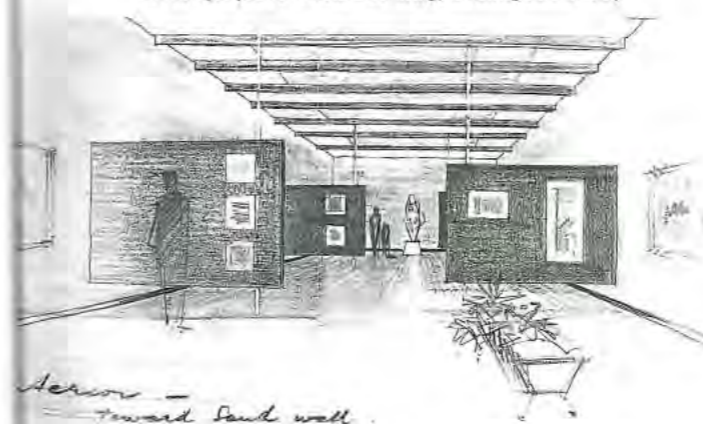
By the early 1950s, a shortage of display space had begun to impact upon the Gallery's operations and a building fund was established for the construction of a modern gallery for the display of works on paper. By the end of 1954, architects Buchan, Laird and Buchan (who designed each successive stage of the Gallery until the 1990s), had submitted drawings for the W Max Bell Gallery which were influenced by the United States' predilection for minimal, articulated spaces with false ceilings and artificial light.²³ Momentum

was maintained throughout 1955 and the gallery completed in November 1956 at a cost of £3,383.

The new gallery provided modern exhibition space for the graphics collection and its construction, combined with other factors, provided the catalyst for a renewed interest in developing the print collection.²⁴

Following World War II, public galleries underwent a number of changes in response to external pressures which included a keener interest in the visual arts (modern art in particular) among the general population and greater emphasis on education. During the 1950s art educators from local institutions participated on the Gallery committee and were influential in the acquisition and public program areas of the institution's operations. These factors, combined with the accepted practice of using prints as teaching aids, resulted in the decision to purchase a small number of prints for an education collection. The first purchases included nineteenth century Japanese Ukiyo-e wood block prints by Hiroshige and Kunyoshi, reflecting an awareness of the reawakening interest in Japanese prints, locally and internationally.²⁵ Two linocuts by Noel Counihan, regarded as a modern Australian printmaker, were also acquired during this period. These developments, combined with the construction of a larger gallery for the display of graphic work, positioned the institution to capitalise on the revival of contemporary Australian printmaking in the 1960s and 1970s.

Buchan, Laird and Buchan Architects Preliminary drawing for the proposed W Max Bell wing, Geelong Art Gallery



1960-1979

The development of the contemporary print collection and the Geelong Print Prize

During 1963 and 1964, in response to a more sophisticated visual arts environment, a review of the collecting policy was undertaken and a buying policy for the collection of contemporary art was formulated. It was also decided to extend and upgrade the building and institute sub-committees with responsibilities for specific areas of operation and, at a future date, appoint a Director.

The most immediate outcome of these deliberations was the decision to specialise in collecting works on paper. They resolved "that the Geelong Art Gallery should in the first place build up its collection of hand made prints and drawings and to specialise in this field", agreeing to allocate "about £100 per annum" for "the print collection".²⁶ This represents the first clear statement of policy regarding the print collection while acknowledging the existence of a foundation collection which could be extended.

During the late 1950s and early 1960s collecting activities were extended to include key prints covering a wide range of subjects and executed in a variety of techniques. Both contemporary Australian and historical prints were considered for purchase as well as woodblock prints by contemporary Japanese Hanga artists (the latter building upon the existing Ukiyo-e work purchased in the mid 1950s).²⁷ Work also commenced on upgrading storage and display facilities for works on paper.

Factors influencing the decision to establish a representative collection of contemporary prints were financial combined with the emerging interest in the medium and its relevance to education. At this time two important exhibitions, *Prints 1963* (National Gallery of Victoria) and the *Australian Print Survey 1963-1964* (a touring exhibition displayed at the Geelong Art Gallery in 1964), brought together the work of significant printmakers and signified official acceptance of printmaking in the art world.

The Geelong committee believed "that by creating a contemporary print collection it was keeping the Gallery's permanent collection alive, enabling

Geelong citizens to share in the current development and boom in Australian art and fostering a branch of the arts in which technical skills as well as artistic ability were called for".²⁸ Following the success of the Australian Print Survey exhibition, a number of works were purchased by artists represented in the exhibition. These included Grahame King's Gothic tracery and David Rose's Stone head variation. For the remainder of the decade, the Gallery purchased prints by key figures in the contemporary printmaking revival, including both older established and younger recently-trained artists who went on to become prominent printmakers. The Gallery also acquired international prints in order to extend and prevent the collection from becoming too parochial.

The Geelong Art Gallery's commitment to contemporary printmaking during these years was unique in a regional context. Although some provincial galleries acquired prints, none had adopted a clear policy or devoted resources to building a collection.²⁹

The Geelong Print Prize

The Geelong Art Gallery's greatest innovation in support of the medium was the Geelong Print Prizes which ran in various guises for over a decade from 1962 until 1974. Geelong was the first public gallery in

Australia to hold a prize for contemporary printmaking and, as the prize grew in status, it attracted artists from all states, becoming a highlight of the exhibition program. Being acquisitive, these awards provided an important means of enhancing the print collection.

The Gallery's first print prizes were sponsored by the Mayor of Geelong and ran for three years from 1962. These prizes, "for an original print; etching, lithograph, linocut, mezzotint or any other similar printed media", operated at a time when contemporary Australian printmaking was an emerging art form and attracted approximately thirty entries per year.

During 1965 the print award was changed to the Geelong Print Prize for £50 and yielded a higher standard of work, being "considered the best exhibition of contemporary Australian printmaking" seen in Victoria.³⁰ Judged by printmaker Grahame King, the prize was won by Tate Adams, a pivotal figure in the revival of printmaking in Melbourne.³¹ By 1967 the Gallery had decided to offer a larger more diversified prize and reconstituted the long-standing FE Richardson Watercolour Prize as a Print Award of \$200 as well as retaining the existing Geelong Print Prize, increased to \$100 for the encouragement of younger artists. Stephen Spurrier's Sentinel was the

Noel Counihan City (1978) linocut
Sybil Craig Bequest Fund 1993



Eric Thake An Opera House in every home 1972 linocut
Gift of the Friends of the Gallery and the Gallery Grasshoppers 1986

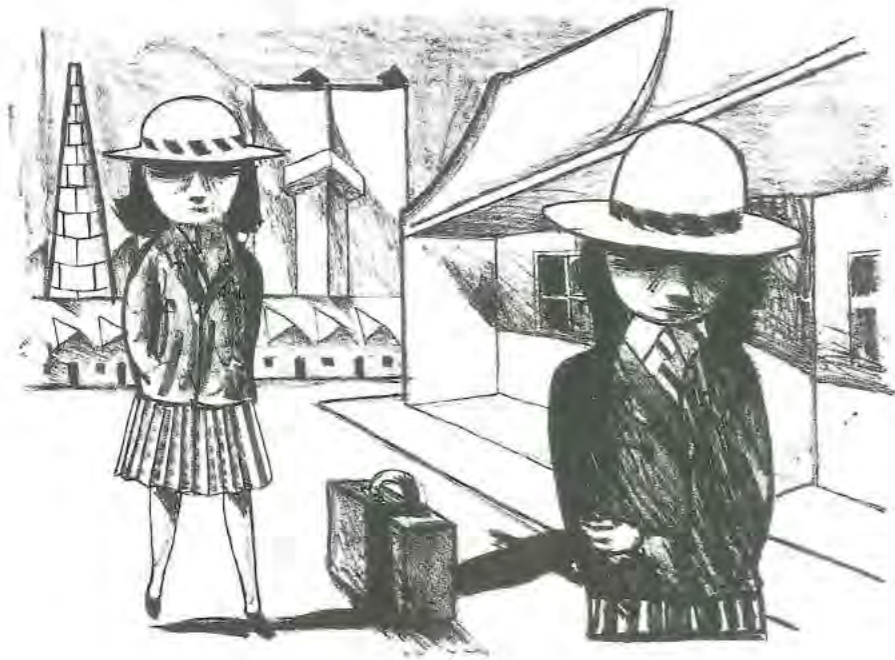
recipient of the latter prize in its inaugural year. The following year, the prizes continued in the same format, attracting artists from every state. As appreciation of the medium spread, more ambitious plans for the prizes were conceived and in 1969, a year after the establishment of the first international print biennial in England, the Geelong Art Gallery came close to staging its own international print prize.³²

The reputation of the Gallery and its print prizes increased as interest in the medium peaked in the early 1970s. The prizes continued in 1972, and included among the winners was Jock Clutterbuck's Wave. In 1974, however, they were changed to purchase awards on the recommendation of the Gallery's first professional Director, Katrina Rumley. This alteration held greater appeal for printmakers and ensured that a high standard of work would enter the collection. Prints by Roger Kemp, Alun Leach-Jones and John Robinson, for example, were acquired. Although no further prizes were held, print purchases continued to be made for the permanent collection.³³

Throughout the late seventies, the contemporary print collection was extended and revitalised. Works by Fred Williams, Bruce Latimer and John Brack, among others, were purchased and presented. Both historical and contemporary prints were acquired and the first of the large presentations of material by individual printmakers such as Eric Thake entered the collection.

The Print Prize exhibitions were important for the development of Geelong's print collection as well as providing unique and comprehensive surveys of contemporary Australian printmaking. Well-received by local and metropolitan audiences, these exhibitions provided valuable support for artists working in the medium when few incentives existed. The Gallery's print patronage during the sixties and seventies also helped establish its reputation for contemporary art.³⁴

As activities directed towards the promotion of the collection increased, shortcomings relating to the Gallery's physical facilities became apparent and a program to upgrade the fabric of the building to



Charles Blackman *Bus stop* (c1953/88) screenprint
Gift of the Gallery Grasshoppers 1988

incorporate modern display spaces and service areas commenced. After a lengthy planning period, a new gallery extension was finally completed in 1971. It comprised a split-level tiled gallery and a new foyer gallery for temporary exhibitions, the FE Richardson Print Room which extended from the WM Bell Gallery towards Little Malop Street, service areas and public facilities.³⁵ The building reflected current trends in gallery design, providing more open, light-filled public space for the display of contemporary art.

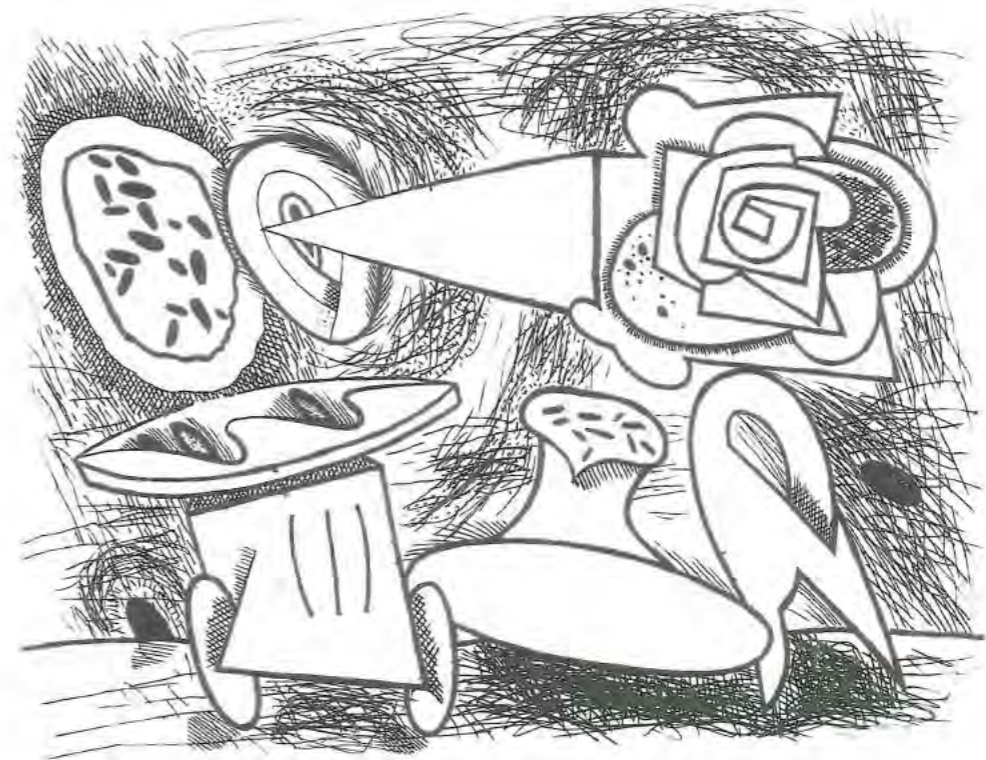
1980–1996 A refocusing

During the 1980s a number of factors affected the further development of the print collection. The major consideration, as it had been in the past, was financial and led to a review of the institution's collecting policies. A general policy for Australian art was formulated with an emphasis on contemporary paintings and works on paper. This resulted in the acquisition of a small number of prints by key

historical figures as well as contemporary prints by prominent practitioners. However, the largest number of print acquisitions during this period came through the Taxation Incentives for the Arts Scheme and Gallery support groups.

A windfall for the print collection occurred in 1989 in the form of the Sybil Craig Bequest.³⁶ The Gallery was the recipient of a number of prints which enhanced the 1920s etching collection as well as relief prints of the 1920s and 1930s. Capital from the bequest also enabled the more recent purchase of some notable works, including prints by Noel Counihan.

The acquisition of graphic work during the early 1990s has been restricted because the Gallery's own acquisition funds have been applied to the building fund for the recent renovation program. However, important gifts have included a selection of linocuts by Edward Heffernan, dating from the late 1920s, and two folios of prints by Alun Leach-Jones.



Alun Leach-Jones *A Welsh sketchbook 1991–92*
etching, edition 7/20 Gift of Alun Leach-Jones 1993

During the early 1990s, the Gallery building was upgraded at a cost of \$1.5 million to meet national standards of preservation, conservation and display. These building works had a major impact on the existing print galleries. The work was completed in 1994, resulting in a new entrance and façade, second storey office administration area on the eastern side of the Gallery as well as new service and storage areas. The latter included a new art store, in which the storage and care of its growing print collection was a major consideration in the layout of the designs and fittings. The WM Bell Gallery which, in addition to continuing as a display space for works on paper, is also utilised as a community exhibition area and lecture room. Coincidentally, by raising the two floors in the original watercolour and etching rooms (part of the GM Hitchcock Gallery of 1915) two new, more intimate gallery spaces have been created which facilitate the installation of small, specialised exhibitions of prints from the collection.

As the Geelong Art Gallery celebrates one hundred years of operation, it is fitting that consideration be given to one of its most extraordinary achievements. The Gallery's recognition and support for the printmaking medium over such a considerable period is without parallel in a regional context. The Gallery's commitment to the medium, from its formative years, gradually increased: with the Lindsay purchase in 1944, then through the foundation of a contemporary collection in the mid 1950s and finally the development of a significant collection during the contemporary print revival of the 1960s and 1970s through the Geelong Print Prize exhibitions. In addition, the institution has also demonstrated a unique commitment to the housing of the print collection as it developed, an achievement which at times rivalled the activities of state art museums.

Colour plates



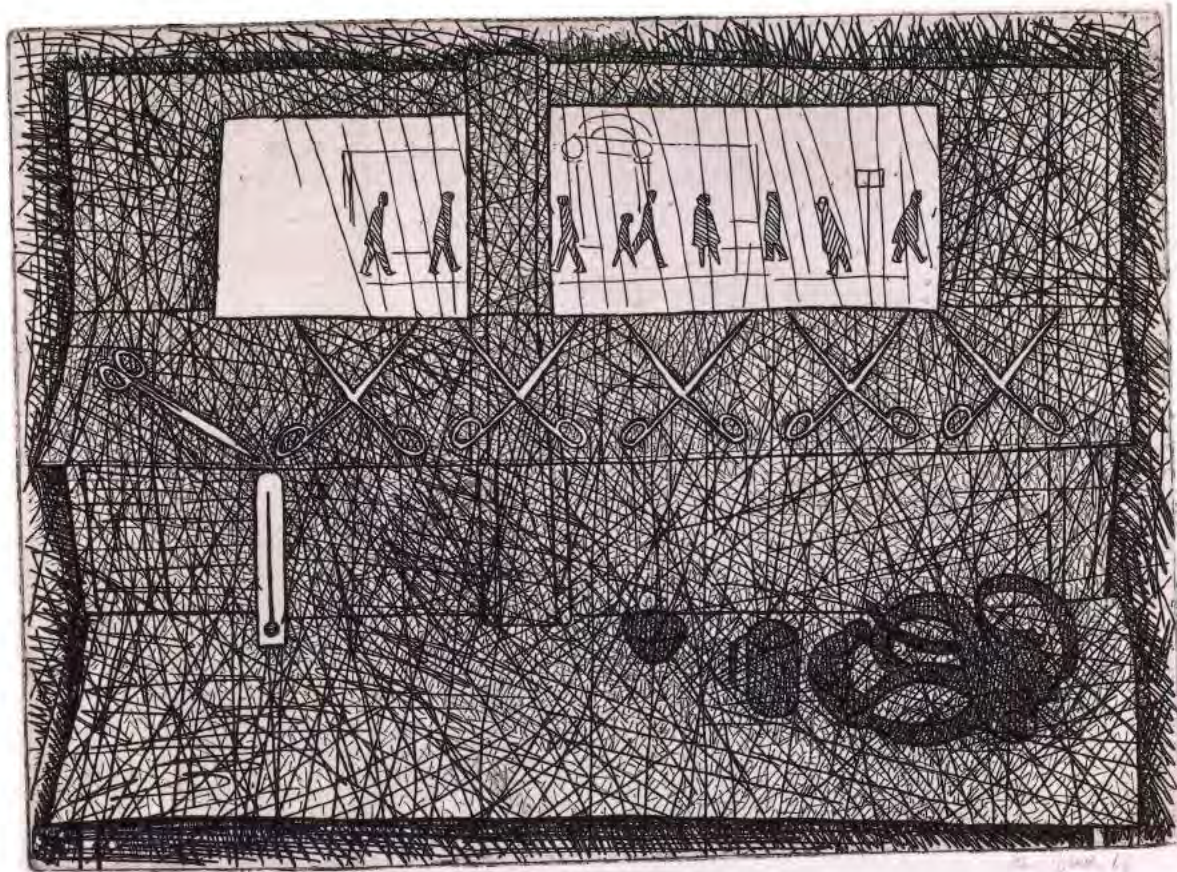
Murray Griffin
Spoonbill 1939 linocut
FE Richardson Prize 1939



Utagawa Hiroshige
 Stage 26. Nissaka (c1850)
 hand-coloured woodblock
 JH McPhillimy Bequest Fund 1955



Jessie Mackintosh
 Gossip (c1930s-40s) linocut
 Bequest of Sybil Craig 1989



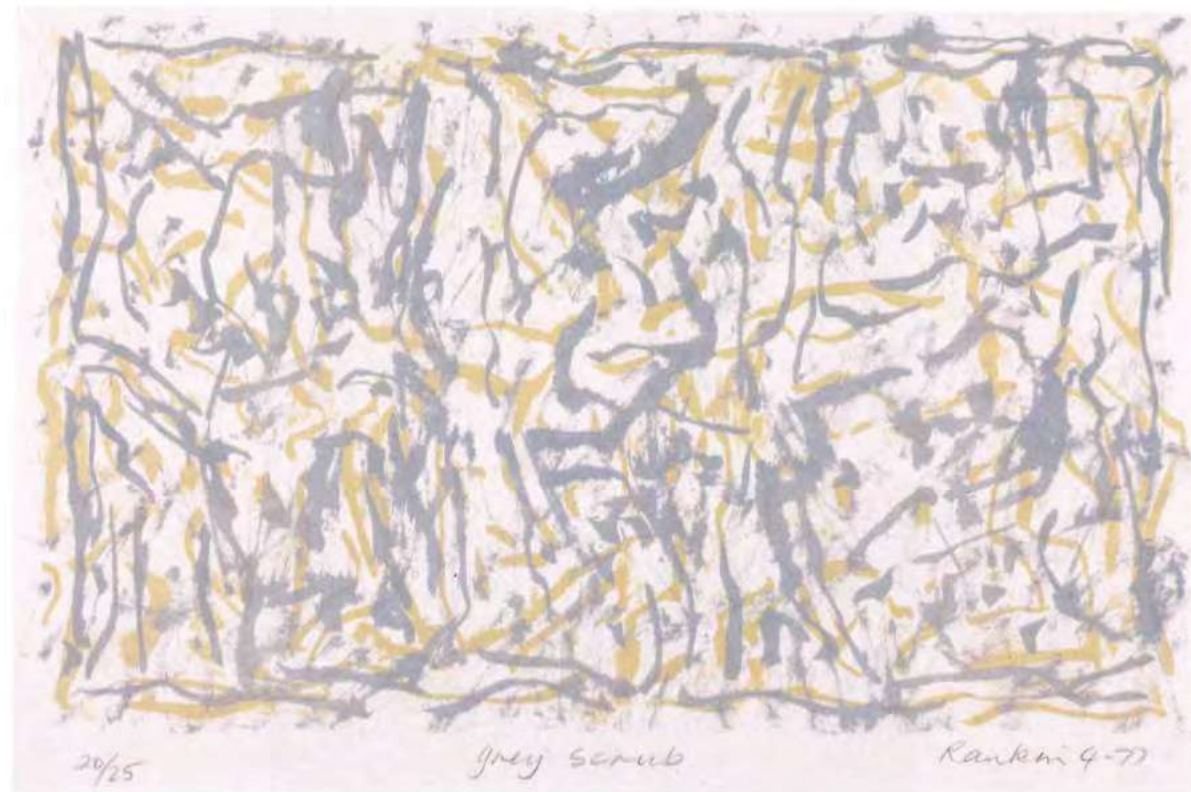
John Brack
Mirrors and scissors 1966
etching
Purchased 1979



George Baldessin
Personage and umbrella 1970
etching and aquatint and colour stencil
FE Richardson Print Prize 1970



Colin Lanceley
The empire builders 1978
lithograph
Gift of the Visual Arts Board
of the Australia Council 1984



David Rankin
Grey scrub 1977
lithograph
Gift of the Gallery Grasshoppers 1988



Roger Kemp
Sequence 1973
 etching and aquatint
 FE Richardson and
 Geelong Print Purchase Award 1974

Endnotes

- 1 When the Gallery opened, a few reproductive prints had been loaned by local residents and accepted by the committee. However, it is not possible to establish how those prints were displayed, as no visual or verbal record exists.
- 2 The location, combined with poor attendances, resulted in a decision to move to more permanent premises and the Gallery re-opened in the Free Library on 21st December, 1900.
- 3 See S Calloway, *English prints for the collector*, Lutterworth Press, London, 1980, pp 146–148 and 165–179.
- 4 The provincial galleries (Ballarat, Bendigo and Geelong) looked to the Director of the State Gallery for advice, and in addition, borrowed works from the institution to supplement their displays. During the 1890s' depression in Victoria, black and white art being affordable, appealed to the cash-strapped Victorian gallery. Hall purchased work by Phil May in 1894.
- 5 For additional material on King see D Macleod, *The Geelong Art Gallery and the development of a provincial print collection 1900–1994*, 3 vols, (unpublished) BA Honours Thesis, Department of Fine Arts, The University of Melbourne, 1994.
- 6 The London Art Union actively sought to develop a taste for "High" art, through its subscription engravings. For additional information on the subject see A Inglis, "Art at Second Hand: prints after European Pictures in Victoria before 1870", in *Australian Journal of Art*, vol vii, p54 (See Bibliography).
- 7 Minutes Box 593/2, 13 September 1912, and "Death of Hitchcock. Fund for Public Gallery opened Town Hall", *Geelong Times*, 5th June 1912.
- 8 The National Gallery of Victoria opened its first designated print room in 1928, the Art Gallery of New South Wales in 1933 and the Art Gallery of South Australia in 1937.
- 9 The aesthetic movement influenced change in display philosophies in British art museums. See G Waterfield, *Palaces of Art: Art Galleries in Britain 1700–1900*, Dulwich Picture Gallery, London, 1991, pp54–62.
- 10 This occurred during the last years of the nineteenth and first decade of the twentieth century.
- 11 Despite the popularity of reproductive prints during the nineteenth century, reaction to the extreme commercialism of the medium had been growing among those who subscribed to the notion of individuality and the introspective nature of creativity. This, combined with photography's effect of the engraving trade, resulted in the division of printing into two distinct areas: commercial and fine art. The etching medium's popularity was due to its immediacy and artistic respectability and most practitioners saw themselves as painter-etchers.
- 12 The reception of etching in Australia was interrupted by World War I and did not gain momentum here until the 1920s.
- 13 This purchase was made only one year after the Melbourne gallery acquired its first etchings by an Australian-born artist.
- 14 Minutes Box 593/3, February 1924.
- 15 *Geelong Art Gallery Annual Report, 1924*, p4. Prior to this the room was crowded with a mixture of Victorian engravings, etchings and a few pencil drawings.
- 16 "Art: the Geelong Art Gallery", *The Age*, 4 April, 1931.
- 17 Financial difficulties meant that the further development of the etching collection was all but abandoned. In 1933 the etching room came close to becoming a board room.
- 18 From the late 1920s until the mid 1930s an unprecedented amount of these prints entered the collection.
- 19 This Prize (for watercolours, prints, etc, valued at £21) and the McPhillimy Prize for oil painting commenced in 1939 and marked the beginning of the art prize tradition of the Geelong Art Gallery. Both prizes were judged by Napier Waller, a chief protagonist of the medium, in their inaugural year.
- 20 During Daryl Lindsay's Directorship at the Melbourne gallery (1941–1956), ties with the provincial galleries were strengthened and it was Daryl who suggested that the Gallery acquire prints by Lionel Lindsay rather than a painting by the artist.
- 21 Lindsay was a Trustee of the Art Gallery of New South Wales from 1918–1929, at the height of the etching boom and, as a consequence of his position, his work was not purchased by the Gallery at that time.
- 22 The Lindsay collection was shown in groups of twenty works over a six-month period.
- 23 The drawings reflect contemporary changes in gallery design which followed the end of World War II. Large nineteenth-century display courts gradually gave way to smaller rooms which could be used more flexibly.
- 24 The Gallery was named the W Max Bell Gallery in memory of a former committee member and one of the Gallery's most generous benefactors. Bell had assisted with the Lionel Lindsay purchase and had an interest in fine art publications and graphics.
- 25 The choice of Ukiyo-e prints was related to exposure and subsequent interest in the medium at the time. In 1952, for example, the National Gallery of Victoria exhibited Japanese colour prints from its collection, and in 1954 (the year of the Geelong purchases), the Melbourne gallery hosted a UNESCO exhibition of Ukiyo-e prints. Ukiyo-e prints had been popular from the nineteenth century and had influenced various printmakers such as JM Whistler as well as later exponents of relief prints.

- 26 It should be noted that the Gallery did not select prints as support material for the larger permanent collections of paintings but rather chose to illustrate the medium as a significant art form in its own right.
- 27 The term "Hanga" was generally used to describe the modern Japanese print movement. *Sosaku Hanga*, or "individual creative print", differs from the Ukiyo-e woodblock prints of the seventeenth to nineteenth centuries, when artist, block cutter and printer were different people. Hanga prints received widespread international recognition and were influential in Australia during the early 1960s. For further information see RG Robertson, "Hanga" in *Art and Australia*, vol 1, May 1963, pp43-48.
- 28 Annual Report, 1964, p3. This statement reflects an awareness of the Gallery's role as a provincial gallery.
- 29 It was only during the 1970s that various regional galleries (Shepparton, Warrnambool and Mornington) established print prizes for contemporary prints and established contemporary print collections. The Ballarat Fine Art Gallery did not commence the systematic collection of prints until 1976-77 when the Gallery adopted a policy "to put together an in-depth study collection documenting the history of Australian printmaking". For details see Annual Reports of the above galleries for the years 1970-1979.
- 30 Until the Print Council of Australia (formed in Melbourne in 1965) established a print prize exhibition in 1967, continuing until 1973, the Geelong Print Prize exhibitions provided one of the few opportunities to view developments in contemporary Australian printmaking.
- 31 The status of the Geelong Print Prize is attested to by the support of key figures involved in contemporary printmaking. Grahame King was a prominent printmaker and instrumental in the foundation of the Print Council of Australia; he was also the Council's first Secretary. Tate Adams was an important figure in the revival of printmaking in Melbourne during the early 1960s. Adams, an experienced printmaker, arrived in Australia from the United Kingdom in 1951. By 1959 his agitation had resulted in the establishment of a separate Printmaking Department at the Royal Melbourne Institute of Technology. In order to promote the medium, Adams also pioneered the establishment of commercial galleries devoted to the sale and exhibition of prints when he opened the Crossley Street Gallery in 1966. See J Burke and S Davies "Tate Adams and Melbourne printmaking" in *Imprint*, no 2, 1979.
- 32 Keith Rodgers, the Gallery's Education Officer, proposed that the Gallery adopt an international focus in order to increase the status of the prize as well as keeping abreast of current trends, establishing "the Geelong Art Gallery as a separate identity actively engaged in promoting the Arts in Australia". See *Geelong Art Gallery Annual Report 1969*, p7.
- 33 The FE Richardson Prize reverted back to a watercolour prize for \$500 in 1975. Attempts to continue the Print Prize in an altered format with corporate sponsorship were unsuccessful. See Minutes Box 596/30, December 1975 and Minutes Box 596/31, 3 October 1977 and 7 November 1977.
- 34 Throughout this period, in addition to the print prize exhibitions, the Gallery displayed an unprecedented number of quality print shows, drawn from a wide range of sources, which promoted the medium and the Gallery's print collection including, for example, the *George Baldessin* exhibition held in 1966 and *Modern art in prints, 1973* (from the Metropolitan Museum of New York), for which the Geelong Art Gallery was the only Victorian venue.
- 35 The print room was considered a priority not only in terms of the direction the contemporary print collection had taken, but also because the original etching room, constructed in 1915, had become an office for the Education Officer. See Minutes Box 916/1, 5 May 1969 and *Geelong Art Gallery Annual Report 1966*.
- 36 Sybil Craig, Melbourne painter and draughtswoman, bequeathed a substantial number of paintings, works on paper and ceramics to the Geelong and Castlemaine art galleries as well as some of her own paintings and drawings. Bequest capital resulting from sales of works not acquired by the two regional galleries and annual interest is applied to the acquisition of works on paper.

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Selected glossary of terms

Aquatint An essentially tonal process producing an effect similar to that of a watercolour wash. It is achieved by using heat to adhere fine particles of resin, spray, lacquer or paint to the plate. The etching is then treated in an acid bath.

Artist's proof The impression annotated AP, which is the first print to come off the press outside the numbered edition.

Autotype A form of photograph achieving tone through differing thicknesses of darkened gelatin (also referred to as a carbon print). The term was also sometimes used for collotype (see photochemical reproductive processes) as many early collotypes were printed by the Autotype Company, who called it their "Autotype mechanical process".

Cliche-verre A photographic negative is produced by exposing sensitised photographic paper to sunlight, under glass plates. The glass is covered with paint, leaving the glass uncovered where the lines are to print black.

Collograph A lithographically printed work consisting of a surface (usually heavy plate glass), which has been coated with a light-sensitive gelatine and exposed to light under a photographic negative.

Colourprinting A wood or linocut printed in one colour, other colours are then added by hand. Screenprints and lithographs can be printed from several plates, each of a different colour.

Drypoint An intaglio method in which marks are made by a drypoint needle producing a ragged burr on the inside of the incised line. When wiped with ink a velvety line or texture results. Drypoint is frequently combined with other lithographic techniques.

Engraving An intaglio technique where the plate is mechanically incised with a wedged instrument, without the use of acid.

Etching An intaglio technique where the plate is incised with a sharp needle and bitten chemically in an acid bath.

Intaglio A method of printing where the plate is incised and the image is produced from the recessed areas. This technique includes aquatint, engraving, etching, mezzotint and drypoint.

Linocut A method of relief printing using linoleum as the block.

Limited edition The practice whereby an artist limits the number of impressions printed to create an artificial rarity. Each impression is signed and numbered. For example, 4/20 indicates that the image is the fourth in an edition of twenty.

Lithograph A flat-surfaced printing process based upon the antipathy of grease and water. The printing elements used are stone and aluminium plates which are grained to varying degrees of roughness. Image areas can be created using pencils, crayons, tusche, various greases, lacquer or synthetic materials, as well as photochemical and transfer processes.

Metalcut A relief method using a metal rather than wooden block.

Mezzotint An intaglio method in which the surface of a metal plate is uniformly incised with a tool called a rocker (a semi-circular spiked tool). The technique of mezzotint creates patterns of tones on the polished plate. By scraping and burnishing, gradations from dark to light are produced.

Monotype A single printed image incapable of being reprinted identically. An image is painted on glass or other materials and printed directly before the ink has dried.

Oleograph A process whereby embossing (the raising of parts of the surface of a piece of paper) is used without ink within the image, to add an overall texture, for example, to make the surface of a colour print appear more like an oil painting through an embossed pattern suggesting the canvas or even the texture of the paint itself.

Photochemical reproduction The term photomechanical covers any process in which the image is photographically transferred onto a printing surface. A variety of such processes have been developed for surfaces to be printed in relief, intaglio or lithographically. The standard relief processes are the line-block and the half-tone; the intaglio equivalent is called photogravure. There are two lithographic processes, photolithography and collotype.

Platemark The impression of the plate edges when run through the press.

Proof Reserved for application only to those impressions which are printed in preparation for the regular edition.

Relief printing A term used to describe techniques such as woodcut or linocut. The printed impression is created by the raised (relief) areas of the surface. The recessed areas do not print, but during printing the paper is often pushed into these sunken areas creating an embossed effect of the impression.

Screenprinting A stencil technique using a fabric (silk or synthetic) stretched tightly over a frame where the non-printing areas on the fabric are blocked out by an adhering stencil. The image areas are open fabric through which ink or paint is forced with a tool called a squeegee. A screenprint is also known as a silkscreen or serigraph.

State During the production of a print, the artist may make changes to his original design. Each time the artist alters his original print, the corrected printed image constitutes a new state.

Woodcut A method of relief printing where the artist cuts along the grain of the wood, creating a design which stands in relief on the block.

Wood-engraving Distinguishable from woodcut as the artist cuts across the grain (ie using an "end-grain" block and burin). This enables the artist to create finer, more detailed designs.



Samuel Thomas Gill
On the Barwon River, near Fyan's Ford, Geelong 1857
 engraving
 Gift of JJ Bell 1960

Catalogue

Those prints marked with an asterisk (*) were included in the exhibition *People, prints and patronage: the development of the Geelong Art Gallery's print collection 1900–1996*. Additional items accompanying the exhibition, but not a part of the Gallery's permanent collection, are as follows:

BUCHAN, LAIRD AND BUCHAN

Plans for the proposed GM Hitchcock Memorial Gallery no 1
 Plans for the proposed GM Hitchcock Memorial Gallery no 2
 On loan from The Buchan Group (Drinnen, Buchan, Laird and Bawden)

Harry Tatlock MILLER (ed)

Manuscripts: the Book Nook Miscellany, no 1 1931
 On loan from Geelong Picture Framers

News of the Week 13 February 1908

On loan from the Geelong Historical Records Centre

Correspondence relating to the acquisition of prints by Lionel Lindsay

On loan from the Geelong Historical Records Centre

* * * * *

All measurements in the following listing are in centimetres, height before width.

Abbreviations:

l.r. lower right u.r. upper right
 l.l. lower left l.r. lower right
 l.c. lower centre u.c. upper centre

* * * * *

Tate ADAMS

British/Australian 1922–

Warrior 1964 *

linocut
 sheet 91.3 x 66.5 cm; comp 76.2 x 51.0 cm
 Signed and dated l.r., ink "Adams 64"
 Inscribed l.l., ink "Warrior"
 Geelong Print Prize, 1965

Henry ALKEN

British 1774–1850

in collaboration with
 George HUNT (British, working 1820s)
 and Thomas McLEAN (British, working 1820s)

Check 1823
 etching and aquatint
 sheet 34.4 x 50.8 cm; comp 26.8 x 40.6 cm
 Signed l.l., printed "Etched by Henry Alken" and l.r., printed "Aquatinted by G. Hunt". Signed and dated l.c., printed "...Thomas McLean...1823"
 Inscribed l.c., printed "CHECK./ London, Published by Thomas McLean, 26 Haymarket, 1823"
 Gift of Miss Gladys Bell, 1954

in collaboration with
 George HUNT and Thomas McLEAN
The cover 1823
 etching and aquatint
 sheet 33.5 x 43.5 cm
 Signed l.l., printed "Etched by Henry Alken" and l.r., printed "Aquatinted by G. Hunt". Signed and dated l.c., printed "...Thomas McLean...1823"
 Inscribed l.c., printed "THE COVER/ London, Published by Thomas McLean, 26 Haymarket 1823"
 Gift of Miss Gladys Bell, 1954

in collaboration with
 George HUNT and Thomas McLEAN
The death 1823
 etching and aquatint
 sheet 33.5 x 43.5 cm
 Signed l.l., printed "Etched by Henry Alken" and l.r., printed "Aquatinted by G. Hunt". Signed and dated l.c., printed "...Thomas McLean...1823"
 Inscribed l.c., printed "THE DEATH/ London, Published by Thomas McLean, 26 Haymarket, 1823"
 Gift of Miss Gladys Bell, 1954

in collaboration with
 George HUNT and Thomas McLEAN
Full cry 1823
 etching and aquatint
 sheet 34.3 x 51.1 cm; comp 34.3 x 45.5 cm
 Signed l.l., printed "Etched by Henry Alken" and l.r., printed "Aquatinted by G. Hunt". Signed and dated l.c., printed "...Thomas McLean...1823"

Inscribed l.c., printed "FULL CRY/ London. Published by Thomas McLean. 26 Haymarket. 1823"
 Gift of Miss Gladys Bell, 1954

Edith ALSOP

Australian 1871–1958

Gondoliers, Venice (1929–30)
 woodblock
 comp 9.3 x 9.9 cm; sight 10.7 x 10.8 cm
 Signed l.r., pencil "E. Alsop". Not dated
 Inscribed l.l., pencil "Gondoliers Venice"
 Purchased 1985

Kunihiro AMANO

Japanese, working 1960s

Morning moon 1960
 woodcut, edition 41/50
 comp 40.3 x 57.2 cm; sight 42.8 x 58.7 cm
 Signed l.c., pencil "K. Amano" and dated l.r., pencil "1960 .9"
 Inscribed l.l., pencil "Morning moon"
 Purchased 1963

Ian ARMSTRONG

Australian 1923–

The Italian model 1987
 woodcut and stencil, edition 15/30
 sheet 57.0 x 38.3 cm; comp 32.5 x 21.6 cm
 Signed and dated l.r., pencil "Ian Armstrong '87"
 Inscribed l.c., pencil "The Italian model"; l.l., pencil "15/30"
 Member print, Print Council of Australia, 1988

Earle BACKEN

Australian 1927–

- Still life* 1967
etching, edition 1/25
plate 44.5 x 30.3 cm; sight 52.0 x 36.3 cm
Signed l.r., pencil "E.I. Backen" and dated
c., pencil "...August '67"
Inscribed c., pencil "Still Life. August
'67"; l.l., pencil "1/25"
JH McPhillimy Bequest Fund, 1967

Thomas BAINES

British/South African/Australian 1820–1875

- in collaboration with
JJ CREW (British, working 19th c)
An explorer's camp (19th c)
steel engraving
plate 12.4 x 18.2 cm; sheet 20.2 x 27.2 cm
Signed l.l., printed "T. Baines", l.c.,
printed "LONDON, VIRTUE & CO."
and l.r., printed "J.J. Crew". Not dated
Inscribed l.c., printed "AN EXPLORER'S
CAMP"
Acquired

George BALDESSIN

Australian 1939–1978

- Dreams of a kitchenmaid* (1966) *
etching
plate 29.8 x 50.2 cm; sight 32.7 x 51.5 cm
Signed l.r., pencil "G. Baldessin".
Not dated
Inscribed l.l., pencil "(illeg)"
Purchased 1966
- Personage and umbrella* 1970
etching and aquatint and colour stencil,
edition of 28
plate 67.0 x 73.0 cm irreg;
sheet 68.5 x 74.0 cm
Signed and dated l.r., pencil
"George Baldessin, 70"
Inscribed l.l., pencil,
"Personage and Umbrella", "Ed 28"
EE Richardson Print Prize, 1970
- Rope walker* (c1964)
etching and aquatint, edition 3/6
plate 30.0 x 35.0 cm; sight 32.4 x 37.2 cm
Signed l.r., pencil "G. Baldessin".
Not dated
Inscribed l.l., pencil "3/6"
JH McPhillimy Bequest Fund, 1964

Arthur BALDWINSON

Australian 1908–1969

- Entrance to Gordon Technical College*
(c1929)
etching
plate 11.8 x 8.1 cm; sheet 24.1 x 18.1 cm
Not signed. Not dated

Gift of Ewen Laird, 1984

Portico of St Mary's Church, Geelong 1927
etching

plate 9.9 x 6.0 cm; sheet 19.0 x 13.6 cm
Signed and dated l.l., printed "ANB (in
monogram)"
Gift of Ewen Laird, 1988

Stony pier, Geelong (early 20th c)

etching
plate 9.9 x 8.8 cm; sheet 18.1 x 14.8 cm
Signed in image l.r., printed "ANB" and
l.r., pencil "A.N. Baldwinson". Not dated
Gift of Ewen Laird, 1988

Sydney BALL

Australian 1933–

- Byron Spring* 1980 *
screenprint
sheet 56.5 x 76.0 cm
Signed and dated l.r., pencil
"SYDNEY BALL, 80"
Inscribed l.l., pencil "BYRON SPRING"
Member print, Print Council of Australia,
1980

Wilfred BALL

British 1853–1917

- Dim eventide* 1882
etching
plate 17.6 x 10.0 cm; sheet 25.5 x 14.2 cm
Signed l.l., pencil "Wilfred Ball" and dated
l.r., printed "82"
Inscribed l.l., printed "DIM EVENTIDE";
l.r., printed "W.S. 82"
Gift of W Max Bell, 1928
- Landscape* (1880s)
etching
plate 8.6 x 17.8 cm; sheet 19.3 x 24.3 cm
Signed l.l., printed "Wilfred Ball" and l.l.,
pencil "Wilfred Ball". Not dated
Gift of W Max Bell, 1928

in collaboration with
WR DEIGHTON (British, working 1880s)
St Pauls 1886 *
etching with chine collé
plate 16.2 x 9.9 cm; sheet 17.5 x 10.6 cm
Signed l.r., printed "WILFRED BALL" and
l.l., pencil "Wilfred Ball". Signed and
dated l.c., printed "...1886...W.R.
Deighton"
Inscribed l.l., printed "London. Published
June 15. 1886 by W.R. Deighton. 4. Grand
Hotel Buildings, Charing Cross"; l.l.,
printed, "ST. PAULS"
Gift of W Max Bell, 1928

Those evening bells (1880s)

etching
plate 9.9 x 17.5 cm; sheet 11.8 x 18.9 cm
Signed l.l., pencil "Wilfred Ball".
Not dated

Inscribed l.l., printed
"THOSE EVENING BELLS"
Gift of W Max Bell, 1928

in collaboration with
WR DEIGHTON
The Tower 1886
etching with chine colle
plate 9.5 x 16.3 cm; sheet 11.5 x 17.2 cm
Signed l.l., printed "WILFRED BALL" and
l.l., pencil, "Wilfred Ball". Signed and
dated l.c., printed "...1886...W.R.
Deighton..."
Inscribed l.c., printed "London. Published
June 15. 1886 by W.R. Deighton. 4. Grand
Hotel Buildings, Charing Cross."; l.r.,
printed "THE TOWER"
Gift of W Max Bell, 1928

in collaboration with
WR DEIGHTON
Westminster 1886
etching with china collé
plate 10.0 x 16.3 cm; sheet 11.5 x 17.2 cm
Signed l.r., printed "WILFRID BALL" and
l.l., pencil, "Wilfred Ball". Signed and
dated l.c., printed "...1886...W.R.
Deighton..."
Inscribed l.c., printed "London. Published
June 15. 1886 by W.R. Deighton. 4. Grand
Hotel Buildings, Charing Cross"; l.l.,
printed "WESTMINSTER"
Gift of W Max Bell, 1928

George BARKER

Australian 1942–

- Taps* 1973
screenprint
comp 60.5 x 40.5 cm; sight 63.0 x 41.0 cm
Signed and dated l.r., pencil "Barker 1973"
Inscribed l.l., pencil "Taps"
Member print, Print Council of Australia,
1974

Charles BLACKMAN

Australian 1928–

The brickworks (c1953/88)
screenprint, edition 49/90
sheet 56.0 x 60.0 cm; comp 39.7 x 46.3 cm
Signed l.r., pencil "CHARLES
BLACKMAN". Not dated
Inscribed l.c., pencil "THE
BRICKWORKS"; l.l., pencil "49/90"
Gift of the Gallery Grasshoppers, 1988

Bus stop (c1953/88)
screenprint, edition 13/90
sheet 50.5 x 56.2 cm; comp 28.5 x 39.5 cm
Signed l.r., pencil "CHARLES
BLACKMAN". Not dated
Inscribed l.c., pencil "BUS STOP"; l.l.,
pencil "13/90"
Gift of the Gallery Grasshoppers, 1988

The evening ride (c1953/88)
screenprint, edition 74/90
sheet 38.2 x 50.3 cm; comp 26.5 x 37.3 cm
Signed l.r., pencil "CHARLES
BLACKMAN". Not dated
Inscribed l.c., pencil "THE EVENING
RIDE"; l.l., pencil "74/90"
Gift of the Gallery Grasshoppers, 1988

The loiterers (c1953/88)
screenprint, edition 61/90
sheet 39.4 x 51.6 cm; comp 25.9 x 37.5 cm
Signed l.r., pencil "CHARLES
BLACKMAN". Not dated
Inscribed l.c., pencil "THE LOITERERS";
l.l., pencil "61/90"
Gift of the Gallery Grasshoppers, 1988

Thomas BLINKS

British 1860–1912

in collaboration with
Arthur RAYNER (British, working 1880s)
Ploughing 1886
etching
plate 25.2 x 35.3 cm; sheet 36.4 x 47.7 cm
Signed and dated l.l., printed "Thos.
Blinks", "86"; signed l.l., pencil "Thos.
Blinks" and signed and dated u.c., printed
"...1886...Arthur Rayner..."
Inscribed u.c., printed "London, Published
September, 20th 1886 by Arthur Rayner, 26
Francis St, Tottenham Ct Rd Copyright
Registered"
Gift of W Max Bell, 1928

Yvonne BOAG

Australian 1954–

in collaboration with
Theo TREMBLAY (Australian, working
1980s) and STUDIO ONE (Australian, est
1982–present day)
Bound 1994
lithograph
sheet 76.8 x 54.0 cm; comp 39.9 x 29.5 cm
Signed and dated l.r., pencil "Y. Boag 94"
and signed l.r., paper mark "STUDIO ONE
INC./ (pictorial logo)/ CANBERRA
(enclosed in circle)"
Inscribed l.l., pencil "13/30"; l.c., pencil
"Bound"
Member Print, Print Council of Australia,
1995

Karl BODMER

Swiss/American/French 1809–1893

Birds (19th c)
engraving
sheet 15.4 x 10.7 cm
Signed l.l., printed "Karl Bodmer fec't".
Not dated
Inscribed u.l., printed
"ALLEGHANY, N.A."
Gift of W Max Bell, 1928

Arthur BOYD

Australian/British 1920–

Crow reflected (1980s)
lithograph, edition 4/90
sheet 79.0 x 56.5 cm; comp 67.0 x 46.5 cm
Signed l.r., pencil "Arthur Boyd".
Not dated
Inscribed l.l., pencil "4/90"
Gift of Max Brett, 1986

Diving Narcissus (1980s)
lithograph, edition 44/90
sheet 78.5 x 56.0 cm; comp 66.5 x 46.0 cm
Signed l.r., pencil "Arthur Boyd".
Not dated
Inscribed l.l., pencil "44/90"
Gift of Max Brett, 1986

Fish and flower (1980s)
etching, edition 7/30
sheet 80.5 x 60.3 cm; plate 50.2 x 40.0 cm
Signed l.r., pencil "Arthur Boyd".
Not dated
Inscribed l.l., pencil "7/30"
Gift of Max Brett, 1986

Kookaburra and skull (1980s)
etching, edition 1/15
sheet 80.2 x 60.4 cm; plate 50.2 x 39.9 cm
Signed l.r., pencil "Arthur Boyd".
Not dated
Inscribed l.l., pencil "1/15"
Gift of Max Brett, 1986

Leaning Narcissus (1980s)
lithograph, edition 78/90
sheet 79.0 x 56.5 cm; comp 66.5 x 46.5 cm
Signed l.r., pencil "Arthur Boyd".
Not dated
Inscribed l.l., pencil "78/90"
Gift of Max Brett, 1986

Narcissus in a storm (1980s)
lithograph, edition 84/90
sheet 56.5 x 79.0 cm; comp 45.5 x 66.8 cm
Signed l.r., pencil "Arthur Boyd".
Not dated
Inscribed l.l., pencil "84/90"
Gift of Max Brett, 1986

Narcissus with skull and flowers (1980s)
etching, edition 1/15
sheet 80.3 x 60.2 cm; plate 50.3 x 40.0 cm
Signed l.r., pencil "Arthur Boyd".
Not dated
Inscribed l.l., pencil
"Narcissus with skull and flowers", "1/15"
Gift of Max Brett, 1986

Portrait of Skull (1980s)
etching, edition 20/30
sheet 66.5 x 48.5 cm; plate 50.0 x 39.7 cm
Signed l.r., pencil
"Arthur Boyd". Not dated
Inscribed l.l., pencil "20/30"
Gift of Max Brett, 1986

in collaboration with
AUSTRALIAN GALLERIES (Australian, est
? – present day), HUNGRY HORSE
GALLERY (Australian, working 1960s) and
John WATSON (British, working 1980s)
St Francis being beaten by his father
(1964–65)
lithograph, edition 11/25
comp 48.0 x 66.5 cm; sight 49.7 x 61.4 cm
Signed l.r., pencil, "Arthur Boyd".
Not dated
Inscribed l.l., pencil "11-25"
Purchased 1968

John BRACK

Australian 1920–

in collaboration with
Grahame KING (Australian 1915–)
Adagio 1967
lithograph, edition 43/200
comp 38.0 x 23.7 cm; sight 42.0 x 27.7 cm
Signed and dated l.r., pencil
"John Brack 67"
Inscribed l.l., pencil "43/200"
Member print, Print Council of Australia,
1967

in collaboration with
Murray WALKER (Australian 1937–)
Mirrors and scissors 1966 *
etching, edition 1/50
plate 33.0 x 45.0 cm; sheet 38.4 x 56.7 cm
Signed and dated l.r., pencil
"John Brack 66"
Inscribed l.l., pencil "1/50"
Purchased 1979

Johannes BRAUER

German 1905–?

Am Weiher (At the weir) (1960s)
woodcut
sheet 19.8 x 14.4 cm; comp 12.3 x 10.0 cm
Signed l.r., ball-point pen "Johannes
Brauer". Not dated
Inscribed l.l., ball-point pen "Am Weiher,
Orig.– Graphik"
Gift of Johannes Brauer, 1967

Es schnattert (Quacking) (1960s)
woodcut
sheet 14.4 x 19.8 cm; comp 8.5 x 12.2 cm
Signed l.r., ball-point pen "Johannes
Brauer". Not dated
Inscribed l.l., ball-point pen "Es
Schnatter, Orig.– Graphik"
Gift of Johannes Brauer, 1967

Fischreier (Pelican) (1960s)
woodcut
sheet 19.8 x 14.4 cm; comp 12.2 x 8.5 cm
Signed l.r., ball-point pen "Johannes
Brauer". Not dated
Inscribed l.l., ball-point pen "Fischreier,
Orig.– Graphik"
Gift of Johannes Brauer, 1967

Flusspferde (Rhinosceroses) (1960s)
etching

plate 12.4 x 18.0 cm; sheet 24.0 x 36.0 cm
Signed l.r., black ball point pen "Johannes Brauer" and l.l., printed "Brauer".

Not dated

Inscribed l.l., black ball point pen "FluBpferde. Orig. Radierung" and reverse l.l., black ball point pen "54Z"
Gift of Johannes Brauer, 1967

Im Schilf (In the reeds) (1960s)

woodcut

sheet 19.8 x 14.5 cm; comp 14.5 x 7.9 cm
Signed l.r., ball-point pen "Johannes Brauer". Not dated

Inscribed l.l., ball-point pen "Im Schilf, Orig.- Graphik"
Gift of Johannes Brauer, 1967

Kleinevchen (Small one) (1960s)

woodcut

sheet 33.1 x 22.5 cm; comp 15.6 x 11.1 cm
Signed l.r., black ball-point pen "Johannes Brauer." Not dated

Inscribed l.l., black ball-point pen "Kleinevchen, Orig. Holzschnitt"; l.r., black ball-point pen "H93"
Gift of Johannes Brauer, 1967

Kranich (Crane) (1960s)

woodcut

sheet 19.8 x 14.4 cm; comp 14.8 x 10.2 cm
Signed l.r., ball-point pen "Johannes Brauer". Not dated

Inscribed l.l., ball-point pen "Kranich, Orig.- Graphik"
Gift of Johannes Brauer, 1967

Krebs und Fische (Crabs and fish) (1960s)

woodcut

sheet 33.2 x 22.7 cm; comp 15.6 x 11.2 cm
Signed l.r., black ball-point pen "Johannes Brauer". Not dated

Inscribed l.l., black ball-point pen "Krebs Und Fische Orig. Hozschnitt"
Gift of Johannes Brauer, 1967

Storch (Stork) (1960s)

woodcut

sheet 19.8 x 14.4 cm; comp 14.9 x 8.3 cm
Signed l.r., ball-point pen "Johannes Brauer". Not dated

Inscribed l.l., ball-point pen "Storch, Orig.- Graphik"
Gift of Johannes Brauer, 1967

Sumpfhuner (Marsh hens) (1960s)

woodcut

sheet 14.4 x 19.8 cm; comp 8.3 x 15.0 cm
Signed l.r., ball-point pen "Johannes Brauer". Not dated

Inscribed l.l., ball-point pen "Sumpfhuner, Orig.- Graphik"
Gift of Johannes Brauer, 1967

Weiblicher akt (Female nude) (1960s)

etching

plate 16.5 x 11.6 cm; sheet 37.6 x 24.6 cm
Signed l.r., printed "Brauer" and l.r., blue ball-point pen "Johannes Brauer". Not dated

Inscribed l.l., blue ball-point pen "Weiblicher Akt. Orig. Radierung"
Gift of Johannes Brauer, 1967

Wildenten (Wild ducks) (1960s)

woodcut

sheet 14.4 x 19.8 cm; comp 8.0 x 15.2 cm
Signed l.r., ball-point pen "Johannes Brauer". Not dated

Inscribed l.l., ball-point pen "Wildenten, Orig.- Graphik"
Gift of Johannes Brauer, 1967

AD BRAUN & CO

French, working 1880s

Mother of Rembrandt (after Rembrandt) 1885

autotype

sheet 44.6 x 34.0 cm
Signed on mount l.l. and l.r., printed "...AD. BRAUN & Cie..." and dated on mount l.c., printed "1885"

Inscribed on mount l.c., printed "PHOTOGRAPHIE INALTERABLE AU CHARBON/ PAR AD. BRAUN & Cie. DORNACH ALSACE"; l.c., printed "MUSEE DE L'ERMITAGE A ST. PETERSBOURG/ REMBRANDT VAN RYN/ LA MERE DE REMBRANDT/ REPRODUCTION INTERDITE"; l.r., printed "AD. BRAUN & Cie. EDITEURS A PARIS/ VELTEN PERSP. NEVSKY ST. PETERSBOURG"
Gift of Mrs AW Marwood, 1931

Portrait of a man (after Rembrandt) 1889

autotype, sheet 45.0 x 37.3 cm

Signed on mount l.r., printed "AD. BRAUN & Cie..." and dated on mount l.c., printed "1889" Inscribed on mount l.l., printed "PHOTOGRAPHIE INALTERABLE AU CHARBON"; l.c., printed "GALERIE NATIONALE DE LONDRES/ REMBRANDT VAN RYN/ PORTRAIT D'HOMME/ REPRODUCTION INTERDITE"; l.r., printed "AD. BRAUN & Cie DORNACH (ALSACE) & PARIS"; l.r., mark "THE AUTOTYPE compANY/ TRADE MARK/ AUTOTYPE/ 74 NEW OXFORDS"

Gift of Mrs AW Marwood, 1931

Portrait of the Countess of Desmond (after Rembrandt) 1886

autotype

sheet 44.5 x 34.4 cm
Signed on mount l.r., printed "AD. BRAUN & Cie". Dated on mount l.c., printed "1886". Inscribed on mount l.l., printed

"PHOTOGRAPHIE INALTERABLE AU CHARBON"; l.c., printed "GALERIE ROYALE DE WINDSOR CASTLE/ REMBRANDT VAN RYN/ PORTRAIT, DIT DE LA COMTESSE DE DESMOND/ REPRODUCTION INTERDITE"; l.r., printed "AD. BRAUN & Cie. DORNACH (ALSACE) & PARIS"

Gift of Mrs AW Marwood, 1931

Portrait of the artist (after A van Dyke) (1880s) *

autotype

sheet 43.1 x 35.6 cm
Not signed. Not dated
Gift of Mrs AW Marwood, 1931

Portrait of the artist (detail) (after Rembrandt) 1887

autotype

sheet 47.1 x 36.5 cm
Signed on mount l.r., printed AD. BRAUN & Cie... and dated on mount c., printed "1887"

Inscribed on mount l.c., printed "PHOTOGRAPHIE INALTERABLE AU CHARBON/ B. LIVR. VIII"; l.c., printed "GALERIE NATIONALE DE LONDRES/ REMBRANDT VAN RYN/ PORTRAIT DE L'ARTISTE (DETAIL)/ REPRODUCTION INTERDITE"; l.r., printed "AD. BRAUN & Cie. DORNACH (ALSACE) & PARIS/ No. 672 BIS"
Gift of Mrs AW Marwood, 1931

Henry BUNBURY

British 1750-1811

Mountain maid (c1790)

copperplate engraving

sheet 29.5 x 25.0 cm (11 5/8 x 9 7/8")
Not signed. Not dated
Bequest of Dorothy McAllister, 1987

Rupert BUNNY

Australian/French 1864-1947

(Beach scene) (c1932)

monotype

plate 25.1 x 24.5 cm; sheet 29.9 x 29.9 cm
Signed l.r., incised "RCWB (in monogram)". Not dated
Purchased 1975

Ian BURN

Australian 1939-1993

Altered photos 1968

lithograph, edition 13/25

diptych: each panel (sheet) 54.8 x 141.6 cm; a) comp 31.9 x 27.8 cm; b) comp 22.5 x 27.8 cm; c) comp 38.0 x 27.8 cm; d) comp 33.3 x 33.0 cm
a-d) Signed and dated l.r., pencil "Ian Burn 1968"
a-d) Inscribed l.l. pencil "13/25"
Purchased 1979

John BURNET

British 1784-1868

in collaboration with GS NEWTON (British 1794-1835), MOON BOYS & GRAVES (British, working 1830s), McQUEEN (British, working 1830s)
The Vicar of Wakefield 1830

etching

sheet 30.6 x 21.9 cm; plate 21.5 x 16.0 cm
Signed l.r., printed "ENGRAVED BY JOHN BURNET", "Printed by McQueen"; l.l., printed "PAINTED BY G.S. NEWTON A.R.A." and signed and dated l.c., printed "...Pubd. September 1, 1830, by Moon Boys & Graves..."

Inscribed l.c., printed "THE VICAR OF WAKEFIELD: 'I ENTREAT WOMAN, THAT MY WORDS MAY BE NOW MARKED ONCE FOR ALL: I HAVE HERE BROUGHT YOU BACK A POOR DELUDED WANDERER; HER RETURN TO/ DUTY DEMANDS THE REVIVAL OF OUR TENDERNESS - THE KINDNESS OF HEAVEN IS PROMISED TO THE PENITENT, AND LET OURS BE DIRECTED BY THE EXAMPLE, ' / CHAP. XXII"; "LONDON. Pubd. SEPTEMBER 1, 1830 BY Moon Boys & Graves, Printsellers to HIS MAJESTY, 6, PALL MALL"
Acquired

DY CAMERON

Australian 1865-1945

The valley (late 19th-early 20th c) *

etching

plate 17.3 x 25.1 cm; sheet 21.8 x 34.8 cm
Signed l.r., pencil "D.Y. Cameron" and l.l., pencil "DYL". Not dated
Gift of W Max Bell, 1928

Graeme CARDINAL

Australian 1943-

Fly 1962

linocut, edition 1/20

sheet 38.1 x 50.5 cm; comp 34.8 x 44.4 cm
Signed and dated, pencil "G. Cardinal 1962-1"
inscribed l.l., pencil "Fly"; l.l., ink "1/20"
Purchased 1962

Daryl CARNAHAN

Australian 1942-

Landscape with plough 1962

linocut, edition 9/10

comp 44.9 x 52.5 cm; sheet 47.0 x 54.5 cm
Signed and dated l.r., pencil "Daryl Carnahan '62"
Inscribed l.l., pencil "Landscape with Plough", "9/10"
Mayor of Geelong Prize, 1962

John CATTAPAN

Australian 1956-

in collaboration with Bill YOUNG (Australian 1943-)
Sight 1991

etching, edition 17/55

sheet 76.5 x 57.1 cm; comp 50.4 x 40.3 cm
Signed and dated l.r., pencil "Cattapan '91"
Inscribed l.c., pencil "Sight"; l.l., pencil "17/55"
Member print, Print Council of Australia, 1992

John CHARLTON

British 1849-1917

in collaboration with GOUPIL & CO (British, working 1870s-80s) and FINE ART SOCIETY (British, working 19th c)
The death 1882
photogravure on canvas-lined paper
sheet 65.6 x 85.7 cm; plate 45.2 x 64.5 cm; comp 35.8 x 61.2 cm
Signed l.l., printed "PAINTED BY JOHN CHARLTON"; l.r., printed "PHOTOGRAVURE BY GOUPIL & Co." Signed and dated l.c., printed "...1882 by the Fine Art Society..."; in image l.l., printed "JC (in monogram)/ 1878"
Inscribed l.c., printed "THE DEATH/ London Published April 22nd 1882 by the Fine Art Society 148 New Bond Street"
Bequest of Oswald Gibson, 1932

Theophile CHAUVEL

British 1831-1910

in collaboration with Benjamin Williams LEADER (British 1831-1923) and Arthur TOOTH and Sons (British, working 1880s)
Bank of the Ivy O 1884

engraving

plate 43.2 x 59.1 cm; sheet 55.9 x 70.9 cm
Signed l.l., printed "...B.W. Leader, ARA" and l.r., printed "Th. Chauvel". Signed and dated l.c., printed "...1884...Arthur Tooth & Sons..."

Inscribed l.c., printed "London Published Decr. 9th 1884, by Arthur Tooth & Sons, 5 & 6 Haymarket. S.W. Copyright Registered, Entered according to Act of Congress in the year 1884 by Messrs. Knoelder & Co in the Office of the Librarian of Congress at Washington"; l.c., printed, "'BANKS OF THE IVY O"
Gift of BR and M Wardle, 1985

Nicholas CHEVALIER

Australian/New Zealand 1828-1902

in collaboration with Arthur WILLMORE (British 1814-1888) and SANDS & KENNY (Australian, working 1850s-60s)
Malop Street, Geelong looking east (1857) engraving
sheet 20.7 x 27.7 cm; comp 9.3 x 14.5 cm
Signed c.r., printed "A. Willmore" and l.c., printed "Sands Kenny & Co Melbourne. Sands & Kenny. Sydney". Not dated
Inscribed l.c., printed "Malop Street, Geelong looking East"
Acquired

in collaboration with Richard SHEPHERD (British/Australian 1825-1885)

Review and encampment of Victorian volunteers (1864) *
coloured lithograph
sheet 51.7 x 66.3 cm; comp 35.7 x 58.2 cm
Signed l.l., printed "N. CHEVALIER, DEL." and l.r., printed "LITHOGD. BY R. SHEPHERD, SEROT EMD.H.R.". Not dated
Inscribed l.c., printed "REVIEW & ENCAMPMENT OF VICTORIAN VOLUNTEERS/ AT THE WERRIBBE 1ST APRIL 1861", "Respectfully dedicated to Colonel Pitt, the Officers and Volunteers of Victoria/ by their Obedient Servant John Lidgate Röss"; l.l. and l.r., printed "(list of various battalions and their captains)"
Bequest of Sybil Craig, 1989

Peter CLARKE

Australian 1935-

Chant 1981

lithograph, edition 17/60

sheet 56.7 x 77.0 cm; comp 50.6 x 77.0 cm
Signed and dated l.r., pencil "Peter Clarke '81"
Inscribed l.l., pencil "Chant"; l.c., pencil "17/60"
Member print, Print Council of Australia, 1981

Nancy CLIFTON

Australian 1907-

Another country (1979)

linocut, edition 5/12

comp 44.4 x 22.3 cm; sheet 48.2 x 24.4 cm
Signed l.r., pencil "Nancy Clifton". Not dated
Inscribed l.c., pencil "Another Country", "5/12"
Gift of Nancy Clifton, 1982

Lady of Spain (c1970s-80s)
woodcut, edition 6/6
sheet 87.4 x 54.2 cm; comp 69.2 x 38.2 cm
Signed l.r., pencil "Nancy Clifton". Not dated
Inscribed l.c., pencil "Lady of Spain";
l.l., "6/6"
Gift of Jean Knox, 1985

My neighbour (1981)
linocut, edition 3/16
comp 37.3 x 24.7cm; sight 40.7 x 27.3 cm
Signed l.r., pencil "Nancy Clifton". Not dated
Inscribed l.c., pencil "My Neighbor"; l.l.,
pencil "3/16"
Gift of Nancy Clifton, 1982

Jock CLUTTERBUCK
Australian 1945-

Cave No. 5 small 1975
etching, edition 5/20
plate 31.4 x 47.9 cm; sheet 50.5 x 75.6 cm
Signed and dated l.r., pencil
"J. Clutterbuck...75"
Inscribed l.c., pencil "Cave No. 5 Small";
l.l., pencil "5/20"
Gift of Dr Bruce Munro, 1980

Trans atlantic cable 1975
etching, edition 9/20
plate 48.0 x 73.5 cm; sight 60.8 x 81.0 cm
Signed and dated l.r., pencil "S.J.
Clutterbuck 75"
Inscribed l.c., pencil "Trans Atlantic
Cable" and l.l., pencil "9/20"
Gift of an anonymous donor, 1979

Wave 1972 *
etching and aquatint, edition 9/15
plate 58.0 x 84.5 cm; sight 67.3 x 92.0 cm
Signed and dated l.r., pencil
"S.J. Clutterbuck 72"
Inscribed l.c., pencil, "Wave";
l.l., pencil "9/15"
FE Richardson Prize, 1972

Victor COBB
Australian 1876-1945

Brighton Beach 1906 *
etching
plate 7.8 x 17.9 cm;
sheet 10.9 x 21.4 cm
Signed and dated in image l.r., printed
"VE Cobb/ 1906", Signed l.l., pencil
"Victor Cobb" Inscribed l.r., pencil
"Brighton Beach", "15/-";
l.l., pencil "Artist Proof"
Bequest of Sybil Craig, 1989

Francois COGNE
Australian 1829-1883

in collaboration with
Charles TROEDEL & CO (German,
Australian 1835-1906)
The Lal Lal Falls, near Ballarat 1863
hand-coloured lithograph
sheet 38.6 x 46.9 cm; comp 26.3 x 36.2 cm
Signed l.l., printed "F. Cogne drawn &
lith." and l.r., printed "Printed by Ch.
Trodel(sic)". Dated l.c., printed "...1863"
Inscribed l.c., printed "THE LAL LAL
FALLS/ NEAR BALLARAT, (1863)/
Published at the Melbourne Album Office,
73, Collins St. East"
Acquired

Rosemary COLEMAN
Australian 1930-

Media man II 1986
coloured linocut, edition 2/10
sight 73.5 x 68.0 cm; comp 47.9 x 47.2 cm
Signed and dated l.r., pencil "Rosemary
Coleman '86"
Inscribed l.l., pencil "Media Man II";
"2/10"
Gift of Rosemary Coleman, 1986

Anne CONNORS
Australian 1954-

The divine child's journey 1989
lithograph, edition 27/30
sheet 30.3 x 37.8 cm; comp 15.2 x 25.2 cm
Signed and dated l.r., pencil "A. Connors
'89"
Inscribed l.l., pencil "The Divine Child's
Journey", "27/30"
Member print, Print Council of Australia,
1990

after **Joseph COOMANS**
British, working 1880s

Songeuse 1880s
lithograph
sight 50.6 x 63.6 cm; comp 32.4 x 45.3 cm
Signed and dated in image l.l., printed
"Joseph Coomans 1885"
Inscribed in image l.l., printed "PARIS";
l.c., printed "SONGEUSE"
Bequest of Oswald Gibson, 1932

Roslyn COOPE
Australian, working 1960s

Dream bird 1967
screenprint
sheet 55.5 x 30.5 cm; comp 54.2 x 28.5 cm
Signed and dated l.r., pencil "Roslyn
Coope 1967"
Inscribed l.c., pencil "Dream Bird"
Geelong Print Prize, 1967

Noel COUNIHAN
Australian 1913-1986

in collaboration with
Neil LEVESON (Australian ?-1992)
City (1978) *
linocut, edition 11/14
sheet 56.7 x 75.8 cm; comp 21.5 x 51.5 cm
Not signed. Not dated
Inscribed l.l., pencil "A/P 11/14"
Sybil Craig Bequest Fund, 1993

in collaboration with
William CAULFIELD & SON (Australian,
working 1970s)
Hunger 1959 *
linocut, edition 24/50
sheet 60.4 x 43.4 cm; comp 51.4 x 36.0 cm
Signed and dated l.r., pencil
"Counihan '59"
Inscribed l.l., pencil "Hunger";
l.c., pencil "24/50"
JH McPhillimy Bequest Fund, 1960

in collaboration with
William CAULFIELD & SON
Laughing Christ 1970
linocut, edition 54/120
sheet 57.7 x 80.4 cm; comp 42.0 x 63.3 cm
Signed and dated l.r., pencil
"Counihan '70"
Inscribed l.l., pencil "Laughing Christ";
"54/120"
Acquired

in collaboration with
William CAULFIELD & SON
A memory of Italy 1959 *
linocut, edition 29/50
sheet 60.9 x 35.7 cm; comp 51.2 x 28.1 cm
Signed and dated l.r., pencil
"Counihan '59"
Inscribed l.l., pencil "A Memory of Italy";
l.c., pencil "29/50"
JH McPhillimy Bequest Fund, 1960

in collaboration with
PORT JACKSON PRESS (Australian est
1975-present day) and DRUCKMA PRESS
(Australian, working 1980s)
The relieving priest 1981
lithograph, edition 29/40
sheet 66.0 x 51.0 cm; comp 55.5 x 43.5 cm
Signed and dated l.r., charcoal "Counihan
'81" and l.r., pencil "Counihan '81"
Inscribed l.l., pencil "Image 12", "29/40"
Gift of Max Brett, 1986

in collaboration with
PORT JACKSON PRESS
and DRUCKMA PRESS
Sunday afternoon rugby 1981
lithograph, edition 34/40
sheet 51.0 x 66.5 cm; comp 38.0 x 53.0 cm

Signed and dated l.r., charcoal "Counihan
'81" and l.r., pencil "Counihan '81"
Inscribed l.l., pencil "Image 9", "34/40"
Gift of Max Brett, 1986

Barbara DAVIDSON
Australian 1928-

Interior with people 1993
etching with embossing, edition 22/30
plate 50.2 x 32.7 cm; sheet 76.0 x 50.2 cm
Signed and dated l.r., pencil
"Barbara A. Davidson IMP '93"
Inscribed l.c., pencil "Interior with
People"; l.l., pencil "22/30"
Member print, Print Council of Australia,
1995

Janet DAWSON
Australian 1935-

Parts of fortune 1981
lithograph, edition 35/60
sheet 57.2 x 77.5 cm; comp 31.3 x 36.2 cm
Signed and dated l.r., pencil
"Janet Dawson 6/81"
Inscribed l.l., pencil
"Parts of Fortune", "35/60"
Member print, Print Council of Australia,
1984

John DENT
Australian 1951-

Displaced objects 1980
lithograph, edition 34/50
comp 61.5 x 146.5 cm;
sight 67.0 x 149.5 cm
Signed and dated l.r., pencil "Dent 1980"
Inscribed l.c., pencil "Displaced Objects";
l.r., pencil "34/50"
Purchased with the assistance of the
Visual Arts Board of the Australia Council,
1983

James DOBIE
British 1849-7

in collaboration with
Tom NOYD (British, working 1880s) and
Henry GRAVES & CO (British, working
1860s-80s)
Springtime 1889 *
steel engraving
sight 43.3 x 86.2 cm; comp 38.0 x 83.2 cm
Signed l.r., pencil "James Dobie", l.l.,
pencil "Tom Noyd". Signed and dated u.c.,
printed "...1889...Henry Graves & Co..."
Inscribed in image l.r., printed "Tom Noyd
1887"; u.c., printed "London Published
July 17th. 1889 by Henry Graves & Co. the
Proprietors, 6, Pall Mall, Copyright
Registered"
Gift of W Max Bell, 1915

in collaboration with
Walter HUNT (British, working 1880s), IS
VIRTUE & CO (British, working 19th c)
and THE ART JOURNAL (British, working
19th c)
The dog in the manger (1880s)
engraving
plate 14.9 x 25.0 cm; sheet 23.0 x 32.2 cm
Signed l.r., printed "...JAMES DOBIE"; l.l.,
printed "...WALTER HUNT"; l.c., printed
"...J.S. VIRTUE & CO. LIMITED"; and in
image l.r., printed "W. HUNT RP".
Not dated
Inscribed l.l., printed "PAINTED BY
WALTER HUNT"; l.c., printed "THE ART
JOURNAL/ THE DOG IN THE MANGER/
FROM THE PICTURE IN THE
POSSESSION OF THE TRUSTEES OF THE
CHANTREY BEQUEST/ LONDON: J.S.
VIRTUE & CO. LIMITED"; l.r., printed
"ETCHED BY JAMES DOBIE"
Acquired

Robert DODD
British 1748-1816

in collaboration with
John GOLDAR (British 1729-1795) and
Alex T HOGG (British, working 18th c)
**Mr Doughty beheaded by order of Sir
Francis Drake, at Port St Julian, on the
coast of Patagonia** (late 18th c)
engraving
plate 27.4 x 16.9 cm; sheet 38.7 x 23.7 cm
Signed l.l., printed "Dodd delin."; l.r.,
printed "Goldar sculp."; and l.c., printed
"Published by Alexr. Hogg...". Not dated
Inscribed l.c., printed "Mr. Doughty
beheaded by/ order of Sir Francis Drake,/ at
Port St Julian, on the Coast OF
PATAGONIA", "Published by Alexr. Hogg,
No. 16 Paternoster Row, London"
Acquired

**Part of the crew of his Majesty's ship
Guardian endeavouring to escape
in the boats** 1790
hand-coloured engraving
plate 46.7 x 62.8 cm; sheet 47.8 x 64.4 cm
Signed l.r., printed "...R. Dodd" and l.r.,
printed "Phil Stephens, Esq.". Signed and
dated l.c., printed "...1790...I. & I.
Boydell"
Inscribed l.l., printed "Painted & Engraved
by R. Dodd"; l.c., printed "Part of the
Crew of his Majesty's Ship GUARDIAN
endeavouring to escape in the Boat/
H.M.S. Guardian Decr. 25. 1789",
"Published July 1: 1790, by I. & I. Boydell,
Cheapside & at the Shakespeare Gallery,
Pall Mall London"; across bottom, printed
"The Guardian, a forty four gun Ship,
armed en'flute commanded by Liet. Riou,
was loaded with stores for the Colony of

Botany Bay, and in her passage fell in with
several Islands of Ice, floating in the
Ocean 400 leagues from land, and on the
24 Decr. 1789, being surrounded with a
dark fogg (sic), unfortunately struck on
one of them and by the Violence of the
shock, had her Rudder carried/ away, and
received so much other damage, that all
the Exertions of the Officers and Crew at
the pumps could not keep the Ship free,
and being in a sinking state from the
Numerous leaks, chief part of the Crew
worn out with fatigue, abandoned
themselves to despair and the fate of the
Ship, while those who had a little strength
remaining betook to the Boats; but the
Commander, inflexible in his duty, tho
(sic) supplicated to accompany them,
determined not to quit the Ship while a
Man remained on Board, and tho (sic)
there was not much probability of the
Boats reaching land, yet while they were/
preparing to depart wrote the following
letter to the Admiralty. - H.M.S. Guardian
Decr. 25 1789./ If any part of the Officers
or Crew of the Guardian should ever
survive to get home, I have only to say,
their conduct after the fatal stroke against
an Island of Ice, was admirable and/
wonderful in every thing that relates to
their duties, considered either as private
men or in his Majesty's service. - As there
seems to be no possibility of my
remaining many hours in this World,/ I
beg leave to recommend (sic) to the
consideration of the Admiralty, a Sister,
who, if my conduct or services should be
found deserving any Memory, their favor
might be shewn (sic) to, together/ with a
Widowed Mother. - I am, Sir - remaining
with great respect - Your ever obedt.
Servt./ E/ Riou"
Gift of Miss Gladys Bell, 1945

William DOIG & CO
British, working 1880s

in collaboration with
WE LOCKHART (British 1846-1900)
**Key to the picture of Her Majesty's
jubilee celebration in Westminster Abbey**
1887
engraving in hard-back cover with ribbon
folded in cover 14.5h x 14.3w x 1.8 cm d;
unfolded print 52.4 x 78.0 cm
Signed front of cover l.r., gilt stamp
"(logo) WILLIAM DOIG & CO..." and
dated u.r., gilt stamp
"...MDCCCLXXXVII"; print signed l.c.,
printed "WILLIAM DOIG & CO..." and
dated u.c., printed "...21ST JUNE 1887"
Inscribed front of cover u.l., gilt stamp
"KEY to the PICTURE of/ Her Majesty's
Jubilee/ Celebration in/ WESTMINSTER

ABBEY, AFTER W.E. LOCKHART, R.S.A./ MDCCCLXXXVII"; front of cover l.r., gilt stamp "WILLIAM DOIG & Co. PUBLISHERS TO THE QUEEN, 174 NEW BOND STREET, LONDON"; print u.c., printed "KEY TO W.E. LOCKHART'S (R.S.A.) PICTURE/ of the/ JUBILEE CEREMONY IN WESTMINSTER ABBEY./ 21ST JUNE 1887./ Painted by Command of HER MAJESTY QUEEN VICTORIA"; print l.c., printed WILLIAM DOIG & CO., PUBLISHERS TO THE QUEEN, 174 NEW BOND STREET, LONDON, W" and print l. and r. sides, printed "(names of the 278 individuals included in the original painting)". Print is folded into a hard-back cover, and a section glued to back of cover.

Russell DRYSDALE
Australian 1912-1981

Figures in a landscape 1964
lithograph, edition 15/75
sheet 56.5 x 78.9 cm
Signed and dated l.r., pencil
"Russell Drysdale '64"
Inscribed l.l., pencil
"Figures in a landscape", "15/75"
JH McPhillimy Bequest Fund, 1965

Helen EAGER
Australian 1952-

Interior 1977
coloured lithograph
comp 46.0 x 36.7 cm; sight 47.7 x 37.5 cm
Signed and dated l.r., pencil
"Helen Eager '77"
Purchased 1977

John EDWARD
Australian 1929-

Cosmic symbol 1972
screenprint, edition 41/60
comp 62.8 x 43.2 cm; sight 66.0 x 45.2 cm
Signed and dated l.r., pencil
"J. Edward 1972"
Inscribed l.r., pencil "Cosmic Symbol";
l.l., pencil "41/60"
Member print, Print Council of Australia,
1972

EISHO

Japanese, working 1790s

in collaboration with
Yamauchi-ya CHUSUKE (Japanese,
working 1790-1810)
Beautiful courtesan with flower fan.
Oban (1795-1810)
hand-coloured woodblock
sheet 40.5 x 27.1 cm
Signed c.l., ink "EISHO" and seal,

"Yomauchi ya Chisuke". Not dated
Inscribed u.l., ink "(Beautiful Courtesan
with flower fan)"
Gift of Sir Thomas Malthy, 1964

Margaret ELLIOTT
Australian, working 1960s

A cloud is a pillow (or description of my
pillow) 1968
screenprint, edition 5/6
comp 56.5 x 32.8 cm; sight 59.0 x 35.5 cm
Signed and dated l.r., pencil, "M.A. Elliott
'68"
Inscribed l.c., pencil "A cloud is a pillow
(or description of my pillow)"; l.l., pencil
"5/6"
Geelong Print Prize, 1968

Peter ELLIS
Australian 1956-

The invention of the headache 1981
etching, 36/60
plate 24.5 x 25.1 cm; sheet 61.5 x 40.3 cm
Not signed. Dated l.r., pencil "...81"
Inscribed l.c., pencil "The Invention of the
headache 81"; l.l., pencil "36/60"
Member print, Print Council of Australia,
1985

John FARMER
Australian 1897-?

Fisherman's Bend (1940s-50s)
etching
plate 6.7 x 11.2 cm; sheet 8.8 x 12.9 cm
Signed l.r., ink "John Farmer". Not dated
Inscribed on reverse, pencil, "Fisherman's
Bend drypoint" (twice)
Gift of John Farmer, 1979

Kananook Creek (1940s-50s)
etching
plate 7.4 x 9.6 cm; sheet 9.4 x 11.6 cm
Signed l.r., pencil "John Farmer".
Not dated
Inscribed l.l., pencil "KANANOOK
CREEK"
Gift of John Farmer, 1979

The leaning banksia (1940s-50s)
etching
plate 9.1 x 11.0 cm; sheet 11.2 x 12.8 cm
Signed l.r., pencil "John Farmer".
Not dated
Gift of John Farmer, 1979

Joseph FARQUHARSON
British 1846-1935

in collaboration with
THE FINE ART SOCIETY (British,
working 19th c)
(Winter landscape with sheep) 1890
mezzotint

sight 39.2 x 54.9 cm; comp 36.8 x 54.7 cm
Signed in image l.l., printed "J.
Farquharson", l.l., pencil "Joseph
Farquharson" and l.r., pencil "David Short
sc". Signed and dated u.c., printed "...May
1st 1890 by the Fine Art Society (Limited)"
Inscribed u.c., printed "London Published
May 1st. 1890 by the Fine Art Society
(Limited) 148 New Bond Street, W"
Gift of BR and M Wardle, 1985

Edward FINDEN
British 1791-1857

William FINDEN
British 1787-1852

in collaboration with
Sir David WILKIE (British 1785-1841)
Sheep washing 1839
engraving
sheet 35.8 x 48.3 cm;
comp 22.7 x 33.3 cm
Signed l.r., printed, ENGRAVED BY
FINDEN", l.l., printed "BY SIR DAVID
WILKIE, R.A.", "Printed by McQueen" and
l.c., printed "...E. & W. Finden". Dated
l.c., printed "...1839..."
Inscribed l.c., printed "SHEEP WASHING/
Engraved from the original Picture in the
Collection of Sir Thomas Baring, Bart./ To
whom this print is by permission./ Most
respectfully dedicated, by his obliged
Servants, E. & W. Finden/ LONDON,
PUBLISHED NOVEMBER 1839, BY THE
PROPRIETORS, Nos. 18 & 19,
SOUTHAMPTON PLACE, EUSTON
SQUARE, SOLD ALSO BY E.G. MOON, 20,
THREADNEEDLE STREET, &
ACKERMANN & CO. STRAND"
Gift of Miss Gladys Bell, 1954

Graham FRANSELLA
Australian 1950-

Blue movie 1981
etching, edition 1/25
plate 5.6 x 7.6 cm; sight 7.7 x 8.2 cm
Signed and dated l.r., pencil "Fransella 81"
Inscribed l.c., pencil "Blue movie"; l.l.,
pencil "1/25"
Gift of Joseph Pascoe in memory of
Pamela Gullifer AM, 1995

Game 1981 *
etching, edition 2/25
plate 44.0 x 59.2 cm;
sheet 56.5 x 75.5 cm
Signed and dated l.r., pencil
"G. Fransella 81"
Inscribed l.c., pencil "GAME"; l.l.,
pencil "2/25"
Purchased 1981

Planes in love 1980
etching, edition 4/25
plate 6.1 x 8.3 cm; sheet 17.4 x 17.8 cm
Signed and dated l.r., pencil "GF 80"
Inscribed l.c., pencil "Planes in Love"; l.l.,
pencil "4/25"
Purchased 1981

Still and moving life 1980
etching, edition 4/25
plate 6.0 x 6.0 cm; sheet 16.8 x 15.6 cm
Signed and dated l.r., pencil "GF 80"
Inscribed l.c., pencil "Still and Moving
life"; l.l., pencil "4/25"
Purchased 1981

Thomas FRIEDENSEN
British/Australian 1879-1931

Barges Chiswick Mall 1923
etching, edition 23/30
sheet 26.7 x 20.5 cm; comp 19.8 x 14.7 cm
Signed and dated l.r., pencil "T.
Friedensen/ 23"
Inscribed l.l., pencil "Barges Chiswick
Mall", "23/30"
Gift of Patrick Curtis-Lyon, 1986

William Powell FRITH
British 1819-1909

in collaboration with
Francis HALL (British, working 1860s), R
HOLDGATE (British, working 1860s) and
Henry GRAVES & CO (British, working
1860s-80s)
The railway station 1866
engraving
comp 52.0 x 111.5 cm; sight 71.0 x 128.5
cm
Signed l.l., printed "Painted by W.P. Frith,
R.A.", "Printed by R. Holdgate"; l.r.,
printed "Engraved by Francis Hall"; signed
and dated l.c., printed "...Published
October 1st 1866, by Henry Graves &
Co..."; signed l.r. in image, printed
"(crown)/ HG (in monogram)"
Inscribed l.c., printed "London. Published
October 1st 1866 by Henry Graves & Co.
the Proprietors, Publishers to H.M. the
Queen & H.R.H. the Prince and Princess of
Wales; 6 Pall Mall. Copyright Registered",
"THE RAILWAY STATION.", "Engraved
from the original Picture in the possession
of Mr. Henry Graves and dedicated to the
Chairman, Directors and Shareholders of
the Railway company of Great Britain",
"Entered according to Act of Congress
October 1st 1866, by Wm. Schaus, in the
Clerk's Office, of the District Court, of the
United States for the Southern District of
New York"
Gift of Mrs ED Keighley, 1965

Albert Henry FULLWOOD
Australian 1863-1930

The Bank of Victoria, Melbourne
(c1922-24) *
etching, edition 9/30
plate 17.8 x 13.9 cm; sheet 25.8 x 21.0 cm
Signed l.r., pencil "A. Henry Fullwood",
Not dated
Inscribed l.l., pencil "Bank of Vic -
Melbourne", "9/30"
Gift of Albert Henry Fullwood, 1924

(John Knox's house, Edinburgh) 1909
hand-coloured lithograph
comp 25.3 x 18.0 cm; sight 29.1 x 20.6 cm
Signed and dated l.l., printed "A. Henry
Fullwood 09" and pencil "A.H. Fullwood
09"
Gift of W Max Bell, 1928

The Medway Valley, Kent (c1907)
lithograph
sight 22.4 x 34.0 cm; comp 20.0 x 31.4 cm
Signed l.r., pencil "A. Henry Fullwood".
Not dated
Inscribed l.l., ink "The Medway Valley,
Kent"; l.l., pencil "Original Lithograph"
Gift of Albert Henry Fullwood, 1924

Parliament House, Westminster 1889 *
hand-coloured lithograph
sight 23.6 x 30.5 cm; comp 17.9 x 25.3 cm
Signed and dated l.r., pencil "A. Henry
Fullwood '89" and l.l., blue ink "A.H.
Fullwood"
Gift of an anonymous donor, 1915

A reception at Buckingham Palace 1903
hand-coloured lithograph
sight 23.0 x 30.0 cm; comp 18.0 x 25.5 cm
Signed and dated l.l., printed "A.H.
Fullwood/ 03" and l.r., pencil "A. Henry
Fullwood"
Gift of an anonymous donor, 1915

Betsy GAMBLE
Australian 1939-

Pandora's box 1992
etching, edition 14/30
plate 38.0 x 35.7 cm; sheet 76.2 x 57.2 cm
Signed and dated l.r., pencil "Betsy
Gamble '92"
Inscribed l.c., pencil "Pandora's Box"; l.l.,
pencil "14/30"
Member print, Print Council of Australia,
1993

Edward GILKS
British/Australian c1822-?

in collaboration with
JB BROWN (British, working 1840s-50s)
Windsor Castle from the Windsor Terminus
of the South Western Railway 1851

lithograph
sheet 27.7 x 37.9 cm; comp 19.9 x 29.9 cm
Signed l.l., printed "Ed Gilks Lith." and
signed and dated l.c., printed "J.B. Brown
1851"
Inscribed l.c., printed "WINDSOR
CASTLE/ FROM THE WINDSOR
TERMINUS OF THE SOUTH WESTERN
RAILWAY./ AND AGRICULTURAL SHOW,
1851./ Published by J B Brown, Castle
Street, Windsor"; l.r., printed "170 Fleet
Street"
Acquired

Samuel Thomas GILL
Australian 1818-1880

in collaboration with
James TINGLE (British, working
1830s-60s) and SANDS & KENNY
(Australian, working 1850s-60s)
Approach to Geelong from the Bay 1856
engraving
sheet 25.4 x 31.8 cm; comp 18.8 x 24.2 cm
Signed l.l., printed "S.T. Gill, del." and
l.r., printed "J. Tingle, sc.". Signed and
dated l.c., printed "Published by Sands &
Kenny, Melbourne and Sydney, 1856"
Inscribed l.c., printed "Approach to
Geelong, from the Bay"
Acquired

in collaboration with
James TINGLE and SANDS & KENNY
Approach to Geelong from the Bay 1856
engraving
plate 17.5 x 25.2 cm; sheet 20.7 x 27.3 cm
Signed l.l., printed "S.T. Gill, del." and
l.r., printed "J. Tingle, sc.". Signed and
dated l.c., printed "Published by Sands &
Kenny, Melbourne and Sydney, 1856"
Inscribed l.c. printed "Approach to
Geelong from the Bay"
Acquired

in collaboration with
James TINGLE and SANDS & KENNY
Approach to Geelong from the Bay 1857
engraving
comp 12.5 x 16.3 cm; sight 16.2 x 20.0 cm
Signed l.l., printed "S.T. Gill, del." and
l.r., printed "J. Tingle, sc.". Signed and
dated l.c., printed "Published by Sands
and Kenny, Melbourne and Sydney, 1857"
Inscribed l.c., printed "Approach to
Geelong from the Bay"
Gift of JJ Bell, 1960

in collaboration with
James TINGLE and SANDS & KENNY
Approach to Geelong from the Bay 1856
engraving
plate 17.8 x 25.3 cm; sheet 20.8 x 27.9 cm
Signed l.l., printed "S.T. Gill, del." and
l.r., printed "J. Tingle, sc.". Signed and

dated l.c., printed "Published by Sands & Kenny, Melbourne and Sydney, 1856"
Inscribed l.c., printed "Approach to Geelong, from the Bay"
Acquired

in collaboration with
James TINGLE and SANDS & KENNY
Approach to Melbourne from Abattoir
1857
hand-coloured engraving
plate 18.1 x 24.2 cm (7 1/8 x 9 5/8"); sheet 21.0 x 28.0 cm (8 3/8 x 11 1/8") Signed l.l., printed "S.T. Gill, del." and l.r., printed "J. Tingle, sc.". Signed and dated l.c., printed "Published by Sands & Kenny, Melbourne and Sydney, 1856"
Inscribed l.c., printed "Approach to Melbourne from Abattoir"
Gift of R Mitchell, 1935

in collaboration with
James TINGLE and SANDS & KENNY
City Police Station and Town Hall, Melbourne 1857
hand-coloured engraving
plate 17.9 x 25.1 cm; sheet 24.1 x 30.5 cm
Signed l.l., printed "S.T. Gill, del." and l.r., printed "J. Tingle, sc.". Signed and dated l.c., printed "Published by Sands & Kenny, Melbourne and Sydney, 1857"
Inscribed l.c., printed "City Police Station and Town Hall Melbourne"
Gift of R Mitchell, 1935

in collaboration with
James TINGLE and SANDS & KENNY
Fyan's Ford, Barwon River, Geelong 1856
engraving
plate 17.4 x 25.1 cm; sheet 20.7 x 28.0 cm
Signed l.l., printed "S.T. Gill, del." and l.r., printed "J. Tingle, sc.". Signed and dated l.c., printed "Published by Sands & Kenny, Melbourne and Sydney, 1856"
Inscribed l.c., printed "Fyan's Ford, Barwon River, Geelong"
Acquired

in collaboration with
James TINGLE and SANDS & KENNY
Fyan's Ford, Barwon River, Geelong 1857
engraving
comp 13.8 x 16.3 cm; sight 16.0 x 19.8 cm
Signed l.l., printed "S.T. Gill, del." and l.r., printed "J. Tingle, sc.". Signed and dated l.c., printed "Published by Sands & Kenny, Melbourne and Sydney, 1857"
Inscribed l.c., printed "Fyans Ford, Barwon River, Geelong"
Acquired

in collaboration with
James TINGLE and SANDS & KENNY
Geelong from Road to Fyan's Ford near Windsor Castle 1857
engraving

comp 13.0 x 16.4 cm; sight 19.8 x 15.9 cm
Signed l.l., printed "S.T. Gill, del." and l.r., printed "J. Tingle, sc.". Signed and dated l.c., printed "Published by Sands & Kenny, Melbourne and Sydney, 1857"
Inscribed l.c., printed "Geelong from Road to Fyan's Ford near Windsor Castle"
Acquired

in collaboration with
James TINGLE and SANDS & KENNY
Geelong from Road to Fyan's Ford, near Windsor Castle 1856
engraving
plate 17.6 x 25.3 cm; sheet 20.7 x 28.0 cm
Signed l.l., printed "S.T. Gill, del." and l.r., printed "J. Tingle, sc.". Signed and dated l.c., printed "Published by Sands & Kenny, Melbourne and Sydney, 1856"
Inscribed l.c., printed "Geelong from Road to Fyan's Ford, near Windsor Castle"
Acquired

in collaboration with
James TINGLE and SANDS & KENNY
Government Offices, Melbourne 1857
hand-coloured engraving
plate 17.4 x 25.7 cm; sheet 20.7 x 28.0 cm
Signed l.l., printed "S.T. Gill, del." and l.r., printed "J. Tingle, sc.". Signed and dated l.c., printed "Published by Sands & Kenny, Melbourne and Sydney, 1857"
Inscribed l.c., printed "Government Offices, Melbourne"
Gift of R Mitchell, 1935

in collaboration with
James TINGLE and SANDS & KENNY
Great Bourke Street, looking east from Queen Street, Melbourne 1857
hand-coloured engraving
plate 18.2 x 25.0 cm; sheet 24.2 x 30.3 cm
Signed l.l., printed "S.T. Gill, del." and l.r., printed "J. Tingle, sc.". Signed and dated l.c., printed "Published by Sands & Kenny, Melbourne and Sydney, 1857"
Inscribed l.c., printed "Gt. Bourke St. looking East from Queen St. Melbourne"
Gift of R Mitchell, 1935

in collaboration with
James TINGLE and SANDS & KENNY
Great Collins Street, looking east from Wesleyan Chapel, Melbourne 1857
hand-coloured engraving
plate 18.1 x 25.4 cm; sheet 21.0 x 28.0 cm
Signed l.l., printed "S.T. Gill, del." and l.r., printed "J. Tingle, sc.". Signed and dated l.c., printed "Published by Sands & Kenny, Melbourne and Sydney, 1857"
Inscribed l.c., printed "Gt Collins St looking East, from Wesleyan Chapel, Melbourne"
Gift of R Mitchell, 1935

in collaboration with
James TINGLE and SANDS & KENNY
Great Collins Street, looking west from Russell Street, Melbourne 1857
hand-coloured engraving
plate 18.1 x 25.1 cm; sheet 20.6 x 28.0 cm
Signed l.l., printed "S.T. Gill, del." and l.r., printed "J. Tingle, sc.". Signed and dated l.c., printed "Published by Sands & Kenny, Melbourne and Sydney, 1857"
Inscribed l.c., printed "Gt. Collins' St. looking West, from Russell St. Melbourne"
Gift of R Mitchell, 1935

in collaboration with
James TINGLE and SANDS & KENNY
Hobsons' Bay, &c, from Signal Station 1857
hand-coloured engraving
plate 17.5 x 25.0 cm; sheet 20.7 x 28.1 cm
Signed l.l., printed "S.T. Gill, del." and l.r., printed "J. Tingle, sc.". Signed and dated l.c., printed "Published by Sands & Kenny, Melbourne and Sydney, 1857"
Inscribed l.c., printed "Hobsons Bay, &c from Signal Station" and l.r., pencil "Melbourne"
Gift of R Mitchell, 1935

in collaboration with
James TINGLE and SANDS & KENNY
Market Square looking north-east from Malop Street, Geelong 1857
engraving
comp 13.5 x 16.5 cm; sight 16.2 x 20.0 cm
Signed l.l., printed "S.T. Gill, del." and l.r., printed "J. Tingle, sc.". Signed and dated l.c., printed "Published by Sands and Kenny, Melbourne and Sydney, 1857"
Inscribed l.c., printed "Market Square, looking N.E. from Malop St. Geelong"
Gift of JJ Bell, 1960

in collaboration with
James TINGLE and SANDS & KENNY
Market Square, looking north-east from Malop Street, Geelong 1857
engraving
plate 17.7 x 25.3 cm; sheet 20.7 x 27.9 cm
Signed l.l., printed "S.T. Gill, del." and l.r., printed "J. Tingle, sc.". Signed and dated l.c., printed "Published by Sands & Kenny, Melbourne and Sydney, 1857"
Inscribed l.c., printed "Market Square, looking NE from Malop St. Geelong"
Acquired

in collaboration with
James TINGLE and SANDS & KENNY
Market Square, north side, Geelong 1857
engraving
sheet 25.5 x 31.9 cm; comp 18.7 x 24.0 cm
Signed l.l., printed "S.T. Gill, del." and l.r., printed "J. Tingle, sc.". Signed and

dated l.c., printed "Published by Sands & Kenny, Melbourne and Sydney, 1857"
Inscribed l.c., printed "Market Square, North side, Geelong"
Acquired

in collaboration with
James TINGLE and SANDS & KENNY
Market Square, north side, Geelong 1857
engraving
plate 17.1 x 25.1 cm; sheet 20.7 x 27.3 cm
Signed l.l., printed "S.T. Gill, del." and l.r., printed "J. Tingle, sc.". Signed and dated l.c., printed "Published by Sands & Kenny, Melbourne and Sydney, 1857"
Inscribed l.c., printed "Market Square, Northside, Geelong"
Acquired

in collaboration with
James TINGLE and SANDS & KENNY
Market Square, north side, Geelong 1857
engraving
comp 13.0 x 17.0 cm; sight 16.2 x 20.0 cm
Signed l.l., printed "S.T. Gill, del." and l.r., printed "J. Tingle, sc.". Signed and dated l.c., printed "Published by Sands & Kenny, Melbourne and Sydney, 1857"
Inscribed l.c., printed "Market Square, North side, Geelong"
Acquired

in collaboration with
James TINGLE and SANDS & KENNY
Moorabool Street from Myers Street, Geelong 1857
engraving
plate 17.5 x 25.5 cm; sheet 20.6 x 27.6 cm
Signed l.l., printed "S.T. Gill, del." and l.r., printed "J. Tingle, sc.". Signed and dated l.c., printed "Published by Sands & Kenny, Melbourne and Sydney, 1857"
Inscribed l.c., printed "Moorabool St. from Myers St. Geelong"
Acquired

in collaboration with
James TINGLE and SANDS & KENNY
Moorabool Street from Myers Street, Geelong 1857
engraving
plate 17.7 x 25.3 cm; sheet 20.6 x 27.9 cm
Signed l.l., printed "S.T. Gill, del." and l.r., printed "J. Tingle, sc.". Signed and dated l.c., printed "Published by Sands & Kenny, Melbourne and Sydney, 1857"
Inscribed l.c., printed "Moorabool Street, from Myers Street, Geelong"
Acquired

in collaboration with
James TINGLE and SANDS & KENNY
Moorabool Street from Myers Street, Geelong 1857
engraving

comp 13.5 x 17.0 cm; sight 16.3 x 20.0 cm
Signed l.l., printed "S.T. Gill, del." and l.r., printed "J. Tingle, sc.". Signed and dated l.c., printed "Published by Sands and Kenny, Melbourne and Sydney, 1857"
Inscribed l.c., printed "Moorabool St. from Myers St. Geelong"
Gift of JJ Bell, 1960

in collaboration with
James TINGLE and SANDS & KENNY
National Model and Training School, Melbourne 1857
hand-coloured engraving
plate 17.8 x 25.4 cm; sheet 20.6 x 28.0 cm
Signed l.l., printed "S.T. Gill, del." and l.r., printed "J. Tingle, sc.". Signed and dated l.c., printed "Published by Sands & Kenny, Melbourne and Sydney, 1857"
Inscribed l.c., printed "National Model and Training School Melbourne"
Gift of R Mitchell, 1935

in collaboration with
James TINGLE and SANDS & KENNY
On the Barwon River near Fyan's Ford, Geelong 1857
engraving
plate 17.7 x 25.4 cm; sheet 20.6 x 27.9 cm
Signed l.l., printed "S.T. Gill, del." and l.r., printed "J. Tingle, sc.". Signed and dated l.c., printed "Published by Sands & Kenny, Melbourne and Sydney, 1857"
Inscribed l.c., printed "On the Barwon River near Fyan's Ford, Geelong"
Acquired

in collaboration with
James TINGLE and SANDS & KENNY
On the Barwon River near Fyan's Ford, Geelong 1856
engraving
plate 17.7 x 25.4 cm; sheet 20.6 x 27.9 cm
Signed l.l., printed "S.T. Gill, del." and l.r., printed "J. Tingle, sc.". Signed and dated l.c., printed "Published by Sands & Kenny, Melbourne and Sydney, 1856"
Inscribed l.c., printed "On the Barwon River near Fyan's Ford, Geelong"
Acquired

in collaboration with
James TINGLE and SANDS & KENNY
On the Barwon River, near Fyan's Ford, Geelong 1857
engraving
comp 14.3 x 16.0 cm; sight 16.2 x 19.9 cm
Signed l.l., printed "S.T. Gill, del." and l.r., printed "J. Tingle, sc.". Signed and dated l.c., printed "Published by Sands and Kenny, Melbourne and Sydney, 1857"
Inscribed l.c., printed "On the Barwon River near Fyan's Ford, Geelong"
Gift of JJ Bell, 1960

in collaboration with
James TINGLE and SANDS & KENNY
Post Office, Melbourne 1857
hand-coloured engraving
plate 18.2 x 26.1 cm; sheet 20.6 x 28.0 cm
Signed l.l., printed "S.T. Gill, del." and l.r., printed "J. Tingle, sc.". Signed and dated l.c., printed "Published by Sands & Kenny, Melbourne and Sydney, 1857"
Inscribed l.c., printed "Post Office, Melbourne"
Gift of R Mitchell, 1935

in collaboration with
James TINGLE and SANDS & KENNY
Prince's Bridge and City Terminus of M & HB Railway, Melbourne 1857 *
hand-coloured engraving
plate 26.0 x 18.4 cm; sheet 24.1 x 30.8 cm
Signed l.l., printed "S.T. Gill, del." and l.r., printed "J. Tingle, sc.". Signed and dated l.c., printed "Published by Sands & Kenny, Melbourne and Sydney, 1857"
Inscribed l.c., printed "Gt. Bourke St. looking East from Queen St. Melbourne"
Gift of R Mitchell, 1935

in collaboration with
James TINGLE and SANDS & KENNY
Queen's Wharf, Melbourne, west end 1857
hand-coloured engraving
plate 18.0 x 25.0 cm; sheet 20.2 x 28.1 cm
Signed l.l., printed "S.T. Gill, del." and l.r., printed "J. Tingle, sc.". Signed and dated l.c., printed "Published by Sands & Kenny, Melbourne and Sydney, 1857"
Inscribed l.c., printed "Queens' Wharf, Melbourne, West End"
Gift of R Mitchell, 1935

in collaboration with
James TINGLE and SANDS & KENNY
Railway Terminus, St Paul's Church, &c Geelong 1856
engraving
plate 17.8 x 25.3 cm; sheet 20.7 x 28.0 cm
Signed l.l., printed "S.T. Gill, del." and l.r., printed "J. Tingle, sc.". Signed and dated l.c., printed "Published by Sands & Kenny, Melbourne and Sydney, 1856"
Inscribed l.c., printed "Railway Terminus, St Paul's Church &c Geelong"
Acquired

in collaboration with
James TINGLE and SANDS & KENNY
Railway Terminus, St Paul's Church, &c, Geelong 1856
engraving
plate 17.5 x 25.2 cm; sheet 20.8 x 27.3 cm
Signed l.l., printed "S.T. Gill, del." and l.r., printed "J. Tingle, sc.". Signed and dated l.c., printed "Published by Sands & Kenny, Melbourne and Sydney, 1856"

Inscribed l.c., printed "Railway Terminus, St. Paul's Church & Geelong"
Acquired

in collaboration with
James TINGLE and SANDS & KENNY
Railway Terminus, St Paul's Church,
Geelong 1857

engraving
comp 13.8 x 17.0 cm; sight 16.2 x 19.8 cm
Signed l.l., printed "S.T. Gill, del." and
l.r., printed "J. Tingle, sc.". Signed and
dated l.c., printed "Published by Sands
and Kenny, Melbourne and Sydney, 1857"
Inscribed l.c., printed "Railway Terminus,
St. Pauls Church, &c. Geelong"
Gift of JJ Bell, 1960

in collaboration with
James TINGLE and SANDS & KENNY
Railway terminus, St Paul's Church, &c,
Geelong 1856

engraving
sheet 25.4 x 31.9 cm; comp 18.8 x 24.0 cm
Signed l.l., printed "S.T. Gill, del." and
l.r., printed "J. Tingle, sc.". Signed and
dated l.c., printed "Published by Sands &
Kenny, Melbourne and Sydney, 1856"
Inscribed l.c., printed "Railway Terminus,
St. Paul's Church, &c. Geelong"
Acquired

in collaboration with
James J BLUNDELL & CO (Australian,
working 1850s)
Sketchbook 1855
lithograph
i-j) each sheet 14.0 x 22.2 cm
i-j) each sheet signed l.l., printed
"S.T.G.". Each sheet signed and dated l.r.,
printed, "James J. Blundell & Co./
Melbourne. 1855"
a-j) each inscribed l.c., printed a) "On the
Barwon above Fyans Ford Geelong"; b)
"Geelong from the Bay"; c) "Williamstown
Lighthouse, Flagstaff. &c. from rout (sic)
to Geelong./ West of (illeg)ends Point"; d)
"Market Square. from Little Malop St./
Geelong"; e) "On the Barwon near Fyans
Ford Geelong"; f) "Township of Keilor
Looking South"; g) "Govt. Camp
Castlemaine"; h) "Township of Kyenton
(sic) (the main street looking north)"; i)
"Mount Macedon from the Black Forest";
j) "DEEP CREEK", "Mail & Passengers on
route to Melbourne"
Gift of A Naylor, 1960

in collaboration with
James TINGLE and SANDS & KENNY
St Paul's Church from south end of
Swanston Street, Melbourne 1857
hand-coloured engraving
plate 18.1 x 25.4 cm; sheet 21.0 x 28.0 cm
Signed l.l., printed "S.T. Gill, del." and

l.r., printed "J. Tingle, sc.". Signed and
dated l.c., printed "Published by Sands &
Kenny, Melbourne and Sydney, 1857"
Inscribed l.c., printed "St. Paul's Church
from South End of Swanston St.
Melbourne"
Gift of R Mitchell, 1935

in collaboration with
James TINGLE and SANDS & KENNY
Steam Packet Wharf, Mack's Hotel, &c
Geelong 1857
engraving
plate 17.8 x 25.6 cm; sheet 20.6 x 27.9 cm
Signed l.l., printed "S.T. Gill, del." and
l.r., printed "J. Tingle, sc.". Signed and
dated l.c., printed "Published by Sands &
Kenny, Melbourne and Sydney, 1857"
Inscribed l.c., printed "Steam Packet
Wharf, Mack's Hotel, &c. Geelong"
Acquired

in collaboration with
James TINGLE and SANDS & KENNY
Steam Packet Wharf, Mack's Hotel, &c,
Geelong 1856
engraving
sheet 25.2 x 32.0 cm; comp 19.0 x 24.0 cm
Signed l.l., printed "S.T. Gill, del." and
l.r., printed "J. Tingle, sc.". Signed and
dated l.c., printed "Published by Sands &
Kenny, Melbourne and Sydney, 1856"
Inscribed l.c., printed "Steam Packet
Wharf, Mack's Hotel, &c. Geelong"
Acquired

in collaboration with
James TINGLE and SANDS & KENNY
Steam Packet Wharf, Mack's Hotel, &c,
Geelong 1857
engraving
comp 13.5 x 16.5 cm; sight 16.2 x 19.8 cm
Signed l.l., printed "S.T. Gill, del." and
l.r., printed "J. Tingle, sc.". Signed and
dated l.c., printed "Published by Sands
and Kenny, Melbourne and Sydney, 1857"
Inscribed l.c., printed "Steam Packet
Wharf, Macks' Hotel, &c. Geelong"
Gift of JJ Bell, 1960

in collaboration with
James TINGLE and SANDS & KENNY
Steam Packet Wharf, Macks' Hotel, &c,
Geelong 1856
engraving
plate 17.6 x 25.2 cm; sheet 20.7 x 27.9 cm
Signed l.l., printed "S.T. Gill, del." and
l.r., printed "J. Tingle, sc.". Signed and
dated l.c., printed "Published by Sands &
Kenny, Melbourne and Sydney, 1856"
Inscribed l.c., printed "Steam Packet
Wharf, Mack's Hotel &c. Geelong"
Acquired

in collaboration with
James TINGLE and SANDS & KENNY
Yarra Street looking south to the Bay of
Geelong 1857
engraving
comp 13.6 x 16.8 cm; sight 16.0 x 19.9 cm
Signed l.l., printed "S.T. Gill, del." and
l.r., printed "J. Tingle, sc.". Signed and
dated l.c., printed "Published by Sands
and Kenny, Melbourne and Sydney, 1857"
Inscribed l.c., printed "Yarra Street
looking South to the Bay of Geelong"
Gift of JJ Bell, 1960

in collaboration with
James TINGLE and SANDS & KENNY
Yarra Street looking south to the Bay of
Geelong 1857
engraving
plate 17.6 x 25.2 cm; sheet 20.0 x 27.6 cm
Signed l.l., printed "S.T. Gill, del." and
l.r., printed "J. Tingle, sc.". Signed and
dated l.c., printed "Published by Sands &
Kenny, Melbourne and Sydney, 1857"
Inscribed l.c., printed "Yarra Street
looking south to the Bay of Geelong"
Acquired

James GLEESON Australian 1915-

in collaboration with
Fred GENIS (Dutch/American/Australian
1934-) and PORT JACKSON PRESS
(Australian est 1975-present day)
The Judgement of Paris 1981
colour lithograph, edition 19/40
1 (title page), 4 and 6) sheet 57.0 x 77.0
cm; 2) sheet 56.7 x 76.3 cm; comp 48.7 x
68.8 cm; 3) sheet 57.0 x 75.3 cm; 5 and 7)
sheet 57.0 x 76.5 cm
1) Signed l.r., printed "...James Gleeson";
signed and dated l.r., printed "THE PORT
JACKSON PRESS - SYDNEY 1981.
PRINTER FRED GENIS" and signed l.l.,
pencil "J.G.". 2-3 and 5) Signed l.r.,
pencil "James Gleeson". Not dated. 4)
Signed l.l., pencil "James Gleeson". Not
dated. 6-7) Signed l.r., white paint "James
Gleeson". Not dated
Inscribed 1) l.r., printed "THE
JUDGEMENT OF PARIS/ BY JAMES
GLEESON"; l.l., pencil "19/40"
Gift of Max Brett, 1986

June GREEN Australian, working 1970s-80s

Birds (c1980)
lithograph
sheet 17.0 x 22.5 cm; comp 8.7 x 14.1 cm
Signed l.l., pencil "June Green". Not dated
Inscribed l.r., pencil "Birds"
Gift of Corio Rotary Club, 1982

Robert GRIEVE Australian 1924-

Untitled 1968 *
lithograph, edition 100/131
sheet 57.7 x 40.5 cm; comp 44.0 x 31.1 cm
Signed l.l., pencil "Robert Grieve" and
dated l.r., pencil "...68"
Inscribed l.r., pencil "100/131"
Member print, Print Council of Australia,
1968

Murray GRIFFIN Australian 1903-

The crab 1933 *
linocut, edition 11/16
sight 29.3 x 36.2 cm;
comp 27.9 x 35.2 cm
Signed and dated l.r., pencil "Murray
Griffin 33-"
Inscribed l.c., pencil "The Crab"; l.l.,
pencil "No 11 Edition 16"
Bequest of Sybil Craig, 1989

Seapiece 1936
linocut, edition 6/14
sheet 28.0 x 35.4 cm;
comp 31.8 x 42.6 cm
Signed and dated l.r., pencil "Murray
Griffin 36"
Inscribed l.c., pencil, "Seapiece"; l.l.,
pencil "6/14"
Purchased 1982

Spoonbill 1939 *
linocut, edition 1/17
sheet 45.6 x 34.3 cm; comp 36.5 x 28.2 cm
Signed and dated l.r., pencil "V. Murray
Griffin -39-"
Inscribed l.c., pencil "Spoonbill"; l.l.,
pencil "1/17"
FE Richardson Prize, 1939

Winter trees (1983)
linocut, edition 151/190
sheet 18.9 x 28.5 cm;
comp 9.5 x 15.0 cm
Signed l.r., pencil "Murray Griffin".
Not dated
Inscribed l.l., pencil "151/190"
Gift of Golden Age Galleries, Ballarat,
1984

Hal GYE Australian 1888-1967

(Beach scene) (c1940s) *
monotype
sight 25.0 x 30.6 cm
Signed l.l., ink "HAL GYE". Not dated
Bequest of Sybil Craig, 1989

Hideo HAGIWARA Japanese 1913-

A man in armour 1962 *
woodcut, edition 15/30
sheet 92.5 x 63.0 cm; plate 90.5 x 60.0 cm
Signed and dated l.l., pencil "Hideo
Hagiwara - 62"
Inscribed l.r., pencil "A man in armour
(a)", "15/30"; l.c., pencil "(Japanese
character)x3x(a)"
Purchased 1969

Thomas HAM Australian 1821-1874

Geelong in 1842 (1851)
lithograph
sheet 14.0 x 22.0 cm; comp 9.3 x 17.0 cm
Not signed. Not dated
Inscribed l.c., printed "GEEELONG, 1842"
Purchased with the assistance of Target
Australia Pty Ltd, 1980

Franz HANFSTAENGL German 1804-1877

in collaboration with
Carl BECKER (German 1820-1900)
The four donors of Naumberg
(mid 19th c)
etching
1) plate 39.1 x 16.4 cm; sheet 51.9 x 34.6
cm; 2) plate 39.3 x 16.4 cm; sheet 51.9 x
36.8 cm; 3) plate 38.8 x 15.7 cm; sheet
51.9 x 36.8 cm; 4) plate 39.3 x 16.2 cm;
sheet 50.2 x 31.5 cm
Signed 1) u.r. and 2-4) l.l., printed
"FRANZ HANFSTAENGL MUNCHEN".
Signed 1-2 and 4) u.l., printed
"AUFNAHME CARL BECKER
NAUMBERG". Not dated
Inscribed 2 and 4) u.r., printed "AUS DEM
DOM ZU NAUMBERG a.d.S". 1) l.r.,
printed "Gerburg". 2) l.r., printed
"Ettehard". 3) l.r., printed "Uta". 4) l.r.,
printed "Regelindis". 1-2) reverse l.r.,
stamped "Printed in Germany". 3) reverse
l.r., stamped "Printed in Ge(remainder
cut off)"
Purchased 1955

James HARRIS British/Australian, working 1860s

in collaboration with
Charles TURNER (Australian 1844-1913)
and Henry FRANKS (British/Australian,
working 1850s-1890s)
The burning of the clipper ship
"Lightning" in Corio Bay, Geelong,
Sunday, October 31st 1869 1869
lithograph
sight 17.0 x 25.0 cm
Signed l.l., printed "J. Harris del.", l.r.,

printed "C. Turner lith." and l.c., printed
"H. FRANKS, GEELONG". Dated l.r.,
printed "...1869"
Inscribed l.c., printed "THE BURNING OF
THE CLIPPER SHIP/ "LIGHTNING" in
Corio Bay, Geelong, Sunday, Oct. 31st
1869"
Gift of MH Wright, 1919

Henry HARVEY British, working 19th c

Alms dish (19th c)
lithograph
sheet 48.5 x 38.9 cm
Signed l.c., brown ink "Henry Harvey,
fecit..." Not dated
Inscribed l.c., printed "ALMS DISH./
CENTRE - "THE SCAPEGOAT."/ Awarded
the Prize of 50 given by the Goldsmith
company, City of London./ Purchased by
the Science and Art Department of the
Victoria and Albert Museum, S.K./ Signed
(in brown ink) Henry Harvey, Fecit.
(Copyright)"
Gift of GR King, 1920

Philip HAYES Australian 1963-

(Untitled) 1989
colour lithograph
sheet 22.5 x 14.1 cm; comp 14.5 x 7.9 cm
Signed and dated l.r., pencil "Philip Hayes
1989"
Inscribed l.l., pencil "A/P"
Gift of Philip Hayes, 1990

Edward HEFFERNAN Australian 1912-1992

in collaboration with
JESTER PRESS, WALLER AND CHESTER
The Aquarian (1982-83)
linocut and typeset, edition of 20
1) sheet 38.5 x 28.9 cm; 2) text sheet 38.1 x
30.9 cm
1) Signed l.r., pencil "Edward Heffernan".
Not dated
1) Inscribed l.c., pencil "The Aquarian";
l.l., pencil "A/P"; 2) Inscribed l.r., printed
"THE AQUARIAN/ The Aquarian is
basically a non-conformist./ Her naked
individuality can produce some/ unique
results which could literally stop you/ in
your tracks. The line between friendship/
and love is almost non-existent to the
Aquar- ian. Her intuitive senses are well
develop- ed, giving her a talent for seeing
ahead./ However, she does have a tendency
to con- fuse excitement with enthusiasm;
this may/ lead to experimentation, and she
does not/ always know when to come in
out of the shower"
Gift of Maree Heffernan, 1994

in collaboration with
JESTER PRESS, WALLER AND CHESTER
The Arian (1982-83)
linocut and typeset, edition of 20
1) sheet 38.5 x 28.9 cm; 2) text sheet 38.2 x 31.1 cm
1) Signed l.r., pencil "Edward Heffernan".
Not dated

1) Inscribed l.c., pencil "The Arian"; l.l., pencil "A/P"; 2) Inscribed l.r., printed "THE ARIAN/ The Arian is impetuous and defiant of fashion, though responsive to flattery. En-/ dowed with a vivid imagination, her nature/ is both affectionate and passionate. she has/ all the fire of a misguided missile, and a/ capacity to fall in love with the subtlety of a thunderbolt. Her aggressive drive is stim-/ ulating - if you can stand the pace!"
Gift of Maree Heffernan, 1994

A black and white tail-piece (1981) *
linocut, edition 4/30
sheet 16.5 x 19.8 cm
Signed l.r., pencil "Edward Heffernan".
Not dated
Inscribed l.c., pencil "A black and white tail-piece"; l.l., pencil "4/30"
Gift of Maree Heffernan, 1994

in collaboration with
JESTER PRESS, WALLER AND CHESTER
The Cancerian (1982-83)
linocut and typeset, edition 15/20
1) sheet 38.8 x 28.9 cm; 2) text sheet 38.3 x 31.1 cm
1) Signed l.r., pencil "Edward Heffernan".
Not dated

1) Inscribed l.c., pencil "The Cancerian"; l.l., pencil "15/20"; 2) Inscribed l.r., printed "THE CANCERIAN/ The Cancerian is very strongly intuitive and/ superbly imaginative. Sentimental and/ romantic in her love life, she nevertheless/ forms deep attachments. Watch her move-/ ments, however, for they will invariably be/ either backwards or sideways. In spite of/ the physical attributes of the sign, she is no/ automatic can opener, and her activities in/ the kitchen could be described as nothing/ short of sensational!"
Gift of Maree Heffernan, 1994

The canoe tree (1936/1978) *
linocut, edition 13/30
sheet 19.5 x 26.3 cm; comp 15.4 x 17.5 cm
Signed l.r., pencil "Edward Heffernan".
Not dated
Inscribed l.c., pencil "THE CANOE TREE"; l.l., pencil "13/30"
Gift of the Gallery Grasshoppers, 1983

Can't kick the habit (1985) *
linocut, edition 11/20
sheet 38.3 x 28.5 cm
Signed l.r., pencil "Edward Heffernan".
Not dated
Inscribed l.c., pencil "Can't kick the habit"; l.l., pencil "11/20"
Gift of Maree Heffernan, 1994

in collaboration with
JESTER PRESS, WALLER AND CHESTER
The Capricornian (1982-83)
linocut and typeset, edition 14/20
1) sheet 38.3 x 29.0 cm; 2) text sheet 38.2 x 31.1 cm
1) Signed l.r., pencil "Edward Heffernan".
Not dated
1) Inscribed l.c., pencil "The Capricornian"; l.l., pencil "14/20"; 2) Inscribed l.r., printed "THE CAPRICORNIAN/ The Capricornian can be ultra-feminine and/ flirtatious. People of this sign sometimes/ take themselves very seriously, thus she has/ very little capacity for laughing at her own/ problems. She prefers to be a big fish in a/ little pond, a tendency with possible sartorial/ problems as she likes to dress for the oc-/ casion. Her love making tends to be dictated/ by practical considerations which may result/ in her being over-cautious. However, she is/ neither a whiner nor a rambunctious ram!"
Gift of Maree Heffernan, 1994

Christmas hang-ups 1980 *
linocut, edition 3/10
sheet 28.6 x 18.0 cm
Signed and dated l.c., pencil "Edward Heffernan", "1980" "1980"
Inscribed l.c., pencil "Christmas Hang-ups"; l.l., pencil "3/10"
Gift of Maree Heffernan, 1994

Christmas messenger 1958 *
linocut, edition of 20, trail proof
sheet 17.8 x 25.4 cm
Signed l.r., pencil "Edward Heffernan" and dated l.c., pencil "1958"
Inscribed l.l. and l.c., pencil "Christmas messenger" (twice); l.l., pencil "Trail proof"
Gift of Maree Heffernan, 1994

Fashion problems (1985) *
linocut and watercolour, edition 3/20
sheet 38.6 x 29.9 cm
Signed l.r., pencil "Edward Heffernan".
Not dated
Inscribed l.c., pencil "Fashion problems"; l.l., pencil "3/20"
Gift of Maree Heffernan, 1994

Faust (1936) *
linocut, edition 3/20
sheet 28.0 x 16.4 cm; comp 13.2 x 13.3 cm

Signed l.r., pencil "Edward Heffernan".
Not dated
Inscribed l.c., pencil "Faust"; l.l., pencil "3/20"
Gift of Maree Heffernan, 1994

Ge e they're big (1981) *
linocut, edition 5/30
sheet 24.5 x 16.5 cm
Signed l.r., pencil "Edward Heffernan".
Not dated
Inscribed l.c., pencil "Ge e they're big"; l.l., pencil "5/30"
Gift of Maree Heffernan, 1994

in collaboration with
JESTER PRESS, WALLER AND CHESTER
The Geminian (1982-83)
linocut and typeset, edition of 20
1) sheet 38.1 x 28.8 cm; 2) text sheet 38.1 x 31.0 cm
1) Signed l.r., pencil "Edward Heffernan".
Not dated
1) Inscribed l.c., pencil "The Geminian"; l.l., pencil "A/P"; 2) Inscribed l.r., printed "THE GEMINIAN/ The Geminian enjoys an argument, and tends/ to believe she is not interested in sex./ Changeable as a lover, she sometimes has a/ desire to be in two places at once. This/ tendency can result in her being frequently confronted with a physical problem. The/ duality of this sign may cause both the Gem-/ inian and her partner some anxious moments/ in the search of her true self!"
Gift of Maree Heffernan, 1994

in collaboration with
JESTER PRESS, WALLER AND CHESTER
and LAW BINDERY (Australian est? - present day)
In search of a sign 1983
folio, linocut and typeset
1-15) each sheet from 38.1 x 28.4 cm to 38.6 x 29.2 cm; 16) box 39.0h x 30.2w x 2.1 cm d.
1) Title page signed and dated c., printed "...EDWARD B HEFFERNAN", l.c., printed "...1983" and reverse l.c., printed "...Edward B Heffernan/ 26 February 1983..." 2b-14b) each signed l.r., pencil "Edward Heffernan". Not dated. 16) Signed on spine, printed "Edward B Heffernan"
Gift of Maree Heffernan, 1994

in collaboration with
JESTER PRESS, WALLER AND CHESTER
In search of a sign 1982
linocut, edition 16/20
sheet 38.5 x 28.8 cm
Signed and dated l.r., pencil "Edward Heffernan/ 82"
Inscribed l.c., pencil "In search of a sign"; l.l., pencil "16/20"

Lady G. after the ride (1981) *
linocut and watercolour, edition 2/20
sheet 38.3 x 29.0 cm
Signed l.r., pencil "Edward Heffernan".
Not dated
Inscribed l.c., pencil "Lady G. after the ride"; l.l., pencil "2/20"
Gift of Maree Heffernan, 1994

Lady G. before the ride (1981) *
linocut and watercolour, edition 2/20
sheet 38.8 x 29.0 cm
Signed l.r., pencil "Edward Heffernan".
Not dated
Inscribed l.c., pencil "Lady G. Before the Ride"; l.l., pencil "2/20"
Gift of Maree Heffernan, 1994

Lady G. during the ride (1981) *
linocut and watercolour, edition 2/20
sheet 38.6 x 28.9 cm
Signed l.r., pencil "Edward Heffernan".
Not dated
Inscribed l.c., pencil "Lady G. During the Ride"; l.l., pencil "2/20"
Gift of Maree Heffernan, 1994

in collaboration with
JESTER PRESS, WALLER AND CHESTER
The Leonid (1982-83)
linocut and typeset, edition of 20
1) sheet 38.6 x 29.1 cm; 2) text sheet 38.8 x 31.1 cm
1) Signed l.r., pencil "Edward Heffernan".
Not dated
1) Inscribed l.c., pencil "The Leonid"; l.l., pencil "A/P"; 2) Inscribed l.r., printed "THE LEONID/ The Leonid is extraverted (sic) with a tendency/ sometimes to strut. Her taste is excellent, and she displays a fondness for gold both as/ a colour and in its more solid form. As for/ her diet, she will not in any circumstances/ eat humble pie, having a preference for/ rather more sophisticated fare. Despite an/ excess of sex appeal, she is quite capable of being both indolent and a clown on oc-/ casions!"
Gift of Maree Heffernan, 1994

in collaboration with
JESTER PRESS, WALLER AND CHESTER
The Libran (1982-83)
lithograph, edition 18/20
sheet 38.5 x 28.6 cm
Signed l.r., pencil "Edward Heffernan".
Not dated
Inscribed l.c., pencil "The Libran"; l.l., pencil "18/20"
Bequest of Dorothy McAllister, 1987

in collaboration with
WALLER AND CHESTER
The Libran - text sheet (1982-83)
linocut and typeset

sheet 38.3 x 31.2 cm
Not signed. Not dated
Inscribed l.r., printed "THE LIBRAN/ The Libran prefers company in order to dis-/ play her abilities, particularly in logical/ debate. In spite of her love of argument, she will go to some pains to avoid trouble./ Something of a manipulator, she has on oc-/ casions been called a hypocrite, usually by/ those worsted in some debate. In her love/ affairs, her one flaw seems to be a tendency/ to confuse charm with deeper feelings. With/ this sign, balance is important in all things/ and rarely does she appear in other than a/ state of balance"
Gift of Maree Heffernan, 1994

Mother was a model 1986 *
linocut, edition 59/150
sheet 25.3 x 21.0 cm; comp 16.5 x 16.3 cm
Signed and dated l.r., pencil "Edward Heffernan/ 86"
Inscribed l.c., pencil "Mother was a model"; l.l., pencil "59/150"
Gift of Ernest Smith, 1987

Nothing to wear (1985) *
linocut, edition 1/10
sheet 38.0 x 29.1 cm
Signed l.r., pencil "Edward Heffernan".
Not dated
Inscribed l.c., pencil "Nothing to wear"; l.l., pencil "1/10"
Gift of Maree Heffernan, 1994

The path 1929 *
linocut with white highlight
sheet 11.7 x 9.0 cm; comp 9.2 x 7.4 cm
Signed and dated l.c., pencil "Edward Heffernan 1929"
Inscribed l.c., pencil "The Path"; l.l., pencil "A/P"
Gift of Maree Heffernan, 1994

in collaboration with
JESTER PRESS, WALLER AND CHESTER
The Piscian (1982-83)
linocut and typeset, edition of 20
sheet 1) 38.3 x 28.9 cm; 2) text sheet 38.1 x 31.0 cm
1) Signed l.r., pencil "Edward Heffernan".
Not dated
1) Inscribed l.c., pencil "The Piscian (sic)"; l.l., pencil "A/P"; 2) Inscribed l.r., printed "THE PISCIAN/ The eternally feminine Piscian is both loving/ and loveable. She is also terribly sentiment-/ al with a habit of dissolving into tears, / rather in keeping with this watery sign. Like her Geminian sisters, she has a remark-/ able potential for getting herself into con-/ flicting situations. Piscians are physically/ very responsive with a faculty for experi-/

mentation. Her dual nature can lead to/ sartorial problems, perhaps caused by a cer-/ tain lack of balance"
Gift of Maree Heffernan, 1994

in collaboration with
JESTER PRESS, WALLER AND CHESTER
The Sagittarian (1982-83)
linocut and typeset, edition 14/20
1) sheet 38.4 x 29.0 cm; 2) text sheet 38.3 x 31.2 cm
1) Signed l.r., pencil "Edward Heffernan".
Not dated

1) Inscribed l.c., pencil "The Sagittarian"; l.l., pencil "14/20"; 2) Inscribed l.r., printed "THE SAGITTARIAN/ The Sagittarian hates to be restricted, and/ can resemble a small tornado when in a/ hurry. She has a strong sense of individual-/ ity though this is offset by her need to be always feminine. This desire for admiration/ tends to make her appear flirtatious. Intui-/ tion is highly developed in those born under/ this sign, quite unlike their capacity for tact/ which is virtually nil. She likes to eat her/ own cake and yours too, which probably/ makes it preferable for her to dine out at/ someone else's expense. Or does it?"
Gift of Maree Heffernan, 1994

Salome (1944/1978) *
linocut, edition 15/48
sheet 26.1 x 25.9 cm; comp 15.8 x 16.3 cm
Signed l.r., pencil "Edward Heffernan".
Not dated
Inscribed l.c., pencil "Salome"; l.l., pencil "15/48"; l.r., pencil "studies (illeg)/15" (partially erased)"
Gift of Maree Heffernan, 1994

in collaboration with
JESTER PRESS, WALLER AND CHESTER
The Scorpion (1982-83)
linocut and typeset, edition of 20
1) sheet 38.4 x 28.9 cm; 2) text sheet 38.3 x 31.2 cm
1) Signed l.r., pencil "Edward Heffernan".
Not dated
1) Inscribed l.l., pencil "The Scorpion", "A/P"; 2) Inscribed l.r., printed "THE SCORPIAN/ It is well known that the Scorpion can be a/ real little devil who does not believe in half/ measures. Her love life might form the/ theme for an adults' (sic) only R-rated best seller./ A lady of contrasts who can love with fierce/ abandon or hate with a positive sting. She/ has a strong sense of justice with an equally / strong desire for vengeance. Punctuality is/ one of her virtues, and she is interested in/ secrets keeping them clutched to her chest./ With a liking for the colour pink, she may/ well select boots of that hue"
Gift of Maree Heffernan, 1994

Sharyn's shawl (1988) *
linocut, edition 14/200
sheet 29.2 x 41.0 cm
Signed l.r., pencil "Edward Heffernan".
Not dated
Inscribed l.c., pencil "Sharyn's Shawl";
l.l., pencil "14/200"
Gift of Maree Heffernan, 1994

The swan (1944/1978) *
linocut, edition 11/25
linocut sheet 31.2 x 25.3 cm; comp 17.3 x
17.3 cm
Signed l.r., pencil "Edward Heffernan".
Not dated
Inscribed l.c., pencil "THE SWAN"; l.l.,
pencil "11/25"
Gift of Maree Heffernan, 1994

in collaboration with
JESTER PRESS, WALLER AND CHESTER
The Taurian (1982-83)
linocut and typeset, edition 14/20
1) sheet 38.2 x 28.8 cm; 2) text sheet 38.2
x 31.0 cm
1) Signed l.r., pencil "Edward Heffernan".
Not dated
1) Inscribed l.l., pencil "The Taurian"; l.r.,
pencil "14/20"; 2) Inscribed l.r., printed
"THE TAURIAN/ The Taurian cannot be
driven but, despite/ her cool exterior, can
be led by sweet flat- / erty. When in love
she will play the game/ seriously, but
always fairly. Matter-of-fact- / ly she
prefers sports wear even when per- /
forming miracles in the kitchen. She will/
seldom, if ever, whine, though she has
been/ known to turn red - and bellow!"
Gift of Maree Heffernan, 1994

The three faces of Eve (1985) *
linocut, edition 1/15
sheet 38.5 x 28.7 cm
Signed l.r., pencil "Edward Heffernan".
Not dated
Inscribed l.c., pencil "The three faces of
Eve"; l.l., pencil "1/15"
Gift of Maree Heffernan, 1994

in collaboration with
JESTER PRESS, WALLER AND CHESTER
The Virginian (1982-83)
linocut and typeset, edition 15/20
1) sheet 38.5 x 28.9 cm; 2) text sheet 38.2
x 31.1 cm
1) Signed l.r., pencil "Edward Heffernan".
Not dated
1) Inscribed l.c., pencil "The Virginian";
l.l., pencil "15/20"; 2) Inscribed l.r.,
printed "THE VIRGONIAN/ The
appellation Virginian is perhaps not as/
appropriate as appearances would seem
to/ indicate. She can be shy but is practical
and/ romantic at the same time.

Sometimes her/ love affairs may be
regarded as adventures, / but she will then
publicly claim that her/ interest in these
activities is purely psychol- / ogical. She is
certainly not naive and can in/ fact be a
strip-tease. As a companion in the/
kitchen her abilities are such that she will/
never poison you"
Gift of Maree Heffernan, 1994

Harold HERBERT

Australian 1892-1945

An old cottage, Cornwall (c1922) *
etching
plate 14.9 x 15.0 cm; sheet 23.0 x 20.7 cm
Signed l.r., pencil "Harold B. Herbert".
Not dated
Inscribed l.r., pencil "An old Cottage,
Cornwall" "No.20"
Purchased 1924

Jacqueline HICK

Australian 1919-

Dining room politics 1944
aquatint, edition 4/30
plate 25.4 x 32.3 cm;
sheet 21.6 x 28.2 cm
Signed and dated l.r., pencil,
"Jacqueline Hick '44"
Inscribed l.l., pencil "Dining Room
Politics 4/30"
Gift of Mrs EB Heffernan, 1960

Utagawa HIROSHIGE

Japanese 1797-1858

in collaboration with
Uo-ya EIKICHI (Japanese, working 19th c)
No. 99. Asakusa, Kinryuzan (1856-58)
hand-coloured woodblock
sheet 36.6 x 24.9 cm; comp 34.0 x 22.2 cm
Signed l.r., ink "Hiroshige Ga". Not dated
Inscribed in Chinese character l.l., ink
"(inspection seals)"; u.r., ink "(One
hundred celebrated Views of the
Provinces)" and "(Views of Edo)"
Gift of Sir Thomas Maltby, 1964

in collaboration with
MARUSEI (Japanese, working 19th c)
Stage 26. Nissaka (c1850)
hand-coloured woodblock
sheet 22.6 x 35.2 cm
Signed c.l., ink "HIROSHIGE GA",
"(publisher's and censor's seals)"
Inscribed in Chinese characters c.l. on
tree, ink "(Small night and before
midnight on central mountain)"; c.,
printed "(Rich mountain)"; u.c., printed
"(53 Stages)", "(NISSAKA)"
JH McPhillimy Bequest Fund, 1955

Ludwig HIRSCHFELD MACK

German/Australian 1893-1965

Composition 1956
monotype
sheet 24.0 x 31.0 cm; comp 16.5 x 23.0 cm
Signed and dated l.r., pencil "L.H. Mack
1956"
Gift of Mrs Olive Hirschfield, 1976

Composition 1962
monotype
sheet 22.3 x 28.6 cm
Signed and dated l.r., pencil "L.H. Mack
1962"
Gift of Mrs Olive Hirschfield, 1976

Composition (1960s)
monotype
sheet 23.0 x 28.5 cm
Not signed. Not dated
Gift of Mrs Olive Hirschfield, 1976

Composition (1960s)
monotype
sheet 40.3 x 55.8 cm; comp 22.1 x 28.8 cm
Not signed. Not dated
Gift of Mrs Olive Hirschfield, 1976

Composition 1963 *
monotype
sheet 40.4 x 55.5 cm; comp 21.2 x 28.5 cm
Signed and dated l.r., ink "L.H. Mack
1963"
Gift of Mrs Olive Hirschfield, 1976

Composition (1960s)
monotype
sheet 22.2 x 28.0 cm; comp 21.1 x 26.9 cm
Not signed. Not dated
Gift of Mrs Olive Hirschfield, 1976

Composition (1960s)
monotype
sheet 38.0 x 27.7 cm; comp 33.9 x 26.8 cm
Not signed. Not dated
Gift of Mrs Olive Hirschfield, 1976

Composition (1960s)
monotype
sheet 28.3 x 39.0 cm
Signed l.r., pencil "L.H. Mack". Not dated
Gift of Mrs Olive Hirschfield, 1976

Composition 1963 *
monotype
sheet 22.6 x 27.8 cm; comp 20.6 x 23.8 cm
Signed and dated l.l., ink "L.H. Mack
1963"
Gift of Mrs Olive Hirschfield, 1976

Composition (1960s)
monotype
sheet 22.4 x 28.5 cm
Not signed. Not dated
Gift of Mrs Olive Hirschfield, 1976

Composition (1960s)
monotype
sheet 22.3 x 28.7 cm
Signed l.r., black ball-point pen "L.H.
Mack". Not dated
Gift of Mrs Olive Hirschfield, 1976

Five women (1960s)
monotype
sheet 25.4 x 31.5 cm; comp 24.3 x 29.8 cm
Signed l.r., brown paint "L.H. MACK".
Not dated
Gift of Mrs Olive Hirschfield, 1976

Growing 1956
monotype
sheet 40.3 x 55.5 cm; comp 20.4 x 25.1 cm
Signed and dated l.l., pencil "L.H. Mack
1956"
Inscribed l.r., pencil "Growing"
Gift of Mrs Olive Hirschfield, 1976

Isle of man 1942
monotype
sheet 20.0 x 26.9 cm
Signed and dated l.l., pencil "L.H. Mack
1942"
Gift of Mrs Olive Hirschfield, 1976

Musical instruments (1960s)
monotype
sheet 40.4 x 55.7 cm; comp 22.3 x 28.2 cm
Not signed. Not dated
Gift of Mrs Olive Hirschfield, 1976

Repetition 1955
monotype
sheet 40.5 x 55.6 cm; comp 20.6 x 19.0 cm
Signed and dated l.l., pencil, "L.H. Mack,
1955"
Inscribed l.r., pencil "Repetition"
Gift of Mrs Olive Hirschfield, 1976

Securely covered 1962
monotype
sheet 22.5 x 28.5 cm
Signed and dated l.l., pencil "L.H. Mack,
1962"
Inscribed reverse l.l., pencil "Securely
Covered"
Gift of Mrs Olive Hirschfield, 1976

Striped composition (1960)
monotype
sheet 21.8 x 29.0 cm
Not signed. Not dated
Gift of Mrs Olive Hirschfield, 1976

(Two birds) (1960s)
monotype
sheet 19.2 x 28.2 cm; comp 18.8 x 26.2 cm
Not signed. Not dated
Gift of Mrs Olive Hirschfield, 1976

Weightless 1958
monotype
sheet 19.1 x 28.2 cm; comp 16.5 x 22.2 cm

Signed and dated u.r., pencil "L.H. Mack
1958"
Gift of Mrs Olive Hirschfield, 1976

The wrong way 1956
monotype
sheet 22.1 x 28.6 cm; comp 21.4 x 27.2 cm
Signed and dated l.l., pencil "L.H. Mack
1956"
Inscribed reverse l.r., pencil "The Wrong
Way"
Gift of Mrs Olive Hirschfield, 1976

Charles HUNT AND SON

British, working 19th c

in collaboration with
E GAMBART & CO (British, working 19th c)
St Albans 1860
engraving
sheet 55.6 x 73.3 cm; comp 49.7 x 66.3 cm
Signed l.l. and l.r., printed "PAINTED
AND ENGRAVED BY CHARLES HUNT
AND SON"; signed and dated l.c., printed
"LONDON, PUBLISHED OCTR. 29TH
1860, BY E. GAMBART & CO. 25,
BERNERS ST. OXFORD ST. & 32, RUE
D'ASSAS, PARIS"
Inscribed l.c., printed "ST. ALBANS/
Winner of the Great St. Leger Stakes at
Doncaster, 1860. Value £4,075. The
property of the Marquis of Ailesbury. Bred
by his Lordship. / Won the same year, the
Great Metropolitan Stakes at Epsom, and
the Chester Cup with heavier weight than
has ever been carried by any three year old
Winner in that Race"
Acquired

Kenneth JACK

Australian 1924-

Shops on the Hill, Drysdale, Victoria
(c1950s)
linocut
comp 35.4 x 53.0 cm; sight 36.6 x 53.0 cm
Signed l.r., pencil "Kenneth Jack". Not
dated
Inscribed l.l., pencil "Shops on the Hill,
Drysdale, Victoria"
HP Douglass Bequest, 1962

Robert JACKS

Australian/American 1943-

in collaboration with
Carol BRUNS (American, working 1970s)
Fifty four pages 1978
cardboard and ink
28.1 x 22.0 cm
Signed and dated l.r., front cover
"...Robert Jacks, / 1978..." and dated u.r.,
printed "...1978/..."
Inscribed front cover, printed "FIFTY
FOUR PAGES/ NEW YORK 1978/

(contributing artists' names)/ special
thanks for contributions from the Broomie/
Street Bar, Blank Art company, and Spring
Street/ Natural Restaurant. (copyright)
Carol Bruns and Robert Jacks, / 1978. 134
Greene Street, NYC 10012."
Gift of Robert Jacks, 1987

Black lines 1980
handstamp and typeset
11.5h x 12.8w x 0.4 cm d
Signed and dated front cover c., printed
"ROBERT JACKS...1980"
Inscribed c., printed "ROBERT JACKS/
BLACK LINES/ HAND STAMPED/
SYDNEY/ 1980"
Gift of Robert Jacks, 1987

Blue grid 1974
screenprint, edition 7/20
sheet 66.3 x 51.0 cm; comp 52.2 x 25.4 cm
Signed and dated l.r., pencil "Robert Jacks
1974"
Inscribed l.l., pencil "7/20"
Gift of Robert Jacks, 1987

Grey grid 1974
screenprint, edition 7/30
sheet 66.3 x 51.0 cm; comp 52.2 x 25.4 cm
Signed and dated, l.r., pencil "Robert
Jacks 1974"
Inscribed l.l., pencil "7/30"
Gift of Robert Jacks, 1987

Orange grid 1974
screenprint
sheet 66.3 x 51.0 cm; comp 52.2 x 25.4 cm
Signed and dated l.r., pencil "Robert
Jacks/ 1974"
Inscribed l.l., pencil "A/P"
Gift of Robert Jacks, 1987

in collaboration with
TORRONS PRINTING (Australian,
working 1970s-80s)
Stamp post cards 1980
hand-stamped postcards
a) Cover unfolded 28.0 x 15.0 cm; b-p) 9.0
x 15.0 cm
a) front cover signed and dated c., printed
"...1980...ORGANIZED BY ROBERT
JACKS, AUSTRALIA" and b-p) each signed
l.l., printed "(each artist's name)"
a) Inscribed c., printed "STAMP/ POST/
CARDS/ 1980/ (copyright)/ Edition HAND
STAMPED BY THE ARTISTS/ STAMPS BY
TORRONS PRINTING, NORTH SYDNEY/
ORGANIZED BY ROBERT JACKS,
Australia"
Gift of Robert Jacks, 1987

Stamps number 1 1976
handstamp and typeset
a) box 1.5h x 22.2w x 28.5 cm d; b) lid
1.5h x 22.6w x 29.0 cm d; c-v) each sheet
28.0 x 21.7 cm

Dated on label on lid, printed "...1976...";
c) Signed c., printed "ROBERT JACKS
(twice)" and dated l.r., printed "OCTOBER
1976"

Label on lid, printed "STAMPS/ 1976/
NUMBER 1/ OCTOBER"; c) inscribed
across sheet, printed "STAMPS/
(contributing artists' names)"
Gift of Robert Jacks, 1987

Stamps number 2 1977
handstamp and typeset

a) box 1.5h x 22.2w x 28.5 cm d; b) lid
1.5h x 22.6w x 29.0 cm d; c-jj) each sheet
28.0 x 21.7 cm

Dated on label on lid, printed "...1977...";
c) Dated u.r., printed, "...NOVEMBER
1977" and signed l.c., printed "...R.
JACKS..."

Label on lid, printed "STAMPS/ 1977/
NUMBER 2/ NOVEMBER"; c) inscribed
u.c., printed "STAMPS/ NUMBER 2
NOVEMBER 1977/ (contributing artists'
names)/ Published by R. Jacks 23 Greene
St. New York 10013/ Soho Factotii 75
Spring St. New York 10012 (212)
925-1318"
Gift of Robert Jacks, 1987

Stamps number 3 1977
handstamp and typeset

a) box 1.5h x 22.2w x 28.5 cm d; b) lid
1.5h x 22.6w x 29.0 cm d; c-ff) each sheet
28.0 x 21.7 cm (11 1/8 x 8 5/8")

c) Dated u.r., printed "...AUGUST 1977..."
and signed l.c., "...Robert Jacks..."

c) inscribed u.c., printed "STAMPS/
NUMBER 3 AUGUST 1977/ (contributing
artists' names and page index)/ Published
by R. Jacks 23 Greene St. New York 10013/
Soho Factotii 75 Spring St. New York 10012
(212) 925-1318"
Gift of Robert Jacks, 1987

Augustus JOHN
British 1878-1961

(Head study) (early 20th c)
lithograph
plate 31.2 x 21.2 cm (12 3/8 x 8 3/8"); sheet
55.5 x 37.7 cm (21 7/8 x 14 7/8")
Signed l.l., pencil "Augustus John". Not
dated
Bequest of HP Douglass, 1943

(Woman in a long dress
and quaker's hat) (early 20th c)
lithograph
sheet 27.2 x 15.4 cm (10 3/4 x 6 1/8");
comp 22.4 x 10.4 cm (8 7/8 x 4 1/8")
Signed c.r., pencil "John". Not dated
Inscribed c.r., pencil "To H. Lamb"
Gift of Mrs Antoinette Niven, 1979

Allan JORDAN
Australian 1898-1982

The treasure ship (c1930s)
linocut
sheet 34.5 x 25.8 cm (13 5/8 x 9 7/8");
comp 32.9 x 24.1 cm (13 x 9 1/2")
Signed l.r., pencil "Allan Jordan".
Not dated
Inscribed l.c., pencil "The Treasure
Ship"; l.l., pencil "1/50"
Bequest of Sybil Craig, 1989

Roger KEMP
Australian 1908-1988

Sequence 1973 *
etching and aquatint
plate 101.0 x 50.5 cm (39 7/8 x 19 7/8");
sheet 109.0 x 59.5 cm
Signed and dated l.r., pencil
"Roger Kemp 73"
Inscribed l.l., pencil "Sequence"
FE Richardson and Geelong Print
Purchase Award, 1974

Franz KEMPF
Australian 1926-

Icon I 1969
colour lithograph, edition 26/160
sheet 56.5 x 42.1 cm; comp 50.1 x 36.0 cm
Signed and dated l.r., pencil "Franz
Kempf, 69". Inscribed l.l., pencil "26/160"
Member print, Print Council of Australia,
1969

Land of the Dreamtime 1965
etching
plate 40.0 x 50.0 cm; sheet 42.0 x 52.0 cm
Signed and dated l.r., pencil "Franz Kempf
1965"
Inscribed l.l., pencil "Artists Proof Print"
Gift of Dr and Mrs RM Munro, 1967

Grahame KING
Australian 1915-

Gothic tracery 1962 *
lithograph
sheet 73.5 x 52.7 cm; comp 62.5 x 46.7 cm
Signed and dated l.r., pencil "Graham
King '62"
Inscribed c., pencil "Gothic Tracery"
Purchased 1964.

Hertha KLUGE-POTT
German/Australian 1924-

Roosters 1961
etching and aquatint, edition 4/12
plate 32.5 x 42.9 cm; sight 34.8 x 45.2 cm
Signed and dated l.r., pencil "Hertha
Kluge-Pott 1961"
Inscribed l.r., pencil "4/12"
Purchased 1962

The tomb of man 1966
etching, edition 2/10
plate 39.7 x 34.0 cm; sight 42.8 x 36.0 cm
Signed and dated l.r., pencil "Hertha
Kluge-Pott 1966"
Inscribed l.l., pencil "The Tomb of Man",
"2/10"
Geelong Print Prize, 1966

E KLUTZ

German(?), working late 19th c

Head study 1894
coloured etching
sheet 11.7 x 15.2 cm; comp 10.9 x 14.8 cm
Signed and dated l.r., pencil "E Klutz '94"
Gift of W Max Bell, 1928

Jean KNOX
Australian 1926

Workforce of The Nuclear Age 1994
colour laser reproduction, edition 1/6
1-6) each sheet 29.8 x 41.8 cm; 1) comp
18.7 x 17.0 cm; 2) comp 22.5 x 21.5 cm; 3)
comp 22.9 x 21.5 cm; 4) comp 22.3 x 25.0
cm; 5) comp 21.9 x 25.0 cm; 6) comp 18.2
x 22.0 cm
1-6) Each signed and dated l.r., pencil "J
Knox/ '94"
1-5) Each inscribed l.c., pencil
"Workforce of The Nuclear Age (1 to V
consecutively)"; l.l., pencil "1/6"; 6)
inscribed l.c., pencil "Decontamination
Squad"; l.l., pencil "A/P"
Gift of Jean Knox, 1995

Les KOSSATZ
Australian 1943-

Grass I 1970 *
lithograph, edition of 50
Sight 66.0 x 65.5 cm; comp 60.5 x 60.5 cm
Signed and dated l.r., pencil "Kossatz '70"
Inscribed l.c., pencil "Grass I"; l.l., pencil
"2/Proof"
Purchased 1973

Trophy room 1975
lithograph and screenprint, edition 9/50
comp 50.5 x 60.5 cm; sight 53.4 x 62.0 cm
Signed and dated l.r., pencil "Kossatz 75"
Inscribed l.c., pencil "Trophy Room"; l.l.,
pencil "9/50"
Gift of Mrs Caroline Edson, 1978

Eva KUBBOS
Lithuanian/Australian 1928-

Shifting from dark to light 1962
linocut, edition 19/45
sheet 38.8 x 50.9 cm
Signed and dated l.r., pencil "Eva Kubbos
1962"
Inscribed l.r., pencil "19/45"
Purchased 1985

Ichiyusai KUNIYOSHI
Japanese 1784-1861

in collaboration with
KAWA-CHO (Japanese,
working early 19th c)
Big house. Nice time (early 19th c) *
woodcut
sheet 38.4 x 26.1 cm
Signed l.l., ink "Ichiyusai Kuniyoshi (in
Japanese characters" and publisher's mark
"Kawa-cho (in Japanese characters)". Not
dated
Inscribed u.r., ink "Big house, nice time
(in Japanese characters)"; l.l., ink "(censor
seal) Up to 1842"
JH McPhillimy Bequest Fund, 1955

Francois LAFON
French, working c1875-90

in collaboration with
LANDEKER & BROWN
(British, working 19th c)
Sunshine of life (19th c)
lithograph
sight 49.5 x 65.0 cm; comp 38.5 x 51.0 cm
Signed in image l.r., printed "Francois
Lafon", l.l., printed "Francois Lafon,
pinxt" and u.r., printed "...Landeker &
Brown...". Not dated
Inscribed u.r., printed "Copyright
registered Published by Landeker &
Brown, London, E.C." and l.c., printed
"Sunshine of life"
Acquired

Colin LANCELEY
Australian/British 1938-

The empire builders 1978
lithograph, edition 28/75
sheet 72.5 x 95.7 cm
Signed and dated l.r., pencil "Lanceley 78"
Inscribed l.l., pencil "The Empire
Builders", "28/75"
Gift of the Visual Arts Board of the
Australia Council, 1984

The glass of Hieronymos Bosch 1965
lithograph, edition 4/56
sheet 80.5 x 57.5 cm
Signed and dated l.r., pencil
"Lanceley '65"
Inscribed l.c., pencil "The Glass of
Hieronymos Bosch"; l.l., pencil "4/56"
JH McPhillimy Bequest Fund, 1966

Edwin LANDSEER
British 1802-1873

in collaboration with
Frederick STACPOOLE (British 1813-1907)
and Henry GRAVES & CO (British,
working 1860s-80s)
(Two horses) 1870
engraving
plate 35.8 x 50.8 cm; sheet 46.9 x 67.1 cm
Signed l.l., printed "SIR EDWIN
LANDSEER RA"; l.r. printed "FREDERICK
STACPOOLE". Signed and dated l.c.,
printed "... Published March 16th 1870: by
Henry Graves & Co..."
Inscribed l.c., printed "London Published
March 16th 1870 by Henry Graves & Co,
the Proprietors, Publishers to H.M. the
Queen and T.R.H. the Princess of Wales;
Pall Mall - Copyright Registered."
Acquired

Bruce LATIMER
Australian/American 1951-

Making a montage... "some Sydney
styles" 1976 *
screenprint, edition 2/50
comp 52.4 x 74.7 cm; sight 57.0 x 75.7 cm
Signed and dated l.l., ink "Bruce Latimer
1976"
Inscribed c., ink "Making a
Montage... "Some Sydney Styles"", u.l. to
l.l., ink "Condell Park bus shelter by
Bankstown Municipal Council. Sculpture
by Tom Bass. Wynyard Pavement Painting
by Sydney City Council"; l.r., ink "2/50"
Purchased 1977

Alun LEACH-JONES
British/Australian 1937-

in collaboration with
GWALIA PRESS (Australian est 1987-
present day), Diana DAVIDSON
(Australian, working 1980s) and SYDNEY
PRINT STUDIO (Australian, working
1980s)
The country beyond the stars 1989
etching, edition V/X
1-9) each sheet 56.7 x 45.0 cm (22 3/8 x 17
3/4")
1) Title page signed u.c., printed "ALUN
LEACH-JONES" and signed and dated l.c.,
printed "Gwalia Press/ Sydney, 1989"; 2-8)
Each signed below image l.r., pencil
"ALeach-Jones" and impressed "SYDNEY
PRINT STUDIO/ (Sydney Harbour Bridge)/
(enclosed in concentric circles)". Not
dated; 9) Signed c., pencil "ALeach-Jones"
and signed and dated l.c., printed "Gwalia
Press/ Sydney, 1989"
Inscribed 1) Title page c., printed "THE
COUNTRY/ BEYOND THE STARS/ (AFTER
HENRY VAUGHAN)/ A Suite of Seven

Etchings"; 2-8) below image l.l., pencil
"V/X"; 9) u.c., printed "THE COUNTRY
BEYOND THE STARS/ This portfolio "The
Country Beyond the Stars" includes seven
original/ etchings by Alun Leach-Jones
executed between November and
December 1989./ The images are based
upon the text of the poem "The World",
taken from/ the book "Silex Scintillans:
Sacred Poems", by Henry Vaughan,
1621-1695./ Silex Scintillans was first
published in London in 1650./ "The
Country Beyond the Stars" is published by
Gwalia Press, Sydney, 1989./ Handprinted
by Diana Davidson at Sydney Print Studio
on B.F.K. Rives, 300 gsm, 57 x 45 cm./
The title page and this information page
are set in Baskerville type and printed at
Larry Rawling Print Workshop,
Melbourne. The portfolio was bound by
Wayne Stock in Sydney./ This portfolio
edition is limited to 10 impressions
numbered 1/X to X/X and signed./ There
has been a further edition published of 10
impressions of the separate images
numbered/ 1/10 to 10/10 and signed. A
further two impressions are reserved as
printer's proofs/ and are numbered P/P/
1/2 to 2/2"; c., printed "Portfolio
number:" and pencil "V/X"
Gift of Alun Leach-Jones, 1993

in collaboration with
Larry RAWLING (Australian, working
1960s-90s)
The improbable equation II (1971)
screenprint, edition 10/40
comp 69.0 x 59.7 cm; sight 71.0 x 61.3 cm
Signed l.r., pencil "Alun Leach-Jones".
Not dated
Inscribed l.l., pencil "10/40"
FE Richardson Print Prize, 1974

Screenprint No. IV. Blaze (1966-67)
screenprint, edition 13/20
sheet 69.4 x 68.0 cm; comp 51.5 x 51.5 cm
Signed l.r., pencil "Alun Leach-Jones".
Not dated
Inscribed l.l., pencil "13/20"
JH McPhillimy Bequest Fund, 1967

in collaboration with
GWALIA PRESS (Australian est
1987-present day), AUSTRALIAN PRINT
WORKSHOP (Australian est 1981-present
day), Neil LEVESON (Australian 1919-1992),
Martin KING (Australian, working
1980s-90s) and Larry RAWLING
(Australian, working 1960s-90s)
A Welsh sketchbook 1991-92 *
etching, edition 7/20
1-11) each sheet 55.3 x 46.3 cm; 3-5)
each plate 19.7 x 24.5 cm; 6) plate 19.9 x
24.6 cm; 7) plate 20.2 x 24.4 cm; 8) plate
20.0 x 24.8 cm; 9) plate 20.0 x 24.6 cm;

10) plate 20.1 x 24.9 cm
1) Title page signed and dated across page, printed "ALUN LEACH-JONES...Gwalia Press/ Sydney/ 1992"; 3-10) each signed l.r. below image, pencil "ALeach-Jones". Not dated. 11) Signed c., pencil "ALeach-Jones" and signed and dated l.c., printed "Gwalia Press/ Sydney/ 1992"
Inscribed r) title page, printed "ALUN LEACH-JONES/ A/ WELSH SKETCHBOOK/ A Suite of Eight Etchings/ Gwalia Press/ Sydney/ 1992"; 2) across page, printed "What Passes and Endures/ Still the mighty mountains stand,/ Round them still the tempests roar;/ Still with dawn through all the land/ Sing the shepherds as of yore./ Round the foot of hill and scar/ Daisies still their buds unfold;/ Changed the shepherds only are/ On these mighty mountains of old.// Passing with the passing years/ Ancient customs change and flow;/ Fraught with doom of joy or tears, generations come and go./ Out of tears' and tempests' reach/ Alun Mabon sleeps secure;-/ Still lives on the ancient speech,/ still the ancient songs endure.// John Ceiriog Hughes (1832-1887) translated from the Welsh/ by Sir H. Idris Bell"; 3-10) below image l.l., pencil "7/20"; 11) across page, printed "A WELSH SKETCHBOOK/ This portfolio "A Welsh Sketchbook" consists of eight original/ etchings by Alun Leach-Jones executed between July and November 1991./ Published by Gwalia Press, Sydney, 1992./ Handprinted by Martin King and Neil Leveson at the Australia Print Workshop, Melbourne./ Printed on B.F.K. Rives, 250 gsm. Image 9.5 x 25 cm. paper: 55 x 46 cm/ The title page, text and colophon are set in Baskerville type and printed at Larry Rawling/ Print Workshop, Melbourne. The portfolio was bound by Herve Goarin in Sydney./ The edition is limited to 20 impressions and numbered 1/20 to 20/20 and signed by the artist./ The first ten impressions are published in a lined portfolio. Edition numbers 11/20 to 20/20 are/ published as individual images./ A further six impressions are reserved as workshop proofs/ and are inscribed P/P 1/6 to 6/6 and signed by the artist./ There are two artists proofs"; c., printed "Portfolio number:", pencil "7/20"
Gift of Alun Leach-Jones, 1993

Jules LEFEBVRE

French 1836-1911

in collaboration with Adolphe HUOT (French 1839-1883), GOUPIL & CO (British, working 1870s-80s), S LA HAYE (British, working 1870s) and M KNOEDLER (American, working 1870s)
Nude - La Cigale 1872 engraving
sheet 44.0 x 27.0 cm
Signed and dated u.l., printed "Jules Lefebvre, 1872"
Inscribed l.l., printed "PEINT PAR J. LEFEBVRE", "Berlin Verlag von Goupil & Co"; l.r., printed "GRAVE PAR A. HUOT", "New York. Published by M. Knoedler"; l.c., printed "P.V.", "LA CIGALE/ La cigale, ayant chante/ tout l'ete, / (illeg)fort(illeg)/ Quand la (illeg)/ Je(illeg)/ Imprime & Publie par G(illeg)sie 1er. 8vre. 1874", "PARIS LONDRES S. LA HAYE"
Gift of W Max Bell, 1933

Georges LEROUX

French, working early 20th c

Father and son in the trenches 1916
photographic reproduction
sheet 37.9 x 25.8 cm
Signed and dated l.r., printed "GEORGES LEROUX. 1916"
Acquired

Bruno LETI

Australian 1941-

in collaboration with DISTINCTION PRINTING (Australian, working 1980s), John POLLARD (Australian, working 1980s) and PRISM REPRODUCTIONS (Australian, working 1980s)
Landscapes, memories and fantasies 1987
photographic reproductions, typeset and offset illustrations, edition of 500
1) Folder closed 1.4h x 22.8w x 21.3 cm d; open 42.3 x 56.1 cm (irreg); 2-17) each sheet 20.9 x 21.8 cm
1, 3) Signed and dated u.c., printed "BRUNO LETI...1987"; 2) signed and dated u.c., printed "DISTINCTION PRINTING... 1987... JOHN POLLARD... PRISM REPRODUCTIONS"
Inscribed 1,3) u.c., printed "BRUNO LETI/ Landscapes, Memories and Fantasies/ A Folio of Selected Works on Paper/ 1987"; 2) u.c to c., printed "This edition of 500 folios... signed and numbered print"; 4) across page, printed "(biography; list of one man and selected exhibitions; awards)"; 5) across page, printed "(list of collections represented and bibliography)"; 6) u.c., printed "WALLACE STEVENS who... their

verbality"; 8) l.r., printed "Rainbow Flowers, oil, 1987, 41 x 41 cm"; 9) l.r., printed "Phantoms in the Garden, oil, 1987, 41 x 41 cm"; 10) l.r., printed "Dancing in the Garden, acrylic and pastel, 1987, 86 x 116 cm"; 11) l.r., printed "Blue Day with Kites, acrylic and pastel, 1987, 86 x 116 cm"; 12) l.r., printed "Green Landscape, acrylic, 1987, 86 x 116 cm"; 13) l.r., printed "Moving Still Life, acrylic and pastel, 1987, 86 x 116 cm"; 14) l.r., printed "Untitled 1987, acrylic and pastel, 86 x 116 cm"; 15) l.r., printed "Rocking Horse, acrylic, 1987, 86 x 116 cm"; 16) l.r., printed "Summer Garden I, acrylic, 1987, 86 x 116 cm"; 17) l.r., printed "Summer Garden II, acrylic, 1987, 86 x 116 cm"; 18) l.r., printed "Queenstown Facade, acrylic and pastel, 1987, 86 x 116 cm"; 19) l.r., printed "Queenstown Revisited, acrylic, 1987, 1022 x 2014 cm"
Gift of Bruno Leti, 1987

(Winter landscape) 1987
etching and aquatint, edition 41/50
plate 12.2 x 12.5 cm; sheet 20.8 x 20.5 cm
Signed and dated l.r., pencil "Bruno Leti 87"
Inscribed l.l., pencil "41/50"
Gift of Bruno Leti, 1987

Sandra LEVESON

Australian 1944-

No. 3 from Kinetic series 1970
screenprint, edition 4/8
comp 74.0 x 74.0 cm; sight 76.0 x 75.7 cm
Signed and dated l.l., pencil "SANDRA LEVESON '70"
Inscribed l.l., pencil "SCREENPRINT 4/8"
Purchased 1970

Shiou-Ping LIAO

Japanese, working 1960s

Ecritaux sonhaitans de bon heur 1966
etching
sight 58.3 x 34.3 cm
Signed and dated l.r., pencil "1966
Shiou-Ping Liao (illeg)"
Inscribed l.r., pencil "Ecritaux sonhaitans de bon heur (illeg)"; l.l., pencil "3/20"
Purchased 1968

Kevin LINCOLN

Australian 1941-

Three bowls 1982
etching, edition 5/5
plate 23.6 x 26.4 cm; sight 27.6 x 29.1 cm
Signed and dated l.r., pencil "Lincoln 82"
Inscribed l.c., pencil "Three bowls"; l.l., pencil "5/5"
Gift of Joseph Pascoe in memory of Pamela Gullifer AM, 1995

Lionel LINDSAY

Australian 1874-1961

The Argyle Cut (1919)
etching
plate 15.6 x 13.9 cm; sheet 23.8 x 21.9 cm
Signed l.l., pencil "Lionel Lindsay".
Not dated
Inscribed l.c., pencil "Argyle Cut"; l.r., pencil "Presented by the Etcher"; "2/10/-", "Artist Proof"
Gift of Lionel Lindsay, 1944

Artichokes (1937) *
woodcut
sheet 16.7 x 22.2 cm; comp 12.7 x 16.8 cm
Signed l.r., printed "LIONEL LINDSAY" and l.l., pencil "Lionel Lindsay".
Not dated
Inscribed l.c., pencil "Artichokes"; l.r., pencil "100"
Purchased 1944

Asters (1937)
woodcut
sheet 5.2 x 20.3 cm; comp 10.2 x 14.5 cm
Signed l.l., printed "LIONEL LINDSAY", "Lionel Lindsay". Not dated
Inscribed l.c., pencil "Asters"; l.r., pencil "100"
Purchased 1944

Autumn 1929
woodcut
sheet 24.3 x 18.5 cm; comp 15.4 x 14.5 cm
Signed and dated l.l., printed "LIONEL LINDSAY OCT 18 1929", "Lionel Lindsay"
Inscribed l.r., pencil "100"
Purchased 1944

The barber of Boussada (1929)
etching
plate 27.7 x 17.7 cm; sheet 28.0 x 38.6 cm
Signed l.l., printed "LIONEL LINDSAY", "Lionel Lindsay". Not dated
Inscribed l.c., pencil "The Barber of Boussada"; l.r., pencil "100"
Purchased 1944

A Barye bronze (1924)
etching
plate 9.2 x 13.0 cm; sheet 16.7 x 25.0 cm
Signed l.l., pencil "Lionel Lindsay".
Not dated
Inscribed l.r., printed "A. BARYE"; l.c., pencil "A. Barye Bronze"; l.r., pencil "Presented by the Etcher"
Gift of Lionel Lindsay, 1944

Bignonias (1925)
woodcut
sheet 22.0 x 19.2 cm; comp 15.8 x 15.0 cm
Signed l.r., printed "LIONEL LINDSAY" and l.l., pencil "Lionel Lindsay".
Not dated
Inscribed l.c., pencil "Bignonias";

l.r., pencil "37"
Purchased 1944

The black cat (1922)
woodcut
sheet 24.5 x 19.3 cm; comp 18.3 x 15.3 cm
Signed l.l., pencil "Lionel Lindsay".
Not dated
Inscribed l.c., pencil "The Black Cat"; l.r., pencil "Artist Proof"
Purchased 1944

Bookplate: Camden Morresby (1924)
woodcut
sheet 11.9 x 11.7 cm; comp 8.3 x 7.0 cm
Signed l.l., printed "LIONEL LINDSAY" and l.l., pencil "Lionel Lindsay".
Not dated
Inscribed u.c., printed "CAMDEN MORRISBY"; l.c., printed "His Book"; l.r., pencil "proof"
Gift of Lionel Lindsay, 1944

Bookplate: FR Jordan (1940)
woodcut
sheet 13.5 x 8.7 cm; comp 10.2 x 6.2 cm
Signed l.l., printed "LIONEL LINDSAY" and l.l., pencil "Lionel Lindsay".
Not dated
Inscribed u.c., printed "EX LIBRIS"; l.c., printed "F.R. JORDAN"; l.r., pencil "proof"
Gift of Lionel Lindsay, 1944

Bookplate: JR McGregor (1940)
woodcut
sheet 12.1 x 9.1 cm; comp 10.8 x 6.7 cm
Signed l.l., printed "LIONEL LINDSAY" and l.l., pencil "Lionel Lindsay".
Not dated
Inscribed u.c., printed "EX LIBRIS"; l.c., printed "J.R. MCGREGOR"
Gift of Lionel Lindsay, 1944

Bookplate: Robert G Menzies (1942)
woodcut
sheet 11.5 x 9.1 cm; comp 9.8 x 7.6 cm
Signed l.l., printed "LIONEL LINDSAY" and l.l., pencil "Lionel Lindsay".
Not dated
Inscribed u.c., printed "EX LIBRIS"; l.c., printed "ROBERT G. MENZIES"; l.r., pencil "proof"
Gift of Lionel Lindsay, 1944

The brown hawk (1924)
woodcut
sheet 23.5 x 12.5 cm; comp 23.5 x 12.5 cm
Signed l.l., printed "LIONEL LINDSAY" and l.l., pencil "Lionel Lindsay".
Not dated
Inscribed l.c., pencil "The Brown Hawk"; l.r., pencil "Presented by the Engraver", "100"
Gift of Lionel Lindsay, 1944

Camellias (1939)
woodcut
sheet 19.4 x 16.0 cm; comp 12.8 x 10.4 cm
Signed l.l., printed "LIONEL LINDSAY" and l.l., pencil "Lionel Lindsay".
Not dated
Inscribed l.c., pencil "Camellias"; l.r., pencil "100"
Purchased 1944

A caravanserai, Kairovan (1929)
drypoint
plate 16.4 x 27.6 cm; sheet 23.1 x 38.7 cm
Signed l.l., printed "LIONEL LINDSAY" and l.l., pencil "Lionel Lindsay".
Not dated
Inscribed l.r., pencil "100"
Purchased 1944

Carrera del darro, Granada 1924
drypoint
plate 25.2 x 30.2 cm; sheet 31.3 x 38.1 cm
Signed and dated l.l., printed "LIONEL LINDSAY/ GRANADA 1924" and l.l., pencil "Lionel Lindsay"
Inscribed l.r., pencil "100"
Purchased 1944

Casa de los tiros, Granada (1928)
etching
plate 27.7 x 17.7 cm; sheet 43.8 x 29.2 cm
Signed l.l., pencil "Lionel Lindsay".
Not dated
Inscribed l.r., pencil "Casa de los Tiros, Granada", "S 34775", "100"
Purchased 1944

Castle Coras (1926)
drypoint
plate 12.6 x 22.8 cm; sheet 20.5 x 30.5 cm
Signed l.l., pencil "Lionel Lindsay".
Not dated
Inscribed l.r., pencil "75/1"
Purchased 1944

Catch (1925)
etching
plate 10.3 x 10.3 cm; sheet 19.0 x 16.0 cm
Signed l.l., pencil "Lionel Lindsay".
Not dated
Purchased 1944

The cellar (1925)
woodcut
sheet 17.3 x 19.5 cm; comp 14.2 x 15.3 cm
Signed c.r., printed "LIONEL LINDSAY/ WAHROONGA" and l.r., pencil "Lionel Lindsay". Not dated
Inscribed l.r., pencil "Bu(illeg)hanal"; l.l., pencil "100"
Purchased 1944

A church in Seville (1925)
drypoint and etching
plate 25.3 x 15.2 cm; sheet 34.9 x 22.2 cm
Signed l.l., pencil "Lionel Lindsay".

Not dated
Inscribed l.r., pencil "A Church in Seville",
"4.4", "100"
Purchased 1944

Church of Santiago, Malaga (1934)
drypoint
plate 27.8 x 22.7 cm; sheet 36.9 x 29.5 cm
Signed l.l., pencil "Lionel Lindsay".

Not dated
Inscribed l.r., pencil "Church of Santiago,
Malaga", "100"
Purchased 1944

The clipped wing (1923)
woodcut
sheet 21.3 x 15.3 cm; comp 14.2 x 10.8 cm
Signed l.l., printed "LIONEL LINDSAY"
and l.l., pencil "Lionel Lindsay".

Not dated
Inscribed l.c., "The Clipped Wing"; l.r.,
pencil "100".
Purchased 1944

Clovelly (1911)
mezzotint, edition 18/30
plate 14.7 x 19.3 cm; sheet 19.7 x 28.8 cm
Signed l.r., printed "LIONEL LINDSAY"
and l.l., pencil "Lionel Lindsay".
Not dated
Inscribed c., pencil "Clovelly";
l.r., pencil "Mezzotint 18/30"
Purchased 1944

Coaching days (1925)
aquatint
plate 15.3 x 24.2 cm; sheet 22.8 x 31.0 cm
Signed l.l., pencil "Lionel Lindsay".
Not dated
Inscribed l.c., pencil "Coaching Days";
l.r., pencil "D. Proof on old French Paper
XVIII Cent", "The Hotel was on the Yass
Road"
Purchased 1944

Cobb and Co (1925)
drypoint
plate 22.1 x 30.5 cm; sheet 28.3 x 39.8 cm
Signed l.l., pencil "Lionel Lindsay".
Not dated
Inscribed l.c., pencil "Cobb and Co";
l.r., pencil "Proof on 60 Jap"
Purchased 1944

Convent of Santa Eufemia, Antequera,
Spain (1929)
drypoint
plate 25.1 x 34.2 cm; sheet 32.5 x 41.3 cm
Signed l.l., pencil "Lionel Lindsay".
Not dated
Inscribed l.r., pencil "Convent of Santa
Eufemia, Antequera", "100 proof 1122",
"100"
Purchased 1944

Cordoba (1920)
aquatint
plate 10.7 x 19.4 cm; sheet 18.2 x 27.9 cm
Signed l.l., pencil "Lionel Lindsay".

Not dated
Inscribed l.c., pencil "Cordova (sic);
l.r., pencil "Presented by the Etcher",
"Artist Proof"
Gift of Lionel Lindsay, 1944

Dawes' Battery (1936)
etching, edition 6/75
plate 16.3 x 25.1 cm; sheet 23.3 x 29.4 cm
Signed l.l., pencil "Lionel Lindsay".

Not dated
Inscribed l.c., "Dawes Battery"; l.r., pencil
"Presented by the Etcher", "6/75"
Gift of Lionel Lindsay, 1944

Dawn (1923)
aquatint
plate 14.2 x 23.7 cm; sheet 19.5 x 30.2 cm
Signed l.l., pencil "Lionel Lindsay".
Not dated
Inscribed l.c., pencil "Dawn";
l.r., pencil "no. 23", "1628"
Purchased 1944

A door, Castel Nuovo, Naples (1928) *
drypoint
plate 25.3 x 17.6 cm; sheet 39.9 x 27.4 cm
Signed l.r., printed "LIONEL LINDSAY"
and l.l., pencil "Lionel Lindsay".
Not dated
Inscribed l.c., pencil "A Door, Castel
Nuovo Naples"; l.r., pencil "180"
Purchased 1944

Doric porch, Latrobe Street, Melbourne
(1923)
etching, edition 10/50
plate 13.2 x 13.2 cm; sheet 19.2 x 18.6 cm
Signed l.l., pencil "Lionel Lindsay".
Not dated
Inscribed l.c., pencil "Doric Porch Latrobe
St Melbourne"; l.r., pencil "Presented by
the Etcher", "No 10 ED/50"
Gift of Lionel Lindsay, 1944

(Exhibition invitation) 1921
etching
plate 10.0 x 6.0 cm; sheet 10.7 x 7.0 cm
Signed in image l.l., printed "Lionel
Lindsay". Dated l.c., printed "...1921"
Inscribed across bottom third of page,
printed "LIONEL LINDSAY REQUESTS/
THE HONOUR OF YOUR COMPANY/ AT
THE PRIVATE VIEW OF/ THE
EXHIBITION OF HIS/ ETCHED WORK TO
BE/ HELD AT DECORATION/ GALLERIES
289 COLLINS ST/ MELB. ON MONDAY
JULY. 18th/ 1921".
Request of Sybil Craig, 1989

The fossicker (1923)
drypoint etching
plate 19.8 x 27.0 cm; sheet 24.2 x 35.0 cm
Signed l.l., pencil "Lionel Lindsay".
Not dated
Inscribed l.c., pencil "The Fossicker";
l.r., pencil, "Proof (illeg) Wove paper
XVIII Cent"
Purchased 1944

Gerona, Spain (1926)
drypoint
plate 21.5 x 30.0 cm; sheet 28.4 x 37.3 cm
Signed l.l., pencil "Lionel Lindsay".
Not dated
Inscribed l.r., pencil "Gerona. Orig.
Dry Point Etching", "100"
Purchased 1944

Goat and rhododendron (1925)
woodcut
sheet 22.8 x 20.0 cm; comp 17.1 x 15.4 cm
Signed l.r., printed "LIONEL LINDSAY"
and l.l., pencil "Lionel Lindsay".
Not dated
Inscribed l.r., pencil "100"
Purchased 1944

The Great Door, Burgos (1928)
etching
plate 30.2 x 21.5 cm; sheet 42.7 x 29.2 cm
Signed l.r., printed "LIONEL LINDSAY"
and l.l., pencil "Lionel Lindsay".
Not dated
Inscribed l.c., pencil "The Great Door
Burgos"; l.r., pencil "100"
Purchased 1944

The guitar player (1920)
etching
plate 17.7 x 10.9 cm; sheet 22.5 x 14.6 cm
Signed l.r., printed "LIONEL LINDSAY"
and l.l., pencil "Lionel Lindsay".
Not dated
Inscribed l.c., pencil "The Guitar Player";
l.r., pencil "Artist Proof", "Presented by
the Etcher"
Gift of Lionel Lindsay, 1944

The gypsy dance (1919)
etching
plate 20.0 x 17.0 cm; sheet 29.1 x 23.1 cm
Signed l.l., pencil "Lionel Lindsay".
Not dated
Inscribed l.c., pencil "The Gypsy Dance";
l.r., pencil "Presented by the Etcher",
"Artist Proof"
Gift of Lionel Lindsay, 1944

Harmony (1922)
etching
plate 15.0 x 10.8 cm; sheet 22.3 x 14.6 cm
Signed l.r., printed "LIONEL LINDSAY"
and l.l., pencil "Lionel Lindsay".
Not dated
Inscribed l.c., pencil "Harmony";

l.r., pencil "Presented by the Etcher",
"Artist Proof"
Gift of Lionel Lindsay, 1944

Henry Lawson (1919)
drypoint
plate 24.6 x 17.7 cm; sheet 32.2 x 24.0 cm
Signed l.l., printed "LIONEL LINDSAY"
and l.r., pencil "Lionel Lindsay".
Not dated
Inscribed l.r., pencil "proof on 60 Jap"
Purchased 1944

The Hermitage, Cordoba (1929)
etching
plate 10.7 x 19.4 cm; sheet 18.2 x 27.9 cm
Signed l.l., pencil "Lionel Lindsay".
Not dated
Inscribed l.c., pencil "The Hermitage,
Cordoba"; l.l., pencil "100"
Purchased 1944

The heron (1927)
woodcut
sheet 22.8 x 17.1 cm; plate 12.1 x 12.1 cm
Signed l.r., printed "LIONEL LINDSAY"
and l.l., pencil, "Lionel Lindsay".
Not dated
Inscribed l.c., pencil "The Heron",
"Presented By The Engraver"; l.r., pencil
"100"
Gift of Lionel Lindsay, 1944

Heysen's birds (1923)
woodcut
sheet 19.9 x 17.9 cm; comp 14.5 x 15.2 cm
Signed l.l., printed "LIONEL LINDSAY"
and l.l., pencil, "Lionel Lindsay".
Not dated
Inscribed l.c., pencil "Heysen's Birds";
l.r., pencil "100"
Purchased 1944

Hornbill (1932)
woodcut
sheet 19.8 x 16.9 cm; comp 14.0 x 14.0 cm
Signed l.l., printed "LIONEL LINDSAY"
and l.l., pencil "Lionel Lindsay".
Not dated
Inscribed l.c., pencil "Hornbill";
l.r., pencil "100"
Purchased 1944

Ibis (1939)
woodcut
sheet 17.0 x 18.0 cm; comp 14.1 x 14.4 cm
Signed l.r., printed "LIONEL LINDSAY"
and l.l., pencil "Lionel Lindsay".
Not dated
Inscribed l.r., pencil "Ibis", "100"
Purchased 1944

In Zafra Market (1929)
etching
plate 25.2 x 17.6 cm; sheet 37.7 x 24.5 cm
Signed l.r., printed "LIONEL LINDSAY"

ZAFRA" and l.l., pencil "Lionel Lindsay".
Not dated
Inscribed l.c., pencil "In Zafra Market";
l.r., pencil "100"
Purchased 1944

The jester (1923)
woodcut
sheet 18.5 x 15.3 cm; comp 14.5 x 9.5 cm
Signed l.l., pencil "Lionel Lindsay".
Not dated
Inscribed l.c., pencil "The Jester";
l.r., pencil "100"
Purchased 1944

Kookaburra (1925)
woodcut
sheet 19.8 x 15.0 cm; comp 14.5 x 10.2 cm
Signed l.l., printed "LIONEL LINDSAY"
and l.l., pencil "Lionel Lindsay".
Not dated
Inscribed l.r., pencil "100"
Purchased 1944

Land of the crow (1925)
drypoint
plate 24.6 x 30.7 cm; sheet 28.8 x 35.0 cm
Signed l.l., printed "LIONEL LINDSAY"
and l.l., pencil "Lionel Lindsay".
Not dated
Inscribed l.c., pencil "Land of the Crow";
l.r., pencil "Artist proof on Jap 60"
Purchased 1944

A Latrobe Street courtyard (1914) *
etching
plate 16.9 x 12.3 cm; sheet 26.1 x 21.3 cm
Signed l.l., pencil "Lionel Lindsay".
Not dated
Inscribed l.c., pencil "A Latrobe St
Courtyard"; l.r., pencil "Artist proof on
old Whatman", "Presented by the Etcher"
Gift of Lionel Lindsay, 1944

Little Pool, Yarra (1908) *
etching
plate 14.6 x 19.8 cm; sheet 21.8 x 25.9 cm
Signed l.l., pencil "Lionel Lindsay".
Not dated
Inscribed l.c., pencil "Little Pool Yarra";
l.r., pencil "Proof on Whatman Paper",
"No. 22"
Purchased with the assistance of the
Austin Bequest Fund, SJ Biddlecombe and
W Max Bell, 1944

Loches (1936)
etching, edition 5/100
plate 27.5 x 17.5 cm; sheet 33.7 x 25.6 cm
Signed l.l., printed "LIONEL LINDSAY/
LOCHES" and l.l., pencil "Lionel Lindsay".
Not dated
Inscribed l.c., pencil "Loches"; l.r., pencil
"330", "5/100"
Purchased 1944

Lolly shop (1923) *
etching
plate 11.0 x 12.1 cm; sheet 19.8 x 23.6 cm
Signed l.r., printed "LIONEL LINDSAY".
Not dated
Purchased 1944

Macaws (1938)
woodcut
sheet 17.4 x 15.3 cm; comp 13.5 x 12.4 cm
Signed l.l., printed "LIONEL LINDSAY"
and l.l., pencil "Lionel Lindsay".
Not dated
Inscribed l.c., pencil "Macaws";
l.r., pencil "100"
Purchased 1944

Man reading (1895) *
etching
plate 12.7 x 9.0 cm; sheet 20.7 x 14.6 cm
Signed l.l., printed "LL" and l.l., pencil
"Lionel Lindsay". Not dated
Purchased 1944

Market of San Gaetano, Naples 1927
etching
plate 28.2 x 20.5 cm; sheet 38.0 x 27.5 cm
Signed and dated l.r., printed "LIONEL
LINDSAY NAPLES 1927" and l.l., pencil
"Lionel Lindsay"
Inscribed l.r., pencil "100"
Purchased 1944

Mates (1922)
drypoint
plate 21.0 x 27.3 cm; sheet 27.7 x 35.3 cm
Signed l.l., printed "LIONEL LINDSAY"
and l.l., pencil "Lionel Lindsay".
Not dated
Inscribed l.c., pencil "Mates"; l.r., pencil
"Proof on (illeg) paper XVIII Cent"
Purchased 1944

Melon and aubergine (1939)
woodcut
sheet 15.7 x 17.5 cm; comp 10.3 x 13.0 cm
Signed l.l., pencil "Lionel Lindsay".
Not dated
Inscribed l.r., pencil "100"
Purchased 1944

Morning glory (1934)
woodcut
sheet 34.7 x 19.2 cm; comp 25.5 x 15.8 cm
Signed l.l., printed "LIONEL LINDSAY"
and l.l., pencil "Lionel Lindsay".
Not dated
Inscribed l.r., pencil "100"
Purchased 1944

The morning star, Toledo (1937)
aquatint
plate 13.0 x 21.1 cm; sheet 23.3 x 29.0 cm
Signed l.l., pencil "Lionel Lindsay".
Not dated

Inscribed l.c., pencil "The Morning Star Toledo"; l.r., pencil "7/75"
Purchased 1944

Officers' quarters (1912)
etching
plate 16.9 x 15.2 cm; sheet 29.5 x 23.0 cm
Signed l.l., pencil "Lionel Lindsay".
Not dated
Purchased 1944

The Old Burwood Hotel, Sydney (1923)
etching, edition 27/75
plate 9.4 x 11.7 cm; sheet 13.2 x 19.1 cm
Signed l.r., pencil "Lionel Lindsay".
Not dated
Inscribed l.c., pencil "The Old Burwood Hotel Sydney"; l.r., pencil "Presented by the Etcher", "No 27 ed. 75"
Gift of Lionel Lindsay, 1944

Old George Street Markets, Sydney (1914)
etching
plate 21.1 x 14.7 cm; sheet 28.2 x 20.3 cm
Signed l.l., printed "LIONEL LINDSAY" and l.l., pencil "Lionel Lindsay".
Not dated
Inscribed l.c., pencil "Old George St., Markets Sydney"
Purchased 1944

Old Government House, Windsor (1918)
etching
plate 16.3 x 24.2 cm; sheet 23.0 x 29.1 cm
Signed l.l., printed "LIONEL LINDSAY" and l.l., pencil "Lionel Lindsay".
Not dated
Inscribed l.c., pencil "Old Government House Windsor"; l.r., pencil "Artist Proof"
Purchased 1944

On the Kurrajong (1925)
etching and aquatint, edition 12/75
plate 20.9 x 27.6 cm; sheet 25.1 x 32.0 cm
Signed l.l., pencil "Lionel Lindsay".
Not dated
Inscribed l.c., pencil "On the Kurrajong"; l.r., pencil "12/75"
Purchased 1944

On the Perisher, Kosciusko (1925)
aquatint
plate 14.2 x 16.7 cm; sheet 23.4 x 25.6 cm
Signed l.l., pencil "Lionel Lindsay".
Not dated
Inscribed l.c., pencil "On The 'Perisher' Kosciusko"; l.r., pencil "Presented by the Etcher", "No. 18"
Gift of Lionel Lindsay, 1944

Outside the walls, Avila (1926)
drypoint
plate 22.7 x 35.7 cm; sheet 29.3 x 39.9 cm
Signed l.l., printed "LIONEL LINDSAY AVILA" and l.l., pencil "Lionel Lindsay".
Not dated

Inscribed l.c., pencil "Outside the Walls Avila"; l.r., pencil "75"
Purchased 1944

Palaces, Benares (1930)
drypoint
plate 25.3 x 30.2 cm; sheet 33.8 x 43.1 cm
Signed l.l., printed "LIONEL LINDSAY" and l.l., pencil "Lionel Lindsay".
Not dated
Inscribed l.r., pencil "Palaces, Benares", "100"
Purchased 1944

The pannikin of flour (1924)
etching
plate 12.9 x 13.4 cm; sheet 19.4 x 23.2 cm
Signed l.l., printed "LIONEL LINDSAY" and l.l., pencil "Lionel Lindsay".
Not dated
Inscribed l.c., pencil "The Pannikin of Flour"; l.r., pencil "Artist Proof"
Purchased 1944

Pelicans (1938)
woodcut
sheet 22.5 x 30.1 cm; comp 17.7 x 22.4 cm
Signed l.r., printed "LIONEL LINDSAY" and l.l., pencil "Lionel Lindsay".
Not dated
Inscribed l.c., pencil "Pelicans"; l.r., pencil "100"
Purchased 1944

Pheasant and magnolia (1925)
woodcut
sheet 25.5 x 20.3 cm; comp 19.2 x 14.5 cm
Signed l.r., printed "LIONEL LINDSAY" and l.r., pencil "Lionel Lindsay".
Not dated
Inscribed l.l., pencil "100"
Purchased 1944

Philosophy 1925 *
woodcut
sheet 25.8 x 21.4 cm; comp 17.2 x 15.3 cm
Signed and dated l.r., printed "LIONEL LINDSAY 1925" and l.l., pencil "Lionel Lindsay" Inscribed l.r., pencil "100"
Purchased 1944

The picador's girl (1920)
etching
plate 13.5 x 10.9 cm; sheet 19.3 x 15.4 cm
Signed l.c., printed "LIONEL LINDSAY" and l.l., pencil "Lionel Lindsay".
Not dated
Inscribed l.c., pencil "The Picador's Girl"; l.r., pencil "Presented by the Etcher", "Artist Proof"
Gift of Lionel Lindsay, 1944

The polar bear (1934) *
woodcut
sheet 21.9 x 27.3 cm; comp 17.3 x 22.6 cm
Signed l.l., printed "LIONEL LINDSAY"

and l.l., pencil "Lionel Lindsay".
Not dated
Inscribed l.c., pencil "The Polar Bear"; l.r., pencil "100"
Purchased 1944

The potter's shop, Kairouan (1929)
etching
plate 17.7 x 25.0 cm; sheet 27.9 x 39.4 cm
Signed l.r., printed "LIONEL LINDSAY KEROVAN (sic)" and l.l., pencil "Lionel Lindsay". Not dated
Inscribed l.r., pencil "Pottery Shop, Kairouan"; l.r., pencil "100"
Purchased 1944

Prince Albert's curassow (1935)
woodcut
sheet 21.4 x 12.4 cm; comp 20.0 x 11.5 cm
Signed l.l., pencil "Lionel Lindsay".
Not dated
Inscribed l.c., pencil "Prince Albert's Curassow"; l.r., pencil "100"
Gift of Lionel Lindsay, 1944

Priory doorway, Taormina, Sicily (1929)
drypoint
plate 15.9 x 18.4 cm; sheet 33.5 x 26.5 cm
Signed l.r., printed "LIONEL LINDSAY" and l.l., pencil "Lionel Lindsay".
Not dated
Inscribed l.l., pencil "Priory Doorway, Taormina"; l.r., pencil "100"
Purchased 1944

A rajah's palace, Benares (1930)
drypoint
plate 26.3 x 34.1 cm; sheet 32.6 x 43.1 cm
Signed l.l., printed "LIONEL LINDSAY" and l.l., pencil "Lionel Lindsay".
Not dated
Inscribed l.r., pencil "100"
Purchased 1944

Red cactus (1939)
woodcut
sheet 22.9 x 21.4 cm; comp 14.3 x 15.0 cm
Signed l.l., printed "LIONEL LINDSAY" and l.l., pencil "Lionel Lindsay".
Not dated
Inscribed l.c., pencil "Red Cactus"; l.r., pencil "100"
Purchased 1944

The Sagrario, Malaga (1937)
drypoint and etching
plate 27.8 x 30.2 cm; sheet 32.1 x 36.0 cm
Signed l.r., printed "LIONEL LINDSAY MALAGA" and l.l., pencil "Lionel Lindsay". Not dated
Inscribed l.c., pencil "The Sagrario Malaga"; l.c., printed "LaParroquia Del Sagrario (sic) Malaga and Bishop's Palace (Burnt During Revolution); l.r., pencil "100"
Purchased 1944

The selector (1923)
etching
plate 13.1 x 8.2 cm; sheet 20.5 x 14.3 cm (8 1/8 x 5 5/8") Signed l.r., printed "LIONEL LINDSAY" and l.l., pencil "Lionel Lindsay". Not dated
Inscribed l.c., pencil "The Selector"; l.r., pencil "Artist Proof"
Purchased 1944

The shanty on the rise (1922) *
etching
plate 18.3 x 12.9 cm; sheet 25.9 x 20.8 cm
Signed l.l., pencil "Lionel Lindsay" and l.r., printed "LIONEL LINDSAY".
Not dated
Inscribed l.c., pencil "The Shanty on the Rise", "proof on Whatman/ 1806"
Purchased 1944

Sicilian shepherd (1926)
drypoint
plate 21.3 x 30.0 cm; sheet 28.6 x 39.8 cm
Signed l.l., pencil "Lionel Lindsay".
Not dated
Inscribed l.r., pencil "Sicilian Shepherd", "45"
Purchased 1944

The silver pheasant (1936)
woodcut
sheet 27.3 x 17.4 cm; comp 20.3 x 14.4 cm
Signed l.l., printed "LIONEL LINDSAY" and l.l., pencil "Lionel Lindsay".
Not dated
Inscribed l.r., pencil "100"
Purchased 1944

A smithy, Avila (1936)
drypoint
plate 20.2 x 26.4 cm; sheet 28.2 x 39.8 cm
Signed l.r., printed "LIONEL LINDSAY AVILA" and l.l., pencil "Lionel Lindsay".
Not dated
Inscribed l.r., pencil "Smithy Avila", "75"
Purchased 1944

Spanish still life (1936)
woodcut
sheet 34.8 x 23.3 cm; comp 31.4 x 20.0 cm
Signed l.l., printed "LIONEL LINDSAY" and l.l., pencil "Lionel Lindsay".
Not dated
Inscribed l.r., pencil "100"
Purchased 1944

Spring (1937)
woodcut
sheet 23.3 x 26.2 cm; comp 15.2 x 21.8 cm
Signed l.r., printed "LIONEL LINDSAY" and l.l., pencil "Lionel Lindsay".
Not dated
Inscribed l.c., pencil "Spring"; l.r., pencil "Presented by the Engraver", "100"
Gift of Lionel Lindsay, 1944

St James' Tower (1914)
etching
plate 16.3 x 12.0 cm; sheet 22.4 x 17.4 cm
Signed l.l., pencil "Lionel Lindsay".
Not dated
Inscribed l.c., pencil "St. James' Tower", "Presented by the Etcher"; l.r., pencil "Artist Proof"
Gift of Lionel Lindsay, 1944

The sundowner (1921)
aquatint
plate 12.6 x 24.6 cm; sheet 21.3 x 31.0 cm
Signed l.l., pencil "Lionel Lindsay".
Not dated. Inscribed l.c., pencil "The Sundowner"; l.r., pencil "proof on crown and Fleur de Lys/ paper XVIII cent", "(illeg)"
Purchased 1944

Sunup (1935)
etching and drypoint
plate 14.8 x 10.0 cm; sheet 23.0 x 16.0 cm
Signed l.l., pencil "Lionel Lindsay".
Not dated
Inscribed l.c., pencil "Sunup"; l.r., pencil "Presented by the Etcher", "Artist proof"
Gift of Lionel Lindsay, 1944

A temple entry, Madura, South India (1930)
etching
plate 29.9 x 25.0 cm; sheet 41.3 x 32.1 cm
Signed l.l., pencil "Lionel Lindsay".
Not dated
Inscribed l.c., pencil "A Temple Entry, Madura"; l.r., pencil "100"
Purchased 1944

The three cocks (1938)
etching, edition 19/50
plate 11.8 x 17.5 cm; sheet 19.4 x 27.5 cm
Signed l.r., printed "LIONEL LINDSAY" and l.l., pencil "Lionel Lindsay".
Not dated. Inscribed l.r., pencil "19/50"
Purchased 1944

The three beggars of Guadalupe (1926)
etching
plate 15.3 x 24.5 cm; sheet 24.0 x 33.3 cm
Signed l.l., pencil "Lionel Lindsay".
Not dated
Inscribed l.c., pencil "The Three Beggars of Guadalupe"; l.r., pencil "Presented by the Etcher", "The leader of the Blind, The one eyed of the Birdman, The Three Beggars of Guadalupe", "100"
Gift of Lionel Lindsay, 1944

Toledo (1936)
drypoint
plate 22.7 x 25.2 cm; sheet 29.5 x 35.2 cm
Signed l.l., pencil "Lionel Lindsay".
Not dated. Inscribed l.c., pencil "Toledo"; l.r., pencil "75"
Purchased 1944

The Town Gate, Burgos (1927)
drypoint
plate 27.8 x 24.1 cm; sheet 37.8 x 29.4 cm
Signed l.l., printed "LIONEL LINDSAY" and l.l., pencil "Lionel Lindsay".
Not dated
Inscribed l.c., pencil "The Town Gate, Burgos"; l.r., pencil "100"
Purchased 1944

Town Hall, Melbourne (1908)
etching
plate 12.5 x 14.3 cm; sheet 20.7 x 22.4 cm
Signed l.l., pencil "Lionel Lindsay".
Not dated
Inscribed l.c., pencil "Town Hall Melbourne 1902"; l.r., pencil "Presented by the Etcher", "Proof on Whatman"
Gift of Lionel Lindsay, 1944

The trough (1925)
drypoint
plate 19.1 x 25.3 cm; sheet 23.7 x 34.0 cm
Signed l.l., pencil "Lionel Lindsay".
Not dated. Inscribed l.c., pencil "The Trough"; l.r., pencil "Presented by the Etcher", "No. 13 ed. 35"
Gift of Lionel Lindsay, 1944

The Tunis Gate, Kairouan (1929)
drypoint
plate 24.8 x 28.9 cm; sheet 30.5 x 43.1 cm
Signed l.r., printed "LIONEL LINDSAY" and l.l., pencil "Lionel Lindsay".
Not dated
Inscribed l.c., pencil "The Tunis Gate, Kairouan"
Purchased 1944

The white fan (1935) *
woodcut
sheet 22.3 x 28.1 cm; comp 16.7 x 22.5 cm
Signed l.l., printed "LIONEL LINDSAY" and l.l., "Lionel Lindsay". Not dated
Inscribed l.c., pencil "The White Fan"; l.r., pencil "100"
Purchased 1944

White goats (1925)
woodcut
sheet 19.2 x 19.0 cm; comp 15.5 x 14.9 cm
Signed l.l., pencil "Lionel Lindsay".
Not dated. Inscribed l.c., pencil "White Goats"; l.l., pencil "100"
Purchased 1944

Zinnias (1924)
woodcut
sheet 16.3 x 19.4 cm; comp 10.3 x 12.7 cm
Signed l.r., printed "LIONEL LINDSAY" and l.r., pencil "Lionel Lindsay".
Not dated
Inscribed l.c., pencil "Zinnias"; l.r., pencil "Presented by the Engraver"; l.l., pencil "No 38"
Gift of Lionel Lindsay, 1944

Norman LINDSAY

Australian 1879-1969

in collaboration with
CHISWICK PRESS (British, working early
20th c)

In vain the Christian 1933
collotype

sight 52.8 x 69.0 cm
Signed and dated c., printed, "NORMAN
LINDSAY 1933"; l.r., pencil "Norman
Lindsay" and l.l., printed "Printed by The
Chiswick Press, London, N11"
Gift of Norman Lindsay, 1933

The happy barge 1924 *
etching, edition 49/55
plate 32.5 x 26.0 cm; sheet 49.7 x 40.4 cm
Signed and dated l.r., pencil "Norman
Lindsay 1924"
Inscribed l.c., pencil "The Happy Barge";
l.l., pencil "No. 49", "55"
Gift of Norman Lindsay, 1924

The two lovers 1921
etching, edition 45/55
plate 18.4 x 13.7 cm; sheet 31.8 x 26.4 cm
Signed and dated l.r., pencil "Norman
Lindsay 1921"
Inscribed l.l., pencil "No 45 55"; l.c.,
pencil "Two Lovers"
Gift of Norman Lindsay, 1924

John LINNELL

British 1792-1882

in collaboration with
WB IOBSON & CO (British, working 19th
c) and THE ART PORTFOLIO (British,
working 19th c)
(Landscape with cattle and windmill)
(19th c)

lithograph
sheet 25.9 x 34.5 cm; comp 23.7 x 32.0 cm
Signed l.l., printed, "John Linnell" and
l.r., printed, "W.B. Iobson & Co.", "The
Art Portfolio London". Not dated
Acquired

John LOANE

Australian 1950-

(Black square) 1971
etching and aquatint, edition 2/4
plate 37.8 x 59.0 cm; sight 39.5 x 61.0 cm
Signed and dated l.r., pencil
"John Loane 71"
Inscribed l.l., pencil "2-4"
Geelong Print Prize, 1972

FR LONDON

European, working 19th c

(The wreck) (19th c)
lithograph
sight 53.5 x 32.8 cm;

comp 51.1 x 30.5 cm
Signed l.r., printed "F.R. London".
Not dated
Inscribed l.l., printed "2012/11"
Acquired

Jessie MACKINTOSH

Australian 1893-1957

Gossip (c1930s-40s) *
linocut
sight 18.3 x 14.7 cm; comp 16.2 x 13.2 cm
Signed l.r., pencil "Jessie Mackintosh".
Not dated
Inscribed l.l., pencil "Gossip"
Bequest of Sybil Craig, 1989

Matthew J MacNALLY

Australian 1874-1943

The landing stage, St Kilda Pier 1898
etching
plate 9.4 x 6.8 cm; sight 12.5 x 9.1 cm
Signed and dated l.r., ink "M.J. McNally/
98"
Inscribed l.l., ink "THE LANDING STAGE/
ST KILDA PIER"
Bequest of Sybil Craig, 1989

Mary MACQUEEN

Australian 1912-

Witches' orchard 1964
lithograph, edition 1/20
sight 37.8 x 46.8 cm
Signed and dated l.r., pencil "Mary
Macqueen 64"
Inscribed l.c., pencil "Witches' Orchard";
l.l., pencil "1/20"; backing u.c., black
fibre-tipped pen "16 (enclosed in circle)
Witches' Orchard"
HP Douglass Bequest Fund, 1964

Bea MADDOCK

Australian 1934-

Four 1974 *
photo etching, edition 15/60
each plate 17.1 x 14.3 cm;
sheet 52.0 x 74.4 cm
Signed and dated l.r., pencil "Bea
Maddock '74"
Inscribed l.l., pencil "15/60"
Member print, Print Council of Australia,
1974

Twelve midnight (1968)
screenprint, edition 1/6
comp 59.9 x 45.2 cm; sight 62.4 x 46.8 cm
Signed l.r., pencil "Bea Maddock".
Not dated
Inscribed l.c., pencil "12 Midnight";
l.l., pencil "1/6"
Purchased 1968

John MARTIN

British 1795-

in collaboration with
James STEPHENSON (British 1828-1886)
and G MITCHELL (British, working 1870s)
The day of his wrath 1870 *
engraving
sheet 38.3 x 51.2 cm; comp 26.6 x 41.5 cm
Signed l.l., printed "John Martin" and l.r.,
printed "J(illeg) Stephenson Sc.". Signed
and dated u.c., printed "...1870, by G.
Mitchell"
Inscribed u.c., printed "Published Decr.
15th. 1870, by G. Mitchell (for the
registered Proprietors) 38 College Green,
Bristol"; l.r., printed "Day of His Wrath"
Acquired

AP MASSE

British, working 19th c

in collaboration with
Stanley BERKELEY (British, working 19th
c), THE ART JOURNAL (British, working
19th c) and JS VIRTUE & CO (British,
working 19th c)
For God and the King (late 19th c)
engraving
plate 15.5 x 25.0 cm; sheet 23.1 x 32.2 cm
Signed l.r., printed "ETCHED BY A.P.
MASSE"; in image l.l., printed "STANLEY
BERKELEY"; l.l., printed "PAINTED BY
STANLEY BERKELEY"; l.c., printed "THE
ART JOURNAL... J.S. VIRTUE & CO.
LIMITED". Not dated
Inscribed l.c., printed "THE ART
JOURNAL/ FOR GOD AND THE KING/
LONDON: J.S. VIRTUE & CO. LIMITED"
Acquired

John MATHER

British/Australian 1848-1916

Old house 1901
etching
plate 13.8 x 19.2 cm; sheet 20.5 x 25.6 cm
Signed and dated l.l., printed "JEM (in
monogram) 1901"
Acquired

(Seascape) 1907
etching
plate 17.0 x 25.4 cm; sheet 22.3 x 31.7 cm
Signed and dated l.l., printed "J.
MATHER/ 07"
Acquired

Trees (1900s)
etching
plate 16.3 x 23.0 cm; sheet 24.1 x 29.0 cm
Not signed. Not dated
Acquired

Akira MATSUMATO

Japanese 1936-

Cherry B 1973
photo-lithography and embossing,
edition 1/20
sheet 55.5 x 75.5 cm (21 7/8 x 29 3/4")
Signed and dated l.r., pencil
"A Matsumato '73"
Inscribed l.l., pencil "1/20"
FE Richardson and Geelong Print Prize,
1974

Duncan McKELLAR

British 1849-1908

London Bridge (late 19th c)
drypoint
plate 10.0 x 22.5 cm; sheet 23.7 x 39.2 cm
Signed l.l., pencil "Duncan McKellar" and
l.r., printed "D.McK (in monogram)".
Not dated
Gift of an anonymous donor, 1967

Bettina McMAHON

Australian 1930-

Rhinoceros at bay 1981
etching
plate 43.0 x 50.0 cm; sheet 52.4 x 75.2 cm
Signed l.r., pencil "Bettina McMahon" and
dated l.r., pencil "81"
Inscribed l.c., pencil "IMP"; l.c., pencil
"Rhinoceros at Bay"; l.l., pencil "28/60"
Member print, Print Council of Australia,
1981

Bill MEYER

Australian/British 1942-

"...and then doctor, as a joke I said,
"be fruitful and multiply" 1974
screenprint, edition 5/30
sheet 101.5 x 69.9 cm; comp 94.0 x 65.5
cm
Signed and dated l.r., pencil "Bill Meyer
'74" and l.r., embossed stamp "BILLY
MEYER STUDIO/ LONDON"
Inscribed l.l., pencil "...and then doctor,
as a joke I said "be fruitful and multiply";
l.l., pencil "5/30"
Gift of Neil Wallace, 1984

*And the earth brought forth grass and
herbs yielding seed* 1974
screenprint, edition 38/40
sheet 50.8 x 68.8 cm; comp 46.3 x 65.0 cm
Signed and dated l.r., pencil "Bill Meyer
'74" and embossed stamp "BILLY MEYER
STUDIO/ LONDON"
Inscribed l.l., pencil "And the earth
brought forth grass and herbs yielding
seed"; l.r., pencil "38/40"
Gift of Neil Wallace, 1983

in collaboration with
PORT JACKSON PRESS
(Australian est 1975-present day)
*Australian urban mountains
with cuttings* (c1980)
etching, edition 2/15
plate 44.5 x 60.3 cm; sheet 56.0 x 76.0 cm
Signed l.r., pencil "Bill Meyer". Not dated
Inscribed l.l., pencil "Australian Urban
Mountains with cuttings", "2/15"
Gift of Max Brett, 1986

Bag of leaves (1981)
screenprint, edition 11/27
sheet 108.5 x 75.4 cm;
comp 102.5 x 67.0 cm
Signed l.r., pencil "Bill Meyer".
Not dated
Inscribed l.l.,
pencil "Bag of leaves", "11/27"
Gift of Neil Wallace, 1984

Black drapes, Golden Hills (1981)
screenprint, edition 10/20
sheet 101.2 x 72.2 cm;
comp 93.6 x 55.5 cm
Signed l.r., pencil "Bill Meyer". Not dated
Inscribed l.l., pencil "Black Drapes,
Golden Hills", "10/20"
Gift of Neil Wallace, 1984

Blue cutting energy (1981)
screenprint, edition 7/20
sheet 56.5 x 76.0 cm; comp 55.0 x 72.5 cm
Signed l.r., pencil "Bill Meyer". Not dated
Inscribed l.l., pencil "Blue Cutting
Energy", "7/20"
Gift of Neil Wallace, 1983

Blue fire dancing (1981)
screenprint, edition 7/20
sheet 56.2 x 76.2 cm; comp 48.9 x 72.4 cm
Signed l.r., pencil "Bill Meyer". Not dated
Inscribed l.l., pencil "Blue fire dancing",
"7/20"
Gift of Neil Wallace, 1983

Blue-black cutting (1981)
etching, edition 2/10
plate 48.3 x 60.1 cm; sheet 56.0 x 75.9 cm
Signed l.r., pencil "Bill Meyer". Not dated
Inscribed l.l., pencil "Blue - Black
Cutting", "2/10 (first state)"
Gift of Neil Wallace, 1983

in collaboration with
PORT JACKSON PRESS
Cosmic cheese cutter (c1980)
etching, edition 2/15
plate 44.7 x 60.2 cm; sheet 56.0 x 75.5 cm
Signed l.r., pencil "Bill Meyer". Not dated
Inscribed l.l., pencil "Cosmic cheese
cutter", "2/15"
Gift of Max Brett, 1986

Cutting the concrete softness (1981)
screenprint, edition 7/18
sheet 56.2 x 76.0 cm; comp 50.0 x 64.7 cm
Signed l.r., pencil "Bill Meyer". Not dated
Inscribed l.l., pencil "Cutting the
concrete softness", "7/18"
Gift of Neil Wallace, 1983

Disintegrative landscape (1981)
screenprint, edition 9/19
sheet 56.2 x 76.0 cm; comp 51.3 x 64.1 cm
Signed l.r., pencil "Bill Meyer". Not dated
Inscribed l.l., pencil "Disintegrative
landscape", "9/19"
Gift of Neil Wallace, 1983

Earth cut (1981)
screenprint, edition 14/30
sheet 108.5 x 75.4 cm;
comp 99.0 x 67.5 cm
Signed l.r., pencil "Bill Meyer". Not dated
Inscribed l.l., pencil "Earth cut", "14/30"
Gift of Neil Wallace, 1984

Earth leaves with gold (1981)
screenprint, edition 9/22
sheet 56.1 x 76.0 cm; comp 53.0 x 69.2 cm
Signed l.r., pencil "Bill Meyer". Not dated
Inscribed l.l., pencil "Earth leaves with
Gold", "9/22"
Gift of Neil Wallace, 1983

Earth piece, trackings (1981)
screenprint, edition 7/16
sheet 56.2 x 75.9 cm; comp 51.5 x 65.3 cm
Signed l.r., pencil "Bill Meyer". Not dated
Inscribed l.l., pencil "Earth piece,
trackings", "7/16"
Gift of Neil Wallace, 1983

East Broadway 1974
screenprint, edition 21/25
sheet 50.9 x 68.9 cm; comp 35.4 x 62.4 cm
Signed and dated l.r., pencil "Bill Meyer
'74" and embossed stamp "BILLY MEYER
STUDIO/ LONDON"
Inscribed l.c., printed "LOCATION: East
Broadway subway, New York. SUBJECT:
Graffiti. ACTION: Transformation of wall
into aerogrammes-/ postal graffiti. DATE:
15 June 1973. DOCUMENTATION: Tri-x";
l.l., pencil "East Broadway", "21/25"
Gift of Neil Wallace, 1983

East Broadway, airmail 1975
screenprint, edition 32/35
sheet 50.7 x 68.3 cm; comp 46.0 x 58.7 cm
Signed and dated l.r., pencil "Bill Meyer
'75" and embossed stamp "BILLY MEYER
STUDIO/ LONDON"
Inscribed l.l., pencil "East Broadway,
airmail", "32/35"
Gift of Neil Wallace, 1983

Energy from the wall (1981)

screenprint, edition 6/16
sheet 76.1 x 56.1 cm; comp 71.0 x 53.8 cm
Signed l.r., pencil "Bill Meyer". Not dated
Inscribed l.l., pencil "Energy from the Wall", "6/16"
Gift of Neil Wallace, 1983

Energy over water and leaves (1980)

screenprint, edition 5/24
sheet 108.5 x 75.5 cm;
comp 103.5 x 70.5 cm
Signed l.r., pencil "Bill Meyer". Not dated
Inscribed l.l., pencil "Energy over water and leaves", "5/24"
Gift of Neil Wallace, 1984

The final gap (1980)

screenprint, edition 2/20
sheet 101.3 x 72.2 cm;
comp 96.5 x 70.5 cm
Signed l.r., pencil "Bill Meyer". Not dated
Inscribed l.l., pencil "The final Gap", "2/20"
Gift of Neil Wallace, 1984

The first gap (1980)

screenprint, edition 13/20
sheet 108.5 x 75.3 cm;
comp 99.0 x 72.0 cm
Signed l.r., pencil "Bill Meyer". Not dated
Inscribed l.l., pencil "The first gap", "13/20"
Gift of Neil Wallace, 1984

Gap with abandoned crossing (1981)

etching, edition 1/35
plate 44.7 x 60.3 cm; sheet 56.0 x 75.8 cm
Signed l.r., pencil "Bill Meyer". Not dated
Inscribed l.l., pencil "Gap with abandoned crossing", "1/35"
Gift of Neil Wallace, 1983

Gap, space and order (1981)

screenprint, edition 4/18
sheet 56.8 x 76.0 cm; comp 50.4 x 72.4 cm
Signed l.r., pencil "Bill Meyer". Not dated
Inscribed l.l., pencil "Gap, Space and Order", "4/18"
Gift of Neil Wallace, 1983

Geodisy (1981)

screenprint, edition 6/15
sheet 56.2 x 76.0 cm; comp 53.8 x 67.8 cm
Signed l.r., pencil "Bill Meyer". Not dated
Inscribed l.l., pencil "Geodisy", "6/15"
Gift of Neil Wallace, 1983

Green crossing with lines (1981)

screenprint, edition 9/22
sheet 56.3 x 76.3 cm; comp 53.9 x 72.4 cm
Signed l.r., pencil "Bill Meyer". Not dated
Inscribed l.l., pencil "Green crossing with lines", "9/22"
Gift of Neil Wallace, 1983

Ha-kotel (1981)

screenprint, edition 7/18
sheet 56.2 x 76.1 cm; comp 53.2 x 67.4 cm
Signed l.r., pencil "Bill Meyer". Not dated
Inscribed l.l., pencil "Ha-Kotel", "7/18"
Gift of Neil Wallace, 1983

Havdolah (1981)

screenprint, edition 19/25
sheet 108.5 x 75.3 cm;
comp 105.5 x 70.0 cm
Signed l.r., pencil "Bill Meyer". Not dated
Inscribed l.l., pencil "Havdolah", "19/25"
Gift of Neil Wallace, 1984

In the beginning was the void 1974

screenprint, edition 47/50
sheet 69.6 x 50.9 cm; comp 66.2 x 47.1 cm
Signed and dated l.r., pencil "Bill Meyer '74" and l.r., embossed "BILLY MEYER STUDIO/ LONDON"
Inscribed l.l., pencil "In the beginning was the void", "47/50"
Gift of Neil Wallace, 1983

Increase and pervade the earth, and subdue it 1975

screenprint, edition 43/45
sheet 51.2 x 68.9 cm; comp 44.8 x 63.8 cm
Signed and dated l.r., pencil "Bill Meyer '75"
Inscribed l.l., pencil "Increase and pervade the earth, and subdue it", "43/45"
Gift of Neil Wallace, 1983

Interact (1981)

etching, edition 5/10
plate 42.0 x 23.5 cm; sheet 68.6 x 51.7 cm
Signed l.r., pencil "Interact", "5/10"
Inscribed l.l., pencil "Interact", "5/10"
Gift of Neil Wallace, 1983

Jenny's room (1981)

screenprint, edition 9/25
sheet 56.0 x 76.2 cm; comp 53.4 x 70.0 cm
Signed l.r., pencil "Bill Meyer". Not dated
Inscribed l.l., pencil "Jenny's Room", "9/25"
Gift of Neil Wallace, 1983

in collaboration with PORT JACKSON PRESS

Kool kat konstrukt (1981)
etching, edition 2/15
plate 44.5 x 60.5 cm; sheet 56.0 x 75.5 cm
Signed l.r., pencil "Bill Meyer". Not dated
Inscribed l.l., pencil "Kool Kat Konstrukt", "2/15"
Gift of Max Brett, 1986

Lee unfolding 1974

screenprint, edition 49/50
sheet 68.9 x 50.8 cm; comp 63.5 x 47.3 cm
Signed and dated l.r., pencil "Bill Meyer '74"

Inscribed l.l., pencil "Lee Unfolding", "49/50"

Gift of Neil Wallace, 1983

Luminaries in heaven over earth (1981)

screenprint, edition 4/17
sheet 108.5 x 75.3 cm;
comp 103.5 x 60.0 cm
Signed l.r., pencil "Bill Meyer". Not dated
Inscribed l.l., pencil "luminaries in heaven over earth", "4/17"
Gift of Neil Wallace, 1984

Midnight drapes (1981)

screenprint, edition 8/40
sheet 75.3 x 108.5 cm;
comp 65.8 x 96.0 cm
Signed l.r., pencil "Bill Meyer". Not dated
Inscribed l.l., pencil "Midnight. Drapes", "8/40"
Gift of Neil Wallace, 1984

New York City transit 1975

screenprint, edition 32/35
sheet 50.8 x 68.6 cm; comp 39.1 x 50.2 cm
Signed and dated l.r., pencil "Bill Meyer '75" and l.r., embossed "BILLY MEYER STUDIO/ LONDON"
Inscribed l.l., pencil "New York City Transit", "32/35"
Gift of Neil Wallace, 1983

Nippon gap (1981)

screenprint, edition 10/25
sheet 108.3 x 75.3 cm;
comp 102.5 x 69.0 cm
Signed l.r., pencil "Bill Meyer". Not dated
Inscribed l.l., pencil "Nippon Gap", "10/25"
Gift of Neil Wallace, 1984

Pebbles, cloud and crossing (1981)

etching, edition of 25
plate 49.0 x 60.5 cm; sheet 55.9 x 76.0 cm
Signed l.r., pencil "Bill Meyer". Not dated
Inscribed l.l., pencil "Pebbled, Cloud and Crossing", "Ed 25 A/P"
Gift of Neil Wallace, 1983

Pistol 4279 1975

screenprint, edition 33/35
sheet 50.8 x 68.3 cm; comp 44.1 x 54.3 cm
Signed and dated l.r., pencil "Bill Meyer '75" and l.r., embossed, "BILLY MEYER STUDIO/ LONDON"
Inscribed l.l., pencil "Pistol 4279", "33/35"
Gift of Neil Wallace, 1983

Roland 149 1976

screenprint, edition 8/20
sheet 50.8 x 68.5 cm; comp 43.5 x 60.3 cm
Signed and dated l.r., pencil "Bill Meyer '76" and embossed "BILLY MEYER STUDIO/ LONDON"
Inscribed l.l., pencil "Roland 149", "8/20"
Gift of Neil Wallace, 1983

Roller coaster gap (1981)

etching, edition 2/8
plate 46.7 x 63.5 cm; sheet 56.0 x 75.5 cm
Signed l.r., pencil "Bill Meyer". Not dated
Inscribed l.l., pencil "Roller Coaster Gap", "2/8"
Gift of Neil Wallace, 1983

Snake I 1973-74

screenprint, edition 20/25
sheet 50.8 x 68.8 cm; comp 44.7 x 56.0 cm
Signed and dated l.r., pencil "Bill Meyer '74" and l.r., embossed "BILLY MEYER STUDIO/ LONDON"
Inscribed l.c., printed "LOCATION: New York and London. SUBJECT: Subway Graffiti - SNAKE ACTION: Textual and Textural overlay. DATES: 26 August '73, 24 May '74"; l.l., pencil "Snake I", "20/25"
Gift of Neil Wallace, 1983

in collaboration with PORT JACKSON PRESS

Snowpiece (1981)
screenprint, edition 2/22
sheet 101.3 x 72.3 cm;
comp 90.7 x 61.0 cm
Signed l.r., pencil "Bill Meyer". Not dated
Inscribed l.l., pencil "Snowpiece", "2/22"
Gift of Neil Wallace, 1984

in collaboration with PORT JACKSON PRESS

Soul control (1981) *
etching, edition 2/15
plate 44.5 x 60.5 cm; sheet 56.0 x 75.5 cm
Signed l.r., pencil "Bill Meyer". Not dated
Inscribed l.l., pencil "Soul Control", "2/15"
Gift of Max Brett, 1986

Spring wall (1981)

screenprint, edition 8/18
sheet 56.2 x 76.0 cm; comp 51.5 x 63.4 cm
Signed l.r., pencil "Bill Meyer". Not dated
Inscribed l.l., pencil "Spring Wall", "8/18"
Gift of Neil Wallace, 1983

Squaring the gap (1981)

screenprint, edition 2/24
sheet 76.2 x 56.2 cm; comp 62.6 x 48.7 cm
Signed l.r., pencil "Bill Meyer". Not dated
Inscribed l.l., pencil "Squaring the Gap", "2/24"
Gift of Neil Wallace, 1983

Summer wall (1981)

screenprint, edition 1/18
sheet 56.3 x 76.2 cm; comp 47.4 x 71.8 cm
Signed l.r., pencil "Bill Meyer". Not dated
Inscribed l.l., pencil "Summer Wall", "1/18"
Gift of Neil Wallace, 1983

Supportative view (1981)

screenprint, edition 1/16
sheet 76.0 x 56.0 cm; comp 70.8 x 52.3 cm
Signed l.r., pencil "Bill Meyer". Not dated
Inscribed l.l., pencil "Supportative View", "1/16"
Gift of Neil Wallace, 1983

Times Square, Boney Dukes 1974 *

screenprint, edition 25/25
sheet 50.8 x 68.9 cm; comp 47.5 x 64.2 cm
Signed and dated l.r., pencil "Bill Meyer '74" and l.r., embossed "BILLY MEYER STUDIO/ LONDON"
Inscribed l.r., printed "LOCATION: TIMES SQ. 42 ST. New York. DATE: 9 JUNE '73. TIME: 1200 HRS. SUBJECT: Graffiti ACTION: Explosion. A Flowering of signs. DOCUMENTATION: EX 135"; l.l., pencil "Times Square, Boney Dukes", "25/25"
Gift of Neil Wallace, 1983

in collaboration with PORT JACKSON PRESS

Tzim Tzum and the geometry of loving (1981)
etching, edition 2/15
plate 44.8 x 60.5 cm; sheet 56.0 x 75.5 cm
Signed l.r., pencil "Bill Meyer". Not dated
Inscribed l.l., pencil "Tzim Tzum and the geometry of loving", "2/15"
Gift of Max Brett, 1986

Variations on subway graffiti, Vega 1975

screenprint, edition 31/35
sheet 50.7 x 68.2 cm; comp 41.1 x 50.8 cm
Signed and dated l.r., pencil "Bill Meyer '75" and l.r., embossed "BILLY MEYER STUDIO/ LONDON"
Inscribed l.l., pencil "Variations on subway graffiti, Vega", "31/35"
Gift of Neil Wallace, 1983

Variations, Bundespost, faces in the window 1975

screenprint, edition 35/35
sheet 50.9 x 68.7 cm; comp 35.4 x 44.9 cm
Signed and dated l.r., pencil "Bill Meyer, '75" and l.r., embossed "BILLY MEYER STUDIO/ LONDON"
Inscribed l.l., pencil "Variations, Bundespost, Faces in the Window", "35/35"
Gift of Neil Wallace, 1983

Variations, faces in the window, New York subway 1975

screenprint, edition 10/35
sheet 50.9 x 68.5 cm; comp 35.3 x 45.5 cm
Signed and dated l.r., pencil "Bill Meyer '75" and l.r., embossed "BILLY MEYER STUDIO, LONDON"
Inscribed l.l., pencil "Variation, faces in the window, N.Y. Subway Graffiti", "10/35"
Gift of Neil Wallace, 1983

Vega II 1974

screenprint
sheet 50.7 x 68.7 cm; comp 46.0 x 66.0 cm
Signed and dated l.r., pencil "Bill Meyer '74" and l.r., embossed "BILLY MEYER STUDIO/ LONDON"
Inscribed l.c., printed "LOCATION: 110 Street subway, New York and Lyra Constellation. SUBJECT: Graffiti Map. ACTION: Associative. DATE: 18 August 1973/ WEATHER: Dull, cloudy, humid. DOCUMENTATION: Ektachrome -x & HP4" l.l., pencil "Vega II", "A/P"
Gift of Neil Wallace, 1983

Vertiginous gap (1981)

screenprint
sheet 101.3 x 72.1 cm;
comp 94.2 x 60.3 cm
Signed l.r., pencil "Bill Meyer". Not dated
Inscribed l.l., pencil "Vertiginous Gap"
Gift of Neil Wallace, 1984

Wall with chevrons (1981)

screenprint, edition 1/25
sheet 56.2 x 76.3 cm; comp 53.1 x 75.7 cm
Signed l.r., pencil "Bill Meyer". Not dated
Inscribed l.l., pencil "Wall and Chevron", "1/25"
Gift of Neil Wallace, 1983

What's she thinking of? (1981)

screenprint, edition 9/19
sheet 75.9 x 56.3 cm; comp 59.6 x 50.8 cm
Signed l.r., pencil "Bill Meyer". Not dated
Inscribed l.l., pencil "What's she thinking of?"; l.r., pencil "9/19"
Gift of Bill Meyer, 1983

Yerushalayim shel tahav (1981)

screenprint, edition 7/21
sheet 56.3 x 76.2 cm; comp 53.1 x 71.2 cm
Signed l.r., pencil "Bill Meyer". Not dated
Inscribed l.l., pencil "Yerushalayim Shel Tahav", "7/21"
Gift of Neil Wallace, 1983

Allan MITELMAN

Polish/Australian 1946-

Cards 1969

lithograph, edition 2/20
comp 44.9 x 60.3 cm; sheet 48.1 x 62.5 cm
Signed and dated l.r., pencil "Allan Mitelman '69". Inscribed l.c., pencil "Cards"; l.l., pencil "2/20"
Geelong Print Prize, 1970

S.T. 1971

lithograph, edition 110/120
sheet 56.2 x 76.8 cm; comp 37.7 x 55.7 cm
Signed and dated l.r., pencil "Allan Mitelman 1971". Inscribed l.c., pencil "ST"; l.l., pencil "110/120"
Member print, Print Council of Australia, 1980

Greg MONCRIEFF

Australian 1950-

Venus 1979
screenprint, edition 9/18
comp 96.8 x 67.3 cm;
sight 103.7 x 73.4 cm
Signed and dated l.r., pencil "Greg
Moncrieff '80"
Inscribed l.c., pencil "Venus '79"; l.l.,
pencil "9/18"
Gift of Johnson and Rodda Pty Ltd, 1980

Glenn MORGAN

Australian 1958-

Night tram 1987
linocut, edition 6/30
sheet 28.2 x 38.3 cm; comp 20.1 x 28.4 cm
Signed and dated l.r., pencil "GM 87"
Inscribed l.c., pencil "Night Tram"; l.l.,
pencil "6/30"
Member Print, Print Council of Australia,
1990

Samuel F MOSSMAN

British/Australian 1820-1880

Geelong 1840 1840
hand-coloured lithograph
sheet 27.1 x 40.5 cm; comp 25.1 x 39.4 cm
Not signed. Dated l.c., printed "...1840"
Inscribed across bottom, printed "1. (illeg)
and Co/ Store and Post Office 2. Andrew
Mack/ Hotel. 3. Frederick Champion/
General Store. 4. James Austin/ Butcher. 5.
William Gray/ General Store. 6. Strachan
and Co/ Wool and Goods Store/ 7. William
Timms/ (illeg) and Co. 8. M. Butterworth/
Custom House and office", "GEEELONG IN
1840"
Gift of WM Hitchcock, 1915

Geelong in 1840 1913
postcard
sheet 8.6 x 13.1 cm
Signed l.r., printed "S. Mossman" and
dated l.c., printed, "...1913"
Inscribed l.c., printed "GEEELONG IN
1840", "London, November, 1913. Walter
M. Hitchcock, Captn."
Gift of James Pincott, 1983

Tadashi NAKAYAMA

Japanese 1932-

Girl with sunflower 1957
coloured woodcut
Sight 63.7 x 40.2 cm
Signed and dated l.l., pencil "1957 T.
Nakayama"
EA Austin Bequest Fund, 1963

John NEESON

Australian 1948-

Temple 1 1970 *
etching, edition 1/25
plate 47.6 x 50.0 cm; sight 50.0 x 52.5 cm
Signed and dated l.r., pencil
"JOHN NEESON 70"
Inscribed l.l., pencil "1/25"
FE Richardson Prize, 1970

Ray NEWTON

Australian 1921-

Rock crystals 1966
lithograph, edition 1/6
Sight 50.0 x 34.9 cm
Signed and dated l.r., pencil "Ray Newton
'66"
Inscribed l.l., pencil "'ROCK CRYSTALS"
'1/6"
Purchased 1966

Francis Wilson NIVEN

British/Australian 1831-1905

View of Geelong, Victoria, Australia
(1887)
lithograph
sheet 64.2 x 101.7 cm;
comp 56.5 x 95.6 cm
Signed in image l.r., printed
"F.W. Niven & Co. Ballarat" and l.l.,
printed "Lithographed by F.W. Niven &
Co., Ballarat". Not dated
Inscribed u.l., printed "Queen's Jubilee
Supplement to THE GEEELONG
ADVERTISER/ Established 1840"; l.c.,
printed "VIEW OF GEEELONG, VICTORIA,
AUSTRALIA". (Each of 30 buildings
depicted inscribed with name and
description)
Gift of Maree Heffernan, 1994

Sidney NOLAN

Australian 1917-

Kelly II (1964)
coloured lithograph, edition 20/65
comp 61.0 x 49.4 cm; sight 63.5 x 50.6 cm
Signed l.r., pencil "Nolan". Not dated
Inscribed l.l., pencil "20/65"
Purchased 1968

Andrea NUM

Australian 1948-

Being reanimated 1968
screenprint inset with etching, edition 2/6
comp 67.3 x 42.3 cm; sight 69.8 x 44.3 cm
Signed and dated l.r., pencil "Andrea
Num '68"
Inscribed l.c., pencil "Being reanimated";
l.l., pencil "2/6"
Geelong Print Prize, 1968

Vic O'CONNOR

Australian 1918-

in collaboration with
Diana DAVIDSON (Australian, working
1980s), James WHITTINGTON (Australian,
working 1970s-80s), WHALING ROAD
STUDIO (Australian working 1970s-80s)
and PORT JACKSON PRESS (Australian,
est 1975-present day)
Going home I 1949/80 *
linocut
sheet 37.5 x 29.8 cm; comp 11.8 x 14.4 cm
Signed and dated l.r., pencil "V.G.
O'Connor/ 1949/80"
Inscribed l.c., pencil "Going Home"; l.l.,
pencil "3/9 Stage II"
Gift of Max Brett, 1986

in collaboration with
Diana DAVIDSON, James WHITTINGTON,
WHALING ROAD STUDIO and PORT
JACKSON PRESS
Going home II 1949/80
linocut
sheet 37.5 x 29.8 cm; comp 18.6 x 20.4 cm
Signed and dated l.r., pencil "V.G.
O'Connor/ 1949/80"
Inscribed l.c., pencil "Going Home -
North Melbourne"; l.l., pencil
"3/9 Stage II"
Gift of Max Brett, 1986

In the cathedral: the saint
and beggar-woman (1982-83)
linocut, edition 136/200
sheet 38.5 x 21.8 cm; comp 27.0 x 9.8 cm
Signed l.r., pencil "V.G. O'Connor".
Not dated
Inscribed l.l., printed "'In the Cathedral:
The Saint and Beggar - Woman'
Commissioned by Golden Age Galleries,
1983"; l.l., pencil "136/200"
Gift of the Golden Age Galleries,
Ballarat, 1983

in collaboration with
Diana DAVIDSON, James WHITTINGTON,
WHALING ROAD STUDIO and PORT
JACKSON PRESS
The park 1949/80
linocut
sheet 38.1 x 28.3 cm; comp 13.7 x 20.1 cm
Signed and dated l.r., pencil "V.G.
O'Connor/ 1949/80"
Inscribed l.c., pencil "The Park"; l.l.,
pencil "3/9 Stage II"
Gift of Max Brett, 1986

in collaboration with
Diana DAVIDSON, James WHITTINGTON,
WHALING ROAD STUDIO and PORT
JACKSON PRESS
Pumpkin seller 1949/80
linocut
sheet 37.6 x 29.5 cm; comp 11.1 x 9.1 cm

Signed and dated l.r., pencil "V.G.
O'Connor/ 1949/80"
Inscribed l.c., pencil "Pumpkin Seller";
l.l., pencil "3/9 Stage II"
Gift of Max Brett, 1986

in collaboration with
Diana DAVIDSON, James WHITTINGTON,
WHALING ROAD STUDIO and PORT
JACKSON PRESS
Winter sunshine 1949/80
linocut
sheet 38.1 x 28.3 cm; comp 25.6 x 16.1 cm
Signed and dated l.r., pencil "V.G.
O'Connor/ 1949/80"
Inscribed l.c., pencil "Winter Sunshine";
l.l., pencil "3/9 Stage II"
Gift of Max Brett, 1986

John PEART

Australian 1945-

in collaboration with
PORT JACKSON PRESS (Australian est
1975-present day)
Blackheath I 1979 *
screenprint, edition 24/25
sheet 57.0 x 38.0 cm; comp 51.0 x 33.5 cm
Signed and dated l.r., pencil "Peart 79"
Inscribed l.c., pencil "Blackheath I";
l.l., pencil "24/25"
Gift of Max Brett, 1986

in collaboration with
PORT JACKSON PRESS
Blackheath II 1979
screenprint, edition 16/25
sheet 57.0 x 38.0 cm; comp 50.5 x 32.0 cm
Signed and dated l.r., pencil "Peart 79"
Inscribed l.c., pencil "Blackheath II";
l.l., pencil "16/25"
Gift of Max Brett, 1986

in collaboration with
PORT JACKSON PRESS
Fable II 1977
etching
plate 17.0 x 17.0 cm; sheet 60.0 x 40.0 cm
Signed and dated l.r., pencil "Peart 77"
Inscribed l.c., pencil "Fable II"
Gift of Max Brett, 1986

in collaboration with
PORT JACKSON PRESS
Fable III 1977
etching, edition 1/25
plate 16.5 x 26.2 cm; sheet 36.0 x 47.2 cm
Signed and dated l.r., pencil "Peart 77"
Inscribed l.c., pencil "Fable III";
l.l., pencil "1/25"
Gift of Max Brett, 1986

in collaboration with
PORT JACKSON PRESS
Fable IV 1977 *
etching, edition 21/25

plate 30.0 x 18.0 cm; sheet 52.5 x 37.5 cm
Signed and dated l.r., pencil "Peart 77"
Inscribed l.c., pencil "Fable IV"; l.l.,
pencil "21/25"
Gift of Max Brett, 1986

Graeme PEEBLES

Australian 1955-

A woman of discretion 1979
mezzotint, edition 14/45
plate 15.0 x 29.8 cm; sight 18.4 x 32.1 cm
Signed and dated l.r., pencil "Graeme
Peebles 79"
Inscribed l.c., pencil "A Woman of
Discretion"; l.l., pencil "14/45"
Gift of Joseph Pascoe in memory of
Pamela Gullifer AM, 1995

Cuisine nouvelle 1982
mezzotint
plate 44.5 x 30.3 cm; sight 46.5 x 31.0 cm
Signed and dated l.r., pencil "Graeme
Peebles '82"
Inscribed l.c., pencil "Cuisine Nouvelle";
l.l., pencil "A/P"
Gift of Graeme Peebles, 1982

One lost cherry 1980
mezzotint
plate 9.1 x 8.9 cm; sheet 22.3 x 23.0 cm
Signed and dated l.r., pencil "Graeme/
Peebles 80"
Inscribed c., pencil "One Lost Cherry"
Purchased 1981

They mute horses don't they? 1979 *
etching, edition 16/60
plate 20.2 x 58.5 cm; sheet 43.3 x 68.8 cm
Signed and dated l.r., pencil "Graeme
Peebles 79"
Inscribed c., pencil "They Mute Horses
Dont They?"; l.l., pencil "16/60"
Purchased 1981

I PENSE

British(?), working 19th c

(Court scene) (19th c)
oleograph
70.5 x 99.8 cm
Signed l.r., printed "I PENSE". Not dated
Acquired

Jacob PINS

German 1917-

Lady with gloves 1964
woodcut, edition 6/40
sheet 63.2 x 34.5 cm; comp 56.0 x 28.0 cm
Signed and dated l.l., pencil "PINS 1964"
and l.r., pencil "1964"
Inscribed c., pencil "6/40"
JH McPhillimy Bequest Fund, 1965

Margaret PRESTON

Australian 1875-1963

Fuchsia and balsam (1929)
hand-coloured linocut
sheet 39.1 x 32.4 cm; comp 27.3 x 27.0 cm
Signed l.r., pencil "Margaret Preston" and
in image l.r., printed "M.P.". Not dated
Inscribed l.l., pencil "1st proof - fuchsia
and balsam"; l.l. and l.r., pencil "folder
(illeg) only" (twice); l.r., pencil
"4650 22 x 16"
Purchased 1982

Thea PROCTOR

Australian/British 1879-1966

(The dancer) (1908)
lithograph
sheet 48.7 x 43.5 cm (irreg);
comp 41.6 x 33.9 cm
Signed l.r., pencil "Thea Proctor".
Not dated
Gift of Thea Proctor, 1924

Samuel PROUT

British 1783-1852

Sachsenhausen Frankfurt (early 19th c) *
lithograph
sheet 43.2 x 30.5 cm; comp 40.4 x 27.4 cm
Signed l.l., printed "S/P (in monogram)".
Not dated
Inscribed l.c., printed "Sachsenhausen
FRANCFORT"
Purchased 1929

David RANKIN

British/Australian/American 1946-

Grey scrub 1977 *
lithograph, edition 20/25
sheet 39.1 x 51.1 cm; comp 25.5 x 41.2 cm
Signed and dated l.r., pencil
"Rankin 4-77"
Inscribed l.c., pencil "grey scrub"
Gift of the Gallery Grasshoppers, 1988

Grey tree 1977
lithograph, edition 10/30
sheet 39.0 x 51.0 cm; comp 25.5 x 41.0 cm
Signed and dated l.r., pencil
"Rankin 4-77"
Inscribed l.c., pencil "grey tree"; l.l.,
pencil "10/30"
Gift of Gallery Grasshoppers, 1988

Head of a woman 1985
etching, edition A/P
plate 13.0 x 10.4 cm; sheet 38.0 x 28.0 cm
Signed and dated l.r., pencil "Rankin 85"
Gift of Max Brett, 1986

Liebele 1982-83
etching, edition 7/25
plate 13.0 x 9.7 cm; sheet 35.0 x 25.0 cm

Signed and dated l.r., pencil
"Rankin/ 82-83"
Gift of Max Brett, 1986

Liljahne 1983/5
etching, edition 7/12
plate 44.3 x 31.2 cm; sheet 76.0 x 56.5 cm
Signed and dated l.r., pencil
"RANKIN 83/5"
Inscribed l.c., pencil "Liljahne"
Gift of Max Brett, 1986

Lily 1982
etching, edition 9/20
plate 12.3 x 9.8 cm; sheet 35.3 x 24.7 cm
Signed and dated l.r., pencil "Rankin/ 82"
Inscribed l.c., pencil "LILY"
Gift of Max Brett, 1986

Reclining nude 1982-83
etching, edition 1/20
plate 13.5 x 15.0 cm; sheet 35.0 x 25.0 cm
Signed and dated l.r., pencil
"Rankin/ 82-83"
Gift of Max Brett, 1986

John ROBINSON Australian 1940-

In remembrance from your brother Peter
1974
photographic screenprint
comp 33.0 x 88.5 cm; sight 36.0 x 90.5 cm
Signed and dated l.r., pencil "John
Robinson 1974"
Inscribed l.l., pencil "In Remembrance
From Your Brother Peter"
Geelong Print Prize, 1974

Sally ROBINSON British/Australian 1952-

Cockatoos 1975 *
screenprint, edition 9/65
sheet 65.2 x 55.2 cm; comp 57.5 x 50.7 cm
Signed and dated l.r., pencil
"S. Robinson '75"
Inscribed l.l., pencil "Cockatoos", "9/65"
Member print, Print Council of Australia,
1975

Coral tree 1986
screenprint, edition 24/50
sheet 54.7 x 68.5 cm; comp 47.5 x 60.8 cm
Signed and dated l.r., pencil
"S Robinson, '86"
Inscribed l.l., pencil "Coral Tree", "24/50"
Gift of the Art Gallery Society of New
South Wales, 1987

Halley's comet 1986
screenprint, edition 16/40
comp 100.2 x 60.1 cm;
sight 116.1 x 77.1 cm
Signed and dated l.r., pencil
"S Robinson '86"

Inscribed l.l., pencil "16/40
Halley's Comet"
Gift of L. Gordon Darling AO CMG, 1991

David ROSE Australian 1936-

Equilateral II 1971
screenprint
sight 58.0 x 48.4 cm
Signed and dated l.r., pencil
"David Rose, 1971"
Inscribed l.l., pencil "(illeg)"
Purchased 1972

Game II 1970
screenprint, edition 8/70
sheet 60.9 x 56.8 cm; comp 47.2 x 47.2 cm
Signed and dated l.r., pencil "david rose
1970"
Inscribed l.l., pencil, "game II", "8/70"
Purchased 1970

Stone head variation 1963 *
screenprint, edition 14/15
sheet 69.0 x 49.5 cm; comp 57.9 x 38.8 cm
Signed l.r., pencil "david rose" and dated
l.l., pencil "1963"
Inscribed l.l., pencil "14/15"
HP Douglass Bequest Fund, 1964

John SCURRY Australian 1947-

Paris skies 1983
hand-coloured etching
plate 29.8 x 24.8 cm; sight 31.7 x 26.7 cm
Signed and dated l.r., pencil "Scurry '83"
Gift of Joseph Pascoe, 1992

Udo SELLBACH German/Australian 1927-

The great somnambulist
remembers an incident from his
childhood (1965-66) *
lithograph, edition 6/9
sight 71.3 x 49.0 cm
Signed l.r., pencil "U. Sellbach". Not dated
Inscribed u.c., ink "The Great Poru"
remembers an incident from his
childhood"; l.l., pencil "6/9".
EA Austin Bequest Funds, 1966

To forget (c1960)
etching and aquatint, edition 15/25
plate 16.0 x 24.7 cm; sheet 34.1 x 43.3 cm
Signed l.r., pencil "U. Sellbach". Not
dated
Inscribed l.c., pencil "TO FORGET"; l.l.,
pencil "15/25"
Purchased 1966

John SHIRLOW Australian 1869-1936

Bookplate: Robert Carl Sticht 1910
engraving adhered to book cover
sheet 11.6 x 6.8 cm; comp. 9.9 x 5.1 cm
Signed and dated l.l., printed
"SHIRLOW 1910"
Inscribed u.c., printed "EX.LIBRIS"; c.,
printed "ROBERT/ CARL/ STICHT"
Gift of Miss Gladys Bell, 1945

Bookplate: Robert Carl Sticht 1910
engraving adhered to book cover
sheet 11.6 x 6.8 cm; comp. 9.9 x 5.1 cm
Signed and dated l.l., printed
"SHIRLOW 1910"
Inscribed u.c., printed "EX.LIBRIS"; c.,
printed "ROBERT/ CARL/ STICHT"
Gift of Miss Gladys Bell, 1945

Carrum Bridge 1907
etching
plate 8.3 x 15.7 cm; sheet 12.0 x 20.3 cm
Signed and dated l.r., printed
"SHIRLOW/ 1907"
Gift of an anonymous donor, 1967

Law Courts doorway, Melbourne 1924
etching
plate 24.0 x 13.9 cm; sight 27.0 x 16.0 cm
Signed and dated in image l.l., printed
"SHIRLOW/ 1924" and l.c. to l.r.,
pencil "27/4/24 John Shirlow"
Inscribed l.l., pencil
"To Billy/ with regards"
Bequest of Sybil Craig, 1989

Lex (1917)
etching, edition 2/50
plate 32.2 x 22.8 cm; sheet 38.8 x 28.9 cm
Signed and dated in image u.l., printed
"SHIRLOW/ 1917" and l.r., pencil
"John Shirlow"
Inscribed l.l., pencil "2/50"
Gift of GH Dancey, 1924

(Melbourne scene) (1920s) *
etching
plate 33.5 x 18.1 cm; sheet 38.3 x 21.0 cm
Signed l.r., pencil "John Shirlow".
Not dated
Inscribed l.l., pencil "c"
Gift of Frank Mitchell, 1924

(Mountain landscape) 1928
etching
plate 16.2 x 17.6 cm; sight 18.5 x 19.6 cm
Signed and dated in image u.l., printed
"SHIRLOW 28" and l.r., pencil
"John Shirlow"
Inscribed l.l., pencil (very faint)
"To Bill/ regards"
Bequest of Sybil Craig, 1989

Portrait of RH Croll 1917
etching
plate 21.9 x 18.0 cm; sheet 29.6 x 23.4 cm
Signed and dated in image l.c., printed
"SHIRLOW/ 1917" and l.r., pencil
"John Shirlow"
Inscribed l.l., pencil "R.H. Croll"
Gift of Robert Croll, 1925

Portrait of RH Croll 1917
etching
plate 21.8 x 18.0 cm; sheet 34.5 x 21.6 cm
Signed and dated in image l.c., printed
"SHIRLOW 1917" and l.l., pencil,
"John Shirlow"
Inscribed in image u.c., printed "R.H.
CROLL"; l.l., pencil "R.H. Croll"
Acquired

Princes Bridge, Melbourne 1931
etching
plate 18.7 x 29.3 cm; sheet 29.0 x 36.9 cm
Signed and dated in image l.r., printed
"SHIRLOW/ -1931-" and l.r., pencil
"John Shirlow"
Bequest of Sybil Craig, 1989

(River) 1930
etching
plate 20.8 x 20.5 cm; sight 23.8 x 22.5 cm
Signed and dated in image l.r., printed
"SHIRLOW/ 1930" and l.r., pencil
"John Shirlow"
Inscribed l.l., pencil
"To Bill/ with regards"
Bequest of Sybil Craig, 1989

Sailor's Rest, Hobart 1933
etching
plate 23.5 x 20.9 cm; sheet 31.9 x 26.0 cm
Signed and dated in image u.l., printed
"SHIRLOW/ 1933" and l.r., pencil
"John Shirlow"
Inscribed l.l., pencil
"To Mrs. Craig/ with regards"
Bequest of Sybil Craig, 1989

(Seascape, Port Melbourne) 1927
etching, edition 10/50
plate 11.8 x 22.4 cm; sight 14.3 x 23.4 cm
Signed and dated in image l.c., printed
"SHIRLOW, -1927-" and l.r., pencil
"John Shirlow"
Inscribed l.l., pencil "10/50"
Bequest of Sybil Craig, 1989

Self portrait 1930
etching
plate 32.8 x 25.2 cm; sheet 40.9 x 32.0 cm
Signed and dated in image u.l., printed
"SHIRLOW 1930" and l.r., pencil,
"John Shirlow"
Inscribed l.l., pencil
"To Mrs. Craig/ with regards"
Bequest of Sybil Craig, 1989

Side street, Melbourne 1921
etching, edition 2/50
plate 23.5 x 7.5 cm; sight 25.9 x 9.2 cm
Signed and dated in image u.r., printed
"SHIRLOW/ 1921" l.r., pencil
"John Shirlow"
Inscribed l.l., pencil "2.50"
Bequest of Sybil Craig, 1989

Smithy Ross, Tasmania 1931
etching, edition 3/40
plate 11.3 x 19.7 cm; sight 13.6 x 21.6 cm
Signed and dated in image l.l., printed
"SHIRLOW 1931" and l.r., pencil
"John Shirlow"
Inscribed l.l., printed "SMITHY ROSS
Tasmania"; l.l., pencil "3/40"
Bequest of Sybil Craig, 1989

Jeffrey SMART Australian/Italian 1921-

The Dome (c1977)
aquatint, edition 60/100
sheet 57.5 x 56.4 cm (irreg);
plate 44.2 x 43.4 cm
Signed l.r., pencil "Jeffrey Smart".
Not dated
Inscribed l.l., pencil "The Dome 60/100"
Bequest of John Mockridge, 1995

Julian SMITH Australian 1873-1947

in collaboration with
Russell GRIMWADE (Australian, working
1940s) and McLAREN & CO (Australian,
working 1940s)
Fifty masterpieces of photography 1948
lithograph, typeset and cardboard
1) box 46.1h x 3.9w x 37.7 cm d; 2) case
45.0h x 2.5w x 36.5 cm d; 3) booklet 37.1 x
27.1 cm; 4-52) each sheet 24.4 x 34.3 cm;
comp from 34.5 x 24.2 to 35.6 x 27.8 cm;
53) sheet 34.3 x 42.4 cm; comp 28.5 x
33.9 cm
2) Signed frontispiece l.c., printed
"...RUSSELL GRIMWADE" and inside
last page l.r., printed "RUSSELL
GRIMWADE". Dated inside last page
l.l., printed "...1948"; 4-53) each signed
l.r., printed "Julian Smith"
2) Inscribed across lid, printed
"50 MASTERPIECES", "OF Photography
BY DR JULIAN SMITH"; 3) Inscribed
from front cover to last page, typeset
"FIFTY MASTERPIECES...
COPYRIGHT RESERVED"; 4-53)
Inscribed l.l., consecutively, printed
"(subjects' names)"
Purchased 1950

Keith SMITH American 1938-

Opus XIII of the Margaret series 1966
cliche-verre photo-etching
plate 58.5 x 38.0 cm; sight 60.3 x 39.5 cm
Signed and dated l.r., pencil
"Keith A. Smith. Autumn 1966"
Inscribed l.l., pencil "Opus XIII of the
Margaret Series"
Purchased 1968

SOMMER

German, working 19th c

(European views) (late 19th-20th c)
photographic reproduction
1) sheet 19.9 x 25.2 cm; comp 19.4 x 25.2
cm; 2) sheet 19.8 x 25.4 cm; comp 19.4 x
25.4 cm; 3) sheet and comp 25.2 x 19.7
cm; 4) sheet 20 x 25.5 cm; comp 19.6 x
25.5 cm; 5) sheet 19.6 x 25.5 cm; comp
19.1 x 25.5 cm; 6) sheet 19.9 x 25.4 cm;
comp 19.5 x 25.4 cm
1-6) each signed l.r., printed "Sommer -
Napoli". Not dated
Inscribed 1) l.l., printed "7066"
"LUGANO. Panorama"; 2) l.l., printed
"12564", "Luzern"; 3) l.l., printed
"12128", "ALTDORF"; 4) l.l., printed
"12533 (illeg.) stock von der Axenstrasse";
5) l.l., printed "7039 LAGO DI COMO,
Villa d'Este"; 6) l.l., printed "12879
Vierwaldstettersee Treib"
Acquired

Stephen SPURRIER Australian 1945-

Sentinel 1967 *
etching and silkscreen, edition 4/10
plate 59.8 x 53.0 cm; sheet 72.5 x 56.0 cm
Signed and dated l.r., pencil "Stephen
Spurrier 67"
Inscribed l.c., pencil "Sentinel"; l.l.,
pencil "4/10"
Geelong Print Prize, 1967

SSB & CO

British, working late 19th c

in collaboration with
ART UNION OF LONDON
(British, working 19th c)
The burial of Harold (c1880s)
autotype
sheet 15.5 x 19.7 cm
Signed on mount l.r., printed "S.S.B. &
Co." and l.l., printed "ART-UNION OF
LONDON". Not dated
Inscribed on mount l.l., printed
"The Burial of Harold";
l.r., printed "AUTOTYPE"
Gift of GR King, 1905

in collaboration with
ART UNION OF LONDON and John
HANCOCK (British, working late 19th c)
Christ led to Crucifixion (c1880s)
autotype
sheet 10.5 x 26.1 cm; Signed on mount l.r.,
printed "S.S.B. & Co." and l.l., printed
"ART-UNION OF LONDON". Not dated
Inscribed on mount l.l., printed "Christ
led to Crucifixion"; l.r., printed
"AUTOTYPE"
Gift of GR King, 1905

in collaboration with
ART UNION OF LONDON
Claude Duval (c1880s)
autotype
sheet 13.5 x 19.1 cm
Signed on mount l.l., printed "S.S.B. &
Co." and l.r., printed "ART-UNION OF
LONDON". Not dated
Inscribed on mount l.l., printed "Claude
Duval", "AUTOTYPE"
Gift of GR King, 1905

in collaboration with
ART UNION OF LONDON and
John HANCOCK
The entry into Jerusalem (c1880s)
autotype
sheet 10.5 x 26.0 cm
Signed on mount l.r., printed "S.S.B. &
Co." and l.l., "ART-UNION OF
LONDON". Not dated
Inscribed on mount l.l., printed "The
Entry into Jerusalem"; l.r., printed
"AUTOTYPE"
Gift of GR King, 1905

in collaboration with
ART UNION OF LONDON
A Neapolitan wedding (c1880s)
autotype
sheet 15.2 x 20.9 cm
Signed on mount l.r., printed "S.S.B. &
Co." and l.l., printed "ART-UNION OF
LONDON". Not dated
Inscribed on mount l.l., printed
"A Neapolitan Wedding"; l.r., printed
"AUTOTYPE"
Gift of GR King, 1905

in collaboration with
ART UNION OF LONDON
The prisoner of Gisors (c1880s)
autotype
sheet 15.2 x 20.0 cm
Signed on mount l.r., printed "S.S.B. &
Co." and l.l., printed "ART-UNION OF
LONDON". Not dated
Inscribed on mount l.l., printed
"The Prisoner of Gisors"; l.r., printed
"AUTOTYPE"
Gift of GR King, 1905

in collaboration with
ART UNION OF LONDON
Raising the maypole (c1880s) *
autotype
sheet 12.7 x 21.0 cm
Signed on mount l.r., printed "S.S.B. &
Co." and l.l., printed "ART-UNION OF
LONDON". Not dated
Inscribed on mount l.l., printed "Raising
the May-Pole"; l.r., printed "AUTOTYPE"
Gift of GR King, 1905

in collaboration with
ART UNION OF LONDON
Sabrina (c1880s) *
autotype
sheet 12.2 x 20.0 cm (irreg)
Signed on mount l.r., printed "S.S.B. &
Co." and l.l., printed "ART-UNION OF
LONDON". Not dated
Inscribed on mount l.l., printed "Sabrina";
l.r., printed "AUTOTYPE"
Gift of GR King, 1905

in collaboration with
ART UNION OF LONDON
The smile (c1880s)
autotype
sheet 9.7 x 20.0 cm
Signed on mount l.r., printed "S.S.B. &
Co." and l.l., printed "ART-UNION OF
LONDON". Not dated
Inscribed on mount l.l., printed "The
Smile"; l.r., printed "AUTOTYPE"
Gift of GR King, 1905

in collaboration with
ART UNION OF LONDON
Una (c1880s)
autotype
sheet 15.3 x 19.7 cm
Signed on mount l.r., printed "S.S.B. &
Co." and l.l., printed "ART-UNION OF
LONDON". Not dated
Inscribed on mount l.l., printed "Una";
l.r., printed "AUTOTYPE"
Gift of GR King, 1905

J STANCLIFFE

British, working 19th c

in collaboration with
Lumb STOCKS (British 1812-1892 and
Henry LE JEUNE (British 1820-1904)
The eft (c1880s)
engraving
sheet 37.7 x 44.4 cm; comp 23.4 x 19.3 cm
Signed l.r., printed "Engraved by J.
Stancliffe and L. Stocks, A.R.A." and l.l.,
printed "Printed by H. Le Jeune, A.R.A."
Inscribed l.c., printed "The Eft./ From the
Picture in the Collection of George
Simpson Esq. Wray Park Reigate"; in
image l.r., printed "(illeg)/ J.H./ 183(illeg)"
Acquired

Alan SUMNER

Australian 1911-1995

Cyclists near Geelong (c1944)
screenprint, edition of 24
sheet 34.2 x 42.7 cm
Signed l.r., black paint "Alan Sumner".
Not dated
Inscribed l.l., black paint "CYCLISTS
NEAR GEELONG"
Gift of Cheetham Salt, 1983

SYMONDS & ROBERTS

Australian, working 20th c

Fyansford Bridge, Barwon River, Geelong
(early 20th c)
photographic reproduction
sheet 8.7 x 13.7 cm
Signed reverse l.l., printed "Symonds and
Robert Moorabool St., Geelong". Not
dated
Inscribed u.l., printed "Fyansford Bridge,
Barwon River, Geelong"; reverse u.c.,
printed "Post Card/ Printed in Australia/
This space may be used for
Correspondence/ within the
Commonwealth without/ extra postage/
This space for name and/ address"; reverse
u.r., printed "Stamp here"
Gift of Joseph Pascoe and Pamela Gullifer,
1982

Latrobe Terrace, Geelong, looking South
(early 20th c)
photographic reproduction
sheet 8.7 x 13.8 cm
Signed reverse l.l., printed "Symonds and
Roberts, Moorabool St., Geelong". Not
dated
Inscribed u.l., printed "Latrobe Terrace,
Geelong, looking South"; reverse u.c.,
printed "Post Card/ Printed in Australia/
This space may be used for
Correspondence/ within the
Commonwealth without/ extra postage/
This space for name and/ address"; reverse
u.r., printed "Stamp here"
Gift of Joseph Pascoe and Pamela Gullifer,
1982

TAHACHI

Japanese, working 19th c

View of Mt Fuji in summer 1952
woodcut
sheet 26.4 x 38.4 cm; comp 23.8 x 35.9 cm
Signed l.l., ink "Japanese characters".
Dated in image l.l., ink "(1952 October)"
Inscribed u.r., ink "(Japanese characters)"
Gift of Sir Thomas Maltby, 1964

Hiroyuki TAJIMA

Japanese 1915-

(Blue jellyfish) 1965
woodcut, edition 2/50
comp 90.9 x 60.5 cm; sight 93.0 x 61.7 cm
Signed and dated l.r., pencil "Hiroyuki
Tajima '65"
Inscribed l.c., pencil "50-2"
Purchased 1968

TAY KOK WEE

Indonesian/Australian 1942-

April 19th 1967
monotype
sheet 71.1 x 49.1 cm
Signed and dated l.r., pencil
"Tay Kok Wee 1967"
Inscribed l.l., pencil "April 19th
(followed by Indonesian script)"
and l.r., pencil "1/30"
FE Richardson Prize, 1967

Eric THAKE

Australian 1904-1982

The Adoration of the Magi 1949
linocut
sheet 18.4 x 14.6 cm; comp 17.5 x 11.8 cm
Signed and dated l.r., pencil "Eric Thake
1949" and reverse u.r., pencil "ET"
Inscribed l.l., pencil "The Adoration
of the Magi"
Gift of the Friends of the Gallery and the
Gallery Grasshoppers, 1986

Airlines resume 1950
lithograph
sheet 21.5 x 29.1 cm; comp 17.2 x 24.7 cm
Signed and dated l.l., pencil "Eric Thake
1950" and reverse u.c., pencil "ET"
Inscribed l.l., printed "Airlines Resume";
reverse l.r., pencil "The final card of a
running/ set of 40, 1941-75 inc. linocuts"
Gift of the Friends of the Gallery and the
Gallery Grasshoppers, 1986

Alberto's elephants and Newcastle's
"pokies" wave goodbye to 1976 1976
lithograph
sheet 21.5 x 28.3 cm; comp 18.5 x 22.5 cm
Signed and dated l.c., pencil "Eric Thake
1976" and reverse u.r., pencil "ET"
Inscribed u.r., printed "Alberto's
elephants and Newcastle's "pokies" wave
goodbye to 1976"
Gift of the Friends of the Gallery and the
Gallery Grasshoppers, 1986

The bathers 1925
engraving, edition 42/50
plate 10.6 x 10.7 cm; sheet 15.8 x 20.9 cm
Signed and dated l.r., pencil
"Eric Thake 1925"
Inscribed l.c., pencil "The Bathers";

l.l., pencil "42/50"
Purchased 1982

Bird watching 1965
linocut, edition 37/40
sheet 32.1 x 49.9 cm; comp 20.8 x 33.0 cm
Signed and dated l.r., pencil
"Eric Thake 1965"
Inscribed l.l., pencil
"Bird Watching 37/40"
Purchased 1976

Bookplate: Richard Annois (1971)
process block
sheet 8.5 x 7.5 cm
Signed in image l.r., printed "T".
Not dated
Inscribed u.c., printed "EX LIBRIS";
l.c., printed "RICHARD ANNOIS"
Gift of J Mann and J Beaty, 1988

Bookplate: P Neville Barnett (1932)
linocut
sheet 10.7 x 6.7 cm
Signed reverse sheet c., stamp,
"E. Thake". Not dated
Inscribed c.r., printed "EX LIBRIS";
c., printed "P. NEVILLE/ BARNETT";
reverse c., stamped "WOOD"
Gift of Captain A Norman Boulton, 1987

Bookplate: Alison Uther Boyes (1934)
process block
sheet 6.3 x 6.3 cm
Not signed. Not dated
Inscribed l.c., printed
"ALISON UTHUR BOYES"
Gift of J Mann and J Beaty, 1988

Bookplate: TR Campbell (1933)
linocut
sheet 7.0 x 4.8 cm
Not signed. Not dated
Inscribed l.c., printed
"EX LIBRIS/ T.R. CAMPBELL"
Gift of J Mann and J Beaty, 1988

Bookplate: Jean Daley (1930)
linocut
sheet 10.7 x 6.3 cm
Signed c.l., printed "T". Not dated
Inscribed l.c., printed
"JEAN/ DALEY/ HER BOOK"
Gift of Captain A Norman Boulton, 1987

Bookplate: Dorothy Dennet (1934)
woodcut
sheet 6.8 x 5.9 cm
Not signed. Not dated
Inscribed l.l., printed "DOROTHY
DENNET". Not dated
Gift of J Mann and J Beaty, 1988

Bookplate: Mabel G Flanley 1931
woodcut
sheet 10.3 x 7.3 cm
Signed l.l., printed "E" and l.r.,

printed "T". Dated c., printed "1931"
Inscribed u.c., printed "EX LIBRIS";
l.c., printed "MABEL G. FLANLEY"
Gift of J Mann and J Beaty, 1988

Bookplate: John Gartner (1940s)
woodcut
sheet 7.7 x 6.9 cm
Signed in image l.l., printed "T"
Not dated
Inscribed l.r., printed "JOHN GARTNER"
Gift of J Mann and J Beaty, 1988

Bookplate: George Godwin (1935)
woodcut
sheet 3.9 x 6.3 cm
Not signed. Not dated
Inscribed l.c., printed "GODWIN"
Gift of J Mann and J Beaty, 1988

Bookplate: Sydney Hagley (1940s)
metalcut
sheet 7.0 x 7.5 cm
Signed in image l.r., printed "T".
Not dated
Inscribed l.c., printed "SYDNEY HAGLEY"
Gift of J Mann and J Beaty, 1988

Bookplate: VS Hewett (1932)
linocut
sheet 10.3 x 7.3 cm
Signed l.c., printed "T". Not dated
Inscribed u.c., printed "V.S. HEWITT
(in reverse); l.r., printed "EX LIBRIS"
Gift of Captain A Norman Boulton, 1987

Bookplate: Eric Johnstone (1929)
woodcut
sheet 7.0 x 4.3 cm
Not signed. Not dated
Gift of J Mann and J Beaty, 1988

Bookplate: Ted Mayman (1971)
process block
sheet 8.0 x 6.7 cm; comp 6.5 x 5.7 cm
Signed in image l.r., printed "T".
Not dated
Inscribed c., printed
"TED/ MAYMAN (inverse)"
Gift of J Mann and J Beaty, 1988

Bookplate: HB Muir (1) (1933)
linocut
sheet 6.0 x 6.2 cm
Inscribed l.l., printed "EX LIBRIS/ H.B.
MUIR"
Gift of Captain A Norman Boulton, 1987

Bookplate: HB Muir (2) (1948)
linocut
sheet 8.5 x 5.1 cm
Signed l.r., printed, "T". Not dated
Inscribed l.c., printed "H.B. MUIR"
Gift of Captain A Norman Boulton, 1987

Bookplate: Guelda Pyke 1971
photographic reproduction
sheet 10.3 x 8.2 cm; comp 8.7 x 6.9 cm
Signed and dated l.l., pencil
"Eric Thake 1971"
Inscribed c., printed "GUELDA"
Gift of J Mann and J Beaty, 1988

Bookplate: Pollie Pyke (1971)
process block
sheet 8.3 x 4.6 cm
Signed in image l.r., printed "T".
Not dated
Inscribed l.c., printed "POLLIE/ PYKE"
Gift of J Mann and J Beaty, 1988

Bookplate: BR Richardson (1928)
metalcut
sheet 8.3 x 7.5 cm; comp 6.5 x 5.9 cm
Signed in image l.r., printed "T".
Not dated
Inscribed l.c., printed "ex libris BRR"
Gift of J Mann and J Beaty, 1988

Bookplate: Lucy McCowan Russell
(1929)
metalcut
sheet 8.2 x 6.5 cm; comp 6.9 x 5.4 cm
Signed in image c., printed "T (twice)".
Not dated
Inscribed l.c., printed "LUCY McCOWAN
RUSSELL/ HER BOOK"
Gift of J Mann and J Beaty, 1988

Bookplate: R McC Russell (1927)
metalcut
sheet 6.1 x 5.0 cm; comp 4.9 x 3.9 cm
Not signed. Not dated
Inscribed l.c., printed "EX LIBRIS",
"R. McCR"
Gift of J Mann and J Beaty, 1988

Bookplate: Clive Stephen (1931)
linocut
sheet 10.7 x 6.6 cm
Signed c.r., printed "T". Not dated
Inscribed u.c., printed "EX LIBRIS"; l.c.,
printed "CLIVE STEPHEN"
Gift of Captain A Norman Boulton, 1987

Bookplate: Eric Thake (1931)
linocut
sheet 9.1 x 5.4 cm
Not signed. Not dated
Inscribed l.l., printed "EX"; l.r., printed
"LIBRIS"
Gift of Captain A Norman Boulton, 1987

Bookplate: EL Thompson (1932)
linocut
sheet 10.0 x 6.1 cm
Not signed. Not dated
Inscribed l.c., printed "E.L. THOMPSON"
Gift of Captain A Norman Boulton, 1987

Bookplate: Alexander Robert Turnbull
(1940s)
woodcut
sheet 6.6 x 5.2 cm
Signed in image c., printed "T". Not dated
Inscribed u.r., printed "EX LIBRIS";
l.c., printed "ALEXANDER. ROBERT.
TURNBULL"
Gift of J Mann and J Beaty, 1988

Christmas greetings from Thake's flat
1961
linocut
sheet 15.3 x 21.5 cm; comp 12.8 x 20.3 cm
Not signed. Dated l.r., pencil "1961"
Inscribed l.c., pencil "Christmas
Greetings from Thake's Flat"
Gift of the Friends of the Gallery and the
Gallery Grasshoppers, 1986

Cold iron 1932
linocut, edition 12/30
sheet 32.7 x 25.1 cm; comp 26.1 x 19.7 cm
Signed and dated l.c., pencil "Eric Thake
1932"
Inscribed l.l., pencil "12/30 Cold Iron"
Purchased 1976

Comparisons 1957
linocut
sheet 20.3 x 14.6 cm; comp 18.9 x 14.6 cm
Signed and dated l.r., pencil "Eric Thake
1957" and reverse u.r., pencil "ET"
Inscribed l.l., pencil "comparisons";
reverse u.r., pencil "Imaginary meeting at
Easter Island"
Gift of the Friends of the Gallery and the
Gallery Grasshoppers, 1986

Desert island 1967
linocut
sheet 14.7 x 19.5 cm; comp 13.8 x 16.3 cm
Signed and dated l.r., pencil "Eric Thake
1967"
Inscribed l.c., pencil "Desert Island"
Gift of the Friends of the Gallery and the
Gallery Grasshoppers, 1986

Desiderata or that hollow log
at Alice Springs 1948
linocut
sheet 14.8 x 18.4 cm; comp 12.8 x 15.9 cm
Signed and dated l.r., pencil "Eric Thake
1948" and reverse u.r., pencil "ET"
Inscribed l.l., pencil "Desiderata" or
"That Hollow log at Alice Springs"
Gift of the Friends of the Gallery and the
Gallery Grasshoppers, 1986

The eagle and the aeroplane 1978
lithograph
sheet 22.5 x 23.5 cm; comp 18.2 x 16.2 cm
Signed and dated l.l., pencil "Eric Thake
1978" and reverse c.l., pencil "ET"
Inscribed l.l., printed "The eagle

and the aeroplane"
Gift of the Friends of the Gallery and the
Gallery Grasshoppers, 1986

Ecstasy 1956
linocut
sheet 21.5 x 13.4 cm; comp 18.7 x 10.7 cm
Signed and dated l.r., pencil "Eric Thake
1956" and reverse u.r., pencil "ET"
Inscribed l.l., pencil "Ecstasy"; reverse
u.r., pencil "Articulated figure in the
Museum Vaults"
Gift of the Friends of the Gallery and the
Gallery Grasshoppers, 1986

Figure in a rocky landscape 1965
linocut
sheet 14.8 x 21.0 cm; comp 10.6 x 21.0 cm
Signed and dated l.r., pencil "Eric Thake
1965"
Inscribed l.c., pencil "Figure in a rocky
Landscape"
Gift of the Friends of the Gallery and the
Gallery Grasshoppers, 1986

Get off me back 1947
linocut
sheet 18.7 x 15.0 cm; comp 17.1 x 10.9 cm
Signed and dated l.c., pencil "Eric Thake
1947" and reverse u.r., pencil "ET"
Inscribed l.l., pencil "Get off me back!"
Gift of the Friends of the Gallery and the
Gallery Grasshoppers, 1986

The habitat of the dodo 1943
linocut
sheet 14.7 x 16.5 cm; comp 13.9 x 16.5 cm
Signed and dated l.r., pencil "Eric Thake
1943" and reverse u.r., pencil "ET"
Inscribed l.l., pencil "The Habitat of the
Dodo"
Gift of the Friends of the Gallery and the
Gallery Grasshoppers, 1986

Heels and heeler, Longreach 1971
linocut
sheet 21.0 x 14.2 cm; comp 19.4 x 14.2 cm
Signed and dated l.r., pencil "Eric Thake
1971"
Inscribed l.l., pencil "Heels and Heeler,
Longreach"
Gift of the Friends of the Gallery and the
Gallery Grasshoppers, 1986

Hippobottomi 1974
linocut
sheet 14.6 x 22.2 cm; comp 12.2 x 20.9 cm
Signed and dated l.r., pencil "Eric Thake
1974"
Inscribed l.r., pencil "Hippobottomi"
Gift of the Friends of the Gallery and the
Gallery Grasshoppers, 1986

Horsham Sale Yards – "She's a beautiful
pig boys, all meat and no pertaters!"
1960
linocut
sheet 20.4 x 14.7 cm; comp 20.4 x 14.7 cm
Signed and dated l.r., pencil "Eric Thake
1960"
Inscribed l.c., pencil "HORSHAM SALE
YARDS/ "She's a beautiful pig boys, all
meat and no pertaters!"
Gift of the Friends of the Gallery and the
Gallery Grasshoppers, 1986

In the Melbourne Gallery – "Epstein,
Einstein? I can never remember!" 1962
linocut
sheet 22.3 x 14.6 cm; comp 20.6 x 14.6 cm
Signed and dated l.r., pencil "Eric Thake
1962"
Inscribed l.c., pencil "IN THE
MELBOURNE GALLERY"; l.l., pencil,
"Epstein? Einstein? I can never
remember!"; inside card c.l., pencil
"EPSTEIN'S BUST OF EINSTEIN"
Gift of the Friends of the Gallery and the
Gallery Grasshoppers, 1986

In the nude! Oh, Mr Thake 1963
linocut
sheet 21.8 x 13.9 cm; comp 20.0 x 13.9 cm
Signed and dated l.r., pencil "ET 1963"
Inscribed l.l., pencil "– in the nude! Oh,
Mr Thake"
Gift of the Friends of the Gallery and the
Gallery Grasshoppers, 1986

The inhabitants of this country 1953
linocut
sheet 19.6 x 14.3 cm; comp 18.7 x 13.2 cm
Signed and dated l.r., pencil "Eric Thake
1953" and reverse u.r., pencil "ET"
Inscribed l.c., pencil "The Inhabitants of
this country –"; inside card, printed "The
inhabitants of this Country are the
miserablest People/ in the world. The
Hodmadods of Monomatapa, though a
nasty/ people, yet for Wealth are
Gentlemen to these; who have no houses/
or skin Garments, Sheep, Poultry, and
Fruits of the/ Earth, Ostrich Eggs, etc. as
the Hodmadods have. They are/ tall, strait-
bodied, and thin, with small long limbs.
They have/ great Heads, round foreheads,
and great Brows. Their Eye- lids are
always half closed, to keep the flies out of
their Eyes;/ they being so troublesome
here./ They have great Bottle Noses, pretty
full Lips, and wide/ Mouths./ They are
long visaged, and of a very displeasing
Aspect, having no one graceful Feature in
their Faces./ "A VOYAGE TO NEW
HOLLAND 1688" – WILLIAM DAMPIER
Gift of the Friends of the Gallery and the
Gallery Grasshoppers, 1986

Introductions at RGH, 1959 –
"Mr Thake – Dr So and So" 1959
linocut
sheet 20.5 x 13.8 cm; comp 19.5 x 13.8 cm
Not signed. Dated l.r., pencil "1959" and
reverse u.r., pencil "59"
Inscribed l.c., pencil "INTRODUCTION
AT R.C.H., 1959/ "Mr. Thake – Dr. So and
So"; reverse u.r., pencil "When I used to/
draw medical/ diagrams at R.C.H."
Gift of the Friends of the Gallery and the
Gallery Grasshoppers, 1986

The itchy owl 1941
linocut
sheet 16.7 x 12.7 cm; comp 11.3 x 7.8 cm
Signed and dated l.r., pencil "Eric Thake
1941" and reverse u.r., pencil "ET"
Inscribed l.l., pencil "The Itchy Owl!"
Gift of the Friends of the Gallery and the
Gallery Grasshoppers, 1986

Ladies...about turn! 1979
lithograph
sheet 21.6 x 28.3 cm; comp 15.7 x 24.5 cm
Signed and dated l.l., pencil "Eric Thake
1979" and u.l., pencil "ET"
Inscribed l.l., printed "Ladies ...ABOUT
TURN!"; reverse l.r., black fibre-tipped
pen "Oh for a lodge/ in some vast
wilderness"/ William Cowper 1731-1800"
Gift of the Friends of the Gallery and the
Gallery Grasshoppers, 1986

A message from our sponsor 1975
linocut
sheet 21.6 x 14.2 cm; comp 20.2 x 14.2 cm
Signed and dated l.r., pencil "Eric Thake
1975"
Inscribed l.l., pencil "– a message from
our sponsor"
Gift of the Friends of the Gallery and the
Gallery Grasshoppers, 1986

Mirage people, Alice Springs 1946
linocut
sheet 15.2 x 21.8 cm; comp 13.7 x 15.2 cm
Signed and dated l.r., pencil "Eric Thake
1946" and reverse u.r., pencil "ET"
Inscribed l.c., pencil "Mirage people, Alice
Springs"
Gift of the Friends of the Gallery and the
Gallery Grasshoppers, 1986

Nuns on the Geelong Road, oil sheiks to
Bahrein? 1969
linocut
sheet 14.5 x 20.8 cm; comp 13.2 x 17.7 cm
Signed and dated l.r., pencil "Eric Thake
1969"
Inscribed l.l., pencil "Nuns on the
Geelong Road, Oil Sheiks to Bahrein?";
inside card u.c., pencil "...Oil Sheiks to
Bahrein?"
Gift of the Friends of the Gallery and the
Gallery Grasshoppers, 1986

Nuns on the Geelong Road...Oil Sheiks to
Bahrein? 1969
linocut
sheet 14.6 x 20.9 cm; comp 13.3 x 17.8 cm
Signed and dated l.r., pencil "Eric Thake
1969"
Inscribed l.c., pencil "Nuns on the
Geelong Road...Oil Sheiks to Bahrein?"
Purchased 1976

An Opera House in every home 1972
linocut
sheet 14.9 x 21.0 cm; comp 13.7 x 21.0 cm
Signed and dated l.r., pencil "Eric Thake
1972"
Inscribed l.l., pencil "An Opera House in
every home"
Gift of Mrs Ian Mann and Mrs Donald
Campbell, 1976

An Opera House in every home 1972 *
linocut
sheet 14.9 x 21.0 cm; comp 13.7 x 21.0 cm
Signed and dated l.r., pencil "Eric Thake
1972"
Inscribed l.l., pencil "An Opera House in
every home"
Gift of the Friends of the Gallery and the
Gallery Grasshoppers, 1986

An Opera House in every home (1972)
linocut
sheet 18.8 cm x 24.5 cm; comp 14.2 x 22.0 cm
Not signed. Not dated
Acquired

The plume hunter 1951/1968
linocut, edition 21/150
sheet 44.2 x 33.0 cm; comp 20.1 x 14.6 cm
Signed and dated l.r., pencil "Eric Thake
1951"
Inscribed c., pencil "The Plume Hunter";
l.l., pencil "PCA 21/150 ed. '68"
Member print, Print Council of Australia,
1968

The plume hunter 1951
linocut
sheet 20.9 x 14.5 cm; comp 19.8 x 14.5 cm
Signed and dated l.r., pencil "Eric Thake
1951"
Inscribed l.l., pencil "The Plume Hunter"
Gift of the Friends of the Gallery and the
Gallery Grasshoppers, 1986

Printing block for 'An Opera House in
every home' (1972) *
wooden base with linoleum block
15.1h x 22.6w x 2.3 cm d (6 x 9 x 1") Not
signed. Not dated
Gift of the artist's daughter, 1976

Roadside bunyip 1973
linocut
sheet 22.1 x 13.1 cm; comp 20.9 x 13.1 cm
Signed and dated l.r., pencil "Eric Thake
1973"

Inscribed l.l., pencil "Roadside Bunyip"
Gift of the Friends of the Gallery and the
Gallery Grasshoppers, 1986

The Rock and the flies 1952

linocut
sheet 20.6 x 14.0 cm; comp 18.2 x 14.0 cm
Signed and dated l.r., pencil "Eric Thake
1952" and reverse u.r., pencil "ET"
Inscribed l.l., pencil "The Rocks and the
Flies"; reverse u.r., pencil "Ayers Rock"
Gift of the Friends of the Gallery and the
Gallery Grasshoppers, 1986

Sacred and profane love 1954

linocut
sheet 22.1 x 14.2 cm; comp 21.2 x 14.2 cm
Signed and dated l.r., pencil "Eric Thake
1954" and reverse u.r., pencil "ET"
Inscribed l.l., pencil "Sacred and Profane
Love"
Gift of the Friends of the Gallery and the
Gallery Grasshoppers, 1986

Self-portrait among the ant-hills 1950

linocut
sheet 18.7 x 14.5 cm; comp 17.0 x 14.5 cm
Signed and dated l.r., pencil "Eric Thake
1950" and reverse u.r., pencil "ET"
Inscribed l.l., pencil "Self-portrait among
the Ant-hills"
Gift of the Friends of the Gallery and the
Gallery Grasshoppers, 1986

She's late today! 1955

linocut
sheet 14.7 x 20.5 cm; comp 14.0 x 20.5 cm
Signed and dated l.r., pencil "Eric Thake
1955" and reverse u.r., pencil "ET"
Inscribed l.c., pencil "She's late today!";
reverse u.r., pencil "hungry birds/ waiting
for breakfast/ at the zoo"
Gift of the Friends of the Gallery and the
Gallery Grasshoppers, 1986

She's warm alright 1966

linocut
sheet 19.7 x 14.6 cm; comp 18.4 x 14.6 cm
Signed and dated l.c., pencil "Eric Thake
1966"
Inscribed l.r., pencil "She's warm alright";
inside card, black fibre-tipped pen
"Margaret and Ken/ with best wishes/ for
Xmas and New Year/ from/ Eric and Grace
Thake"
Gift of the Friends of the Gallery and the
Gallery Grasshoppers, 1986

She's warm alright! 1966-67

linocut, edition 28/40
sheet 50.3 x 32.5 cm; comp 34.2 x 27.0 cm
Signed and dated l.r., pencil "Eric Thake
1966-7"
Inscribed l.l., pencil "She's warm alright",
"28/40"
Purchased 1976

Shearing on Naranga 1970

linocut, edition 2/22
sheet 51.7 x 42.4 cm; comp 35.4 x 29.7 cm
Signed and dated l.r., pencil "Eric Thake
1970"
Inscribed l.l., pencil "Shearing on
Naranga"; l.c., pencil "2/22"
Purchased 1970

Strange spectacle 1944

linocut
sheet 13.3 x 16.1 cm; comp 10.6 x 13.1 cm
Signed and dated l.r., pencil "Eric Thake
1904"
Inscribed l.r., pencil "Strange Spectacle"
Gift of the Friends of the Gallery and the
Gallery Grasshoppers, 1986

Sunshine and rain, Lygon Street (Melbourne) 1964

linocut
sheet 19.6 x 14.4 cm; comp 18.0 x 14.4 cm
Signed and dated l.r., pencil "Eric Thake
1964"
Inscribed l.l., pencil "Sunshine and Rain,
Lygon St."
Gift of the Friends of the Gallery and the
Gallery Grasshoppers, 1986

TV camel of Lake Rudolf 1977

lithograph
sheet 21.5 x 28.2 cm; comp 20.1 x 19.3 cm
Signed and dated l.r., pencil "Eric Thake
1977" and reverse l.l., pencil "ET"
Inscribed l.c., printed "TV camel of Lake
Rudolf"
Gift of the Friends of the Gallery and the
Gallery Grasshoppers, 1986

Then wrought a tomb, and slept 1942

linocut
sheet 16.8 x 13.1 cm; comp 16.8 x 11.4 cm
Signed and dated l.r., pencil "Eric Thake
1942" and reverse u.r., pencil "ET"
Inscribed l.l., pencil "— then wrought a
tomb, and slept"
Gift of the Friends of the Gallery and the
Gallery Grasshoppers, 1986

What a cow! 1945

linocut
sheet 20.5 x 14.7 cm; comp 17.7 x 10.6 cm
Signed and dated l.r., pencil "Eric Thake,
1945"
Inscribed l.r., pencil "What a Cow!"
Gift of the Friends of the Gallery and the
Gallery Grasshoppers, 1986

When in Kalgoorlie... dial-a-prayer 1970

linocut
sheet 21.0 x 14.6 cm; comp 16.7 x 13.5 cm
Signed and dated l.r., pencil "Eric Thake
1970"
Inscribed l.l., pencil "WHEN IN
KALGOORLIE.../ Dial-a-prayer!"

Gift of the Friends of the Gallery and the
Gallery Grasshoppers, 1986

Where's all your 30,000 Jim? Well you remember those chops we had last night! 1968

linocut
sheet 20.6 x 14.7 cm; comp 16.6 x 14.5 cm
Signed and dated l.r., pencil "Eric Thake
1968"
Inscribed l.l., pencil "Where's all your
30,000 Jim? Well remember those chops
we had last night!"
Gift of the Friends of the Gallery and the
Gallery Grasshoppers, 1986

The wrong horse 1955

linocut
sheet 14.6 x 19.3 cm; comp 12.1 x 15.4 cm
Signed and dated l.r., pencil "Eric Thake
1955" and reverse u.r., pencil "ET"
Inscribed l.c., pencil "The wrong
Horse"
Gift of the Friends of the Gallery and the
Gallery Grasshoppers, 1986

Edmund THOMAS

Australian/British 1827-1867

in collaboration with
D JAMES (Australian, working 19th c)
and
Frank VARLEY (Australian, working
19th c)
Geelong - Corio Bay 1853
hand-coloured lithograph
sheet 25.6 x 35.6 cm; comp 15.9 x 26.5 cm
Signed l.l., printed "D. James..." and
signed and dated l.c., printed, "...1853...F.
Varley"
Inscribed l.l., printed "D. James, 30,
Collins St. E. Melb."; l.c., printed
"GEEELONG - CORIO BAY/ 1853/
Lithographed from Original Drawing by F.
(sic) Thomas & Published by F. Varley";
and l.r., printed "Copyright Reserved"
Gift of Mrs Wood, 1918

in collaboration with
D JAMES and Frank VARLEY
Geelong - Corio Bay 1853
hand-coloured lithograph
sheet 25.3 x 35.6 cm; comp 18.1 x 26.2 cm
Signed l.l., printed "D. James..." and l.r.,
printed "F. Thomas and...F. Varley". Dated
l.c., printed "...1853..."
Inscribed l.l., printed "D. James 30,
Collins st. E. Melb."; l.r., printed
"Copyright Reserved"; l.c., printed
"GEEELONG - CORIO BAY/ 1853/
Lithographed from Original Drawing by F.
(sic) Thomas and Published by F. Varley"
Purchased with the assistance of Target
Australia Pty Ltd, 1980

Thelma THOMPSON

Australian 1908-1959

The Hermitage Bell, Geelong (1927)
etching, edition 6/50
plate 23.9 x 13.8 cm; sheet 37.3 x 23.4 cm
Signed l.r., pencil "Thelma Thompson".
Not dated
Inscribed l.c., pencil "The Hermitage Bell,
Geelong"; l.l., pencil "6/50"
Gift of an anonymous donor, 1932

Hall THORPE

British/Australian 1874-1947

Piccadilly (early 20th c)
woodcut
sheet 34.7 x 39.7 cm; comp 28.0 x 33.2 cm
Signed l.r., pencil "Hall Thorpe" and blue
ink "H.T.". Not dated
Inscribed l.l., pencil "Piccadilly"
Gift of Deutscher Fine Art Galleries
Melbourne, 1978

Lesbia THORPE

Australian 1919-

Tropical fish (c1962-63)
linocut, edition 2/6
sheet 45.5 x 60.0 cm; comp 40.0 x 55.6 cm
Signed l.r., pencil "LESBIA THORPE".
Not dated
Inscribed l.l., pencil "TROPICAL FISH",
"2/6"
Mayor of Geelong Prize, 1963

Young owls (1950s)
linocut, edition 2/9
sheet 41.3 x 43.4 cm
Signed in image l.l., stencilled "LT (in
monogram)" and l.r., ink "LESBIA
THORPE". Not dated
Inscribed l.l., ink "YOUNG OWLS", "2/9"
Gift of Mrs Penny Smith, 1988

Utagawa TOYOKUNI

Japanese 1769-1825

in collaboration with
Heikichi-YAMAMOTO (Japanese, working
late 18th-early 19th c)
Geisha with samisen (c1800s)
woodcut
sheet 36.0 x 24.2 cm
Signed (in Japanese characters) l.l., ink
"Toyokuni ga (translation of Japanese
characters)". Not dated
Inscribed (in Japanese characters) u.l., ink
"The Place Edo. Hundred Beautiful
Ladies"; u.r., cartouche "Geisha with a
samisen"
JH McPhillimy Bequest Fund. 1955

Jessie TRAILL

Australian 1881-1967

Bridge building no.1 1924
etching, edition 6/30
sheet 29.4 x 46.2 cm; comp 22.2 x 33.0 cm
Signed and dated l.r., pencil "J.C.A. Traill
1924"
Inscribed l.l., pencil "Bridge Building
No1", "5-5-0 unframed", "6/30"
Gift of Mrs EJ Bartlett, 1990

Old mill, Coliban Vale, Victoria 1951

etching
sheet 32.2 x 50.2 cm; comp 19.3 x 23.1 cm
Signed and dated in image l.r., printed and
in pencil "J.C.A. Traill 1951"
Inscribed in image l.l., printed "Old Mill
Victoria 1949"; l.l., pencil "Old Mill,
Coliban Vale, Victoria", "4"
Gift of Mrs EJ Bartlett, 1990

Tony TREMBATH

Australian 1946-

Edendale farm gateway 1990
dryline
sheet 42.5 x 59.5 cm; comp 40.5 x 57.6 cm
Signed and dated l.r., printed "...JULY
1990/ TONY TREMBATH..."
Inscribed l.r., printed "EDENDALE FARM
GATEWAY/ SHIRE OF ELTHAM/
DRAWING No. 1.2/ SCALE APPROX. 1:50/
JULY 1990/ TONY TREMBATH.
GOLDMANS ROAD/ PANTON HILL. VIC.
3759/ TEL. (03) 7197431"
Gift of Tony Trembath, 1990

Installation handout for "Nine White Rocks - A Campaign of Deliberate Misinformation" 1984

offset lithograph
sheet 57.6 x 43.2 cm
Signed and dated l.r., printed
"TT/ 07 JUL 1984"
Inscribed l.l., printed "# 139/ COPY
HELD"; l.r., printed
"THE MINISTRY FOR/ TRUTH"
Gift of Tony Trembath, 1990

David TURNER

British/Australian 1946-

in collaboration with
AUSTRALIAN PRINT WORKSHOP
(Australian est 1981-present day)
Oranges and lemon slices 1985
screenprint, edition 13/60
sheet 56.5 x 76.2 cm; comp 42.4 x 56.4 cm
Signed and dated l.r., pencil "Turner 1985"
Inscribed l.c., pencil "Orange and Lemon
Slices"; l.l., pencil "13/60"
Member print, Print Council of Australia,
1986

Peter TYNDALL

Australian 1951-

Study for
detail
A Person Looks At A Work Of Art/
someone looks at something... 1985
photographic reproduction,
ink and stamps
sheet 21.0 x 29.5 cm
Not signed. Dated l.r., ink "June '85"
Inscribed c.r., stamped "detail/ A Person
Looks At A Work Of Art/someone looks at
something..."; l.r., stamped
"FOSTERVILLE INSTITUTE OF/ APPLIED
& PROGRESSIVE/ CULTURAL
EXPERIENCE"
Gift of Peter Tyndall, 1989

UNKNOWN ARTIST

British

(The three wise men) (late 19th-early 20th c)
engraving
plate 18.5 x 12.7 cm (irreg); sheet 38.1 x
25.4 cm
Not signed. Not dated
Acquired

UNKNOWN ARTIST

British

(Virgin and child) (late 19th-early 20th c)
engraving
plate 18.5 x 12.7 cm (irreg);
sheet 38.1 x 25.4 cm
Not signed. Not dated
Acquired

UNKNOWN ARTIST

British

in collaboration with
John Singer SARGENT
(Italian/British 1856-1925)
Carnation, Lily, Lily, Rose (20th c)
lithograph
sheet 27.7 x 22.4 cm; comp 22.3 x 19.6 cm
Not signed. Not dated
Inscribed l.c., printed "CARNATION,
LILY, LILY, ROSE"/ FROM THE PICTURE
BY JOHN S. SARGEANT"
Acquired

UNKNOWN ARTIST

Spanish

Gerllina Liega (after Goya) (late 19th c)
oleograph
23.6 x 29.6 cm
Not signed. Not dated
Gift of FE Richardson, 1957

UNKNOWN ARTIST

British, working 18th c

in collaboration with
Alex T HOGG (British, working 18th c)
The grand seignior in an elegant Turkish habit, making a public appearance before his palace (18th c)
engraving
plate 29.0 x 16.0 cm; sheet 38.5 x 23.6 cm
Signed l.c., printed "Published by Alex. Hogg...". Not dated
Inscribed l.c., printed "The GRAND SEIGNOR" in an elegant Turkish Habit, making a public appearance before his palace"; u.c., printed "London Published by Alex. Hogg at the Kings Arms N.16 Paternoster Row."
Acquired

UNKNOWN ARTIST

British

Her Majesty Queen Victoria 1897
oleograph
sight 52.0 x 39.1 cm
Not signed. Dated l.c., printed "...1897"
Inscribed l.c., printed "HER MAJESTY QUEEN VICTORIA 1897"
Acquired

UNKNOWN PHOTOGRAPHER

New Zealand

in collaboration with
Victori MILLARD (New Zealand, working 1930s)
Maori chiefs 1930
black and white photographic reproductions
1) preface sheet 37.6 x 26.9 cm; 2-11) each sheet 30.5 x 20.4 cm; 2) comp 16.7 x 12.1 cm; 3-11) each comp 17.4 x 12.3 cm
1) Signed l.r., printed "VICTOR R. MILLARD" and dated l.l., printed "...1930"; 2-11) Not signed. Not dated
1) Inscribed u.c., printed "PREFACE"; across page, printed "The portraits in this collection... AUCKLAND, N.Z., 1930"; 2-11) each inscribed l.r., pencil "Maori Chief" and l.l., pencil "Facsimile"; 2, 7, 8) each inscribed l.l., printed "COPYRIGHT"; 4-6) each inscribed l.r., printed "COPYRIGHT". 2-11) each inscribed consecutively on mount l.c., printed "(subject's names)"
Purchased 1930

Sydney URE SMITH

Australian 1887-1949

Lennox Bridge, Parramatta 1917*
etching
plate 14.7 x 22.4 cm; sheet 17.2 x 30.4 cm
Signed and dated l.r., pencil "Sydney Ure Smith/ Feb 1917" and in image l.r., printed "S. Ure S."
Inscribed l.c., pencil "Lennox Bridge, Parramatta"; l.l., pencil "No. 7/30 Proof"
Purchased 1918

Daniel VIERGE

French 1851-1904

Don Quixote (late 19th c)
etching
plate 18.2 x 27.0 cm; sheet 24.6 x 35.8 cm
Signed in image l.l., printed "VIERGE" and l.l., pencil "D. VIERGE". Not dated
Inscribed l.c., pencil "DON QUIXOTE"
Acquired

Murray WALKER

Australian 1937-

(Karen in striped stockings) 1969
linocut, edition 1/5
sheet 49.3 x 63.9 cm; comp 42.1 x 55.1 cm
Signed and dated l.r., pencil "Murray Walker '69"
Inscribed l.l., pencil "1/5"
Purchased 1976

James WATSON

Australian 1912-

Legend 1967
woodcut, edition 5/8
Sight 73.0 x 53.0 cm; plate 70.0 x 57.5 cm
Signed and dated l.r., pencil "James D. Watson '67"
Inscribed l.c., pencil, "Legend"; l.r., pencil "5/8"
Purchased 1967

James AM WHISTLER

American/British 1834-1903

(Artist sketching by a river) (late 19th c)
etching
plate 11.9 x 16.3 cm; sheet 14.9 x 19.5 cm
Signed l.r., printed "J. Whistler/ Whistler". Not dated
Bequest of Sybil Craig, 1989
(Park in winter) (late 19th c)
lithograph
sheet 30.6 x 21.9 cm; comp 21.5 x 16.0 cm
Signed reverse u.r., pencil "Lithograph by Whistler". Not dated
Acquired

Brett WHITELEY

Australian/British 1939-1992

(Back view) (1976)
etching, edition 45/60
plate 60.3 x 44.8 cm; sheet 79.5 x 59.7 cm
Signed l.r., pencil "brett whiteley".
Not dated
Inscribed l.l., pencil "45/60"
Purchased 1976

Swinging monkey (1967-68)
lithograph, edition 45/70
comp 75.5 x 55.7 cm; sight 77.5 x 56.3 cm
Signed l.r., ink "Brett Whiteley".
Not dated
Inscribed l.l., printed "r SWINGING MONKEY"; l.l., ink "45/70"
Purchased 1968

Fred WILLIAMS

Australian/British 1927-1982

(Hillside landscape, Lysterfield) (1965-66)
etching and drypoint, edition 15/20
plate 24.4 x 36.2 cm; sheet 36.2 x 46.6 cm
Signed l.r., pencil "Fred Williams".
Not dated
Inscribed l.l., pencil "15/20"
Gift of Fred Williams, 1976

Hillock, Lysterfield (1965-66)
etching, aquatint and drypoint, edition 8/12
plate 22.0 x 12.2 cm; sheet 27.0 x 17.2 cm
Signed l.r., pencil "Fred Williams".
Not dated
Reverse l.r., pencil "182 II"; l.l., pencil "8-12"
Gift of Fred Williams, 1976

Lysterfield landscape I (1965-66)*
etching, edition 21/25
plate 17.2 x 19.0 cm; sheet 28.0 x 29.5 cm
Signed l.r., pencil "Fred Williams".
Not dated
Inscribed l.l., pencil "21-25"
Gift of Fred Williams, 1976

You Yangs III (1965-66)*
etching and engraving, edition 6/25
plate 20.2 x 10.3 cm; sheet 31.9 x 21.0 cm
Signed l.r., pencil "Fred Williams".
Not dated
Inscribed l.r., pencil "6-25"; reverse l.l., pencil "IV"
Gift of Fred Williams, 1976

Charles WILSON

Australian 1953-

View from the lounge 1980
etching, edition 33/60
plate 24.7 x 19.9 cm; sheet 53.0 x 38.0 cm
Signed and dated l.r., pencil "Charles Wilson 1980"
Inscribed l.c., pencil "View from the lounge"; l.l., pencil "33/60"
Member print, Print Council of Australia, 1984

Hardy WILSON

Australian 1881-1955

Liverpool Hospital 1922
lithograph
comp 32.2 x 25.0 cm; sight 32.8 x 25.5 cm
Signed and dated l.r., printed "HARDY WILSON/ 1922"
Inscribed l.c., printed "LIVERPOOL HOSPITAL, LIVERPOOL, N.S.W."; u.c., printed "G (crown)R/ 1925"
Acquired

St John's Church, Camden, NSW 1917
lithograph
comp 31.5 x 25.0 cm; sight 32.3 x 25.5 cm
Signed and dated l.r., printed "HARDY WILSON 1917"
Inscribed l.c., printed "ST JOHN'S CHURCH CAMDEN N.S.W."
Acquired

H WINKLES

British, working 19th c

in collaboration with
H BIBBY (British, working 19th c) and
THE LONDON PUBLISHING COMPANY (British, working 19th c)
Geelong (1840s-50s)
hand-coloured engraving
sheet 16.4 x 22.7 cm
Signed l.l., printed "H. Winkles", l.r., printed "H. Bibby" and l.c., printed THE LONDON PRINTING AND PUBLISHING COMPANY". Not dated
Inscribed l.c., printed "Geelong"
Gift of Kenneth Miller, 1995

John WOLSELEY

British/Australian 1938-

Cycle of love, no. IV - 'Etching for William A Thomas' (1970s)
etching, edition 21/30
plate 37.5 x 67.4 cm; sight 41.4 x 71.1 cm
Signed l.r., pencil "John Wolseley".
Not dated
Inscribed l.c., pencil "Cycle of Love, No. IV - Etching for William A. Thomas"; l.l., pencil "21/30"
Gift of Ron Radford and Margaret Rich, 1980

Herbert WOODHOUSE

Australian (c1855-c1929)

A meet of the Melbourne Hunt Club 1895*
lithograph
sheet 102.0 x 152.4 cm;
comp 86.3 x 142.8 cm
Signed and dated in image l.l., printed "Herbert Woodhouse/ 1895". l.l., printed "...Herbert Woodhouse", l.l., pencil "Herbert Woodhouse", l.c., printed "...McCARRON, BIRD & Co..." and l.r., printed "Ferguson & Mitchel Ltd"
Inscribed l.l., printed "Drawn from Life and Lithographed by Herbert Woodhouse"; l.c., printed "Copyright Registered./ A MEET OF THE MELBOURNE HUNT CLUB./ Dedicated by permission of the Members of the Melbourne Hunt Club by their Obedient Servant/ The Artist/ PUBLISHED BY McCARRON, BIRD & Co. RECORD CHAMBERS, 479 COLLINS ST., MELBOURNE"
Bequest of Oswald Gibson, 1932

Marjorie WOOLCOCK

Australian 1898-

At Kalorama (c1935)
linocut and ball-point pen
sheet 18.0 x 23.7 cm; comp 9.6 x 15.0 cm
Signed l.l., ball-point pen "M. WOOLCOCK" and in image l.l., printed "M/W". Not dated
Inscribed l.r., ball-point pen "AT KALORAMA"
Sybil Craig Bequest Fund, 1990

Lythgate, Kalorama (c1935)
linocut and fibre-tipped pen
sheet 18.4 x 23.5 cm; comp 11.8 x 15.0 cm
Signed l.l., ball-point pen "M. WOOLCOCK" and in image l.l., printed "M/W (in monogram)". Not dated
Inscribed l.r., brown fibre-tipped pen "LYCHGATE KALORAMA"
Sybil Craig Bequest Fund, 1990

Sea birds (1950s-60s)
linocut and ball-point pen
sheet 17.9 x 12.8 cm; comp 12.3 x 8.8 cm
Signed l.r., ball-point pen, "M. WOOLCOCK". Not dated
Inscribed l.l., ball-point pen "SEA BIRDS"
Sybil Craig Bequest Fund, 1990

William Lionel WYLLIE

British 1851-1931

Portsmouth Harbour (late 19th c)*
drypoint
plate 8.8 x 33.6 cm; sheet 18.8 x 43.5 cm
Signed l.l., pencil "W.L. Wyllie". Not dated
Gift of W Max Bell, 1915

Inigo YOUNG

British, working 18th-19th c

in collaboration with
Gilbert STUART (American 1755-1828)
Lord Viscount Sydney (late 18th-early 19th c)
mezzotint
plate 42.0 x 28.9 cm; sheet 59.2 x 43.3 cm
Signed l.l., printed, "...Ino. Young...G. Stuart". Not dated
Inscribed across bottom, printed "Lord Viscount Sydney, / &c.&c.&c./ Engraved by Ino. Young Engraver in Mezzotint to his R.H. the Prince of Wales, No. 58 Upper Charlotte Street Fitzroy Square/ From the Original picture painted by G. Stuart"
Gift of Miss Gladys Bell, 1945

Jenny ZIMMER

Australian

Automatism 1970
screenprint, edition 2/2
comp 60.0 x 38.5 cm; sight 63.2 x 39.9 cm
Signed and dated l.r., pencil "J.K. Zimmer 1970"
Inscribed l.l., pencil "Automatism (Unit of 2)/ No. 2"
FE Richardson Bequest Fund, 1970



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