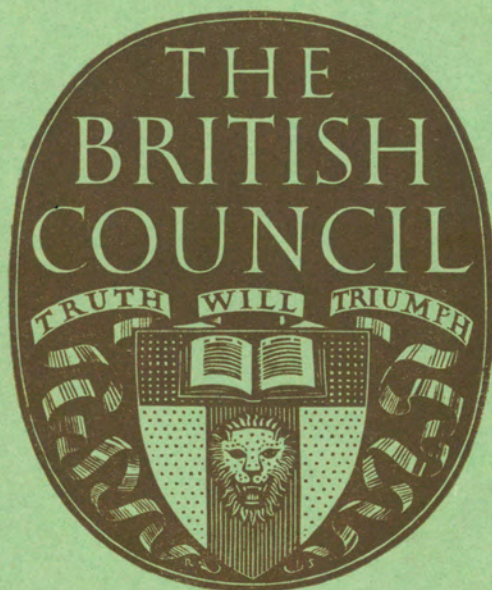


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CONTEMPORARY
BRITISH
PRINTS AND DRAWINGS



AUSTRALIA

1947-8

CONTEMPORARY
BRITISH
PRINTS AND DRAWINGS

SELECTED FROM THE

WAKEFIELD
COLLECTION

OF THE

BRITISH COUNCIL

THE BRITISH COUNCIL

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INTRODUCTION

BY
GENERAL SIR RONALD ADAM
CHAIRMAN OF THE BRITISH COUNCIL

The British Council was established in 1934 on the initiative of the United Kingdom Government. Although the Council is wholly financed by the U.K. tax-payer, it is an independent corporation under its Royal Charter and is strictly non-political.

Our aim is to interpret Britain in its broadly cultural aspects to all people not normally living in these islands.

Much of the Council's work lies in the field of adult education, in establishing British libraries overseas, in giving the latest information about progress in scientific research, social development, education, letters and the like.

But the Council seeks also to make known overseas our past and present achievements in music, drama and the fine arts. Thus it has sent collections of paintings, sculpture, crafts, prints and drawings to many parts of the world including Canada and the United States.

The more we in the United Kingdom know about Australians, how you live and what you do, the better for us; but that is a task for Australia. The British Council wants to tell you of our cultural life in the British Isles: one side of an essential exchange.

So we have recently established an office in Australia under Mr. Charles Wilmot and now have pleasure in offering to the people of Australia this exhibition of a selection of the Wakefield Collection, shown for the first time this spring at the Victoria and Albert Museum, London.

FOREWORD

THE late Lord Wakefield, shortly before his death, presented to the British Council, through the late Sir Lionel Faudel-Philips, first Chairman of the Fine Arts Committee, the sum of £3,000. This generous gift was intended to be used for the purchase of contemporary British watercolours, drawings and prints to form a permanent collection for circulation in foreign countries and throughout the British Dominions and Colonies.

In pursuit of this purpose Mr. Campbell Dodgson, formerly keeper of Prints and Drawings at the British Museum, has for the last nine years visited exhibitors, dealers and studios in a constant search for new works. His great enthusiasm and his unrivalled experience were placed unreservedly at the service of the Committee and the result is probably as representative a collection of British work in the fields of watercolour painting and the graphic arts generally as it would be possible to get together.

WATERCOLOURS AND DRAWINGS

The task was, for obvious reasons, more difficult in the case of watercolours than of prints. The more famous an artist is, the more eagerly is his work acquired not only by private collectors but by public galleries; and, as watercolours are unique objects, every work purchased narrows the field of choice to later collectors. It is no easy task to get together a collection, in modern times, which shall represent every watercolourist and draughtsman of importance and represent them by something which is on a level with their best work. Whether this has been accomplished or not in the present instance, it is an ideal which has never been lost sight of for a moment. For a collection of this kind is an ambassador, an accredited representative of England, and it is all important that nothing should be included unless it is worthy of the excellent work which has been done by British artists during the past generation.

The watercolours will probably make the first claim on the visitor's attention. From the works of such veterans as Philip Wilson Steer, and such 'old masters' as H. B. Brabazon to the works of such comparatively young artists as Robin Darwin or Raymond T. Cowern, the exhibition covers an artistic activity of the best part of a century, although in selecting the older artists choice has been restricted to those in whose work was to be seen the germ and inspiration of the later schools.

The drawings cover, if not in time at least in manner, an even wider field. There are drawings for sculpture or as studies for painting; there are drawings which have been made for their own sake and exist in their own right. Walter Richard Sickert, Sir Muirhead Bone and Augustus John are the veterans in this part of the exhibition. Of course a great many more artists of distinction were working in Great Britain during the period in question than it has been at all possible to represent in the present collection. It is hoped none the less that the drawings selected will give some idea of the great variety of technique and purpose and the high level of quality of British draughtsmanship in modern times.

PRINTS

Very few prints are pulled in single examples; hardly any are, therefore, unique, and it is possible to have considerable liberty of choice and even to take as one's standard of selection prints which have already been chosen for the principal public collections.

The tradition of graphic art in Great Britain is a very strong one, at least since the middle of the eighteenth century, when the great English masters of mezzotint had such a monopoly of the process that the technique itself was known as *la manière anglaise*.

In the aquatint process Englishmen were genuine pioneers and exquisite work was produced in the late eighteenth and early nineteenth centuries. In the great revival of original etching which took place towards the middle of the nineteenth century, although France took the lead, England played an honourable and indeed essential part. Reproductive wood-engraving is outside the scope of the present exhibition but it is none the less true to say that the patient craftsmanship of the 'Men of the Sixties', no less than the spontaneous art of Bewick and Blake is part of the foundation of modern wood engraving in England.

In lithography Britain has only come forward in the present century. We have nothing in the nineteenth century to compare with the work of the great French masters. But in modern times, especially in the work produced by those who have mastered in their entirety the technical processes involved, Britain has placed herself in the forefront of lithographic art.

There has been also a notable revival of line engraving, no longer as a mere handmaid to book-illustration or reproductive work generally but in its own right as a craft of great beauty and power. Linocutting is a newcomer in the field of the creative arts, but it has already established itself both for purposes of instruction in schools and for its own particular qualities and effects.

Particularly interesting in all these media are the many successful attempts to produce colour prints. These now undoubtedly form one of the most attractive features of the present exhibition which will, it is hoped, stimulate interest in the various techniques represented and serve to show the high level which has been achieved by British artists throughout the entire field of the Graphic Arts.

JAMES LAVER

WATERCOLOURS AND DRAWINGS

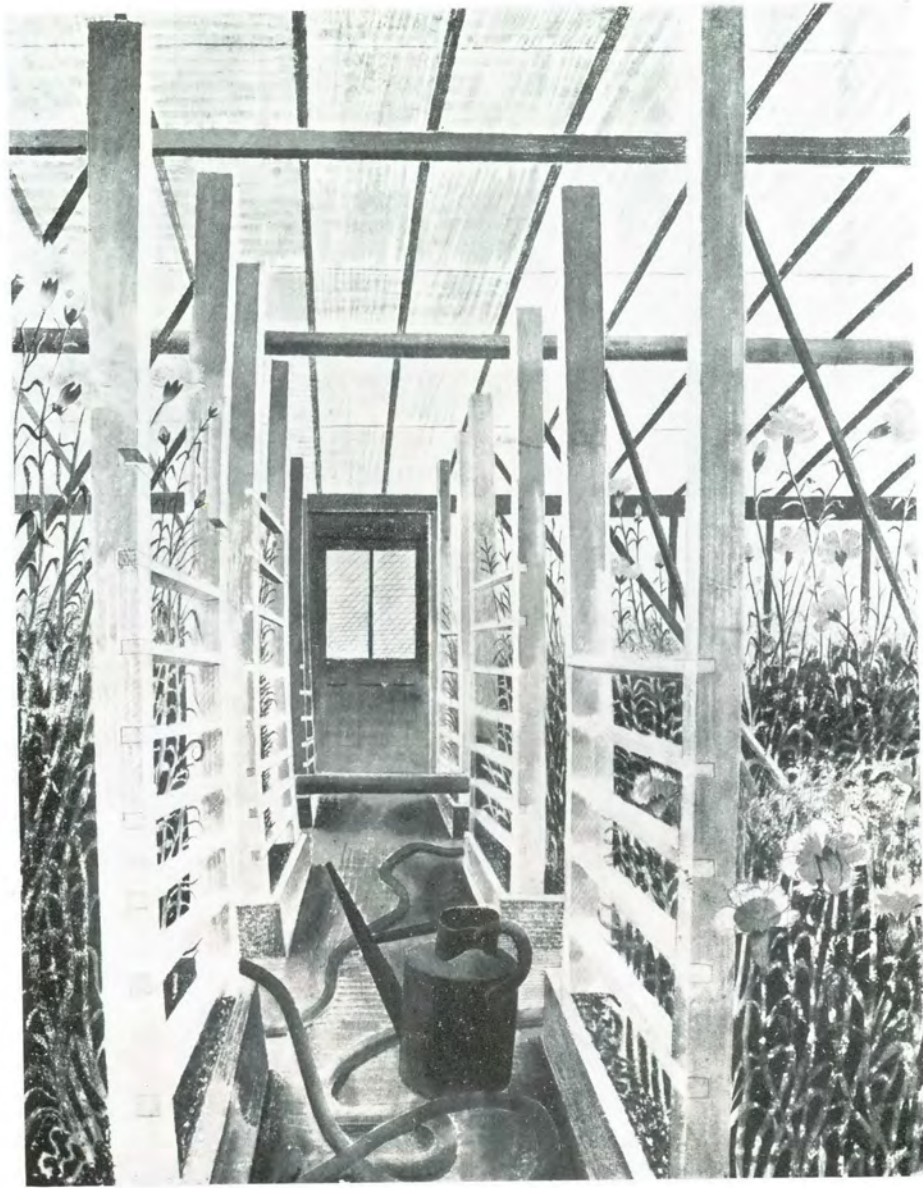
- AUSTIN, Robert Sargent, A.R.A., 1895
1. READING OUT OF DOORS. *Chalk*
- BIRKBECK, Geoffrey, 1875
2. SPRING FLOWERS. *Watercolour*
- BLAMPIED, Edmund, 1886
3. TWO HORSES. *Charcoal*
- BONE, Sir Muirhead, 1876
4. OUTSKIRTS OF MARSEILLES. *Chalk*
5. SAN GIMIGNANO. *Pencil*
- BRABAZON, H. B., 1821-1906
6. CLASSICAL LANDSCAPE. *Wash-drawing in ink*
7. SCENE IN ITALY. *Watercolour*
- BRIEN, Stanislaus, 1895
8. TIGER. *Chalk*
- BUCKTON, Eveleen
9. TYINSHOLMEN. *Watercolour*
- BURN, Rodney T., 1899
10. MELTING SNOW. *Gouache*
- CHESTON, Charles, 1882
11. DORSET LANDSCAPE. *Pen and wash*
- CLAUSEN, Sir George, R. A., 1852-1944
12. INTERIOR OF A BARN. *Pencil and wash*
13. WOODY LANDSCAPE. *Watercolour*
- COLQUHOUN, Robert, 1914
15. CARD PLAYERS. *Monotype watercolour*
- COWERN, Raymond T., 1913
16. MINSTER STREET, WINCHESTER. *Watercolour*
- DARWIN, Robin, 1910
17. SUDELEY CASTLE. *Watercolour*
- DOBSON, Frank, 1887
18. STUDY FOR A SCULPTURE. *Pencil*
19. WET AFTERNOON. *Watercolour*
- DODD, Francis, R.A., 1874
20. RUSSELL SQUARE. *Watercolour*
- DODGSON, Catherine, 1883
21. GARDEN FIGURE, VEITSHOCHSTEIN. *Sepia*
- FAIRCLOUGH, Wilfred, 1907
22. MOUNTAINS NEAR INNSBRUCK. *Pen and wash*
- FREETH, Hubert A., 1912
23. S. M. LITTEN, ESQ. *Pen and ink*
- FRY, Roger, 1866-1934
24. VERONA. *Watercolour*
- GILL, Eric, A.R.A., 1882-1940
25. STUDY OF A NUDE GIRL. *Pencil*
- GROSS, Anthony, 1905
26. THE PIER AT ST. LEONARDS. *Pen and Wash*

- GUTHRIE, Robin, 1902
27. STUDY OF A CHILD. *Pencil*
- HENNELL, Thomas Henry, 1903-46
28. THE ORCHARD RIDLEY. *Watercolour*
- HODGKINS, Frances, 1870
29. FISH. *Watercolour*
- HOLMES, Sir Charles, 1868-1936
30. NEAR KIRKBY STEPHEN. *Watercolour*
- HUSKINSON, Leonard, 1905
31. GIRL'S HEAD. *Pencil*
- JOHN, Augustus Edwin, R.A., O.M., 1878
32. BOY IN A LARGE HAT. *Pencil*
33. CANADIAN TROOPER. *Pencil*
34. HEAD OF A CHILD. *Pencil*
- JOWETT, P. H., 1882
35. WILD FLOWERS. *Watercolour*
- LEES, Derwent, 1885-1931
36. STUDIO IN FITZROY SQUARE.
Pen and ink
- LEWIS, Edward Morland, 1903-43
37. THE STRAND, LAUGHARNE.
Watercolour
- MCBEY, James, 1883
38. FORD NEAR RIO TINTO.
Watercolour
- METHUEN, Lord, 1886
39. 13 RUE ST. ELOI, ROUEN.
Pen and wash
40. NUDE. *Pen and ink*
- MINTON, John, 1917
41. LONDON BRIDGE. *Pen and wash*
- MORLEY, Harry, 1881-1943
42. SAILING BOATS, BLAKENEY.
Watercolour
- MUIRHEAD, David, A.R.A., 1867-1930
43. LANDSCAPE WITH MILL. *Watercolour*
- MUNCASTER, Claude, 1903
44. CAPE OF GOOD HOPE. *Watercolour*
- NASH, John, A.R.A., 1893
45. OXWICH BARROWS. *Watercolour*
- NASH, Paul, 1889-1946
46. STONE CLIFF. *Watercolour*
- PIPER, John, 1903
47. CHRISTCHURCH, NEWGATE STREET.
Watercolour
- RAVILIOUS, Eric, 1903-42
48. THE CARNATION HOUSE, KEW.
Watercolour
- RICH, A. W., 1856-1922
49. LANDSCAPE WITH FIGURES.
Watercolour
- ROBERTS, William, 1895
50. COUNTRY DANCE. *Watercolour*
- RUTHERSTON, Albert
51. SEA MIST, SALCOMBE. *Watercolour*
- SHANNON, Charles, R.A., 1885-1937
52. FIGURES IN MARMITON COSTUME.
Chalk
- SICKERT, Walter Richard, 1860-1942
53. ST. JACQUES, DIEPPE. *Pencil and wash*
54. STUDY FOR LITTLE RACHEL. *Chalk*
55. THE PREVARICATOR. *Pen and ink*



PHILIP WILSON STEER, O.M. Stormy Sky, Whitstable

Watercolour



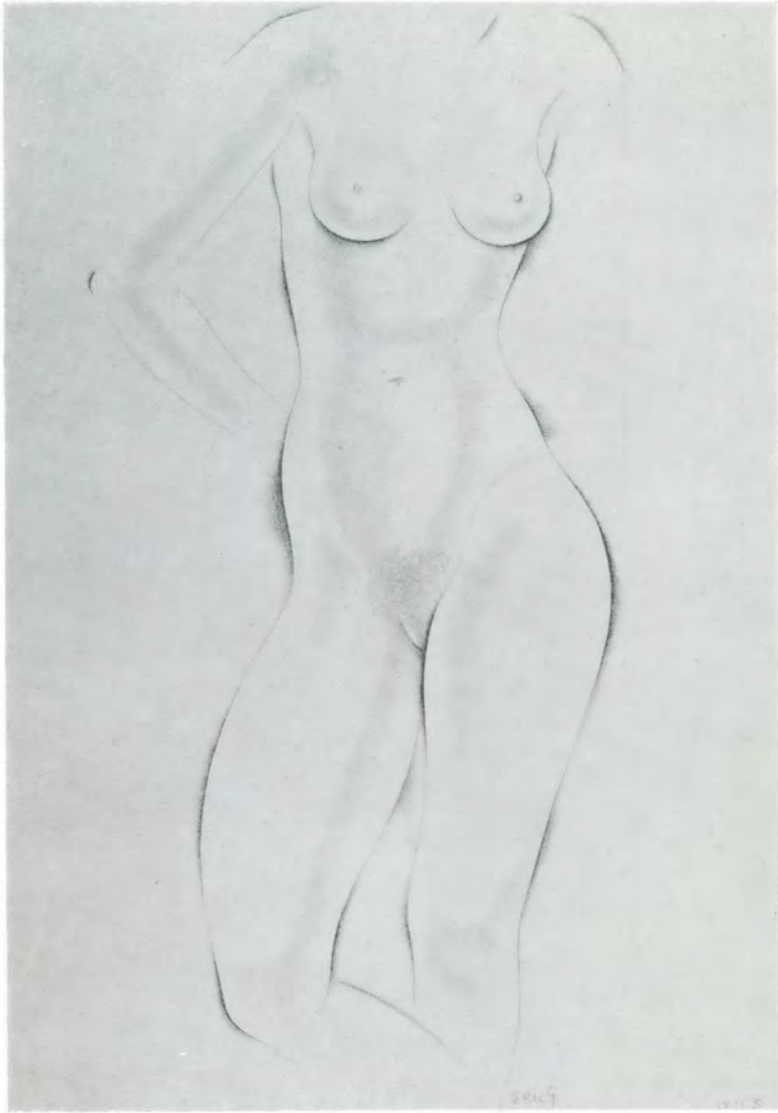
ERIC RAVILIOUS. Carnation House, Kew

Watercolour



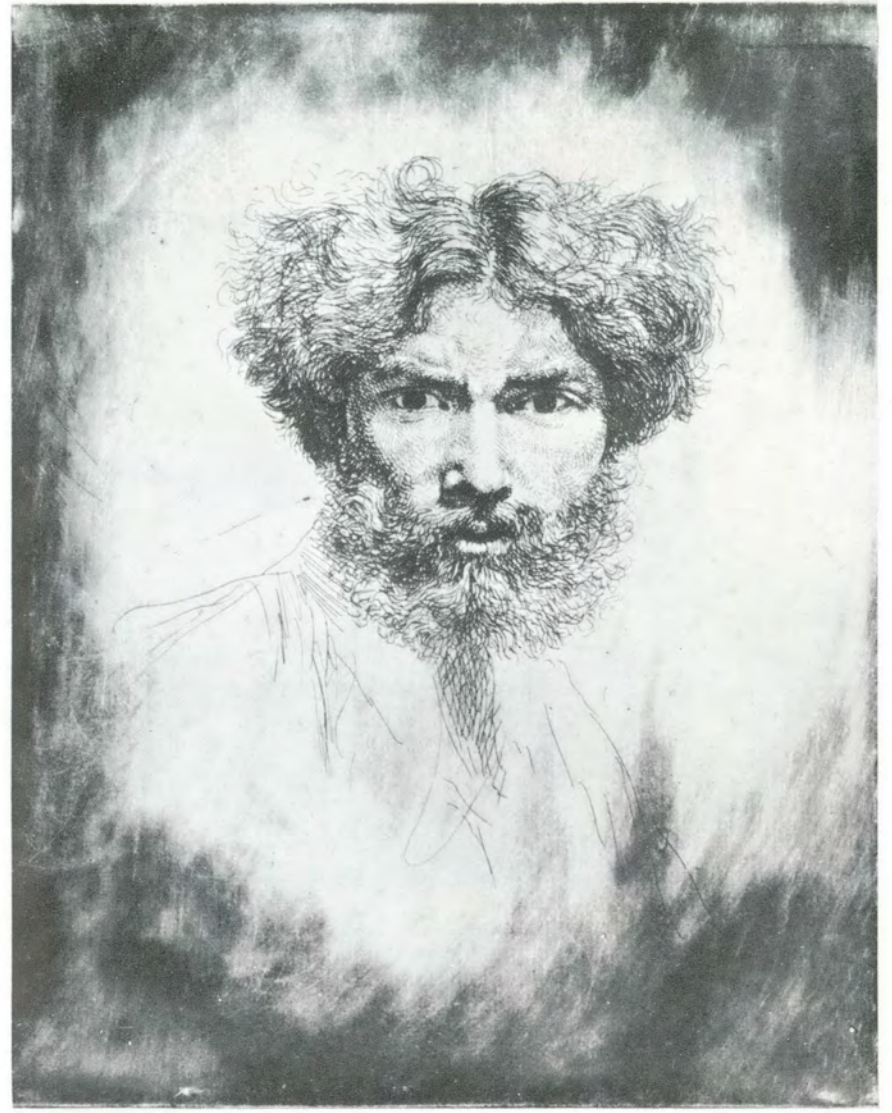
CECIL COLLINS. Vase of Flowers

Watercolour



ERIC GILL. Nude Study of a Girl

Drawing



AUGUSTUS JOHN. Tête Farouche (Self-portrait)

Etching



W. R. SICKERT. The Old Bedford

Etching



JOHN PIPER. Regency Square, Brighton

Aquatint



Wood-engraving

DAVID JONES. Everyman

SMART, Douglas Ian, 1879
56. AT GERONA. *Pen and wash*

SPENCER, Gilbert, 1892
57. FROSTY AIR. *Watercolour*

STEER, Philip Wilson, O.M., 1860-1942
58. LOW TIDE, MILLBEACH. *Watercolour*
59. MORNING LANDSCAPE. *Watercolour*
60. STORMY SKY, WHITSTABLE.
Watercolour

THORNTON, Alfred, 1863
61. EARLY DAWN NEAR GIBRALTAR.
Watercolour

TONKS, Henry, 1862-1937
62. GIRL MODEL. *Pastel*

TRIVICK, Henry, 1909
63. BLOOM WOOD. *Watercolour*

TUNNARD, John, 1900
64. THE TERMINUS. *Watercolour*

WARD, John, 1917
65. HEAD OF A WOMAN. *Chalk*

WOOD, Christopher, 1901-30
66. BRETON WOMAN. *Pencil*

WOOD, Francis Derwent, 1871-1926
67. CAP CANAILLE. *Watercolour*
68. OLD QUARRY, AMBERLEY.
Pen and wash

ETCHINGS, ENGRAVINGS, WOOD-ENGRAVINGS, LITHOGRAPHS AND COLOUR PRINTS

ANDERSON, Stanley, R.A., 1884
69. HURDLE MAKERS. *Line-engraving*

AUSTIN, Robert Sargent, A.R.A., 1895
70. STUDY OF A GIRL'S HEAD.
Line-engraving

71. WOMAN MILKING A GOAT.
Line-engraving

72. YOUNG MOTHER. *Line-engraving*

BECKER, Harry, 1865-1928
73. TOPPLING PEAS. *Lithograph*

BELCHER, George, A.R.A., 1875
74. THE TREASURER TO THE KING.
Engraving in colour

BLAMPIED, Edmund, 1886
75. THE CYDER BARREL. *Drypoint*
76. THE MEADOW ROAD. *Drypoint*
77. THE STREAM. *Lithograph*

BONE, Sir Muirhead, 1876
78. FROM THE GULL LIGHTSHIP.
Drypoint
79. CONVENT OF SAN PAYO, SANTIAGO
DE COMPOSTELLA. *Drypoint*
80. BELGRAVE HOSPITAL, KENNINGTON.
Drypoint
81. MIDNIGHT AT VENICE. *Lithograph*

BOREEL, Wendela
82. STREET SCENE, LISBON.
Lithograph in colour

- BRAMMER, Leonard Griffith, 1906
83. SHRAFF PICKERS. *Etching*
- BRANGWYN, Sir Frank, 1867
84. CHURCH OF SAN SPIRITO, MESSINA. *Etching*
- BROCKHURST, Gerald Leslie, R.A., 1890
85. ADOLESCENCE. *Etching*
86. WEST OF IRELAND. *Etching*
- BROWN, Henry Stuart, 1871-1941
87. THUNDER CLOUDS. *Etching*
- BUCKLAND WRIGHT, John, 1897
88. THE BATHER. *Wood-engraving*
89. DANCER NO. I, KHAN LUONG. *Wood-engraving*
90. COMPOSITION NO. 9. *Wood-engraving*
91. THE COUPLE. *Wood-engraving*
- BUCKTON, Eveleen
92. NANT GWYNANT. *Aquatint*
- CAMERON, Sir D. Y., R.A., 1865-1945
93. SOUVENIR D'AMSTERDAM. *Etching*
- COLE, Leslie, 1910
94. WORKMEN AT THE FORGE. *Lithograph*
- CONDER, Charles, 1868-1909
95. BEATRICE ET CALYSTE. *Lithograph*
96. ESTHER. *Lithograph*
- COPLEY, John, 1875
97. THE OLIVE GROVE. *Lithograph*
- COWERN, Raymond T., 1913
98. THE FEAST OF S. ANTONIO IN ANTICOLI, CORRADO. *Etching*
99. THE VALLEY OF THE PIAVE AT SOTTOCASTELLO. *Etching*
- CRAIG, Edward Gordon, 1872
100. WOMAN WITH SERPENT. *Woodcut*
101. (a) KING LEAR. *Woodcut*
(b) STAGE SCENE NO. 2. *Woodcut*
102. BIRD DANCER, HAMLET. *Woodcut*
- DAGLISH, Eric Fitch, 1892
103. METAMORPHOSIS. *Wood-engraving*
104. MARINE LIFE. *Wood-engraving*
- DAVIS, W. D. Brockman, 1892
105. SEA URCHINS. *Etching*
- DETMOLD, Edward Julius, 1883
106. DEER. *Etching*
- DODD, Francis, R.A., 1874
107. ANCHOR INN, GREENWICH. *Drypoint*
108. JACOB EPSTEIN. *Drypoint*
- DRURY, Paul, 1903
109. FRENCH CEMETERY. *Etching and aquatint*
- FAIRCLOUGH, Wilfred, 1907
110. PALMA CATHEDRAL. *Etching*
- FARLEIGH, John, 1900
111. MELANCHOLIA. *Wood-engraving*
- FREETH, Hubert A., 1912
112. CAMPBELL DODGSON, ESQ. *Etching*
- GABAIN, Ethel, 1883
113. COLOMBINE A PARIS. *Lithograph*
- GIBBINGS, Robert, 1889
114. BERMUDIAN FISH. *Wood-engraving*
- GILES, William, 1872-1939
115. OUR LADY'S BIRDS. *Woodcut in colour*

- GILL, Eric, A.R.A., 1882-1940
116. PRIOR OF CALDEY. *Line-engraving*
117. ILLUSTRATION TO THE CANTERBURY TALES. *Wood-engraving*
- GOODEN, Stephen, A.R.A., 1892
118. (a) FISHER AND FLUTE PLAYER. *Line-engraving*
(b) ACORN AND BUMPKIN. *Line-engraving*
(c) WOLF AND CROSS BOW. *Line-engraving*
(d) ASS IN LION'S SKIN. *Line-engraving*
119. ST. GEORGE. *Line-engraving*
120. SATYRS. *Line-engraving*
- GOSSE, Sylvia, 1887
121. THE IRON BEDSTEAD. *Etching*
122. LANSDOWNE ROAD, BATH. *Aquatint*
- GRANT, James A., 1885
123. THE DRESSING ROOM. *Drypoint*
- GREENMAN, Edwin, 1909
124. THE OWL. *Woodcut in colour*
- GREG, Barbara, 1900
125. THE EDGE OF THE WOOD. *Wood-engraving*
- GRIERSON, Ronald, 1901
126. THE LYRE. *Lithograph in colour*
- GRIGGS, F. L., R.A., 1876-1936
127. THE CROSS HANDS. *Etching*
- GROSS, Anthony, 1905
128. LA ROUTE DE STE. LIVRADE. *Etching*
- HADEN, Sir Francis Seymour, 1818-1910
129. BATTERSEA BRIDGE. *Etching*
- HARDIE, Martin, 1875
130. THE OPEN ROAD. *Drypoint*
- HARTRICK, Archibald Standish, 1864
131. THREE ROUNDS (OLD STYLE). *Lithograph*
- HASSALL, Joan, 1906
132. (a) PENTHESPERON. *Wood-engraving*
(b) THE WATER SPLASH. *Wood-engraving*
- HAYTER, Stanley William, 1901
133. LAOCOON. *Engraving and soft ground etching*
- HERMES, Gertrude, 1901
134. AUTUMN FRUITS. *Wood-engraving*
135. THORNAPPLE. *Wood-engraving*
- HODGKINS, Frances, 1870
136. ARRANGEMENT OF JUGS. *Lithograph in colour*
- HUGHES-STANTON, Blair, 1902
137. THE MIGHTY ANGEL. *Wood-engraving*
138. THE FOUR HORSEMEN. *Wood-engraving*
139. THE SONS OF ZION. *Wood-engraving*
140. THE WONDER. *Wood-engraving*
- JOHN, Augustus Edwin, R.A., O.M., 1878
141. JACOB EPSTEIN. *Etching*
142. PERCY WYNDHAM LEWIS. *Etching*
143. TÊTE FAROUCHE (SELF PORTRAIT). *Etching*
144. THE PHEASANT. *Etching*
145. STUDIES—HORSE AND FIGURE. *Etching*
146. MAN BY A CAMP FIRE. *Etching*

- JONES, David, 1895
147. CRUCIFIXION. *Line-engraving*
148. EVERYMAN. *Wood-engraving*
- JONZEN, Basil, 1913
149. TENERIFFE. *Lithograph in colour*
- LEE, Sydney, R.A., 1866
150. IL PONTE PARADISO. *Wood-engraving*
- LOCK, Anton, 1893
151. HAULING. *Woodcut*
- LUMSDEN, Ernest, R.S.A., 1883
152. LHAMAS. *Etching*
153. CENTRAL GHAT, BENARES. *Etching*
- MCBEY, James, 1883
154. THE DESERT OF SINAI. *Etching*
155. ALBERT BASIN, ABERDEEN. *Etching*
156. DUST, BEERSHEBA. *Etching*
- MACNAB, Iain, 1890
157. SAILS, LAKE GARDA. *Wood-engraving*
- MALET, Guy, 1900
158. THE FOOTBRIDGE. *Wood-engraving*
- MAYO, Eileen
159. THE WATER CARRIER.
Linocut in colour
- MITCHELL, Crawford
160. WEEDS. *Wood-engraving*
- MOODY, John Charles, 1884
161. RANNOCH MOOR. *Drypoint*
- MOORE, Thomas Sturge, 1870
162. PAN AS AN ISLAND. *Wood-engraving*
- MORGAN, William E. C., 1903
163. THE BROOK. *Line-engraving*
- MORLEY, Harry, A.R.A., 1881-1943
164. PERUGIAN BALCONY. *Line-engraving*
- NASH, John, A.R.A., 1893
165. SUSSEX LANDSCAPE.
Wood-engraving
166. STILL LIFE. *Wood-engraving*
167. PHYLLOCACTUS. *Wood-engraving*
- NASH, Paul, 1889-1946
168. THE PILL BOX. *Lithograph*
169. THE BAY. *Wood-engraving*
- NEVINSON, Christopher R. W., A.R.A.,
1889-1946
170. A PARIS WINDOW. *Drypoint*
- NICHOLSON, Sir William, 1872
171. SARAH BERNHARDT. *Lithograph*
- NIXON, Job
172. CAVE DWELLERS, DIEPPE. *Drypoint*
- OROVIDA (O. C. PISSARRO), 1893
173. THE HORSE HERDS.
Etching and aquatint
- OSBORNE, Malcolm, R.A., 1880
174. C. M. GILLESPIE, ESQ. *Drypoint*
- PARKER, Agnes Miller, 1895
175. SEAGULLS. *Wood-engraving*
176. FISH. *Wood-engraving*
177. WATER LILIES AND DRAGONFLY.
Wood-engraving
- PATRICK, J. McIntosh, 1907
178. LOCH ETIVE. *Etching*
- PELLEW, Claughton, 1890
179. LANDSCAPE. *Wood-engraving*
- PIPER, John, 1903
180. REGENCY SQUARE, BRIGHTON.
Aquatint in colour

- PLATT, John, 1886
181. FIRE. *Woodcut in colour*
- RAVERAT, Gwendolen
182. COWS DRINKING. *Wood-engraving*
183. THE FEN. *Wood-engraving*
184. (a) HORSE CHESTNUTS.
Wood-engraving
(b) THE MILL POOL. *Wood-engraving*
- RAY-JONES, Raymond, 1886-1942
185. SELF PORTRAIT. *Etching*
- REEVE, Russell, 1895
186. DUCKS IN WINTER.
Lithograph in colour
- RICE, Bernard, 1900
187. THE MILL. *Woodcut*
- RICKETTS, Charles, R.A., 1866-1931
188. FAITH. *Wood-engraving*
- ROBINS, William Palmer, 1882
189. MALT HOUSES. *Lithograph*
- RUSHBURY, Henry, R.A., 1889
190. L'ILE DE LA CITE. *Drypoint*
191. THE FOUR GABLES. *Drypoint*
- SHANNON, Charles, R.A., 1865-1937
192. SELF PORTRAIT. *Lithograph*
193. SEA AND BREEZE. *Lithograph*
- SHORT, Sir Frank, R.A., 1857-1946
194. THE NIGHT PICKET BOAT.
Mezzotint
195. THE STREET, WHITSTABLE. *Etching*
- SICKERT, Walter Richard, 1860-1942
196. THE OLD BEDFORD. *Etching*
197. 'THAT OLD-FASHIONED MOTHER
OF MINE.' *Etching*
198. ENNUI. *Etching*
- SIMPSON, Joseph, 1879-1939
199. THE PRIEST. *Etching*
- SMITH, May Aimée, 1891
200. THE SPANISH JAR. *Wood-engraving*
- SOPER, George, 1870-1942
201. WILMINGTON. *Wood-engraving*
- STRANG, Ian, 1886
202. ST. PAUL'S CATHEDRAL. *Etching*
203. ST. ETIENNE, UZES. *Etching*
- STRANG, William, R.A., 1859-1921
204. FREDERICK GOULDING, ESQ.
Drypoint
- SULLIVAN, Edmund John, 1869-1933
205. THE BRAZIER. *Etching*
- TAYLOR, Charles William, 1878
206. BELOW WINCHELSEA.
Wood-engraving
207. CHANCTONBURY. *Wood-engraving*
- TOD, Murray Macpherson, 1909
208. CRAIGNAIR, DALBEATTIE. *Etching*
- TUNNICLIFFE, Charles Frederick, A.R.A.,
1901
209. THE SHORTHORN BULL.
Wood-engraving
- UNDERWOOD, Leon, 1890
210. HARVEST CORN. *Colour block*
211. SELF PORTRAIT. *Etching*
- UNWIN, Francis Sydney, 1885-1925
212. STIRLING CASTLE. *Etching*
213. THE BOULDER. *Etching*
214. MUNICIPIO. *Etching*
215. REAPING AND BINDING. *Etching*
- WALCOT, William, 1870-1944
216. HOMMAGES AU SOLDAT DE FRANCE.
Etching

WALKER, Dame Ethel, D.B.E., 1867

217. THREE NUDES. *Woodcut*

WASHINGTON, William, 1885

218. THE CRICKET BAT MAKER.
Line-engraving

WATTS, Meryl

219. THE PELICAN. *Woodcut in colour*

WEBB, Clifford, 1895

220. THE POOL. *Wood-engraving*

221. DEER. *Woodcut in colour*

WEDGWOOD, Geoffrey H., 1900

222. ST. PETER'S, GENOA. *Line-engraving*

WHITE, Ethelbert, 1891

223. THE WOODLAND PATH.
Wood-engraving

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