

Australian
PRINT
Survey

Introduction

The original print has recently come to new life in Australia. Beginning here in the 1880's with the occasional etchings of Livingston Hopkins, Julian Ashton and others, a black and white tradition culminated in the 1920's with Sydney Long, Norman and Lionel Lindsay, Sydney Ure Smith and John Shirlow. An energetic Australian Painter-Etchers Society was formed, many exhibitions were held, the magazine *Art in Australia* records considerable printmaking activity. No work in that tradition is now being exhibited.

Today many prints are in colour, not black and white, and many other techniques are popular besides etching. Editions, too, are smaller, and the prints more personal than during the etching boom of the twenties.

The woodcuts and linocuts of Margaret Preston, Murray Griffin and Eric Thake included in this exhibition represent something of what the pre-war *avant-garde* was like.

But since there is scarcely any trace of the fitful printmaking activity of the earlier post-war years, this exhibition aims to record the recent past as well as to survey the work of nearly all the artists currently printmaking.

The print collections of the State galleries are the only places to study post-war developments. The galleries in Melbourne, Adelaide and Perth each have print curators, whose buying has inevitably provided encouragement. In particular, Dr. Hoff's department in Melbourne seems to have collected almost everything worthwhile done in that city over the past twenty years. Sydney, without a print curator but with a Director, Mr. Missingham, who was himself an occasional lithographer, also buys local prints extensively.

The State galleries have, besides, imported many print exhibitions from abroad, and Mr. Missingham has, since 1960, arranged Australian representation in the major international print exhibitions, the biennials at Tokyo in Japan and at Ljubljana in Yugoslavia. Although the print receives encouragement from the institutions, it is of course the artists themselves who, by the quality of their work, have begun to interest the dealers and the public.

Scholarship winners Janet Dawson and Earle Backen, for example, have returned from study in London or Paris, where their considerable printmaking talents emerged in an artistic climate especially favourable to the original print.

Another tradition, a German one never before directly influential in Australian art, has come with the post-war immigrants, the New Australians. Salkauskas, Kubbos, Ratas, Kluge-Pott, Kely, Schepers and Sellbach all had German training. The strong and distinct German tradition of graphic art has given the contribution of the printmakers perhaps greater significance than that of the New Australian painters.

It is the presence of these new skills from Paris, London or

Germany which helped the existing occasional practitioners coalesce about three or four years ago.

The Sydney Printmakers, an exhibiting society welcoming all local work, was formed in 1960. In Adelaide a similar society was formed the following year, though unlike the Sydney group, it embraces drawings and monotypes as well as repeatable prints.

There is little activity to record in Tasmania or Queensland, while Western Australia is represented only by the Grey-Smiths. Melbourne, however, seems to have been the most active printmaking centre. The Technical College (now the Royal Melbourne Institute of Technology) made its facilities available to painters like Boyd, Blackman, French and Laycock throughout the 1950's. Tate Adams, at present lecturer there, has also been commissioned to prepare a book on Australian printmaking. A second book has been commissioned from Janet Dawson, whose Gallery A is the one gallery in Australia to specialize in original prints, and which is about to publish editions as well. A second teaching focus is Kenneth Jack's department at Caulfield Technical College. And finally, Melbourne has two exhibiting groups, a fluid one which first showed in 1960, and a small selective group, "Studio One", comprising Adams, Brash, Kluge-Pott, Dawson, King, Williams and Senbergs, which underlined the nature of the print when it was launched in 1963 with simultaneous and identical exhibitions in a number of different cities.

Printmaking depends very much on accessible facilities, and for this reason the catalogue indicates place of execution. In London, Paris or the U.S.A., excellent etching or lithographic presses, fine papers and inks have been available. Here this is not always so, and an artist returning to Australia might for a time give up printmaking altogether, like David Strachan, or, like Eileen Mayo, abandon lithography for the handcraft techniques of wood and linocut.

Sydney especially has lacked facilities, though etching classes are promised for 1964 at its National Art School. Melbourne's are good. And Adelaide's, judging from its prints, are the best. Udo Sellbach's department in the South Australian School of Art would be responsible for this.

Adelaide was also, in 1957, the first city to found an annual prize, the Vizard-Wholohan, with a section specifically for prints. Sydney's Mirror-Waratah and the Geelong competitions now do the same. Mosman, Bathurst and the Victorian Artists Society include prints with other media in their prizes.

Only a few weeks before the beginning of this exhibition's tour the original print signalled its new found strength when a serigraph by Henry Salkauskas was awarded the Grand Prize of £350 at the Mirror-Waratah competition in preference to any of the sectional prize-winning paintings or sculptures.

Daniel Thomas

EXHIBITION ITINERARY

National Gallery of South Australia, Adelaide	Oct.-Nov. 1963
Western Australian Art Gallery, Perth	Dec. 1963-Jan. 1964
City Galleries in Victoria	January-May 1964
Art Gallery of New South Wales, Sydney	June 1964
City Art Gallery, Newcastle	July 1964
Queensland Art Gallery, Brisbane	August-September 1964
Tasmanian Museum & Art Gallery, Hobart Queen Victoria Museum and Art Gallery, Launceston	September-October 1964
National Gallery of Victoria	November-December 1964

ACKNOWLEDGMENTS

This exhibition has been collected and catalogued for the State galleries by Mr. Daniel Thomas of the Art Gallery of New South Wales with the help of

Mr. Ron Appleyard in Adelaide, and of Mr. Tate Adams, Miss Janet Dawson and Mr. Harley Preston in Melbourne.

Thanks are due for the loan of certain prints from the Art Gallery of New South Wales, the National Gallery of South Australia, the National Gallery of Victoria, Mrs. Violet Dulieu (41, 50), Mr. Hal Missingham (26, 39), Mr. Daniel Thomas (16, 85, 86), and the Rudy Komon Gallery (9).

AUSTRALIAN PRINT SURVEY 1963/4

The catalogue entries give edition number, technique, size, and where and when each print was made.

Sizes are in inches, height first then width. They measure the plate or the block, or when this is not apparent, as with lithographs, the picture area is measured.

Edition numbers. If, for example, a print is inscribed 12/50, it indicates that this would be the twelfth print out of a total edition limited to fifty original prints, all virtually identical, and all approved by the artist whose signature the print bears. After the full edition is printed the plates or blocks are normally destroyed or otherwise cancelled. Artists' proofs are either trial prints, or else prints retained for the artists' personal collections, before the final state is reached or before the edition of repeatable originals is commenced. The term unpublished is here used to indicate that no more than a few proofs were printed.

- Tate ADAMS**
1 **Clown**
12/50. Colour linocut, five blocks. 30 x 20. Melbourne 1963.
- 2 **Figure**
11/50. Colour linocut, five blocks. 20 x 25. Melbourne 1963.
- Len ANNOIS**
3 **St. John Eats the Book of the Knowledge of God**
Unnumbered. Lithograph on stone. 15 x 12. Melbourne 1959.
Sixth of seven lithographs plus title page published in a portfolio, "The Apocalypse".
- 4 **Ian ARMSTRONG**
The Family
1/10. Etching and aquatint on brass. 12 x 8¼. Melbourne 1963.
- 5 **Earle BACKEN**
Resurrection
Artist's proof A, for an edition of 25. Colour etching, aquatint, engraving and surface colour on copper. 15¼ x 11¾. Paris 1959.
- 6 **Landscape with Fire**
13/25. Colour etching, aquatint, engraving and surface colour on zinc. 13½ x 19½. Sydney 1962.
- 7 **Composition I, 1963**
7/10. Colour etching, engraving and aquatint on zinc. 19½ x 13¼. Sydney 1963.
Nos. 5, 6 & 7 were printed from one plate, in one operation.
- 8 **George BALDESSIN**
Trapeze
7/25. Etching and aquatint on zinc. 10¼ x 6½. Milan 1963.
- 9 **Charles BLACKMAN**
Schoolgirls with a Dog
Unpublished. Lithograph on zinc. 10¼ x 14¾. Melbourne 1953.
- 10 **Arthur BOYD**
Apollo and Daphne
Unnumbered edition of 25. Etching and aquatint on copper. 13¾ x 15¾. London 1962.
- 11 **Nude in a Cornfield**
17/25. Drypoint on copper. 11¾ x 15 11/16. London 1962.
- 12 **John BEACK**
Clara Making a Drawing
1/15. Drypoint on copper. 9¾ x 6¾. Melbourne 1954.
From a set of four drypoints of children. This one is a study for a painting.
- 13 **Barbara BRASH**
Building
7/16. Colour serigraph. 21¼ x 24¾. Melbourne 1961.
- 14 **Geoffrey BROWN**
Back Street in Green
4/50. Colour etching, aquatint and surface colour on zinc. 19¾ x 15½. Adelaide 1962.
- 15 **Sue BUCKLEY**
Mantis
9/20. Woodcut. 17¼ x 9¾. Sydney 1962.
- 16 **John COBURN**
Blue Moon
1/3. Colour serigraph. 15 x 13. Sydney 1959.
Based on a painting. The stencils cut, and the printing done by the artist's wife, Barbara Coburn.
- 17 **Noel COUNIHAN**
An Old Man
2/50. Linocut. 20½ x 9 11/16. Melbourne 1959.
From a portfolio "Linocuts 1959" comprising six prints, and an additional linocut on the cover.
- 18 **Jack COURIER**
London Winter
11/20. Colour lithograph on zinc, two plates. 13 x 17½. Melbourne 1962.
- 19 **Janet DAWSON**
Vers l'Ombre
23/30. Colour lithograph, three stones. 23¼ x 17½. Paris 1960.
- 20 **Stencil No. 3**
Artist's proof, No. 1. Airbrush stencil in colour. 22½ x 30 sheet size. Melbourne 1963.
From an edition of 8 artist's proofs.
- Joy EWART**
21 **Fever II**
15/30. Lithograph on plastic. 17 x 21¼. Sydney 1961.
- 22 **Roy FLUKE**
Capsicum
Unnumbered artist's proof. Linocut, with colour added by roller. 10½ x 17. Sydney 1962.
- 23 **Leonard FRENCH**
The Queen (?)
Unnumbered. Colour serigraph. 23½ x 16¾. Melbourne 1956.
- 24 **David GILLISON**
Alpha II
6/15. Colour lithograph, five stones. 29 x 19½. London 1963.
Made at the Curwen Studio, London.
- 25 **Tom GLEGHORN**
Cante Jondo
5/15. Colour lithograph, two stones. 20 x 13¾. London 1963.
Made at Birgot Skiold print studio, London.
- 26 **Strom GOULD**
Skink
Artist's proof. Etching on zinc. 13 x 16¼. Sydney 1959.
- 27 **Pub Counter**
5/30. Colour aquatint on zinc, two plates. 18½ x 29¾. Sydney 1961.
- 28 **Tom GREEN**
Into Summer
Artist's proof. Colour serigraph. 14¾ x 20½. Sydney 1963.
The edition of 7 was printed with different colours.
- 29 **Guy GREY-SMITH**
Emus
9/30. Colour serigraph. 27 x 20. Darlington W.A. 1960.
- 30 **Helen GREY-SMITH**
Fish
14/40. Colour serigraph. 11 x 15. Darlington W.A. 1957.
- 31 **Max GRIERSON**
Figure
Artist's proof. Woodcut. 20¾ x 11¾. Melbourne 1962.
- 32 **Robert GRIEVE**
Cohuna Landscape
11/20. Colour lithograph on stone. 15 x 18. Melbourne 1962.
- 33 **Japanese Landscape**
4/10. Lithograph on aluminium. 13½ x 17¼. Melbourne 1963.
- 34 **Murray GRIFFIN**
Thirsty One
10/20. Colour linocut, nine blocks. 11 x 14. Melbourne c. 1935-40.
- 35 **Blue Parrots**
15/23. Colour linocut, eight blocks. 11 x 13¾. Melbourne c. 1947.
- 36 **Weaver HAWKINS**
A Nursing Mother
5/6. Linocut. 8¾ x 12. Sydney 1948.
- 37 **Jacqueline HICK**
The Adoration
1/5. Etching and aquatint on zinc. 10¼ x 13¾. Adelaide 1959.
- 38 **Frank HINDER**
Subway
7/12. Lithograph on stone. 10¼ x 12¾. Sydney 1947.
- 39 **Frank HODGKINSON**
Bush Abstract
Unpublished. Lithograph on zinc. 14 x 18¼. Sydney 1962.
Printed by Strom Gould.
- 40 **Kenneth JACK**
Billabong
20/60. Colour woodcut and linocut; one wood, ten linoleum blocks. 13¼ x 20½. Melbourne 1963.
- 41 **Gil JAMIESON**
Bull
Unpublished. Etching and aquatint on zinc. 6 x 12. Melbourne 1961.
- 42 **Eve KEKY**
Bird with Trees
2/2. Etching on zinc. 5 13/16 x 11¾. Baden Baden Germany 1962.
- 43 **Franz KEMPF**
Daylight's Darkening and Yet Not Night I
5/12. Etching and aquatint on copper. 7¾ x 11¾. Adelaide 1963.
Two further stages exist, in editions of ten, with one and two additional zinc plates, respectively.

- 44 **Grahame KING**
Gothic Tracery
10/25. Colour lithograph on zinc, three plates. 24½ x 18½.
Melbourne 1962.
- 45 **Hertha KLUGE-POTT**
Komposition
2/6. Colour aquatint and drypoint on zinc, three plates. 6¾ x 6.
Melbourne 1961.
- 46 **Birds 63**
3/35. Aquatint and drypoint on zinc. 17¾ x 11¾. Melbourne 1963.
- 47 **Eva KUBBOS**
Persuasion
2/38. Colour woodcut, two blocks. 20 x 15. Melbourne, inscribed 1959, but
c. 1957-59.
- 48 **Silent Mountain**
1/12. Colour serigraph. 28½ x 21. Sydney 1962.
- 49 **Peter LAVERTY**
Landscape in Mist
2/11. Serigraph. 15¼ x 11. Sydney 1961.
- 50 **Donald LAYCOCK**
Landscape
Unpublished. Etching and aquatint on copper. 5¾ x 7%. Melbourne 1961.
- 51 **Alun LEACH-JONES**
Flowering Cactus No. II
3/4. Colour lithograph, four stones. 16¾ x 25. Adelaide 1962.
- 52 **Ian McNEILAGE**
Untitled
7/10. Colour screen-print. 1911/16 x 15½. Melbourne 1963.
- 53 **Untitled**
15/17. Colour screen-print. 16 x 21. Melbourne 1963.
The screens are nylon, not silk.
- 54 **Mary MACQUEEN**
Orchard Landscape
1/20. Eight-colour lithograph, from six zinc plates. Second state.
15¾ x 21¾. Melbourne 1962.
- 55 **Jennifer MARSHALL**
Darkened Ways
1/12. Sugar aquatint on zinc. 15¾ x 19%. Adelaide 1963.
- 56 **Eileen MAYO**
Pumpkin
1/18. Colour linocut, five blocks. 10½ x 17¾. Sydney 1962.
- 57 **Michael NICHOLSON**
In the Depths
2/3. Colour lithograph on zinc, two plates. 26 x 16½. Auckland 1957.
Drawings on cartridge paper were used as paper negatives on the
pre-sensitized zinc plates.
- 58 **Sidney NOLAN**
Leda Suite No. 5
87/125. Lithograph on stone. 16 x 21. London 1961.
From a set of eight lithographs printed by John Watson, and published
by Ganymed Press, London.
- 59 **Carl PLATE**
Mid Extension
25/50. Colour lithograph, three stones. 26 x 18¾. Paris 1959.
Printed by Horack, Paris.
- 60 **Margaret PRESTON**
The Snail
Unnumbered. Colour stencil on black paper. 11¾ x 8¼. Sydney c. 1949.
- 61 **Pointing the Bone No. 1**
Unnumbered. Colour woodcut on plywood. 11¾ x 11¾. Sydney 1959.
- 62 **Vaclav RÁTAS**
Boat
1/3. Plaster print. 20 x 17¾. Sydney 1963.
- 63 **Charles REDDINGTON**
Play Man Play
4/6. Colour serigraph. 24 x 17¼. Adelaide 1961.
Also called Don't Knock the Rock.
- 64 **Figure**
1/7. Lithograph on stone. 23½ x 17¼. Adelaide 1961.
- 65 **John ROBINSON**
Studio
7/8. Colour linocut. 18¼ x 22¾. Melbourne 1962.
- 66 **Elizabeth ROONEY**
Goodbye to all this I: View with Travellers
6/30. Etching on copper. 9¾ x 14¾. Sydney 1963.
- 67 **David ROSE**
Stone Head Variation
4/15. Colour serigraph. 23 x 15¼. Sydney 1963.
- 68 **Henry SALKAUSKAS**
Behind is Always the Sun
1/20. Colour linocut, three blocks. 20¼ x 30¾. Sydney 1962.
- 69 **Tree**
3/10. Serigraph. 28¼ x 21. Sydney 1963.
- 70 **Karen SCHEPERS**
In the Forest of the Night
1/20. Sugar aquatint on copper. 11¾ x 15¾. Adelaide 1962.
- 71 **Brian SEIDEL**
Flight of the Night Bird
7/8. Etching, hard and soft ground, and engraving on copper. 13¾ x 19¾.
Iowa 1962.
A further edition of 12 was printed in Adelaide.
- 72 **Udo SELLBACH**
Landscape
2/25. Brown lithograph on stone. 15½ x 22¾. Adelaide 1963.
- 73 **Jan SENBERGS**
Study for "Builders"
Unnumbered edition of 12. Colour serigraph. 13 x 17¼. Melbourne 1963.
- 74 **Head**
Unnumbered edition of 10. Colour serigraph. 16½ x 13¾. Melbourne 1963.
- 75 **James SHARP**
Winter
2/20. Colour linocut, four blocks. 15½ x 19½. Sydney 1961.
From a set of four seasons.
- 76 **David STRACHAN**
The Blind Man
12/75. Aquatint on zinc. 10¾ x 14¾. Paris 1950.
A double-page illustration, originally folded, from a dismantled copy of an
edition de luxe of Alister Kershaw's *Accent & Hazard*, Paris 1951. This
print illustrated a poem "The Blind Man".
- 77 **John STRINGER**
Chair in the Garden
8/12. Colour linocut, two blocks. 21½ x 20½. Melbourne 1962.
- 78 **Alan SUMNER**
Cabbage Patch
Unnumbered. Colour serigraph. 14½ x 17. Melbourne c. 1948.
- 79 **Eric THAKE**
The Inhabitants of this Country
Unnumbered edition of c. 100. Linocut. 7¾ x 5¾. Melbourne 1953.
The artist's personal Christmas card. On a folded sheet, with a quotation
from Dampier's Voyage to New Holland 1688 printed on an inner page,
including "The Hodmadods of Monomatopa, though a nasty people, yet
for wealth are Gentlemen to these". The figures stand for the artist, his
wife and his two daughters.
- 80 **Lesbia THORPE**
Tropical Fish
4/6. Colour linocut, two blocks, both re-cut. 15¾ x 21¾. Melbourne 1963.
- 81 **Murray WALKER**
Five Eucalyptus Regnans
1/1. Engraving on copper. 14¾ x 12. London 1962.
- 82 **Edith WALL**
Roses Up a Gum Tree
4/12. Colour lithograph on aluminium, three plates. 13 x 9½.
Melbourne 1959.
- 83 **Guy WARREN**
Cornwall
Artist's proof for an edition of 20. Colour lithograph on zinc, three plates.
11 x 14¾. London 1959.
- 84 **Brett WHITELEY**
Figure on Orange Background
45/75. Colour serigraph. 26¾ x 20½. London 1962.
One of two Whiteley serigraphs published by Ganymed Press, London.
The publisher's announcement says "printed by hand from silkscreens
made directly from the artist's drawings".
- 85 **Fred WILLIAMS**
My Godson
Artist's proof C. Etching, aquatint and engraving on copper. 6¾ x 5.
Melbourne 1960.
There were editions of 20 both in this second state, and also in the third
and final state. An oil painting and a linocut of this subject, both 1960,
precede the etching.
- 86 **Landscape Triptych Number 1**
22/35. Sugar aquatint, drypoint and engraving printed in sepia from three
zinc plates. 5 x 10¾; each plate 5 x 3½. Melbourne 1962.
There was an edition of twenty-two in this first of four states. The etching
follows a watercolour version, and precedes the tempera and oil painting
which was exhibited at the Tate.
- 87 **You Yang Landscape**
2/45. Aquatint, engraving and drypoint on zinc. 11½ x 18. Melbourne 1963.
The edition of forty-five is from the fifteenth state; an edition of twenty-
five was printed from the final sixteenth state. The print follows a 1962
gouache.

Some of the prints in this exhibition, or additional copies of them, are available for sale. Particulars of price and selling agent can be provided on enquiry.

Biographies

Tate Adams Born Holywood, Ireland, 1922. In 1949 started painting and engraving, which studied for six months at Central School, London. To Melbourne 1951, studied book illustration there. To London and Dublin 1956-58. Returned to Melbourne 1959, appointed lecturer in printmaking at Royal Melbourne Institute of Technology 1960, and encouraged leading printmakers to use its facilities. Exhibits paintings. Has made 15 linocuts, about 100 wood engravings, about 30 lithographs. Included in International Colour Woodcut Exhibition, V. & A. Museum, London, 1954, and its three-year tour of Europe and America (the other Australians were Kenneth Hood, Helen Ogilvie). Books: *The Soul Cages*, published Dublin 1958; *Prints Australia 1964*, commissioned by Grayflower Press, Melbourne.

Leonard Annois Born Melbourne 1906. Studied at the National Gallery School there. Chiefly a watercolourist (associate member of the Royal Water-Colour Society, London; numerous water-colour prizes in Australia) and a commercial artist, he has made occasional lithographs since about 1940.

Ian Armstrong Born Melbourne 1923. Studied painting at George Bell School and National Gallery School, Melbourne, 1940-47. In Europe 1951-53, studied at Slade School, London. Chiefly a painter, has made occasional etchings since 1952. First studied this technique at the Slade, later developed it at R.M.I.T. One or two linocuts and lithographs have also been made.

Earle Backen Born Albury, N.S.W., 1927. Studied art in Sydney, where he won the State Government Travelling Scholarship 1954. To London and, in 1955, Paris, where besides painting he studied engraving at S. W. Hayter's atelier in 1956-57 and 1959. Returned to Sydney late 1959. Included in Philadelphia Print Club 1959, Print Biennials Cincinnati 1960, Tokyo 1960, 1962, Ljubljana 1963, print sections of Australian art exhibitions S.E. Asia 1962, Malaya 1963. Contemporary Art Society's special Graphic Art Prize, Sydney 1960. Exhibits paintings but chiefly a printmaker in mixed metal techniques. Has etched about 70 plates.

George Baldessin Born Melbourne 1939. Studied painting at R.M.I.T. Art School 1958-61; Chelsea Art School, London, 1962; Academy of Fine Arts, Brera, Milan, 1962-63, under Marino Marini. Returned to Melbourne mid-1963. As a student made a few woodcuts and lithographs. Sculpture and etchings are now his chief interests.

Charles Blackman Born Sydney 1928. Studied drawing in Sydney, but mostly self taught. Settled mainly in Melbourne from 1950; has also lived in Brisbane. To London on Helena Rubinstein Travelling Scholarship 1961. Primarily a painter and draughtsman, made about a dozen lithographs at Melbourne Technical College in the mid-fifties. One later drypoint is known, and some monotypes c. 1957.

Arthur Boyd Born Melbourne 1920. Primarily a painter beginning in late 1930's; also works in pottery. In Melbourne about 1946 worked at etching with Jessie Traill, and later at Melbourne Technical College for short periods. A few lithographs were done there in the 1950's. To London late 1959 where an extensive series of etchings and drypoints began in 1962, most of them based on the artist's paintings.

John Brack Born Melbourne 1920. Studied painting there at National Gallery School 1938-40 and 1946-49. Worked as assistant in Department of Prints, National Gallery of Victoria, 1949-50. Chiefly a painter, and teacher of painting, made 15 drypoints 1954-55, having received instruction at Swinburn Technical College.

Barbara Brash Born Melbourne. Studied painting at National Gallery School 1947-49 and with George Bell; linocut and lithography at Royal Melbourne Technical College 1953. Has made 10 serigraphs since 1959; and about 25 linocuts, 25 etchings and 3 lithographs. Sometimes the techniques are combined. Included in print section of Australian exhibition S.E. Asia 1962. Also exhibits paintings.

Geoffrey Brown Born Adelaide 1926. Studied art in Adelaide. To Europe 1951, became interested in etching at Grande Chaumiere, Paris. In Adelaide 1953-57, experimented privately, then two years etching and lithography at Central School, London, under Merlyn Evans and John Watson. Exhibited R.A., R.E., St. George's Gallery. Returned to Adelaide 1961, since when he has concentrated more on painting. Has made about 100 etchings (20 in London), about 20 lithographs (all but two in London).

Sue Buckley Born 1911 in Perth, later settled in Sydney where she has exhibited paintings regularly since the early 1940's. Began linocuts 1958; more recently has concentrated on woodcuts. Has made about 10 linocuts, 30 woodcuts. Wife of the artist James Sharp.

John Coburn Born Ingham, Queensland, 1925. Studied painting at East Sydney Technical College. Primarily a painter, but has done five serigraphs since 1958 printed by his wife, Barbara, and one lithograph in 1962 printed by Strom Gould. Included in Tokyo Print Biennale 1960. Lives in Sydney.

Noel Counihan Born Melbourne 1913. Studied drawing briefly at National Gallery School 1929-30. Exhibited drawings and caricatures regularly from 1933. In New Zealand 1939-40. Began painting in oils 1941. Visited Europe 1949-51, Russia 1960, and instigated the exhibition of U.S.S.R. Contemporary Graphic Art which toured Australia in 1962. Chiefly a painter, made a few linocuts, self-taught, in the 1930's. Beginning with "The Miners" 1947, has published four portfolios of prints. Three were sets of six prints, one was of twelve; one set was lithographs, the others linocuts. A few colour linocuts began in 1960. Included in international graphic art exhibition Copenhagen, January 1954, organized by "Land of Folk"; bronze medal, Leipzig international graphic art exhibition 1959.

John Courier Born Melbourne 1915. Studied painting there under George Bell before and after war. In Europe 1950-51 and 1952-56, where studied lithography 1954-56 at Slade School, London, under Lynton Lamb and Ceri Richards. Lives in Melbourne and exhibits paintings, but is chiefly a lithographer and has published about 60 prints since 1955, including many views of London. Visited London 1958. A few serigraphs begin in 1962.

Janet Dawson Born Sydney 1935. Studied at National Gallery School, Melbourne, where she was awarded the 1956 Travelling Scholarship. In London 1957-59, studied etching at Central School, won first prize for lithography at Slade School. Exhibited with Young Contemporaries, and with St. Georges Gallery Prints 1959. In Paris 1960 joined the Atelier Patris and printed lithographs for School of Paris painters. Returned to Melbourne 1961 where she exhibits paintings and prints, and manages Gallery A, the only Australian gallery to specialize in original prints. Has published six lithographs, nine stencil prints. Included in Philadelphia Print Club 1961, Ljubljana Print Biennale 1961, 1963, print section Australian exhibition S.E. Asia 1962. Commissioned by Longmans to prepare a book on printmaking for their "Arts in Australia" series.

Joy Ewart Born Murrumburrah, N.S.W., 1916. Studied art in Sydney, held several one-man shows of paintings in the forties. In Europe 1949-52. Since then has become an influential art teacher in Newcastle and Sydney. Fulbright Scholarship to U.S.A. 1959-60. Helped form the Workshop Arts Centre, Sydney, 1963, where printmaking is emphasized. Earlier worked in woodcut and linocut; lithography since 1960. Total, about 30 editions.

Boy Fluke Born London 1921. Brought to Australia 1926. Studied art in Sydney part time before war, full time on ex-servicemen's scheme, completed 1950. Chiefly a painter, has made about 20 linocuts since 1950. Also works extensively in monotype.

Leonard French Born Melbourne 1928. Began painting 1946. Studied at Melbourne Technical College. Travelled in Europe 1950-51. Chiefly a painter, including some notable murals. Executed about a dozen elaborate serigraphs while teaching at Melbourne School of Printing and Graphic Arts 1956-58, and a number of lithographs at the same time. Travelled in the Far East 1960, and in 1961-62 did a set of etchings at Melbourne Technical College based on his Campion series of paintings. Visited Europe 1962-63.

David Gillison Born Melbourne 1936. Studied painting at National Gallery School, Melbourne, awarded its Travelling Scholarship 1959. At Slade School, London, 1960-62; studied painting, and under Stanley Jones, lithography. Apprentice lithographer at the Curwen Studio, London, 1961-63. Apprentice at Byron Temple Studio, U.S.A., 1963, where concentrated on pottery and drawing.

Tom Gleghorn Born England 1925, brought to Newcastle, N.S.W., 1928. Exhibited paintings in Sydney from 1954. Chiefly a painter, his occasional linocuts, self-taught, began in 1960. While in Europe on the Helena Rubinstein travelling scholarship visited the Curwen Press, and printed a series of ten lithographs at the Birgot Skold Print Studio, London, 1963. Included in the Tokyo Print Biennale 1960. Lives in Sydney.

Strom Gould Born England 1910. Studied art at Central School, London, where taught by Noel Rooke (wood-engraving), W. P. Robins (etching), Spencer Pryse (lithography). Then studied design for a few months in Berlin 1930. A few etchings and drypoints 1930-35 were printed for the artist. To Australia 1935, political cartoons for *Sydney Morning Herald*, design and advertising work, and painting. Studied philosophy and psychiatry in England again 1946-50. Acquired press c. 1954 and recommenced printmaking, since when there are about 200 lithographs and rather fewer etchings. Teaching design at East Sydney Technical College since 1954. Print prize Bathurst 1962. Included in Print Biennales Tokyo 1960 and 1962, Ljubljana 1963.

Tom Green Born England 1913. To New Zealand 1924. Studied painting in Christchurch, Wellington, and in Sydney where he arrived in 1948. Has exhibited paintings extensively since 1947. Serigraphs, self-taught, began in 1962.

Guy Grey-Smith Born Wagin, W.A., 1916. To England 1937 to R.A.F. After war studied painting, carving, at Chelsea Polytechnic 1945-47. Returned to Perth, W.A., 1948, in England again 1952-54 where studied fresco at Central School, pottery with Heber Matthews. Chiefly a painter and potter, has done eight serigraphs since 1954. Lives at Darlington, near Perth.

Helen Grey-Smith Born India 1916. Studied at London School of Interior Decoration 1937-39; studied textile printing at Hammersmith School of Art 1952-53. Married Guy Grey-Smith 1939, settled in Western Australia 1948. Chiefly a textile printer, by both block and screen, has done four serigraphs since 1954.

Max Grierson Born Melbourne 1940. Completed graphic art course at Royal Melbourne Institute of Technology 1963. Works chiefly in woodcut, engraving and etching.

Robert Grieve Born Melbourne 1924. After working as a bio-chemist, travelled to Europe 1951-53, and studied lithography under Henry Trivick at Regent Polytechnic, London. Since then has regularly exhibited paintings and lithographs, the latter totalling about 150. There are a few early linocuts and woodcuts, and from c. 1958 one or two drypoints and etchings. Vizard-Wholohan print prize, Adelaide 1960. Included in Tokyo Print Biennale 1960, 1962; visited Japan 1962. Lives in Melbourne.

Murray Griffin Born Melbourne 1903. Studied painting there at National Gallery School. Chiefly a painter but since early 1930's has produced 40 or 50 colour linocuts, often from a large number of blocks. Taught painting at Melbourne Technical College 1937-41, official War Artist 1941-46 (3½ years in Changi prison camp), taught at National Gallery School, Melbourne, 1946-52; since then at R.M.I.T. Print prizes: Geelong c. 1947; Vizard-Wholohan, Adelaide 1957.

Weaver Hawkins Born London 1893. Studied there at Camberwell School of Art and at Westminster School (Meninsky, Schwabe, Walter Bayes). Chiefly a painter. After World War I he studied etching and aquatint under Frank Short at the Royal College of Art and made about 40 plates. Self-taught woodcuts, and, most numerous, linocuts followed. A linocut set of Maltese views was bought for the Valetta Museum when he lived there 1927-31. Studied and travelled in Europe, Africa, Tahiti, New Zealand. Settled in Sydney 1935 where he was President of the Contemporary Art Society 1952-63.

Jacqueline Hick Born Adelaide 1919. Studied in Adelaide 1935-38 and in Europe 1949-51, at Central School, London, and Leger Studio, Paris. Worked at textile printing 1947-48, made occasional etchings and lithographs up to 1959, but is primarily a painter. Lives in Adelaide.

Frank Hinder Born Sydney 1906. Studied in Sydney, and then 1927-34 in Chicago and New York. Chiefly a painter and theatre designer, he acquired his own lithographic press c. 1945 and, self-taught, produced about 30 lithographs in Sydney 1946-50. His very few serigraphs have not been exhibited.

Frank Hodgkinson Born Sydney 1919. Studied drawing there and worked as illustrator 1937-40. War service, then war artist. To Europe 1947-52. In Sydney 1953-58; won first Helena Rubinstein Travelling Scholarship 1958. In Europe (mostly Spain) and in U.S.A. till 1961, then Sydney; and to Spain again 1963. Chiefly a painter, made about 40 etchings and about 40 lithographs 1954-58, and a few lithographs 1962. All are unpublished and all were proofed by Strom Gould, and made in his studio. Journalists Club Prize, Sydney, for black and white, 1959, with a portrait etching.

Kenneth Jack Born 1924 in Melbourne. Studied at Melbourne Technical College. In 1948-49 illustrated two books with architectural drawings. Regularly exhibits paintings and prints; etchings (over 40) since 1946; lithographs (50), linocuts (40), engravings (10), and mezzotints since 1952; serigraphs (6) since 1962. Included in Cincinnati Colour Lithography Biennial 1958; one lithograph bought for Cincinnati. Two linocuts bought for V. & A. Museum, London. Vizard-Wholohan Print Prize, Adelaide 1963. Senior instructor in painting and graphic art Caulfield Technical College, Melbourne, since 1956.

Gil Jamieson Born Monto, Queensland, 1934. Worked on farm there. Studied art at Brisbane Technical College 1956-57. Farming again 1958. Settled in Melbourne 1959, where he exhibits paintings regularly. Made two or three unpublished etchings at Melbourne Technical College 1961.

Eve Keky Born Sopron, Hungary, 1931. Studied art there 1955-56, at Karlsruhe Academy 1957-59 where Emil Wachter taught printmaking, and in Paris 1960 under the etcher Johnny Friedlander. In Baden Baden 1960-62 where exhibited prints and paintings. To Sydney 1962. Has made a few lithographs, and about 120 etchings, etc.

Franz Kempf Born Australia 1926. Studied painting at the National Gallery School, Melbourne, after war, and design in Geneva, Perugia and London (film design with John Halas). Worked as an illustrator. Exhibited drawings, paintings and woodcuts in Rome and London. Returned to Aus-

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tralia late 1961, settled in Adelaide where since 1963 he lectures in Graphics at S.A. School of Art. About 50 woodcuts 1945-52, 15 lithographs 1948-61, 30 etchings since 1945.

Grahame King Born 1915 in Melbourne. Studied at the National Gallery School there; worked as a commercial lithographer and as a designer before and during the war. In Europe 1947-51, studied etching at Central School, London, then settled at Warrandyte near Melbourne. Exhibits paintings and is interested in most print techniques, including monotype. Since 1961 has produced about 50 lithographs, his chief interest. Prints regularly one day a week with Tate Adams and Fred Williams at the R.M.I.T. studio, Melbourne. His wife is the sculptor Inge King.

Hertha Kluge-Pott Born Berlin 1934. Studied 1954-55 at art school, Brunswick, 1955-58 painting and printmaking under H. Teuber, H. Thoma, and Cubizek at Hochschule fur Bildende Kunst in Berlin. To Melbourne 1958. Has been printmaking at R.M.I.T. Art School since 1959. Exhibits etchings only. 50 plates were lost when her ship to Australia burnt and sank; since 1959 she has made about 35.

Eva Kubbos Born Lithuania 1928. Studied woodcut and lithography in Berlin 1946-51. Came to Melbourne 1952, settled in Sydney 1960, and began making linocuts that year, serigraphs 1962. Total production about 18 lithographs (in Germany), 12 woodcuts, 40 linocuts, 8 serigraphs. Also exhibits watercolours and monotypes. Included in Tokyo Print Biennale 1962, and Australian exhibition, S.E. Asia 1962, from which a print was bought for National Gallery, Kuala Lumpur.

Peter Laverty Born Winchester, England, 1926, where studied lithography and linocut at Southern College of Art 1947-51. Came to Sydney 1951. Chiefly a painter and watercolourist, has done occasional serigraphs since 1957, also numerous monotypes.

Donald Laycock Born Melbourne 1931. Studied painting at National Gallery School, Melbourne, 1949-53. Exhibited paintings regularly from 1955. Made two or three unpublished etchings at Melbourne Technical College 1961.

Alun Leach-Jones Born Lydiat, Lancashire, 1937. Studied painting at Liverpool College of Art 1957-59. Came to Adelaide 1960; studied graphic art there. Exhibits paintings as well as prints.

Ian McNeillage Born Melbourne 1932. Studied advertising design at Caulfield Technical College 1949-52. Visited Europe 1954. Became interested in screen printing 1957 when teaching design at Melbourne Printing Trade School. Since 1959 teaches graphic art at Swinburne Technical College, Melbourne. Chiefly a designer, held an exhibition of nylon screen-prints 1963.

Mary Macqueen Born Melbourne 1912. Studied drawing with George Bell 1946, printmaking at Royal Melbourne Technical College 1956-58. Several one-man shows since 1945. Exhibits drawings, gouaches, and occasional oils, but has been chiefly a printmaker since 1958. About 45 lithographs, mostly in colour, 14 etchings, and a few unimportant linocuts have been made. Book illustrations for H. Palmer and J. MacLeod, "After the First Hundred Years", Melbourne 1960.

Jennifer Marshall Born Adelaide 1944. Studied graphics at South Australian School of Art under Karen Schepers and Udo Sellbach. In Adelaide concentrated mostly on etching. Settled in Sydney 1963.

Eileen Mayo Born Norwich, England. Studied at the Slade School. First prints were colour linocuts in early 1930's learnt by telephone from Claude Flight; one of these was bought by V. & A. Museum. Studied wood-engraving at Central School under Noel Rooke. Studied lithography at Chelsea Polytechnic 1937-38, and 1939-40 worked with Vincent Lines at Horsham. Lithography ceased until teaching at the Sir John Cass College 1950-53. To Sydney 1953, New Zealand 1962. When no lithographic press available, as in Sydney, concentrated on wood-engraving and linocut. Member of Society of Wood-Engravers, London; exhibited with London Group, Senefelder Club, Society of Graphic Artists, etc. Has illustrated books, and written them (on animals); designed tapestry 1951 (Edinburgh); murals (C.S.I.R.O., Sydney); and a series of six Australian mammal postage stamps 1959-62. Represented in numerous British and Australian collections. Included in Paris International Exhibition 1937. Vizard-Wholohan print prize, Adelaide 1962.

Michael Nicholson Born England 1916, studied painting at Camberwell and taught at Central School, London, 1946-48, where he made about 6 lithographs. In New Zealand 1955-60, Sydney since then. A graphic artist, has lately been more interested in mural constructions and sculpture. Executed about 40 lithographs in New Zealand.

Sidney Nolan Born Melbourne 1917. First exhibited paintings there 1939. Settled in Sydney 1948; left for Europe 1953. Almost solely a painter (though as a boy 1933-37 he worked at commercial art), this well-known artist had a suite of eight lithographs published by Ganymed Press, London, 1961. They were developed from his 1958-60 series of paintings on Leda and the swan.

Carl Plate Born 1909 in Perth. Studied art at East Sydney Technical College. In America and Europe 1935-40. Chiefly a painter, with one-man shows in London 1959 and New York 1962, as well as in Australia. He had two lithographs printed by Horack in Paris 1959. Lives in Sydney.

Margaret Preston Born Adelaide 1883. Studied painting in Sydney, Melbourne, Adelaide, Munich and, 1905-06, in Paris. Left Adelaide for Europe again 1912. Married and settled in Sydney 1920, travelled the world extensively; died in Sydney in 1963. Chiefly a painter, though there is some early pottery, and throughout her career she was also a printmaker. An early softground etching is known, there are a few linocuts and many woodcuts from the twenties onwards. By the early forties the blocks were usually of Masonite, and the last were plywood. A series of monotypes 1946-47 was made into a picture book. A few serigraphs begin at the same time. Stencil prints were common from 1949. Mrs. Preston never bothered with edition numbers.

Vaclarvas Ratas Born Lithuania 1910. Studied art in Kaunas where he specialised in printmaking. Wood-engravings exhibited in many international exhibitions in Europe and America, including a Diploma of Honour at Paris 1937. Many wood-engravings done as illustrations for books published in Lithuania, and more especially in Germany after the war. Conservator of art at M.K. Ciurlionis Gallery, Kaunas 1937-44; principal of an art school at Augsburg 1945-49. Came to Perth 1949, settled in Sydney 1954. Besides wood-engravings has made a few linocuts in Australia, and began plaster prints c. 1959.

Charles Reddington Born Chicago 1929. Studied at Art Institute of Chicago 1950-54 where Max Kahn taught lithography. To Melbourne 1959, Adelaide 1960, Sydney 1963. Primarily a painter, made occasional lithographs and some serigraphs in Adelaide. His first etchings were made there as well.

John Robinson Born Melbourne 1941. Studied graphic art at Royal Melbourne Institute of Technology 1961-62. Exhibits paintings but chiefly a printmaker in linocut, wood-engraving, etching and lithography. Teaches art at Heidelberg High School, Melbourne.

Elizabeth Rooney Born Sydney 1929. Studied painting there at National Art School, and etching 1948-49 with Herbert Gallop. She exhibits paintings as well as etchings, having completed about 75 plates since 1949.

David Rose Born Melbourne 1936, where he graduated in science. In 1960 in Sydney abandoned career for full-time painting and printmaking in which he is self-taught. Works extensively in serigraph, occasionally in woodcut. Print included in Australian exhibition S.E. Asia 1962. Visit to Europe 1964. Lives and teaches printmaking in Sydney.

Henry Salkauskas Born Lithuania 1925. Studied chiefly woodcut and linocut at Freiburg im Breisgau, Germany, 1946-49. Came to Canberra 1949, settled in Sydney 1951. Works extensively in linocut (about 150 since 1949); began serigraphs in 1961 (about 25). Also exhibits monotypes and has won many prizes for watercolour. Included in Print Biennales Tokyo 1960, 1962, Ljubljana 1963. Prints included in Australian exhibitions Sao Paulo 1961, S.E. Asia 1962. A serigraph received the Grand Prize, in preference to anything in the painting or sculpture sections, Mirror-Waratah Competition, Sydney 1963.

Karen Schepers Born Germany 1927. Studied at Kolner Werkshulen 1946-53. Worker at Kolner Presse (print atelier) 1952-53. To Melbourne 1955, Adelaide 1956. Teaching printmaking at S.A. School of Art since 1959. Included in Cincinnati Colour Lithography Biennale 1958. Has made about 30 lithographs, mostly 1950-55; about 40 etchings, since 1960. Also works in woodcut and silkscreen, and exhibits paintings.

Brian Seidel Born Adelaide 1928. Studied in Adelaide 1948-53. Exhibits paintings and ceramics as well as prints. Vizard-Wholohan print prize 1959 and 1961 for lithographs. Fulbright scholarship to U.S.A. 1961, studied graphics briefly under Mauricio Lasansky at State University of Iowa. In England 1962, studied lithography at Slade School. Returned to Adelaide 1963, teaches printmaking at S.A. School of Art. Art critic for Adelaide News. Has completed twelve lithographs and ten etchings.

Udo Sellbach Born Cologne, Germany, 1927. Studied at Kolner Werkshulen 1947-52. To Melbourne 1955, Adelaide 1956. Lecturer in graphic art, S.A. School of Art 1960-63; President S.A. Graphic Art Society, an exhibiting society formed December 1961. To Europe 1963. Included in Cincinnati Colour Lithography Biennial 1958. Has executed about 160 lithographs since c. 1951, about 60 etchings since c. 1959, about 100 serigraphs since 1956. Also exhibits paintings extensively.

Jan Senbergs Born Riga, Latvia, 1939. To Melbourne 1950. Served apprenticeship at Melbourne School of Printing and Graphic Art 1956-60 where for a short time Leonard French was teaching, and where first serigraphs were made. Chiefly a painter, but very interested in serigraphs, some of which are studies for paintings. The unnumbered prints exist

in editions of 10 to 15 copies, from the same stencils and of identical structure, but varying in tone and texture. Began to keep a catalogue of his serigraphs early in 1963, since when has made 14.

James Sharp Born 1905 in Sydney. Gave up banking and began full time painting after study with Desiderius Orban c. 1949. Since 1958 has made about 20 linocuts, about 8 woodcuts, and a few combinations of the two techniques. Also exhibits collages.

David Strachan Born England 1919. To Victoria 1921. Studied painting in Melbourne with George Bell, and in London and Paris during the late 1930's. Lived in Sydney 1942-48; in Paris 1948-60, since then in Sydney again. Chiefly a painter, worked with Jacques Murray and became experienced at printing lithographs for other artists in Paris 1948-50. At the same time he was interested in deep etching and published two independent prints besides etched illustrations for two editions of *de luxe*, with 22 and 12 etchings respectively.

John Stringer Born Melbourne 1937. Studied at Caulfield and Melbourne Technical College Art Schools. Assistant in print department, National Gallery of Victoria 1958-1960, where now works as Exhibitions Officer. Occasionally shows watercolours, but is chiefly a printmaker, exhibiting since 1959. Has produced about 20 relief prints (masonite cuts and linocuts), and about 8 intaglio (etchings, engravings, and drypoint on both metal and perspex). Included in print section of Australian exhibition in S.E. Asia 1962.

Alan Sumner Born Melbourne 1911. Studied painting at various Melbourne art schools, including George Bell's. Chiefly a painter and head of the National Gallery School, Melbourne 1954-63, he made a number of serigraphs in the late 1940's. He held Australia's first one-man show of serigraphs in 1946.

Eric Thake Born Melbourne 1904. Apprenticed to artist's department of process engraving firm 1918. Studied painting part-time. Worked as a commercial artist 1926-56. Has exhibited paintings and linocuts since 1927. Executed 33 woodcut, linocut and other book-plates 1925-43, one of which received honourable mention, International Book-Plate Exhibition, Los Angeles 1931. Official War Artist 1944-46. Included in print section of Australian exhibition, S.E. Asia 1962. Excluding book-plates, has made about 50 prints. Now chiefly an exhibitor of watercolours.

Lesbia Thorpe Born Melbourne 1919. Studied painting in Sydney with Dattilo Rubbo 1934-40, engraving in London with Gertrude Hermes 1953-54. Lives in Melbourne, and since 1954 works mainly in colour prints. Total production about 250 prints, usually in editions of 12. Most are linocuts, some of these being combined with woodcut or lithograph. Visited London 1960-62. Exhibits there with Painter-Etchers Society and R.A.; associate member of Society of Wood-Engravers of Great Britain. Exhibited with Japan Print Association 1963. Print Prizes: Vizard-Wholohan, Adelaide 1958; Victorian Artists Society, Melbourne 1959.

Murray Walker Born Ballarat 1937. Studied at Melbourne Technical College, and 1960-62 at Slade School, London, where he worked as an assistant in the Graphic Arts Department and was taught etching and engraving by Anthony Gross. Returned to Australia 1962, lives at Kallista near Melbourne. Has made about 150 etchings, drypoints, or aquatints; about 50 lithographs and woodcuts.

Edith Wall Born Christchurch, New Zealand, 1905. Studied in New Zealand, Rome, and London where worked in commercial and advertising art. To Australia 1938 where cartooning was also done in Melbourne and Sydney. Began lithography in Melbourne c. 1956. Now more concerned with painting, especially in watercolour.

Guy Warren Born Goulburn, N.S.W., 1921. Studied at East Sydney Technical College 1947-49. To London 1951, studied at Chelsea, and at the Central School where John Watson taught lithography. Returned to Sydney 1959. Chiefly a painter, made a few lithographs in London, and occasional serigraphs in Sydney.

Brett Whiteley Born Sydney 1939. Studied painting there at the Julian Ashton Art School 1957-59. To Italy on scholarship 1960; in London since 1961. Chiefly a painter, two serigraphs were published by Ganymed Press, London 1962.

Fred Williams Born Melbourne 1927. Studied painting at National Gallery School there. In London 1951-56, where began etching at Central School 1954. James Mollison's MS catalogue of Williams' etchings lists about 50 music hall subjects and nearly the same number of genre and animal subjects done in London 1955-56. Some of these were proofed by Sickert's printer. On return to Melbourne there are a few prints for 1957-60, when Melbourne Technical College facilities were available to artists on Thursday evenings; from 1961 he has worked there each Friday to complete 43 landscape etchings. There is an intimate relation between Williams' drawings, watercolours, oils and prints. A few linocuts and lithographs are known, and monotypes. Awarded 1963 Helena Rubinstein Travelling Art Scholarship for painting.