



J. J. HILDER



**J E S S E**

**J E W H U R S T**

**H I L D E R**

*anniversary exhibition*

1966



# FOREWORD

THIS ANNIVERSARY exhibition, coming fifty years after the death of the artist in April, 1916, is an attempt to pay tribute to and illustrate the scope of the work of Jesse Jewhurst Hilder. Most of the research into the whereabouts of paintings has been the work of his son, Captain Brett Hilder, and the choice of paintings, the lists of exhibitions and references are largely his.

The exhibition, which opens in Brisbane on Thursday, 21st April, 1966, will tour the following centres:

Queensland Art Gallery	April 21 to May 15
City Hall, Toowoomba	May 23 to May 29
Newcastle City Art Gallery	June 9 to July 3
Tasmanian Museum and Art Gallery	July 14 to August 7
Queen Victoria Museum and Art Gallery	August 18 to September 11
National Gallery of Victoria	September 22 to October 23
Art Gallery of New South Wales	November 9 to December 4
Canberra Theatre Centre	December 15 to January 8, 1967
National Gallery of South Australia	January 19 to February 12, 1967
Western Australian Art Gallery	February 23 to March 19, 1967

The most grateful thanks are extended to the private collectors and the Trustees of State Galleries whose generosity in lending pictures for something like twelve months has made the exhibition possible.

L. N. B. THOMAS  
*Queensland Art Gallery*

Cover: PLOUGHING, 38  
Opposite: PADDLERS, ROSE BAY, 34





## INTRODUCTION

MY FATHER'S paintings may be allowed to speak for themselves. They are simple expressions of harmony in colour and tone and composition which everyone can understand. They require no psychological analysis of either the artist, his work or the viewer and there is sufficient detail of form and drawing to make the subject recognisable. In short, the paintings appeal to simple, old-fashioned people like myself, and also to the most refined aesthetic tastes. This collection of his work has been made to mark the 50th anniversary of the artist's death in 1916, and it is the largest exhibition of his work since 1917.

Most of what I know of the paintings has been told to me by my mother, and others who knew him well, for I was only five when he died. I believe that father showed my brother and me all his paintings as he finished them, but our comments and quaint criticisms are not recorded. Since then I have taken the opportunity of seeing any of the pictures available in public and private collections and have done a lot of research, through the records in the family and also into the family background and history. This may in time lead to a full biography of J. J. Hilder and in the meantime has been used in a new book on the life and work of the artist, entitled 'The Heritage of J. J. Hilder'.

As a boy I used to think that my father painted what he saw, until I realised that his vision was not that of a camera, for he only abstracted what he wanted from what he saw with his eyes. His taste and his vision were individual and he seemed to see only beauty and harmony, although he chose unexpected subjects for his compositions. He avoided prettiness, and took more realistic aspects of the Australian scene, such as clay-pits and brick-kilns, and even scenes of drought-stricken areas. His work inspired other artists, and many imitators, but it still remains an individual contribution to our culture rather than belonging to any particular school of painting.

Some of his early work was in very vivid colours, and some pictures were very dark, such as twilight scenes and nocturnes. Later paintings are in variations of one dominant colour, either blue or gold or reddish brown. His final



phase tended to almost pure tonal compositions. Dr. George Taylor of Brisbane believes that these phases were a result of the artist's health, fluctuating between hope and despair of recovery from consumption. This may be so, and indeed nearly all the paintings in this collection were done after he knew that his illness was serious, which was in 1906. He often had high hopes of recovery, but in 1915 he realised that all hope was gone. He painted his last picture, a small scene of Dora Creek, on the 26th March, 1916, and died two weeks later. He was only 34 years old.

He has been recognised as one of Australia's finest watercolourists and at the first exhibition of his work with the Society of Artists in Sydney in 1907 he was hailed as a 'discovery'. He had already been called a genius by Julian Ashton, much to his discomfort. In addition to his watercolours, he painted about a dozen oils and half a dozen monotypes in oil. The smell of the oil irritated his lungs and curtailed these experiments. Many of his early sketches were in body-colour, especially those done to illustrate some Australian poems in 1909 and there are also some very fine pen drawings, all dating before 1906. Some of the preliminary pencil sketches for watercolours have also been preserved. His essays in oils appear to me to be watercolours in effect, for this was obviously his natural medium.

He did not limit his subjects to landscapes, for which he is best known. There are some good watercolour portraits, a few genre subjects and even some still life paintings. Personally I think it a pity that he did not do more portraits, for the ones he did were very good: the earliest is dated 1898, and is of his sister Mildred. He did a number of portraits of men in 1906, when he started drawing lessons at Julian Ashton's school. Here he was put to drawing plaster casts in charcoal, which I should have thought would have helped him with portraits and figure drawing; but perhaps the exercises killed his interest instead of encouraging it.

As will be noticed in this collection, my father sometimes painted several versions of the same subject. This was the case when he translated a watercolour into oils or monotype. In other cases I think that he was striving for perfection by painting the same subject with alterations in colour or composition. In his last years, when he was too sick to get about much, he turned a lot of his old sketches into watercolours. In a few cases where he was particularly happy about a small painting, he painted a much larger version of it. Some of these were never completed, for it is technically difficult to paint very large watercolours with washes and he may have become suddenly exhausted and have had to go to bed. There are at least twenty-eight paintings with dimensions of twenty inches

or more, and some of these cover over 400 square inches. The largest of which we have exact measurements are 'The Silent Hour' belonging to the Adelaide Club and 'The Dry Lagoon', bought from the artist in 1912 by the Art Gallery of New South Wales. The price was the highest received during the artist's lifetime, 50 guineas, and this painting, of nearly 1000 square inches, is certainly one of the very best examples of his work.

The first painting my father sold was in 1904, for one guinea, and the next recorded sales were in 1907, at the Society of Artists' show. Twenty one of his paintings sold at that time, for an average price of 4½ guineas. Although he later asked a lot more for his best work, some small pictures were still being sold at 5 guineas just before he died and the average price was 7½ guineas. He once asked 100 guineas for a large painting, but was forced to sell it for £40 to his dentist, to whom he owed £15, and so he only received £25 for this work, 'The Silent Hour'.

It is difficult to know what the best paintings would be worth to-day, for only small Hilders seem to be bought and sold these days. I know that some owners have refused £1,000 in recent years, and as far back as 1927 my mother declined an offer of £850 for the large Dora Creek. At that time it was offered for sale at 1,000 guineas.

For those who wish to know more about the artist and his life and background, there are three books available. The first, published in 1916 as a limited edition of 500 copies, was "J. J. Hilder, Watercolourist". The next was "The Art of J. J. Hilder", published in 1918 in an edition of 5,000 copies, and the third book is "The Heritage of J. J. Hilder", published this year, also in 5,000 copies. The two older books are now fairly scarce. The 1916 book contained ten colour-plates, and the two larger volumes each contain thirty colour-plates and a similar number of black and white illustrations of pen and pencil sketches, with line drawings and photographs of historical interest.

My father's brief life began at Toowoomba on the 23rd July, 1881, the ninth of ten children. His parents had come to Queensland from Sussex in 1875, his father being of an old Sussex family, and his mother Irish. Jesse Jewhurst Hilder first went to the Toowoomba North State School, where his name is now honoured by an annual art award. The family moved to Brisbane about 1890, and the children then went to the Fortitude Valley Primary School. From there Jesse won a scholarship to Brisbane Grammar School for three years, leaving to join the Bank of New South Wales early in 1898. Two years later his father died, and J.J. was transferred to Sydney, serving at Goulburn, Bega, Wyalong and Young in due course. In 1906 he found that he had consumption, and had to take long periods of sick leave until he resigned from the Bank in



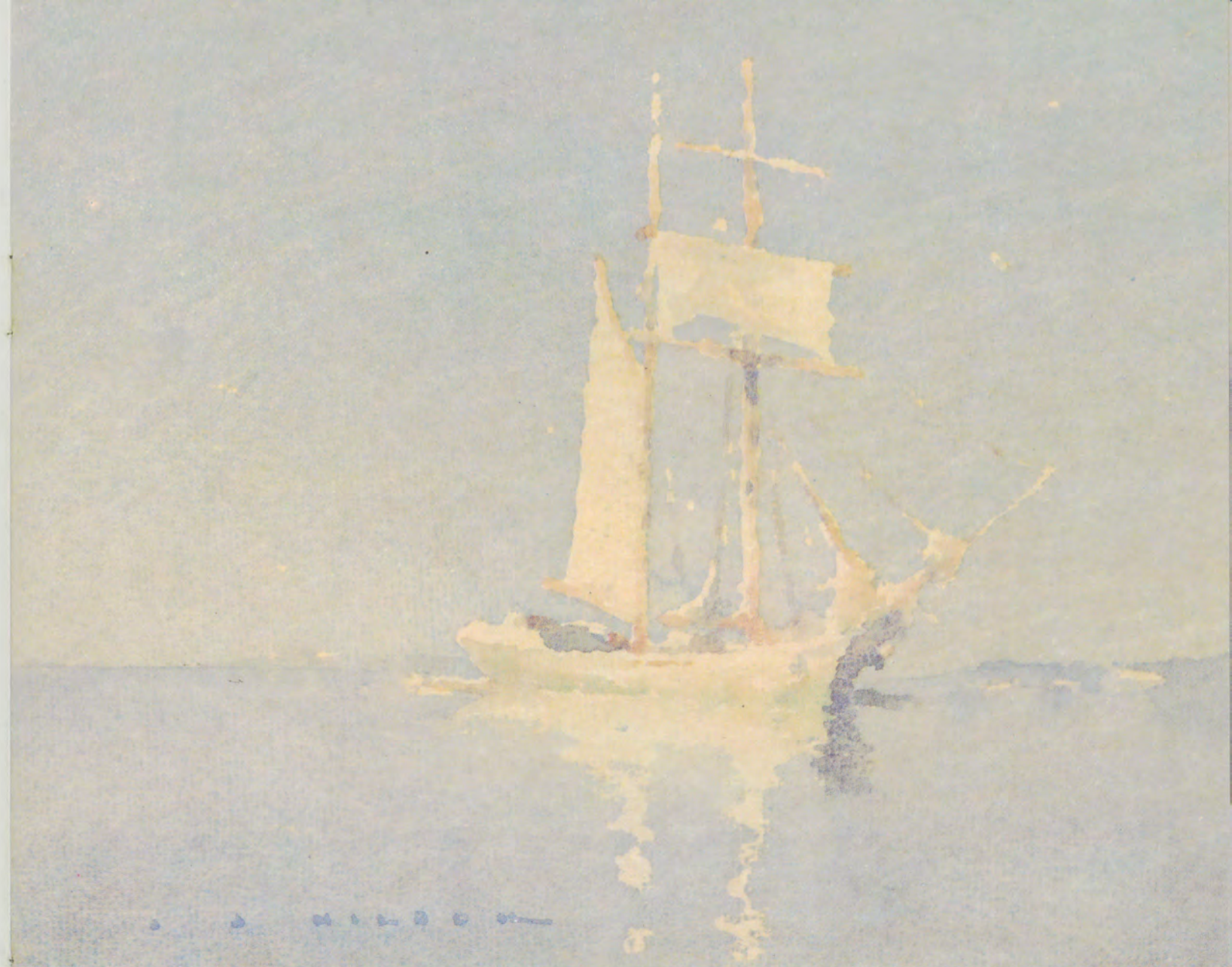
April, 1909. By this time he had become known as a gifted watercolourist and he hoped to earn his living at painting. He then married Miss Phyllis Meadmore, by whom he had two sons. My brother Bim was born in 1909, and I was born in 1911. My father's income from painting was barely sufficient to support us in the beginning but it slowly improved each year, almost entirely due to the efforts of Adolf Albers who acted as selling agent. Most of the paintings were done in New South Wales, but many were done around Brisbane during visits and holidays in 1904, 1906, 1908 and 1909. They were of the City, the Brisbane River, Moreton Bay, Kedron and Nundah. Although my father visited Melbourne in 1914, for his one-man show, he was too sick to do any sketching there.

During seven years of marriage my parents lived at Lawson, Paramatta, Ryde, Epping and finally Hornsby. Although my father exhibited in 1907 and 1908, his career as an artist chiefly coincided with the same period, namely from April, 1909 to April, 1916. From the time of his death, if not before, there grew a Hilder 'legend' which was established on three aspects: firstly on his work as a watercolourist, secondly on his tragic but gallant life, and thirdly on the inspiration he gave Sydney Ure Smith to begin the publication of fine art books in Australia.

The latest book stresses the family background and the other artists named Hilder in the past and present. These include a cousin, Rowland Hilder, R.I., of England, whose work is very well known, even in Australia, because so much of it has been reproduced. The earliest Hilder artist so far recorded was an engraver working in 1675 and it does appear that a lot of the talent is hereditary. My brother Bim is now best known as a sculptor; he stopped painting watercolours because his work was getting too much like his famous father's!

J.J. Hilder was very tall, thin, and had very dark hair. He was very shy, and very touchy. He was afraid to make friends because he was too poor to return hospitality. Possibly because he was an officer in a bank he appeared to be very reserved and as an artist he was very modest in company; but I believe that this was largely a protective cover for his sensitive soul and his proud spirit. His short life was full of bitter frustrations, mainly due to poverty and illness; but these things, and his impending end, do not show in his paintings. These only show peace and beauty, in balanced harmonies of colour and tone, and they convey to us his message, which is his valuable contribution to Australian Art.

BRETT HILDER



THE SHIP, GOLDEN GLOW, 7



# CATALOGUE

*Unless otherwise recorded the medium in each case is watercolour, sometimes with the addition of body colour, on paper. Sight size measurements are given in inches, height then width. Paintings may have been shown in several exhibitions — listed at back of catalogue — but notations are only made here to works which, where known, were shown in the Hilder memorial exhibitions of 1916 in Sydney and 1917 in Melbourne, and to the loan exhibitions of Australian art of 1918 in Sydney and of 1923 in the Royal Academy, London. A complete list of the known whereabouts of works of Hilder appears in 'The Heritage of J. J. Hilder', Sydney, 1966.*

*Abbreviations used : l.l., lower left; l.r. lower right*

## EARLY QUEENSLAND SCENES

### 1 CENTRAL RAILWAY STATION, BRISBANE

10 $\frac{1}{4}$  x 8 $\frac{1}{8}$ , inscribed (l.r.) *J. J. Hilder*, 1908

ILLUSTRATED *The Heritage of J. J. Hilder*, Sydney 1966

COLLECTION Miss Alison C. Hattersley (ex collection A. H. Hattersley)

### 2 BRISBANE RIVER

6 $\frac{3}{4}$  x 8 $\frac{1}{2}$ , inscribed (l.r.) *J. J. Hilder*, 1908

EXHIBITED *Hilder Memorial Exhibition*, Sydney 1916

ILLUSTRATED *The Art of J. J. Hilder*, Sydney 1918, pl. XXIV

COLLECTION Art Gallery of New South Wales (ex collection Howard Hinton)

### 3 BRISBANE RIVER, GARDENS REACH

9 $\frac{7}{8}$  x 12, believed painted 1909

COLLECTION North State School, Toowoomba

(ex collection Mrs. J. J. Hilder)

### 4 THE BEACON

13 $\frac{1}{2}$  x 17, inscribed (l.l.) *J. J. Hilder*, 1915

EXHIBITED *Hilder Memorial Exhibitions*, Sydney 1916

and Melbourne 1917

ILLUSTRATED *J. J. Hilder Watercolourist*, Sydney 1916;

*The Heritage of J. J. Hilder*, Sydney 1966

COLLECTION Mrs. Norman Mussen (ex collections George Russell, Miss Frank Payne)



5 **KEDRON**  
7 $\frac{5}{8}$  x 9 $\frac{1}{8}$ , inscribed (l.r.) *J. J. Hilder*, believed painted 1910  
EXHIBITED *Hilder Memorial Exhibition*, Sydney 1916  
COLLECTION Sir Leon and Lady Trout (ex collection Sir Baldwin Spencer)

6 **THE SCHOONER**  
8 $\frac{1}{8}$  x 8 $\frac{5}{8}$ , inscribed (l.l.) *J. J. Hilder*  
COLLECTION National Gallery of South Australia

7 **THE SHIP, GOLDEN GLOW**  
7 $\frac{3}{8}$  x 9 $\frac{3}{8}$ , inscribed (l.l.) *J. J. Hilder*  
COLLECTION Dr. Mervyn Elliott

#### EARLY SYDNEY SCENES

8 **ARGYLE CUT**  
6 $\frac{1}{4}$  x 4 $\frac{1}{4}$ , believed painted about 1906  
EXHIBITED *Hilder Memorial Exhibition*, Sydney 1916  
COLLECTION Mrs. M. Moffitt

9 **ARGYLE CUT**  
Monotype, 7 $\frac{3}{8}$  x 7 $\frac{3}{8}$ , inscribed (l.r.) *J. J. Hilder*  
ILLUSTRATED *The Heritage of J. J. Hilder*, Sydney 1966  
COLLECTION Mrs. E. G. MacMahon (ex collections Sir Marcus Clark, Dr. Gordon Craig)

10 **OLD STREET IN PADDINGTON**  
oils, 6 x 9 $\frac{3}{8}$ , inscribed (l.r.) *J. J. Hilder*; believed painted 1911  
COLLECTION Mrs. Ada Bardsley

11 **OLD STREET IN PADDINGTON**  
6 x 9 $\frac{3}{4}$ , inscribed (l.l.) *J. J. Hilder*, 1913  
COLLECTION Mr. Wallace G. Fisher

12 **OLD GOVERNMENT COTTAGE, WINDSOR, N.S.W.**  
8 $\frac{1}{4}$  x 9 $\frac{3}{8}$ , inscribed (l.l.) *J. J. Hilder*, 1913,  
and (l.r.) *South Front, Old Governor's House, Windsor*  
COLLECTION Queensland Art Gallery (ex collection Miss M. J. Bedford)

13 **THE G.P.O. COLONNADE, SYDNEY**  
6 $\frac{1}{8}$  x 10, inscribed (l.r.) *J. J. Hilder*  
EXHIBITED *Hilder Memorial Exhibition*, Sydney 1916  
COLLECTION Miss Alison Yabsley (ex collection A. J. R. Yabsley)

14 **THE NATIONAL ART GALLERY OF NEW SOUTH WALES**  
Monotype, 7 $\frac{3}{8}$  x 7 $\frac{1}{4}$   
EXHIBITED *Hilder Memorial Exhibition*, Melbourne 1917  
COLLECTION Captain Brett Hilder (ex collection Clement Meadmore)

15 **FROG HOLLOW, THE ROCKS, SYDNEY**  
13 $\frac{1}{2}$  x 18 $\frac{1}{4}$ , inscribed (l.r.) *J. J. Hilder*  
EXHIBITED *Hilder Memorial Exhibition*, Sydney 1916  
ILLUSTRATED *The Heritage of J. J. Hilder*, Sydney 1966  
COLLECTION Mr. D. M. Murray (ex collection C. D. Murray)

16 **FROG HOLLOW**  
6 $\frac{3}{4}$  x 9 $\frac{1}{4}$ , inscribed (l.r.) *J. J. Hilder*  
COLLECTION National Gallery of Victoria

#### SCENES OF POOLS, LAGOONS AND BRIDGES

17 **THE WHITE BRIDGE**  
5 $\frac{7}{8}$  x 9 $\frac{7}{8}$ , inscribed (l.r.) *J. J. Hilder*, 1909  
COLLECTION Mrs. H. T. Coldham

18 **THE POOL**  
23 x 26 $\frac{1}{4}$ , inscribed (l.r.) *J. J. Hilder*, 1909  
ILLUSTRATED *The Heritage of J. J. Hilder*, Sydney 1966  
COLLECTION Dr. G. C. Taylor (ex collection Dr. Savage)

19 **THE DRY LAGOON**  
25 $\frac{1}{2}$  x 37 $\frac{3}{8}$ , inscribed (l.r.) *J. J. Hilder*, 1911  
EXHIBITED *Hilder Memorial Exhibition*, Sydney 1916  
ILLUSTRATED *The Etruscan (Bank of N.S.W.)* 1959  
COLLECTION The Art Gallery of New South Wales

20 **THE BRIDGE, GOLDEN GLOW**  
14 $\frac{5}{8}$  x 15 $\frac{5}{8}$ , inscribed (l.r.) *J. J. Hilder*, 1912  
EXHIBITED *Hilder Memorial Exhibition*, Sydney 1916  
ILLUSTRATED *The Art of J. J. Hilder*, Sydney 1918 pl. VI (as The Bridge)  
COLLECTION Western Australian Art Gallery (ex collections Sir W. Baldwin Spencer, Mrs. W. G. McBeath)

21 **THE BRIDGE**  
4 $\frac{3}{4}$  x 8 $\frac{3}{4}$ , inscribed (l.l.) *J. J. Hilder '14*  
COLLECTION Queensland Art Gallery (ex collection Miss M. T. Treweeke)

22 **STOAKES BRIDGE, N.S.W.**  
6 $\frac{1}{4}$  x 9 $\frac{1}{8}$ , inscribed (l.l.) *Hilder*, believed painted 1914  
COLLECTION Mrs. H. C. C. Marshall (ex collection John Young)

#### SCENES OF WATERFRONTS AND SHIPS

23 **CREEK SCENE**  
12 $\frac{5}{8}$  x 11 $\frac{1}{4}$ , inscribed (l.r.) *Anthony Hood*, 1904  
COLLECTION Goulburn City Library (ex collection Dr. C. E. Moffitt)



**24 BOYS BATHING**

10 $\frac{3}{8}$  x 10 $\frac{3}{8}$ , inscribed (l.l.) *J. J. Hilder*, believed painted about 1906  
ILLUSTRATED *The Heritage of J. J. Hilder*, Sydney 1966  
COLLECTION Sir Leon and Lady Trout

**25 THE FISHERMEN**

10 $\frac{1}{4}$  x 11 $\frac{1}{4}$ , inscribed (l.r.) *J. J. Hilder*, 1909  
COLLECTION National Gallery of South Australia  
(ex collection Howard Hinton)

**26 UPPER REACHES OF THE PARRAMATTA RIVER**

14 $\frac{1}{4}$  x 25 $\frac{3}{8}$ , inscribed (l.r.) *J. J. Hilder*, 1910  
COLLECTION Sir Charles Bickerton Blackburn

**27 BOYS FISHING (*The Compleat Anglers*)**

18 $\frac{1}{2}$  x 22 $\frac{1}{4}$ , inscribed (l.r.) *J. J. Hilder*, 1912  
EXHIBITED *Hilder Memorial Exhibitions*, Sydney 1916 and Melbourne 1917  
ILLUSTRATED *The Heritage of J. J. Hilder*, Sydney 1966  
COLLECTION Mr. Bim Hilder

**28 CHILDREN PADDLING**

9 $\frac{3}{8}$  x 7 $\frac{7}{8}$ , inscribed (l.r.) *J. J. Hilder*, 1914  
COLLECTION Mr. Bim Hilder

**29 MANGROVES**

5 x 12 $\frac{7}{8}$ , inscribed (l.r.) *J. J. Hilder*  
EXHIBITED *Hilder Memorial Exhibition*, Sydney 1916  
COLLECTION Sir Archie and Lady Michaelis

**30 KINCUMBER**

10 $\frac{7}{8}$  x 7 $\frac{7}{8}$ , inscribed (l.l.) *Kincumber*, and (l.r.) *J. J. Hilder*  
EXHIBITED *Hilder Memorial Exhibition*, Sydney 1916  
COLLECTION Sir Frank Richardson

**31 THE BLUE FUNNEL LINER**

5 $\frac{1}{2}$  x 8 $\frac{1}{8}$ , inscribed (l.r.) *J. J. Hilder*  
COLLECTION Mr. John S. Proud

**32 WISEMAN'S FERRY, N.S.W.**

7 $\frac{3}{8}$  x 10 $\frac{1}{4}$ , inscribed (l.r.) *J. J. Hilder*, *Wiseman's Ferry*  
COLLECTION Mrs. H. C. C. Marshall (ex collection S. H. Ervin)

**33 THE LONE HAND**

17 $\frac{5}{8}$  x 22 $\frac{1}{4}$ , inscribed (l.r.) *J. J. Hilder*  
ILLUSTRATED *The Lone Hand Magazine*, 1910 (cover)  
COLLECTION Dr. Gladys Hallows

**34 PADDLERS, ROSE BAY**

10 $\frac{1}{8}$  x 8, inscribed (l.r.) *J. J. Hilder*  
COLLECTION Queensland Art Gallery (ex collection Mrs. Jefferis Turner)



THE DEVIATION, 50



**PLOUGHING AND PASTORAL SCENES**

**35 FAST FALLS THE EVENTIDE**

14½ x 20½, inscribed (l.r.) *J. J. Hilder*, 1902  
EXHIBITED *Hilder Memorial Exhibition*, Sydney 1916  
COLLECTION Art Gallery of New South Wales (ex collection Howard Hinton)

**36 THE CROSS ROADS**

27½ x 19½, inscribed (l.r.) *J. J. Hilder*, 1910  
COLLECTION Art Gallery of New South Wales (ex collection  
Dr. G. A. Brookes)

**37 LANDSCAPE NEAR CARLINGFORD**

14¼ x 11¼, inscribed (l.r.) *J. J. Hilder*, 1910  
ILLUSTRATED Vida Lahey, *Art in Queensland*, Brisbane 1959;  
*The Heritage of J. J. Hilder*, Sydney 1966  
COLLECTION Queensland Art Gallery (ex collection Sir James McGregor)

**38 PLOUGHING**

9¾ x 9¾, inscribed (l.r.) *J. J. Hilder*, 1910  
COLLECTION National Gallery of South Australia (ex collection  
Alex. Melrose)

**39 THE TIMBERGETTERS**

17½ x 23, inscribed (l.r.) *J. J. Hilder*, 1912  
EXHIBITED *Exhibition of Australian Art*, Royal Academy, London 1923  
COLLECTION Queensland Art Gallery (ex collection Sir Marcus Clark)

**40 THROUGH THE TREES**

15½ x 11½, inscribed (l.r.) *J. J. Hilder*, 1913  
EXHIBITED *Hilder Memorial Exhibition*, Melbourne 1917  
ILLUSTRATED *The Heritage of J. J. Hilder*, Sydney 1966  
COLLECTION Captain Brett Hilder

**41 MORNING, KURING-GAI CHASE**

11¾ x 10½, inscribed (l.r.) *J. J. Hilder*, 1914  
EXHIBITED *Hilder Memorial Exhibition*, Sydney 1916  
COLLECTION National Gallery of South Australia (ex collection  
Alex. Melrose)

**42 BOY WITH CALF IN MEADOW**

5¼ x 11½, inscribed (l.r.) *J. J. Hilder*  
COLLECTION Sir Charles Bickerton Blackburn

**43 THE SILENT HOUR**

25¾ x 38¾, inscribed (l.l.) *J. J. Hilder*  
COLLECTION The Adelaide Club (ex collection Ernest Blackwell)

**44 AFTERNOON LANDSCAPE, HOMEBUSH**

17¾ x 12¾, inscribed (l.r.) *J. J. Hilder*  
ILLUSTRATED *The Heritage of J. J. Hilder*, Sydney 1966  
COLLECTION Sir Leon and Lady Trout



**45 GREY LANDSCAPE, HAZELBROOK**

9 $\frac{1}{4}$  x 9 $\frac{1}{2}$ , inscribed (l.l.) *J. J. Hilder*  
EXHIBITED *Exhibition of Australian Art*, Royal Academy, London 1923  
ILLUSTRATED *The Art of J. J. Hilder*, Sydney 1918 (frontispiece)  
COLLECTION Sir Leon and Lady Trout

**46 THE PLOUGH**

6 $\frac{3}{4}$  x 8 $\frac{1}{2}$ , inscribed (l.l.) *J. J. Hilder*  
EXHIBITED *Hilder Memorial Exhibition*, Sydney 1916;  
*Loan Exhibition of Australian Art*, Sydney 1918  
ILLUSTRATED *The Art of J. J. Hilder*, Sydney 1918, pl. XVIII  
COLLECTION Mr. Richard Rowan (ex collection of Sir W. Baldwin Spencer)

**47 OLD COTTAGE, RYDE**

7 $\frac{5}{8}$  x 7 $\frac{3}{4}$ , inscribed (l.r.) *J. J. Hilder*  
COLLECTION Dr. Norman Behan

**48 LANDSCAPE**

7 $\frac{1}{2}$  x 9 $\frac{1}{2}$ , inscribed (l.r.) *J. J. Hilder*  
COLLECTION Queensland Art Gallery (ex collection Miss M. T. Treweeke)

**49 EVENING LIGHT**

17 $\frac{1}{2}$  x 13 $\frac{5}{8}$ , inscribed (l.l.) *J. J. Hilder*  
COLLECTION National Gallery of Victoria

**SCENES OF EXCAVATION, CLAY PITS, BRICK KILNS**

**50 THE DEVIATION**

20 x 27 $\frac{7}{8}$ , inscribed (l.r.) *J. J. Hilder*, 1913  
EXHIBITED *Hilder Memorial Exhibition*, Sydney 1916; *Exhibition of Australian Art*, Sydney 1918; *Exhibition of Australian Painting*, Royal Academy, London 1923  
ILLUSTRATED *The Art of J. J. Hilder*, Sydney 1918, pl. XIV  
COLLECTION Mr. & Mrs. John S. Hope (ex collections Mrs. R. E. H. Hope, W. E. Frazer)

**51 THE THREE BARROWS**

14 $\frac{1}{2}$  x 17, inscribed (l.r.) *J. J. Hilder*, painted 1914  
EXHIBITED *Hilder Memorial Exhibition*, Melbourne 1917; *Loan Exhibition of Australian Art*, Sydney 1918  
ILLUSTRATED *The Heritage of J. J. Hilder*, Sydney 1966  
COLLECTION Mr. Bim Hilder

**52 THE CLAY PIT**

16 x 20 $\frac{5}{8}$ , inscribed (l.r.) *J. J. Hilder*, 1914  
COLLECTION Mrs. Kenneth Myer

**53 THE CLAY PIT**

7-1/16 x 10-13/16, inscribed (l.l.) *J. J. Hilder*  
COLLECTION Newcastle City Art Gallery (ex collection Dr. Roland Pope)

**54 FILLING THE TRUCK (or Carting Sand)**

7 $\frac{5}{8}$  x 9 $\frac{5}{8}$ , inscribed (l.r.) *J. J. Hilder*  
ILLUSTRATED *The Etruscan* (Bank of N.S.W.) 1959; *The Heritage of J. J. Hilder*, Sydney 1966  
COLLECTION Art Gallery of New South Wales (ex collection Dr. & Mrs. Sinclair Gillies)

**55 DEVIATION WORK**

26 x 20 $\frac{7}{8}$ , inscribed (l.r.) *J. J. Hilder*  
ILLUSTRATED *The Heritage of J. J. Hilder*, Sydney 1966  
COLLECTION Captain Brett Hilder

**56 BUILDING THE WALL**

9-11/16 x 8 $\frac{3}{4}$ , inscribed (l.l.) *J. J. Hilder*  
EXHIBITED *Hilder Memorial Exhibition*, Melbourne 1917  
COLLECTION Captain Brett Hilder

**57 EXCAVATION, BAY ROAD**

7 x 7 $\frac{1}{2}$ , inscribed (l.r.) *J. J. Hilder*  
EXHIBITED *Hilder Memorial Exhibition*, Sydney 1916; *Exhibition of Australian Painting*, Royal Academy, London 1923  
ILLUSTRATED *Art of J. J. Hilder*, Sydney 1918, pl. XXVI  
COLLECTION Mr. W. Y. Pye

**58 MIKE**

6 $\frac{7}{8}$  x 10 $\frac{1}{4}$ , inscribed (l.l.) *J. J. Hilder*  
COLLECTION Art Gallery of New South Wales (ex collection Dr. & Mrs. Sinclair Gillies)

**59 THE BRICK KILN**

5 $\frac{3}{4}$  x 7 $\frac{1}{4}$ , inscribed (l.r.) *J. J. Hilder*  
COLLECTION National Gallery of Victoria

**DORA CREEK SERIES, 1914-1916**

**60 AT CLOSE OF DAY**

21 $\frac{3}{4}$  x 25 $\frac{1}{8}$ , inscribed (l.r.) *J. J. Hilder*, 1914  
ILLUSTRATED *J. J. Hilder Watercolourist*, Sydney 1916; *The Etruscan* (Bank of N.S.W.) 1959; *The Heritage of J. J. Hilder*, Sydney 1966  
COLLECTION Art Gallery of New South Wales

**61 MORNING AT DORA CREEK**

13 $\frac{3}{4}$  x 17, inscribed (l.l.) *J. J. Hilder*, *Dora Creek*, 1915  
EXHIBITED *Hilder Memorial Exhibition*, Sydney 1916  
ILLUSTRATED *J. J. Hilder Watercolourist*, Sydney 1916; *Art in Australia*, March 1938; *The Etruscan* (Bank of N.S.W.) 1959, on cover; *The Heritage of J. J. Hilder*, Sydney 1966  
COLLECTION Art Gallery of New South Wales (ex collection Dr. & Mrs. Sinclair Gillies)



**62 THE BRIDGE, DORA CREEK**

8¼ x 10½, inscribed (l.r.) *J. J. Hilder*; believed painted 1915  
ILLUSTRATED 'G. C. Henderson' Adelaide 1964 (frontispiece); *The Heritage of J. J. Hilder*, Sydney 1966  
COLLECTION National Gallery of South Australia (ex collection Alex. Melrose)

**63 DORA CREEK**

21½ x 18¾, inscribed (l.r.) *J. J. Hilder*, 1916  
EXHIBITED *Hilder Memorial Exhibition*, Melbourne 1917; *Loan Exhibition of Australian Art*, Sydney 1918; *Exhibition of Australian Art*, Royal Academy, London 1923  
ILLUSTRATED, *The Heritage of J. J. Hilder*, Sydney 1966  
COLLECTION Mr. Bim Hilder

**64 THE WHITE BRIDGE, DORA CREEK**

7¾ x 9, inscribed (l.r.) *J. J. Hilder*  
EXHIBITED *Hilder Memorial Exhibition*, Sydney 1916; *Loan Exhibition of Australian Art*, Sydney 1918  
ILLUSTRATED *Art in Australia* (fourth number) 1918; Dora Birtles (ed. Sydney Ure Smith) *Australia in Colour*, Sydney 1946 as 'The White Bridge', *The Heritage of J. J. Hilder*, Sydney 1966  
COLLECTION Art Gallery of New South Wales (ex collection Elioth Gruner)

**65 EVENING, DORA CREEK**

7¼ x 9¾, inscribed (l.l.) *J. J. Hilder*  
ILLUSTRATED *Howard Hinton, Patron of Art*, Sydney 1951  
COLLECTION Armidale Teachers' College (ex collection Howard Hinton)

**66 DORA CREEK, WAITING FOR THE BOAT**

7½ x 8¾, inscribed (l.l.) *J. J. Hilder*  
ILLUSTRATED *The Heritage of J. J. Hilder*, Sydney 1966  
COLLECTION Sir Edward and Lady Hayward (ex collection John Young)

**67 DORA CREEK, MORNING MISTS**

8 x 7¼, inscribed (l.r.) *J. J. Hilder*  
EXHIBITED *Hilder Memorial Exhibition*, Melbourne 1917  
COLLECTION Mrs. Sylvia Jones (ex collection J. H. Connell)

**68 DORA CREEK**

8½ x 10, inscribed (l.r.) *J. J. Hilder*  
COLLECTION National Gallery of Victoria

**69 DORA CREEK**

8 x 8, inscribed (l.l.) *J. J. Hilder*  
ILLUSTRATED *The Art of J. J. Hilder*, Sydney 1918, pl. XXIII  
COLLECTION Western Australian Art Gallery (ex collection Lt.-Col. A. Ross)

**70 DORA CREEK**

6¼ x 8-9/16, no inscription; this was Hilder's last watercolour  
ILLUSTRATED *The Heritage of J. J. Hilder*, Sydney 1966  
COLLECTION Mr. Bim Hilder



THE SILENT HOUR, 43



## PREVIOUS EXHIBITIONS

- 1907 Society of Artists, Sydney: 21 paintings.  
1908 Society of Artists, Sydney: 18 paintings.  
1909 Society of Artists, Sydney: 20 paintings.  
1910 Society of Artists, Sydney: 3 paintings.  
1911 Society of Artists, Sydney: 11 paintings.  
1911 Tasmanian Society of Art, Hobart: ? paintings.  
1912 Tasmanian Society of Art, Hobart: 6 paintings.  
1912 Royal Art Society of N.S.W., Sydney: 6 paintings.  
1913 Royal Art Society of N.S.W., Sydney: 3 paintings.  
1914 Royal Art Society of N.S.W., Sydney: 4 paintings.  
1914 Tasmanian Society of Art, Hobart: 7 paintings.  
1914 W. H. Gill's Gallery, Melbourne: one-man show, 53 paintings.  
1916 Hilder Memorial Exhibition, Sydney: 205 paintings.  
1916 Sir Baldwin Spencer's Collection at Sydney Gallery: 13 paintings.  
1917 Hilder Memorial Exhibiton, Melbourne: 122 paintings.  
1917 Fine Art Society, Melbourne: 9 paintings.  
1918 Loan Exhibition of Australian Art, Sydney: 37 paintings.  
1919 Sir Baldwin Spencer's Sale, Melbourne: 9 paintings at auction.  
1920 Fine Art Society, Melbourne: 9 paintings.  
1921 Society of Artists, Sydney: 2 paintings.  
1923 Exhibition of Australian Art, Royal Academy, London: 8 paintings.  
1924 Empire Exhibition, Wembley, London: 1 painting.  
1924 Artists' Week Exhibition, Adelaide: 2 paintings.  
1927 Blaxland Gallery, Farmer's, Sydney: 37 paintings.  
1938 150th Anniversary Exhibition, Sydney: 8 paintings.  
1946 Watercolour Exhibiton at Murdock's, Sydney: 13 paintings.  
1949 Summer Exhibition of Watercolours, Brisbane: 2 paintings.  
1951 Jubilee Exhibition of Australian Art: 2 paintings.  
1951 Jubilee Art Train Exhibition, Queensland: 2 paintings.  
1953 Loan Paintings from Brisbane Private Collections, Brisbane: 3 paintings.  
1953 Retrospective Exhibition of Australian Painting, Sydney: 2 paintings.



# SELECTED REFERENCES

- 1909 *Art and Architecture* an article on Hilder by D. H. Souter.
- 1916 *J. J. Hilder, Watercolourist* Tyrrells, Sydney, with 10 colour plates and 3 black and white illustrations; articles by Lionel Lindsay, Julian Ashton and Sydney Ure Smith. 500 copies.
- 1916 *Art in Australia*, Series 1 No. 1; colour plate of "Grey-Gold, Dora Creek", and article by Bertram Stevens.
- 1917 Catalogue of the Hilder Memorial Exhibition, Melbourne, with one colour plate, and article by Sydney Ure Smith.
- 1918 *Art in Australia*, Series 1, No. 4; colour plate of "The White Bridge, Dora Creek".
- 1918 *The Art of J. J. Hilder*, Angus & Robertson, Sydney; with 30 colour plates, 7 small colour plates and 21 illustrations; articles by Julian Ashton, Sydney Ure Smith, Bertram Stevens and Harry Julius. 5,000 copies.
- 1921 *Art in Australia*, Series 1, No. 8; two pencil drawings.
- 1924 *Art in Australia*, Series 3, No. 8; colour plate of "Dora Creek".
- 1929 *Australia Beautiful*, March issue.
- 1934 *Art in Australia*, Series 3, No. 56; black and white illustrations.
- 1934 *Art in Australia*, Series 3, No. 57; illustration of "Droving".
- 1934 *The Story of Australian Art* by William Moore; A. & R., Sydney, illustrations of "At Close of Day" and 13 references.
- 1937 *Art in Australia*, Series 3, No. 68; "Fisherman's Cottage".
- 1938 *Art in Australia*, Series 3, No. 70; "Morning, Dora Creek".
- 1945 *Place, Taste and Tradition* by Bernard Smith; Ure Smith Pty. Ltd., Sydney.
- 1949 *A Study of Australian Art* by Herbert E. Badham, Currawong, Sydney; colour plate of "The Brick Kiln" and 4 references.
- 1959 *The Etruscan*, staff magazine of the Bank of N.S.W., article by Douglas Dundas and 7 colour plates.
- 1959 *Art in Queensland* by Vida Lahey, Jacaranda Press, Brisbane; frontispice of "Landscape" in colour.
- 1962 *Australian Painting* by Bernard Smith; Oxford University Press, Melbourne; colour plate of "Landscape with Sheep".
- 1964 *G. C. Henderson, A Memoir* by Mrs. M. R. Casson, Adelaide; with frontispice of "The Bridge, Dora Creek" in colour.
- 1966 *The Heritage of J. J. Hilder* by Brett Hilder; Ure Smith, Sydney; with 30 colour plates and 32 other illustrations. 5,000 copies.

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