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GRACE COSSINGTON SMITH



filmed 1955

GRACE COSSINGTON SMITH

by Daniel Thomas

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COVER: Door into the Garden 1959
 FRONTISPIECE: Portrait photograph by George Lipman,
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 Black and white photography of paintings by
 Douglas Thompson
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Foreword

The Trustees of the Art Gallery of New South Wales have pleasure in presenting this touring retrospective exhibition of a distinguished Australian painter. The name of Grace Cossington Smith is associated with the precursors of the modern movement in Australian art. She is also a painter who has worked continuously for many years and produced a large and consistent body of work. Recently Miss Cossington Smith was awarded an OBE for her services to art. The earliest work in the exhibition dates from 1915 and the most recent, 1971.

Grace Cossington Smith's paintings, especially of the later period, show two specific qualities. One is a concern with the genre and everyday things of life, and the other, a joy in colour. Both of these characteristics are particularly clearly seen in the group of beautiful, large paintings of interiors completed during the 1950s and 1960s.

The Gallery would like to thank those who have helped prepare this exhibition. Particularly are we indebted to Grace Cossington Smith for her assistance generally and to Mr. Daniel Thomas, who selected the work and wrote the catalogue. We also wish to record our gratitude to those whose generosity in lending works has done a great deal to bring about this exhibition.

Peter Laverty,

Director, Art Gallery of New South Wales

Introduction

All form—landscape, interiors, still life, flowers, animals, people—has an inarticulate grace and beauty; painting to me is expressing this form in colour, colour vibrant with light—but containing this other, silent quality which is unconscious, and belongs to all things created.

Statement by Grace Cossington Smith in Mervyn Horton, *Present Day Art in Australia*, 1969.

Source material: *Natural things; Nature, still life, interiors.*

Influences: *The Post-Impressionists, chiefly Cezanne.*

Techniques used: *An endeavour to express colour in light—possibly, and partly achieved, by firm, separate notes, of clear unworried paint.*

That which you express in your work: *Form expressed in colour vibrating with light; the relation of forms to each other.*

Personal art philosophy: *Art is the expression of "whatsoever things are lovely", at the same time expressing things unseen—the golden thread running through time.*

Questionnaire 1971 for a proposed education book *Australian Art of the Seventies*, Encyclopedia Britannica (Australia).

I have always wanted, and my aim has always been to express form in colour—colour within colour, vibrant with light.

In letter with biographical data for Art Gallery of New South Wales 1967.

... I drew from my earliest years, and I always wanted to draw what I saw. I didn't begin painting till I was quite grown up, because I was so keen about drawing.

... I used to go out and sketch, make a drawing, not a very detailed one but just with the forms, and I'd put a little note as to the colour and then I came home and painted it in my studio. Afterwards I wanted to paint from the thing itself and that is how I paint now, from the subject itself.

My chief interest, I think, has always been colour, but not flat crude colour, it must be colour within colour, it has to shine; light must be in it, it is no good having heavy, dead colour.

I only paint when I want to, really. I don't make a continuous job of it and sometimes I go quite a long time without painting at all. When I do paint it is something I want to do and I paint for two or three hours in the morning and then perhaps an hour or two in the afternoon. This may take me a week or two, or if it is a large painting it takes me several weeks, and then I don't do any for some time.

... I used to love wildflowers, the Australian wildflowers are quite on their own, they are the most lovely things that we have and their colour is not what you'd call brilliant colour but it is a soft brilliant colour like our atmosphere, which is very wonderful.

I'm particularly fond of the Australian bush with its marvellous soft colour and the colour of the gum trunks themselves, the pinks and the whites, the reds

and greys and blacks. The Australian bush, I feel, has never really been painted and I think it is still waiting for somebody to paint the Australian bush as it is.

Interior in Yellow . . . the subject took me very much. It is a room with a wardrobe and a bed and a carpet but the chief thing to me was the yellow walls . . .

It was a very exciting thing to do . . . the whole thing is meant to express an interior with the light . . . The room is in my own home here, and the sunlight did not come in in a definite way but the whole room seemed to be full of light, which is what I want to do more than the actual sunlight. I feel that even the shadows are a subdued light and they must have light in them as well as the light parts.

I use squares in the way I paint, not from a conscious way but it came to me naturally, because I feel in that way that light can be put into the colour, whereas just to put colour onto the surface in a flat way, I feel that it gives it a dead look.

Tape-recorded interview with Hazel de Berg, 16 August 1965.

Cezanne: *... because of his forms and planes and because his paint is miraculous.*

... I had a very strong feeling of what I wanted to do. . . . I don't believe in going about and looking at other painters' exhibitions. I see no reason why an artist should not paint well almost in isolation.

... One critic said my difficulty was that I couldn't make up my mind whether I was a Fauve or not. I didn't even know what a Fauve was! I don't really care what I am called. All I want to do is to paint.

Interview with Margaret Jones, *Sydney Morning Herald*, 13 January 1973.

Grace Cossington Smith's art is important not only for its personal qualities but also for being the earliest significant Australian response to European Post-Impressionism. The painting of Roland Wakelin and Roy de Maistre who studied in Sydney at the same time under the same teacher, Anthony Dattilo Rubbo, is equally significant.

Cossington Smith's first exhibited work, *The Sock Knitter*, 1915, is remarkably accomplished for someone who had begun painting only the previous year. She had however attended drawing classes since 1910, determined to master the techniques of 'academic representation before proceeding to colour, and had succeeded very well.

Colour was the young Sydney modernists' greatest interest. Cossington Smith's earliest paintings are the figure studies which use viridian green shadows on alizarin crimson flesh, and though she was not specifically aware of Matisse's fauvism it was Matisse who had most impressed English artists in the two great exhibitions of Post-Impressionism held in London in 1910 and 1912; news of these exhibitions, and of the teaching of Harold Gilman, Spencer Gore and Charles Ginner, had made Dattilo Rubbo an enthusiast for modern art. He also knew two books published in America in 1915 in the wake of the Armory Show: Arthur Jerome Eddy, *Cubists and Post-Impressionism*, and Willard Huntington Wright, *Modern Painting*.

The latter, written by a brother of the inventor of Synchronism, treated Synchronism as the climax of modern art, and Wakelin and De Maistre held a "colour-music" exhibition of Synchronist landscape paintings and colour charts in Sydney in 1919. Again, Cossington Smith scarcely remembers that exhibition and did not herself know Wright's book—she reads or owns few art books—but the emphasis on colour was shared by her.

De Maistre's 1919 catalogue introduction says "Colour . . . brings the conscious realisation of the deepest underlying principles of nature . . . deep and lasting happiness . . . it constitutes the very song of life and is, as it were, the spiritual speech of every living thing." Wright's book begins by saying "Painting should be as pure an art as music . . . Its medium—colour—is as elemental as sound . . . Our delight in music, no matter how primitive, is not dependent on an imitation of natural sounds . . . So can painting, by its power to create emotion and not mere sensation, provoke deep aesthetic feeling of far greater intensity than the delight derived from transcription and drama. Modern painting strives toward the heightening of emotional ecstasy."

Cossington Smith would have agreed. After Van Gogh's emotional, expressive use of colour was described by Rubbo from a book, Cossington Smith in about 1918 painted her idea of Van Gogh's room. Rubbo then called her "Mrs Van Gogh". Ten and more years later when the writer and painter Ethel Anderson was a friend and neighbour she influenced Cossington Smith for a while by her admiration of Gauguin, but it was Van Gogh's more open emotionalism that appealed earliest. Cezanne's influence becomes clearly apparent only when open air landscape painting begins in 1937.

The small painting, 1919, of a Chinese gardener working late in a cabbage garden near the artist's home shares Van Gogh's feeling for the dignity of labour, yet Cossington Smith remembers it as being chiefly a study in the way violet recedes, becomes distant. Similarly she would have known that yellow advances; thus her instinctive tendency always to bring forms up to the picture plane probably accounts for the fact that her late work is almost entirely yellow. Seurat's belief that yellow is happy, violet sad, would have been common knowledge. De Maistre's colour keyboard of 1919 allotted yellow to the key of C, the basic major key in music. Cossington Smith observes that the natural Australian bush landscape in which she grew up is gold, not the red which has become an art convention in recent years. She is devout, her family has included many churchmen, and she is well aware of gold as a Christian image of glory. The artist happily confesses that yellow is now her favourite colour, "the colour of the sun", and knows that the reasons for this are emotional and personal, as well as the technical suitability of yellow for her kind of pictorial structure.

A recent series of articles in *The Times Literary Supplement*, 22 and 29 September 1972, on "Art and Emotion" includes the remark by Donald Davie that he prefers the word "feeling" to "emotion". "Feeling"

implies a tactile, tactful, exploratory groping, it emphasizes that a work of art is a response to something substantial: "A good poem or story explores, respectfully and patiently, the somehow foreign body which has provoked it". Another anonymous piece, on "The Dynamics of Creation", says "The state of being in love is probably the most extraordinary experience the non-artist ever has of the *thereness* of something or someone outside himself . . . There is also an attraction exercised by art's materials themselves, the qualities of metal or metre or tone or paint that ask to be noticed and felt and patterned."

This is what makes Grace Cossington Smith important. Her part in the Australian reception of Post-Impressionism is of specialised academic interest. Her deep response to her subjects and her materials, her intense love of these things outside herself is communicated to the spectator by her tactful patterning of her response. She is, in short, an authentic artist.

Ethel Anderson, one of Australia's best writers, wrote a piece for an exhibition in London in 1932: "Miss Grace Cossington Smith's pictures have the cool elegance of hail, or of cherry blossoms after a spring shower. They are high-pitched and clear, like sheep bells heard on windy heights. And they are all happy pictures. Miss Cossington Smith seems to paint for no other reason than to express her pleasure in life. And for this reason they should please many people who like to find in art the beauty of everyday, human, contacts. Shelley was sad because the moment of fruitful vision, which he called 'the spirit of delight' came so rarely. But Miss Cossington Smith seems never to have painted except in such moments of creative vision. Her wholly original technique seems to have grown, quite naturally, out of her efforts to give these moments their adequate expression in paint. Her picture of the great bridge spanning Sydney Harbour is an instance of this lyrical feeling. Mechanically stable, it has about it a radiance of achievement that echoes the rainbow's inevitable and precise enchantment."

Mrs. Anderson was wrong to say all the artist's pictures were happy. Some are indignant, like the topical subjects from World War I—Wakelin called them "cartoons"—of workers on strike or able-bodied men loafing. The crowds at racecourse or ferry terminal are closer to hysteria than to the uplifted excitement of theatre or church. Happiness is only one of several emotions expressed in Cossington Smith's work; emotional extremes and heightened visual sensations are her chief concern.

Mrs. Anderson was right about Cossington Smith's refusal to paint except in moments of creative vision, and about the frequency of those moments. The artist seems able to look at almost anything close at hand and to find it extraordinary.

"I often don't want to put paint onto a canvas or a board—it's beautiful as it is." Her pigments are always the best quality, they are seldom mixed after they have left the tube, and each carefully considered brush mark is left untouched once it has come into existence, to be respected, never to be reworked.

Each decision within the painting is an important occasion, just as the decision to embark on any subject is an important private occasion, and just as the chosen subjects are often important public occasions in the conventional sense.

No other Australian artist has regularly attempted to rise to such occasions as war, Royal Visits, the intense communal involvement in the building of the enormous Sydney Harbour Bridge, the D-day invasion of Normandy, or a victory thanksgiving service in the parish church.

It can be an important occasion simply for the artist to see the beauty of, say, a flower. But even non-human subjects are recognised as having important occasions in their lives: pumpkin leaves can droop and die from heat, a single lily can experience extreme loneliness in an open field near the ocean, other lilies live in an intimate family cluster. The Harbour Bridge's steelwork was in a heroic state of live, energetic strain while building, but ceased to interest the artist after the spans met.

Above all a painting itself must come to life visually, and what the Sydney modernists meant by pictorial vitality was linear rhythm and divided brushwork. Roland Wakelin wrote in 1928 that a still life by Cezanne was alive, while an academically illusionist one was dead; for in the latter ". . . we have destroyed the rhythmic flow of line—that *concentric* feeling in the design, the feeling of 'radiation from centres' which is a basic truth of Life itself . . . the colour has lost all that *vitality* which separate juxtaposed touches give. We have sacrificed Life in the design for outward appearance . . .".

Separate, juxtaposed touches are found in all her work except the smooth, thinly painted compositions of the mid-twenties. Often there are dotted outlines. In the thirties a vertical tree trunk would be painted in a series of tight horizontal strokes, not in a single vertical stroke. However, this quivering tightness suddenly disappeared when outdoor landscape painting began in 1937. The need to complete a picture faster than when she was working in the studio probably dictated the use of larger brushes, and they in turn produced a style with a closer equivalence between the brushstroke and the thing represented. (Outdoor landscape painting also seems to have changed her characteristic colours from pinks to yellows.) Then when outdoor landscape painting ceases in the nineteen-fifties and interiors become her main subject matter the now habitual large brushstrokes generate larger paintings, whose rectangular paint-slabs echo the picture rectangle but seldom change direction as they march across the surface of the forms.

Concentricity, the other requirement of a living painting, was understood from the beginning. The flat, patterned background of *The Sock Knitter* keeps the spectator's eye turning within the painted rectangle in much the same way as the radial arrangement of drapery behind *Wildflowers in a Glass*. *Crowd and Rushing* have their centres stabilized by a single face staring out at the spectator from amongst the surrounding restless movement.

Although the artist now says "I just see a plane, and another beside it; I don't want the distance" she created a richly and clearly articulated space by the superimposition of flat, pierced, screen-like forms in landscape paintings like *Trees*, c1926, and *The Winter Tree*, c1935. The drawings for such paintings clearly number the distinct planes that must be established in a series of steps back from the foreground plane. The tendency to paint in clearly defined flat planes, parallel with the picture plane, eventually displeased Rubbo who was at heart a traditional, representational modeller and constructor of volume and perspective. *Trees*, c1926, marks the break from Rubbo.

Similarly the late interiors deliberately choose motifs in extreme contradiction to the literal surface plane: mirrors to reflect an otherwise unseen garden and bring the outside inside, cupboards to open onto mysterious dark depths, doors and windows holding back an energetic surge of light.

Cossington Smith has lived in the same house all her painting life, and as she says, "I sit here a lot. You get to know it."

There is certainly a feeling that these paintings are about intimate, long-familiar objects, that pieces of furniture have become friendly fellow-inhabitants of the house.

There is, besides, a wonderful grasp of the volumes and spaces whose existence can continually surprise someone roaming a well-loved house.

Most interestingly of all there is a suggestion that things are more complex than they seem, that security, serenity and stability are precarious and hard-won.

Strange, soft, formless objects keep recurring: a knitting bag on the wall beside *The Sock Knitter*, a snarling black mohair rug beside the *Open Window*, heaped lumps of near-animate drapery and bedding. It is perhaps a miracle that they can momentarily be stilled by art.

Finally one sees these interiors as metaphysical. The cupboards contain secrets, the mirrors revelations, the doors offer escape, the passageways promise, and the windows, the seen or unseen sources of light, they are an eternal source of energy and life.

Grace Cossington Smith has painted only two Biblical subjects, and half a dozen of services in her parish church, but in the end all her paintings are devotional. They praise God for the glorious things He has created, and they know that before creation there is formless chaos and void.

Catalogue

Signatures

The artist says she signs paintings only when it is decided they will be sent to an exhibition, or when they are sold direct from the studio. Thus much early work remained unsigned until the 1960s. The earliest exhibited work usually has painted signatures. From 1927 all signatures are in pen and Indian ink.

Dates

These remain provisional. The artist never inscribed dates on early paintings and the first exhibition to contain dated paintings seems to be the one-man show of 1945. By the early 1950s all newly exhibited paintings seem to carry dates, though sometimes these are dates of exhibition, not the date of execution.

The early paintings included in the one-man shows of 1968, 1970 and 1972, and others sold at the time, were given dates by the artist before being exhibited, and these dates, though sometimes correct, are sometimes as much as ten years astray.

Therefore the date of first exhibition is usually a more reliable guide than the artist's own inscribed date; however since she is a steadily productive worker, not in the habit of producing paintings for an exhibition deadline, they are sometimes a year or two old when first exhibited.

Titles

From about 1920 the artist invariably labelled the back of each painting with its title, and other details, before it was sent off to an exhibition. Occasionally the artist has herself varied the title of a painting that has long remained in her studio. Paintings that have changed hands, and especially those that have been re-framed, have usually lost their labels, and acquired new titles. Nevertheless the artist's own titles of most paintings are here securely established, with the aid of past exhibition catalogues.

*Works marked with an asterisk are exhibited in Sydney only.

- 1 **THE SOCK KNITTER** (1915)
Oil on canvas 24½ x 20 in, 61.6 x 50.7 cm
Signed I.L. G. C. SMITH (red paint), titled by artist on back of canvas and dated 1914-1918
Exh: Royal Art Society of New South Wales, October 1915, 15 gns. Sold by artist to AGNSW 1960
Art Gallery of New South Wales, Sydney
The artist's sister Margaret (known as Madge) in the garden studio built in 1914 at the family home, Kuringai Avenue, Turramurra, Sydney. Madge liked knitting, and produced a great many socks for soldiers in World War I.
- 2 **THE READER** (1916)
Oil on canvas 20½ x 16 in, 51.2 x 40.6 cm
Signed I.L. G. SMITH (red paint)
Exh: RAS of NSW, September 1916, 10 gns. Coll: A. Dattilo Rubbo; hung in his studios, Bligh Street then Pitt Street, until Bissietta took the school over, then given to Janna Bruce.
Miss Janna Bruce
The artist's sister Charlotte (known as "Diddy") in Grace's room, painted at night. Diddy was the family's most avid reader.
- 3 **THE SCHOOL CAPE** (c1916)
Oil on canvas on pulpboard 12½ x 9½ in, 32.2 x 24.1 cm
Signed I.L. G. SMITH (black paint) COSSINGTON (pen and ink, added later)
Not exhibited. Sold by artist c1960
Professor Bernard Smith
The artist's sister Madge, wearing a hooded cape which had been part of Grace's school uniform at Abbotsleigh, Wahroonga.
- 4 **TROOPS MARCHING** (c1917)
Oil on paper 9½ x 8½ in, 23.2 x 20.6 cm including black painted border; mounted on hardboard at AGNSW 1967
Signed I.L. G. Cossington Smith (pen and ink)
Probably exh: RAS of NSW, September 1918, Reinforcements, 5 gns. Exh: Pioneer Contemporaries, Macquarie, 1960, as *Troops Marching* 1916. Sold by artist to AGNSW 1967 as *Soldiers Marching*. The artist thinks this was exhibited when new, so it must then have been called *Reinforcements*. This and the similar small oils on paper were all done at the same time. The first to be exhibited was *Any Street Corner*, RAS of NSW, September 1917, bought Mrs Chauvel
Art Gallery of New South Wales, Sydney
A wartime march in Sydney.
- 5 **STRIKE** (c1917)
Oil on paper 9¼ x 7¾ in, 23.5 x 20 cm, mounted on hardboard at AGNSW 1967. Unsigned
Apparently never exhibited. Sold by artist to NCAG 1967
Newcastle City Art Gallery
An imaginary subject. Wartime strikes were much in the news.
- 6 **CROWD AT THE RACES** (c1917)
Oil on pulpboard 9½ x 8½ in, 24.4 x 21.8 cm
Signed I.L. G. Cossington Smith, I.R. 1917 (pen and ink, the date added later)
Apparently never exhibited. Sold by artist to Mrs Douglas Carnegie 1970
Alex Bortignon
Randwick racecourse, Sydney, to which the artist sometimes accompanied her father. It disturbed her that so many men were not joining in the war effort, for this was a Wednesday afternoon, "Ladies Day".

- 7 REFUGEES (c1917)**
Pencil drawing 9 x 12½ in, 23 x 32.7 cm; sheet size 11¼ x 13½ in, 28.6 x 35.3 cm
Signed I.r. G. COSSINGTON SMITH (pencil). Labelled by the artist in 1957 as of 1917
Exh: Contemporary Group 1944, 5 gns; Society of Artists, Drawings and Prints, February 1957. Sold by artist to AGNSW 1971
Art Gallery of New South Wales, Sydney
Thea Proctor Memorial Fund
An imaginary subject, drawn after reading newspaper accounts, in World War I, of refugees fleeing Belgium.
- 8 VAN GOGH'S ROOM (c1918)**
Oil on paper 7½ x 6¼ in, 19.4 x 17.5 cm; sheet size 11¼ x 9 in, 29.9 x 20.9 cm. Mounted on hardboard at AGNSW 1973
Signed I.r. G. SMITH (blue paint). Inscribed by artist in pencil below painted surface Van Gogh's room/the walls—violet/floor—red/bed cover—yellow green/furniture—orange
Rejected from an annual ex. of the RAS of NSW. The artist thinks it was painted after the war subjects like *Strike*
The artist
Dattilo Rubbo was reading Van Gogh's life to his students, and this imaginary interior uses the colours mentioned by Van Gogh in a letter.
- 9 THE CABBAGE GARDEN (1919)**
Oil on pulpboard 7¼ x 7 in, 20 x 17.8 cm
Signed I.l. G. Cossington Smith (pen and ink)
Painted on the same thin white board as *Open Window* (no. 10), and confirmed by the artist as painted at the same time
Exh: Sale of gift pictures to benefit the fund for the ex. of Australian art to be held in London, Farmers 8 May 1923, 6 gns. Sold by artist 1967
Daniel Thomas
A market garden on the way to North Turrumurra; its Chinese owner still working in the dusk.
- 10 OPEN WINDOW (1919)**
Oil on pulpboard 8½ x 8¼ in, 22.3 x 20.6 cm
Signed I.l. G. Cossington Smith (pen and ink)
Exh: RAS of NSW, September 1919, 7 gns. Sold by artist to NCAG 1967
Newcastle City Art Gallery
The artist's sister Madge in the family living room: the open window used as an entrance to the front verandah.
- 11 COSSINGTON FIREPLACE (FIRELIGHT) (1919)**
Oil on pulpboard 9 x 8½ in, 23.0 x 22.1 cm
Signed I.l. G. Cossington Smith (pen and ink). Recently labelled on back by artist with title *Cossington Fireplace*
Exh: Society of Artists, October 1919, *Firelight*, 10 gns; One-man show 1945, *Firelight in the Dining Room*, 5 gns
The artist
The dining-room at the artist's home. When this picture was painted the house was named "Sylvan Fells"; later it was re-named "Cossington".
- 12 THE PRINCE (1920)**
Oil on canvas 14 x 12¼ in, 35.4 x 30.7 cm, originally on pulpboard, transferred to hardboard at AGNSW 1967
Signed u.l. G. Cossington Smith (faded pen and ink). Titled by artist in pencil on canvas margin below the painted surface; the margin removed when mounted
Exh: RAS of NSW, August 1920, 12 gns. Sold by artist to AGNSW 1967
Art Gallery of New South Wales, Sydney
The Prince of Wales visited Sydney in June 1920. His car is seen in Pitt Street, crossing Martin Place.

- 13 EXTRAVAGANZA (1921)**
Oil on canvas on pulpboard 19¼ x 18¼ in, 50.2 x 47.6 cm
Signed I.r. G. COSSINGTON SMITH (pen and ink). Labelled by artist on the back with title *An Extravaganza of the Orient*, scored through to leave only *Extravaganza*; also with artist's address, Cossington, Turrumurra
Exh: RAS of NSW, August 1921, *An Extravaganza of the Orient*, 10 gns. Sold by artist to AGNSW 1967
Art Gallery of New South Wales, Sydney
A subject from the musical play *Chu-Chin-Chow*, advertised as "An extravaganza of the Orient" when it opened at the Grand Opera House, Sydney, 26 March 1921.
- 14 BED TIME (c1922)**
Oil on canvas 8½ x 8½ in, 22.5 x 21.6 cm. Mounted on hardboard by Mrs D. C. Thomas c1970
Signed I.l. G. COSSINGTON SMITH (dark blue paint)
Exh: RAS of NSW, August 1922, *Bed-time*, 7 gns. Not to be identified with the picture *Candle-light*, 5 gns, RAS of NSW 1917, bought by Dr Abbott
Manly Art Gallery
The artist's own bedroom. A pencil drawing of the composition, with colour notes, is in one of the artist's sketchbooks.
- 15 CROWD (c1922)**
Oil on canvas on pulpboard 26¼ x 34½ in, 66.7 x 87.5 cm
Signed I.r. G. Cossington Smith (black paint) 26 (pen and ink). Labelled by artist on the back with titles *Crowd*, and *Crowd at the Races*
Exh: RAS of NSW, August 1922, *Crowd*, 20 gns; Contemporary Group 1955, 60 gns. Sold by artist to NGV 1967
National Gallery of Victoria, Melbourne
A subject from Randwick racecourse, Sydney, seen from a balcony where the artist and her sisters were having afternoon tea with their father.
- 16 RUSHING (c1923)**
Oil on canvas on pulpboard 25½ x 36 in, 65.6 x 91.3 cm
Signed I.l. G. COSSINGTON SMITH (black paint). Labelled on the back with title and artist's address
Exh: RAS of NSW, August 1923, "Rushing", 15 gns. Sold by artist to AGNSW 1967
Art Gallery of New South Wales, Sydney
A subject from the after-work rush-hour, Circular Quay, Sydney, with commuters descending to the ferries.
- 17 CENTRE OF A CITY (c1925)**
Oil on canvas 32¼ x 28 in, 83.2 x 71.1 cm, removed from pulpboard and mounted on hardboard at AGNSW 1971
Signed I.l. G. COSSINGTON SMITH (black paint) 35 (pen and ink). Labelled twice on back with title, the newer ballpoint label also with (wrong) date 1935
Exh: RAS of NSW, August 1925, *Centre of a City*, 12 gns; one-man show, Macquarie 1972
The artist
Martin Place, Sydney, looking towards George Street, the General Post Office and its clock tower at the left. There are ten sketchbook studies, in pencil, for this painting.
- 18* STILL LIFE WITH VEGETABLES (c1925)**
Oil on canvas 14¼ x 18¼ in, 37.5 x 48 cm; mounted on hardboard at AGNSW 1971, replacing pulpboard
Signed I.l. G. COSSINGTON SMITH 26, I.r. 1926 (the dates added later in pen and ink). Recently labelled by artist on back with title and date
Exh: One-man show 1972, as of 1926. Sold 1972
Mr and Mrs Adrian Henchman
The artist remembers that this was shown in a student competition held in Dattilo Rubbo's studio and judged by G. W. Lambert a few years before his death. Lambert

commented that it reminded him of a contemporary German artist whose name Miss Smith forgets. There are three pencil studies for this painting in the same sketchbook as those for *Centre of a City*.

- 19* CAMELLIA IN JUG (c1926)**
Oil on plywood 15½ x 13½ in, 39.4 x 34.2 cm
Signed I.l. G. Cossington Smith 1918 (pen and ink, the date added later). Recently titled on back by artist. Verso: painting of sheep, done in the 1930s by a pupil, Noel Dampney, then aged 16 or 17
Exh: one-man show 1972 as of 1918. Sold 1972. Probably exh: one-man show 23 July 1928, *White Camellias*, 7 gns. The artist now thinks this was painted shortly before *Dahlias in a Jug* (no. 24) a picture exhibited in September 1927. She also says she was painting on plywood for only a couple of years, when Roland Wakelin was also using it; in his 1967 retrospective there was one plywood from 1925, three from 1927
Mrs Treania Bennett
White camellias from the artist's garden; winter blooms, May-June.
- 20 THE EASTERN ROAD, TURRAMURRA (c1926)**
Watercolour on pulpboard 16 x 13 in, 40.7 x 33 cm
Signed I.l. G. Cossington Smith (watercolour)
Exh: One-man show, 23 July 1928, 8 gns; sold to John D. Moore, died 1958
Mervyn Horton
A view looking south to Turrumurra. The sketchbook study in pencil follows those for *Still Life with Vegetables* and *Centre of a City*.
- 21 TREES (c1926)**
Oil on plywood 36 x 29½ in, 91.4 x 74.6 cm
Signed I.r. G. Cossington Smith (pen and ink)
Exh: Society of Artists, 10 September 1927. Sold by artist to NCAG 1967
Newcastle City Art Gallery
Painted from the back verandah of the artist's house, facing east across the tennis lawn, to peach trees in blossom below very tall gum trees. The property then included a slope of natural bush beyond the garden, as far as Warrangi Street. Sketchbook studies in pencil for details of this painting list the progression of planes from front to back.
- 22 BOYS DRAWING (c1926-27)**
Oil on plywood 14½ x 19½ in, 37.3 x 49.2 cm
Signed I.l. G. Cossington Smith (pen and ink). Titled by artist on back
Exh: One-man show, 23 July 1928, 12 gns; Pioneer Contemporaries, Macquarie Galleries 1960, as of 1927, lent by Mr Roland Wakelin; One-man show 1972, lent by Mrs Roland Wakelin
Private Collection
The artist's pupils at Turrumurra College, Wonga Wonga Street, a shortlived progressive school conducted by Felix Barton. Sketchbook studies in pencil follow that for *The Eastern Road* (no. 20).
- 23 PUMPKIN LEAVES DROOPING (c1926-27)**
Oil on plywood 24 x 17½ in, 60.9 x 44.2 cm
Signed I.c. G. Cossington Smith 1926 (pen and ink, the date added later). Recently labelled by artist on back with title and date 1926
Exh: One-man show 23 July 1928, 15 gns; One-man show 1968, as of 1926. Bought by ANG from Macquarie Galleries 1969
Australian National Gallery, Canberra
Painted in the artist's garden at Turrumurra; summer.

- 24 DAHLIAS IN A JUG (c1927)**
Oil on canvas on pulpboard 14½ x 15½ in, 36.8 x 40 cm
Signed I.r. G. Cossington Smith 1927 (pen and ink, the date added later)
Exh: Society of Artists, 10 September 1927, *White Dahlia*, 7 gns; One-man show 1928, *White dahlia*, 9 gns; One-man show 1968, *Dahlias in a jug*, 1927
Mary Turner
- 25 THINGS ON AN IRON TRAY ON THE FLOOR (c1927)**
Oil on plywood 21¼ x 27¼ in, 54 x 69.3 cm
Signed I.l. G. Cossington Smith (pen and ink). Labelled on back by artist with title
Exh: One-man show 23 July 1928, 20 gns; Contemporary Group 1943, *Things on an Iron Tray*, n.f.s. Sold by artist to AGNSW 1967
Art Gallery of New South Wales, Sydney
- 26* LILY GROWING IN A FIELD BY THE SEA (c1927)**
Oil on pulpboard 14¼ x 10¼ in, 37.9 x 25.7 cm
Signed I.l. G. Cossington Smith (pen and ink). Titled on back by artist
Exh: One-man show, 23 July 1928, 8 gns; One-man show, London, 1932, *Lily growing in a field*, 5 gns
Mrs Ann Mills
Painted at Wamberal, a seaside holiday village north of Sydney.
- 27 CHRISTMAS LILIES GROWING (c1927-28)**
Oil on pulpboard 13¼ x 19 in, 35.2 x 48.3 cm
Signed I.r. G. Cossington Smith (pen and ink). Titled by artist on back of frame
Exh: One-man show 23 July 1928, 12 gns; one-man show, London, 1932, 15 gns. Coll: Mrs Allan, Turrumurra; her daughter Mrs Cameron, Tasmania. Bought in Hobart by TMAG 1954
Tasmanian Museum and Art Gallery, Hobart
Painted in the artist's garden at Turrumurra.
- 28 CIRCULAR QUAY FROM MILSON'S POINT (1929)**
Coloured pencil drawing 17¼ x 13½ in, 45.4 x 34 cm
Signed I.l. G. Cossington Smith (lead pencil)
Exh: Society of Artists drawings, 6 May 1929, under coloured chalk drawing, 5 gns; One-man show, London 1932, *Circular Quay from the Bridge*, 7 gns. Sold by artist to AGNSW 1967
Art Gallery of New South Wales, Sydney
A pencil study for this coloured pencil drawing is in one of the artist's sketchbooks.
- 29* BRIDGE PILLAR (1929)**
Pastel on pasteboard 21¼ x 16½ in, 55.2 x 41.9 cm
Signed I.r. G. Cossington Smith (black pastel). Labelled on backing by artist with title and price 5 gns, altered to 4 gns
Exh: Society of Artists drawings, 6 May 1929, under pastels, 5 gns; One-man show, Sydney, March 1932, 4 gns
The artist
- 30 FOUR PANELS FOR A SCREEN (1929) LOQUAT TREE GUM AND WATTLE TREES WATERFALL PICNIC IN THE GULLY**
Oil on pulpboards, each 56¼ x 20¾ in, 144.2 x 53 cm
Signed I.l. G. Cossington Smith (pen and ink). Waterfall I.r. G. Cossington Smith (pen and ink)
Exh: A group of Contemporary Painters, Grosvenor Galleries, Sydney, 26 November 1929, not for sale;

One-man show, London 1932, not for sale
Mr E. R. Pakenham-Walsh

The gully and picnic subjects from Lovers Leap Creek, Turramurra; Burns Road crosses the creek at the waterfall. The loquat and gum tree subjects from the artist's garden. The screen was commissioned by Mrs G. MacDermott, a visitor to Sydney for some months in 1929; when completed and sent to London it was rejected, and handed over to the artist's sister.

31 LANDSCAPE AT PENTECOST (c1929)

Oil on pulpboard 33 x 44 in, 83.7 x 111.8 cm
Signed I.I. G. Cossington Smith 35 (pen and ink, the date added later). Recently labelled on back by artist with title, and wrong date
Exh: A Group of Seven, Macquarie Galleries, 26 March 1930, Landscape at Pentecost, 50 gns; One-man show 1972, as of 1935, sold
Private Collection

Bannockburn Road, near Pentecost Avenue, looking north. Pentecost, then a farming district on the outskirts of Turramurra, has now lost its identity. A slight pencil drawing for this composition is in a sketchbook; adjacent pages have been removed.

32 THE BRIDGE IN-CURVE (1930)

Oil on pulpboard 33 x 44 in, 83.8 x 111.8 cm
Signed I.I. G. Cossington Smith (pen and ink). Recently titled on the back by the artist, with dates 1927 and 1930 scored through, leaving 1926; a faded inscription gives title Th.....bridge, and price 50 gns, altered to 70 gns.

Rejected by the Society of Artists probably 1930.
Exh: One-man show, London 1932, "The Bridge In-Curve, Sydney", 50 gns. (The same exhibition also included "The curve of the Bridge, Lent"—presumably lent by Mrs G. MacDermott); Contemporary Group 1943 "The Building of the Bridge" 50 gns. Sold by artist to NGV 1967

National Gallery of Victoria, Melbourne

One of two large Sydney Harbour Bridge paintings by the artist. The earlier (exhibited May 1929, bought by Mrs G. MacDermott, illustrated Art in Australia September 1929 as The Bridge Curve), shows the outside of the curve at Milson's Point and is a similar view to the coloured pencil drawing (no. 28). Pencil studies for both large paintings are in the artist's sketchbooks. The bridge spans had reached the position shown here before June 1930, and met in September.

33 FOXGLOVES GROWING (c1930-31)

Oil on pulpboard 18½ x 14½ in, 47.5 x 37.5 cm, mounted on hardboard at AGNSW 1973
Signed I.I. G. Cossington Smith 29 (pen and ink, the date added later). Recently labelled on backing by artist with title

Exh: One-man show, London, April 1932, 12 gns; One-man show 1968, as of 1930

Mrs Treania Bennett

Painted in the artist's garden at Turramurra. Summer flowers.

34 POINSETTIAS (c1931)

Oil on pulpboard 29 x 23½ in, 73.7 x 59.7 cm
Signed I.I. G. Cossington Smith (pen and ink). Labelled on back by artist with title

Exh: Society of Artists, Sydney 3 September 1931, Poinsettia, 20 gns; One-man show, London, 1932, Poinsettias, 20 gns. Sold to Toorak Gallery, Melbourne, 1968

Helen F. Poidevin

The vase is a World War I shell-case. The poinsettias, which bloom in winter, May-June, are from the artist's garden.

35 SEA (1931)

Oil on pulpboard 16½ x 13½ in, 40.9 x 35 cm. Mounted on hardboard at AGNSW 1973

Signed I.I. G. Cossington Smith 31 (pen and ink, the date added later)

Exh: One-man show, London, 22 April 1932, Sea Wave, 7 gns; One-man show 1937, Sea, 5 gns; One-man show 1968, Sea 1931; sold
Mrs Treania Bennett

Painted after a visit to Thirroul, South of Sydney, where the artist and her sisters were taken by their father after their mother's death in April 1931.

36 AUTUMN AT YARRALUMLA (1932)

Oil on pulpboard 29½ x 23½ in, 74.3 x 60.3 cm

Signed I.I. G. Cossington Smith; I.r. G. Cossington Smith 32/Yarralumla Trees (pen and ink, the right hand inscriptions added later). Recently labelled on back by artist with title

Exh: Contemporary Group, 24 October 1933, Trees at Canberra 15 gns; One-man show 1970, Autumn at Yarralumla, 1932, sold

Frank Watters

The artist spent a few weeks in Canberra in the autumn of 1932, giving lessons to Lady Isaacs, wife of the Governor-General, and staying at Yarralumla, the official residence. There is a pencil sketch for the painting, which was done after returning to Sydney.

37 CALVES IN THE ORCHARD (c1932)

Oil on canvas 17½ x 23 in, 45.4 x 58.4 cm, mounted on hardboard at AGNSW 1973

Signed I.I. G. Cossington Smith (pen and ink). Titled on backing by artist

Perhaps exh: Contemporary Group, 2 November 1932, Landscape with Flowering Peach, 20 gns.

Mr E. R. Pakenham-Walsh

A subject from Turramurra. There are pencil studies for the orchard and separate studies for the calves, in a sketchbook that also contains studies for works of 1929.

38 ROAD AND TREES (LANDSCAPE AT PENTECOST) (1933)

Oil on pulpboard 19½ x 21½ in, 50 x 55.8 cm

Signed I.I. G. Cossington Smith (pen and ink)

Probably exh: Contemporary Group, 24 October 1933, Road and Trees, 12 gns. Bought by AGNSW from Lawson's auction, Sydney 27 November 1964 as

The Road and titled Landscape at Pentecost after the artist identified the subject. The artist says pictures in this style were sent to Dorrit Black's short-lived Modern Art Centre of 1932-33

Art Gallery of New South Wales, Sydney

The subject is Bannockburn Road, Pentecost, looking north. A pencil study is on a sketchbook sheet.

39 GOVETT'S LEAP, BLUE MOUNTAINS (c1933)

Oil on pulpboard 16½ x 19½ in, 41.3 x 49.5 cm

Signed I.I. G. Cossington Smith 29 (pen and ink, the date added later). Recently labelled on back by artist with title

Probably exh: Contemporary Group, 14 August 1934, Govett's Leap, 10 gns. Exh: One-man show 1970, as 1929

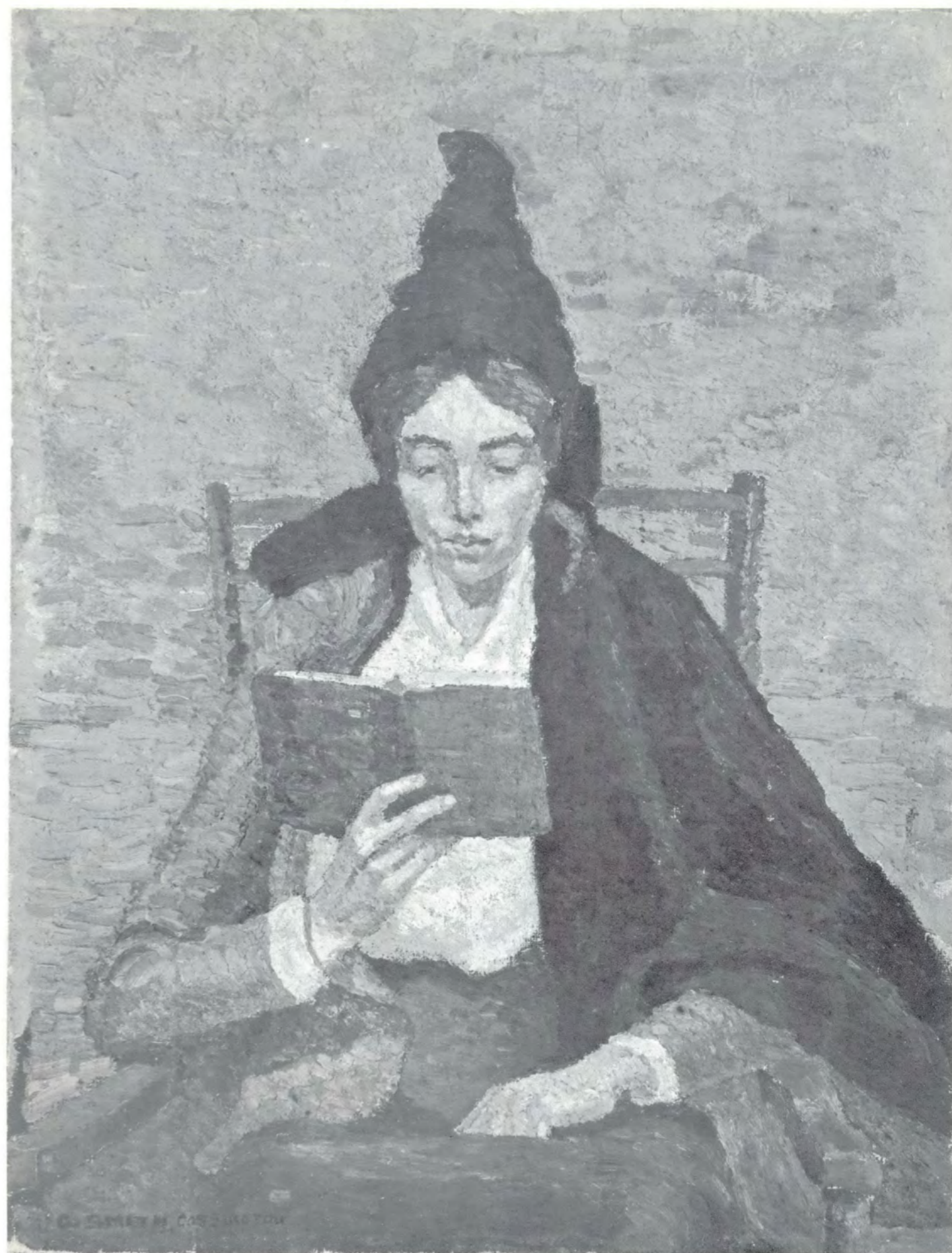
Mrs Neville Quinn

Painted after a visit to the artist's godfather, Mr Justice A. H. Simpson, from whose house there was a similar view; pencil drawings of the subject are in a sketchbook which also contains Canberra sketches of 1932.





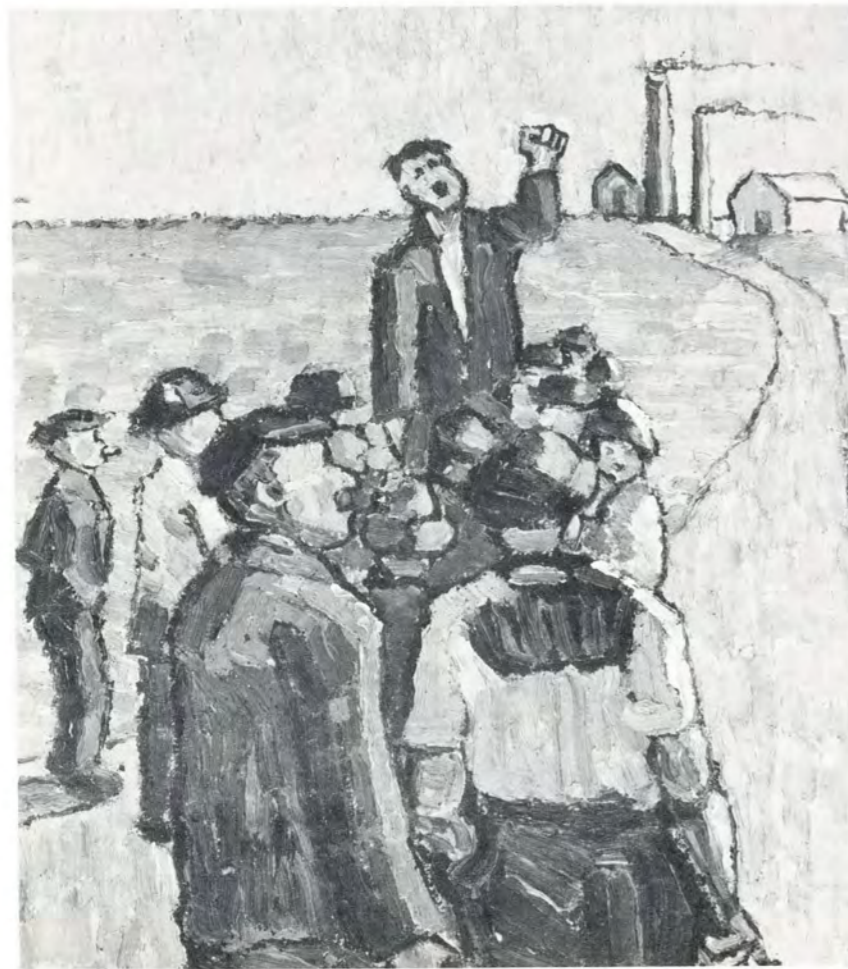
2 THE READER 1916



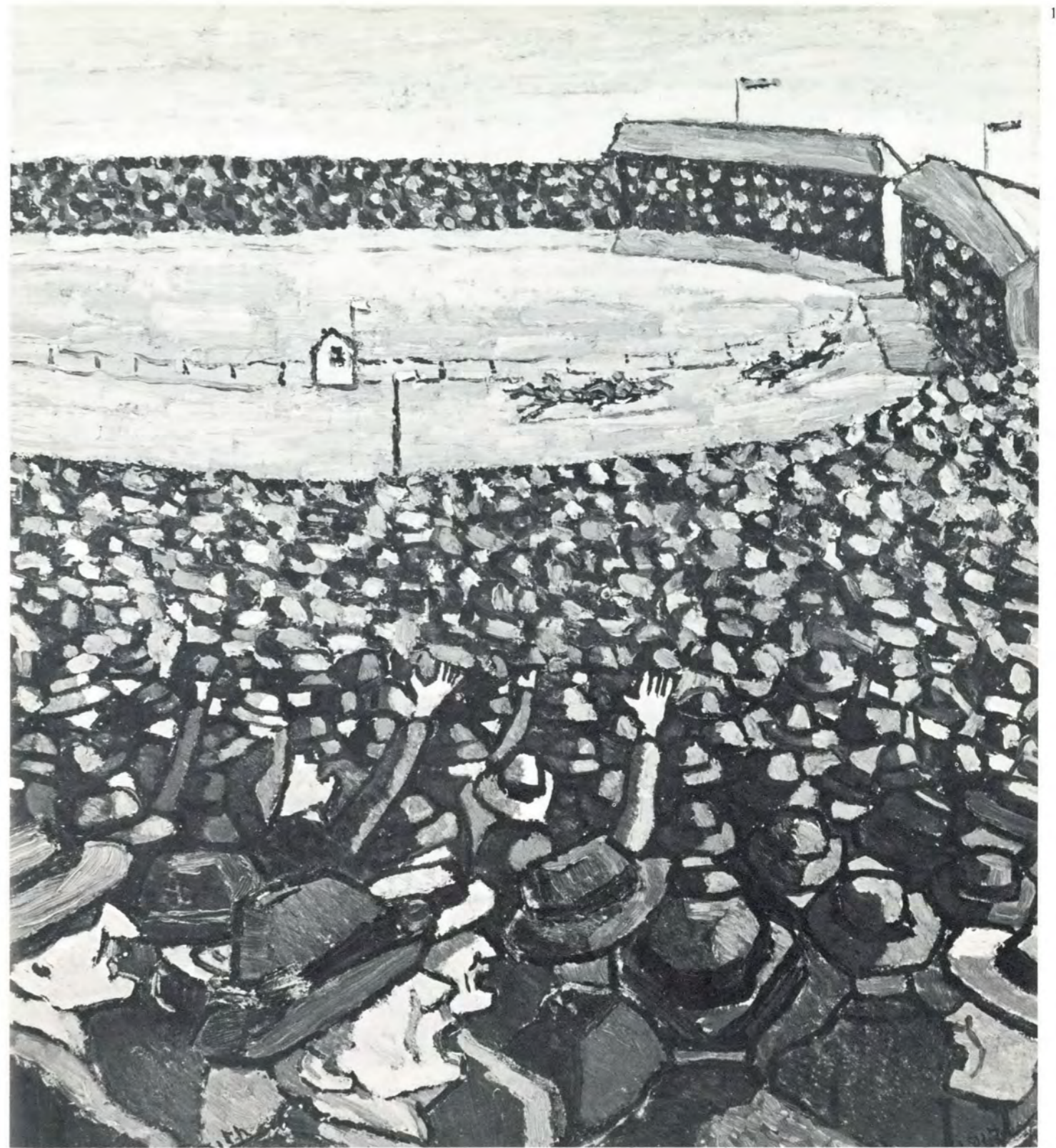
3 THE SCHOOL CAPE c1916



4 TROOPS MARCHING c1917



5 STRIKE c1917



6 CROWD AT THE RACES c1917



G. CASSINGTON SMITH



Van Gogh's room. 12'2 x 10³/₄
 the walls - violet
 floor red
 bed cover yellow green
 furniture orange



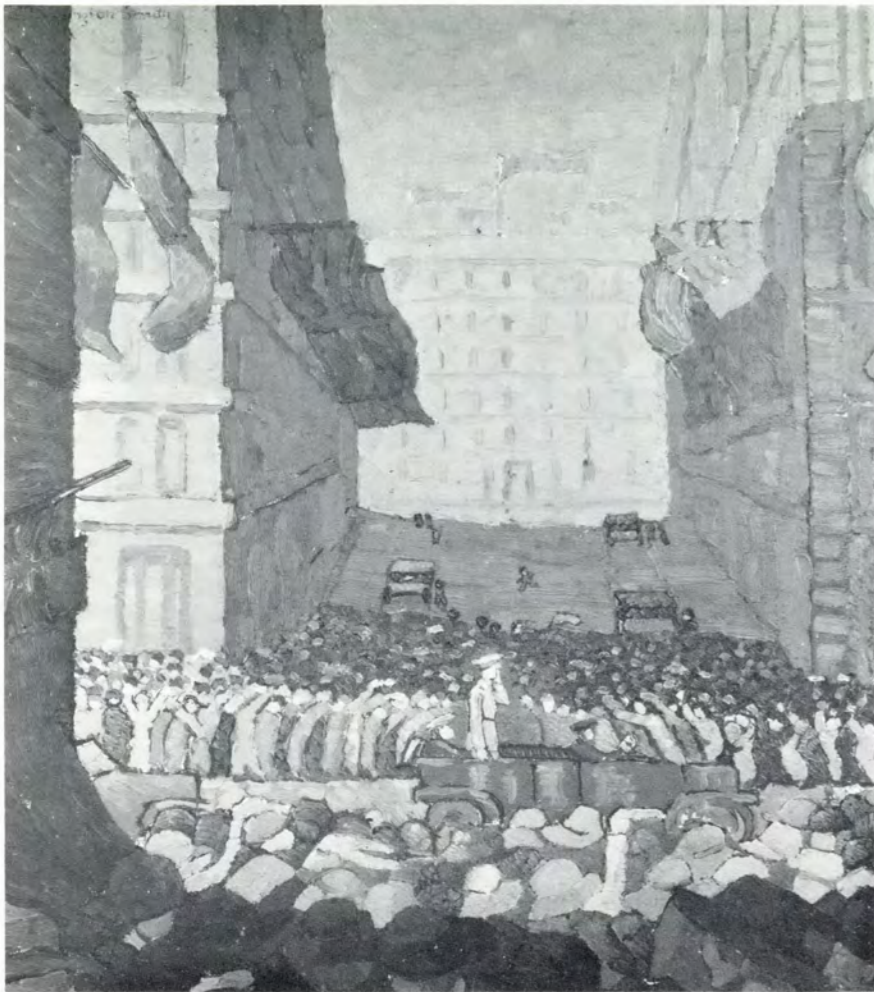
9 THE CABBAGE GARDEN 1919



10 OPEN WINDOW 1919



11 COSSINGTON FIREPLACE (FIRELIGHT) 1919



12 THE PRINCE 1920



13 EXTRAVAGANZA 1921



14 BED TIME c1922



15 CROWD c1922



16 RUSHING c1923



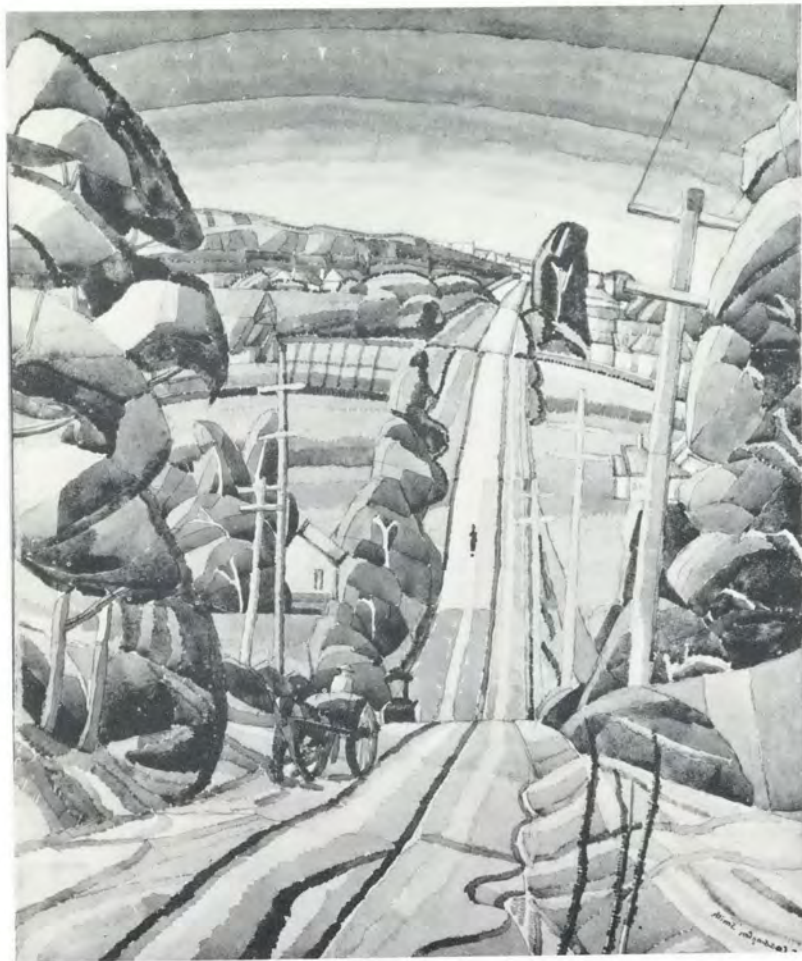
17 CENTRE OF A CITY c1925



18 STILL LIFE WITH VEGETABLES c1925



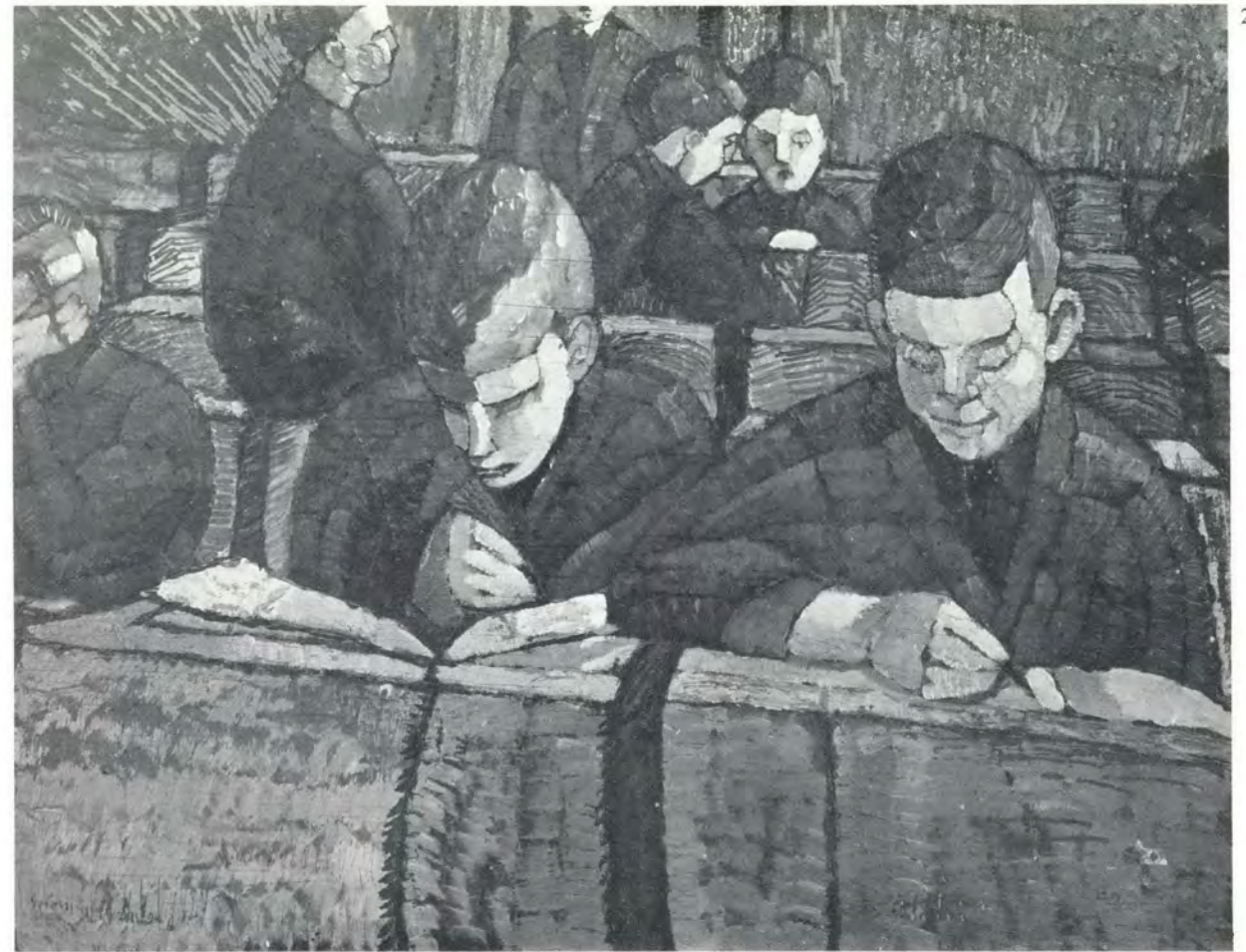
19 CAMELLIA IN JUG c1926



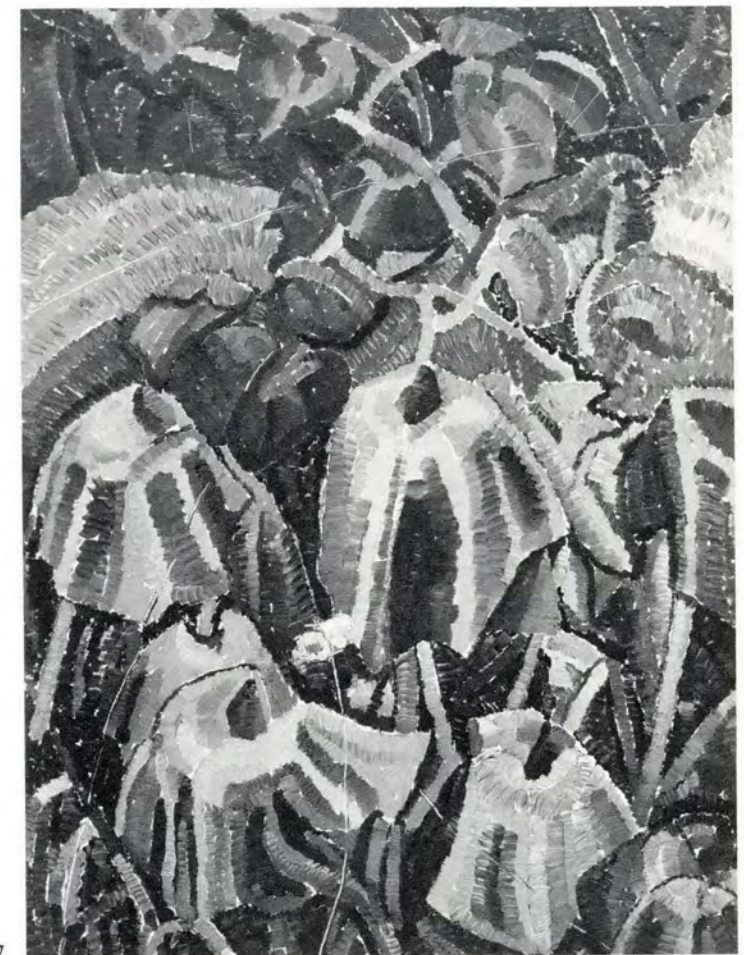
20 THE EASTERN ROAD, TURRAMURRA c1926



21 TREES c1926



22 BOYS DRAWING c1926-27



23 PUMPKIN LEAVES DROOPING c1926-27



G. Cassington Smith 1927

24 DAHLIAS IN A JUG
c1927



G. Cassington Smith

25 THINGS ON AN IRON
TRAY ON THE FLOOR
c1927



26 LILY GROWING IN A FIELD BY THE SEA c1927-28

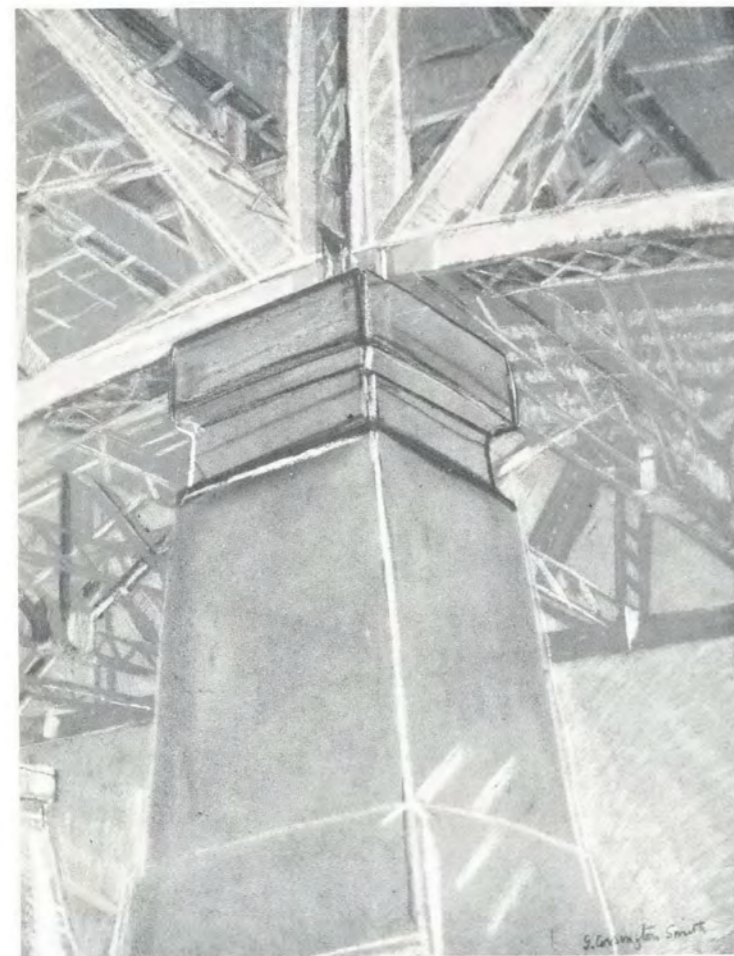
27 CHRISTMAS LILIES GROWING c1927-28



G. Cassington Smith



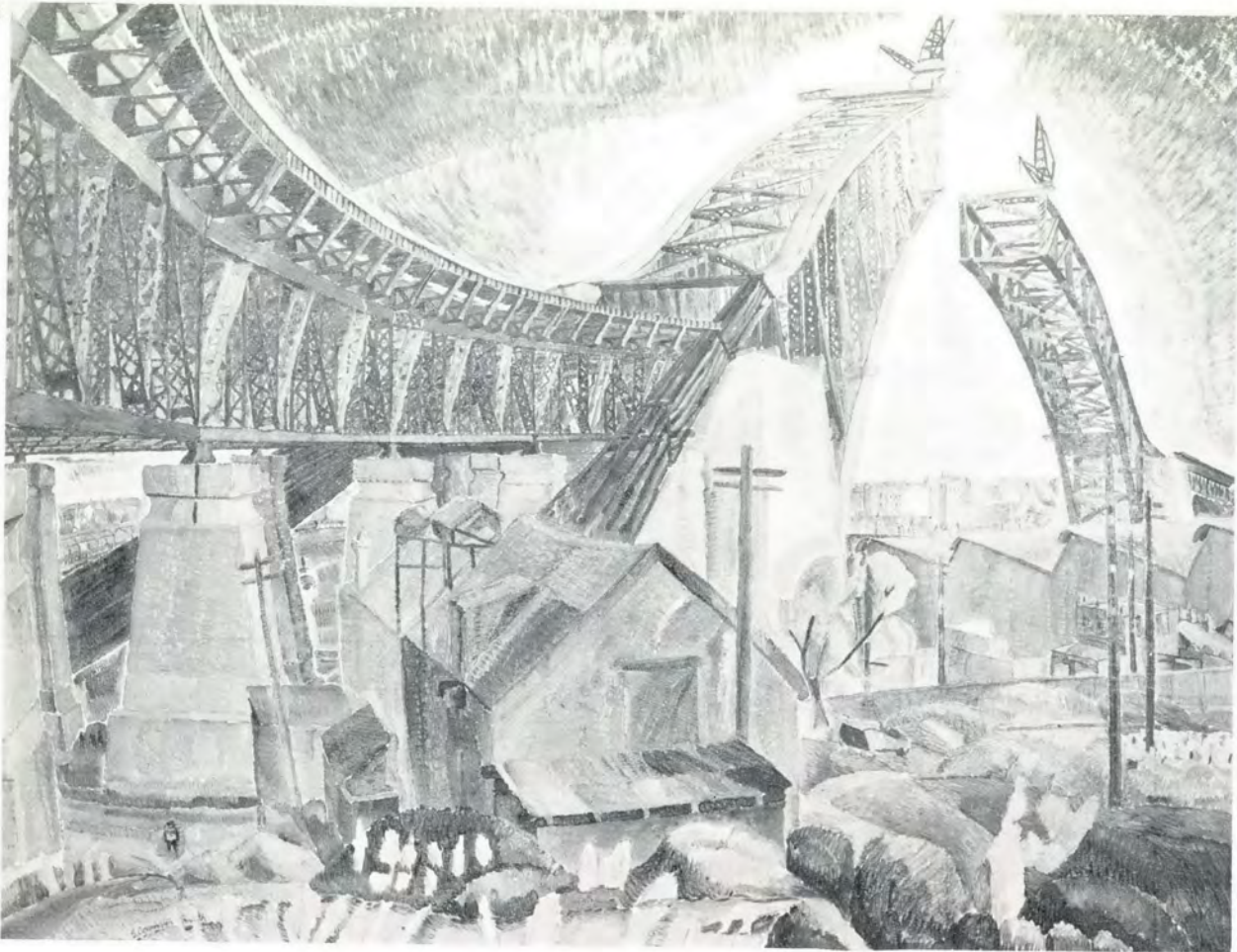
28 CIRCULAR QUAY FROM MILSON'S POINT 1929



29 BRIDGE PILLAR 1929

OPPOSITE :
 30 FOUR PANELS FOR A SCREEN 1929
 31 LANDSCAPE AT PENTECOST c1929





32 THE BRIDGE IN-CURVE 1930



33 FOXGLOVES GROWING c1930-31



34 POINSETTIAS c1931



35 SEA 1931



37 CALVES IN THE ORCHARD c1932



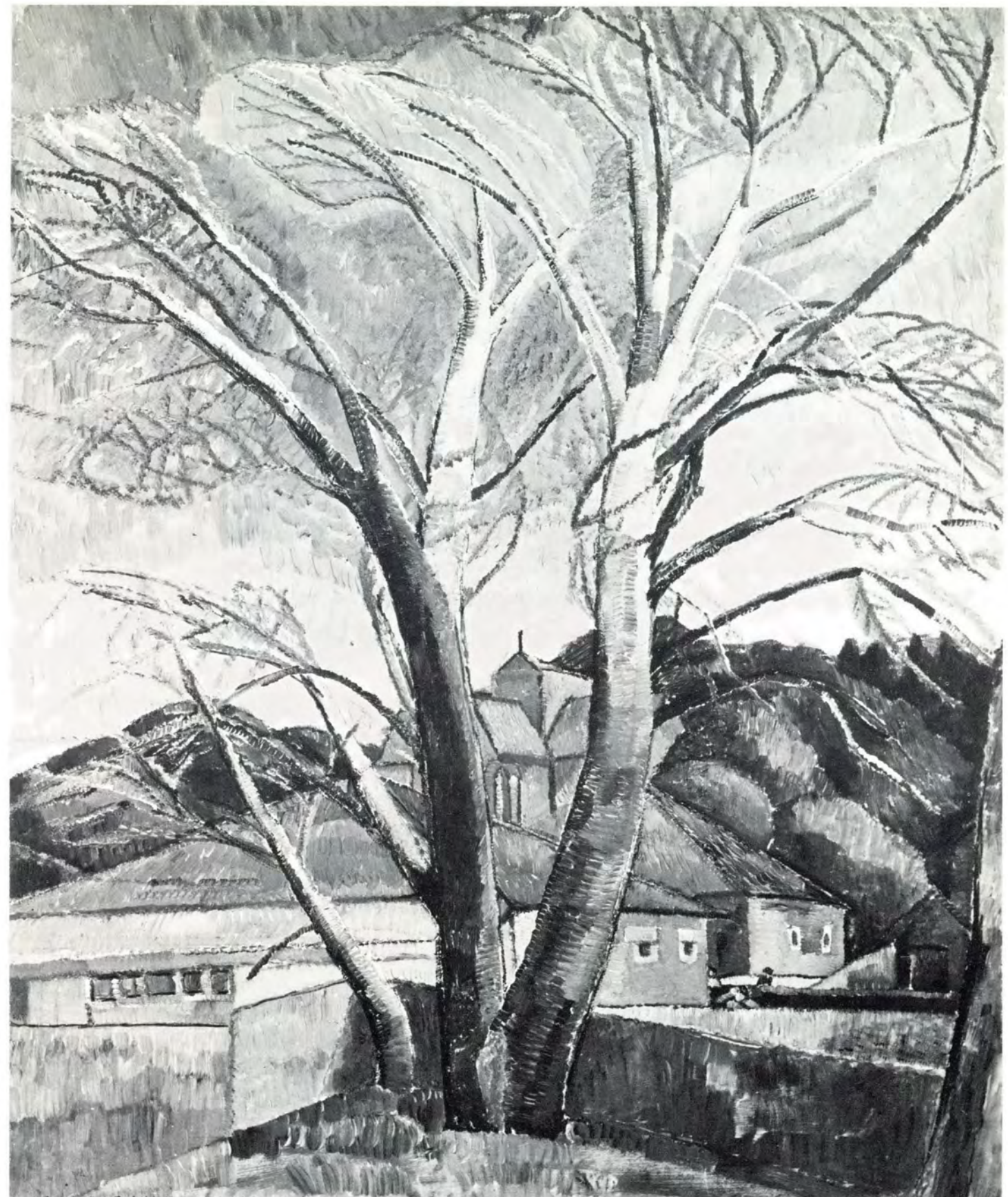
36 AUTUMN AT YARRALUMLA 1932



38 ROAD AND TREES
(LANDSCAPE AT PENTECOST)
1933



39 GOVETT'S LEAP,
BLUE MOUNTAINS c1933



40 THE WINTER TREE c1935



41 HOUSE WITH TREES
(THE PINK HOUSE)
c1935-36



42 THE LACQUER ROOM
c1935-36



43 THE ARTIST'S SISTER 1936



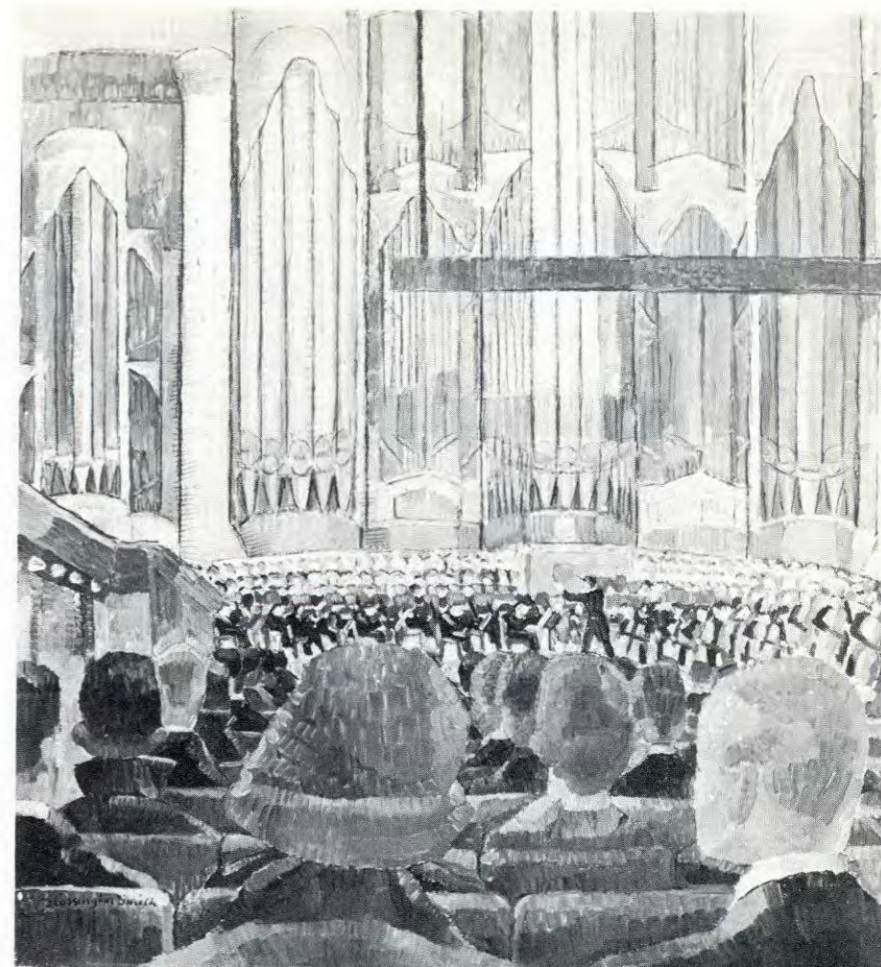
44 WILDFLOWERS IN JUG (WILDFLOWERS) 1936



45 STILL LIFE WITH TULIPS c1936-37



46 DROUGHT AT MOSS VALE c1938



47 ORCHESTRAL CONCERT: DR SARGENT IN THE TOWN HALL c1939



48 BALLET FROM THE GODS c1940



49 CHURCH INTERIOR c1941-42



50 THROUGH A COTTAGE WINDOW 1943



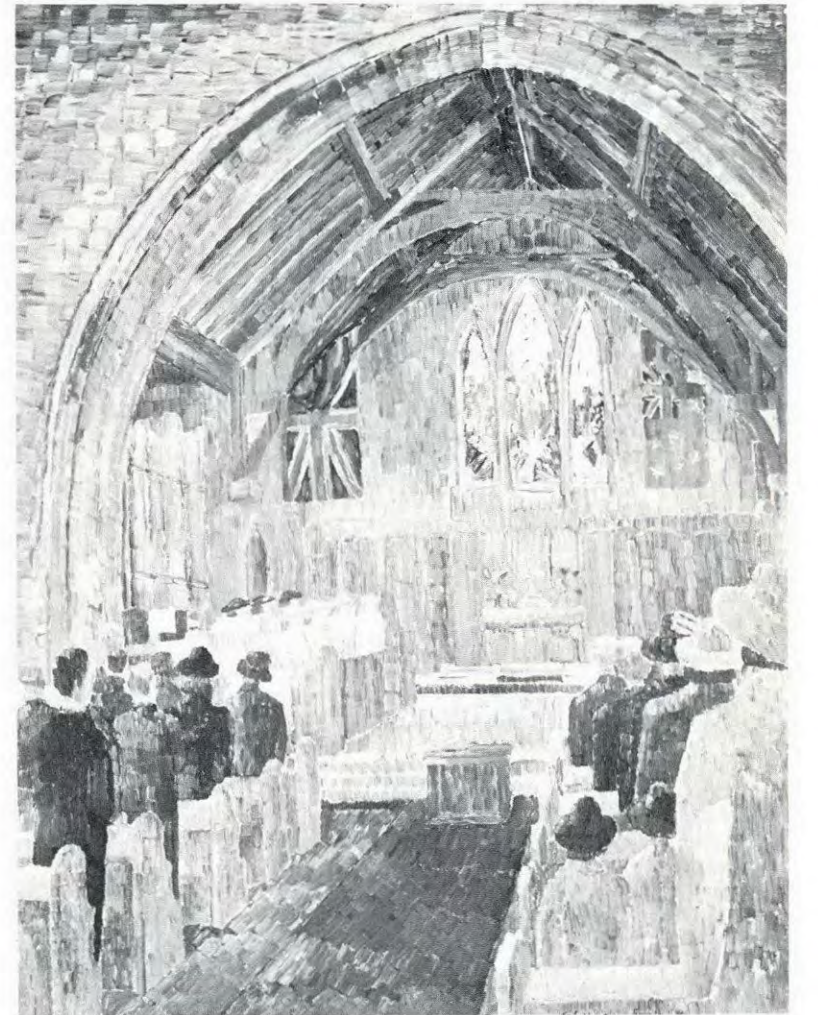
51 WILDFLOWERS IN A GLASS c1943



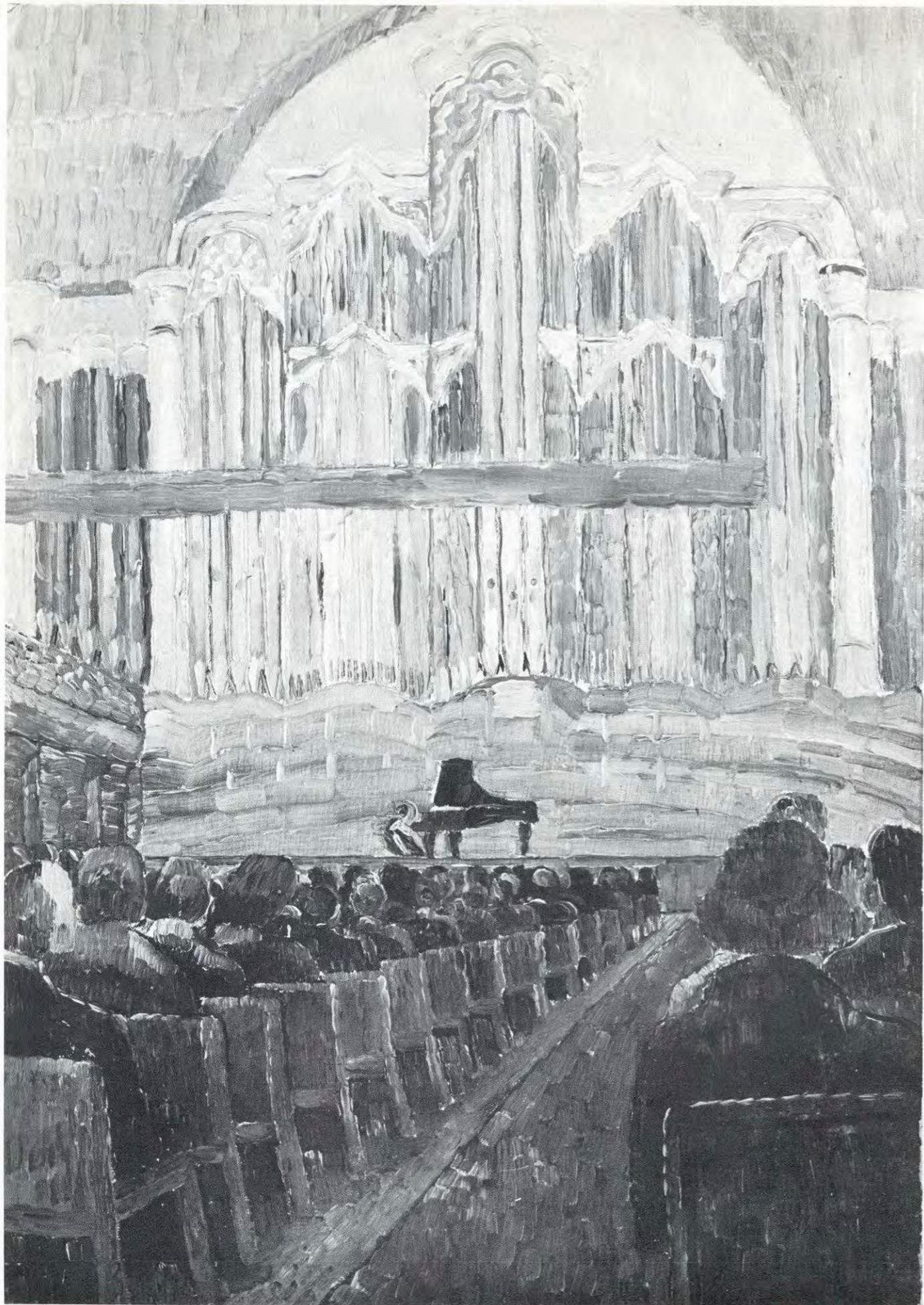
52 DAWN LANDING 1944



53 GUM BLOSSOM WITH JUG c1944-45



54 THANKSGIVING SERVICE c1945-46



OPPOSITE :
55 LILI KRAUS IN THE TOWN HALL 1946



56 GOLDEN MORNING 1946



57 WILDFLOWERS IN A BUCKET c1946



58 GOLDEN TREES AT EXETER c1947



59 BUSH IN HEAT 1948



60 OAK TREES 1949

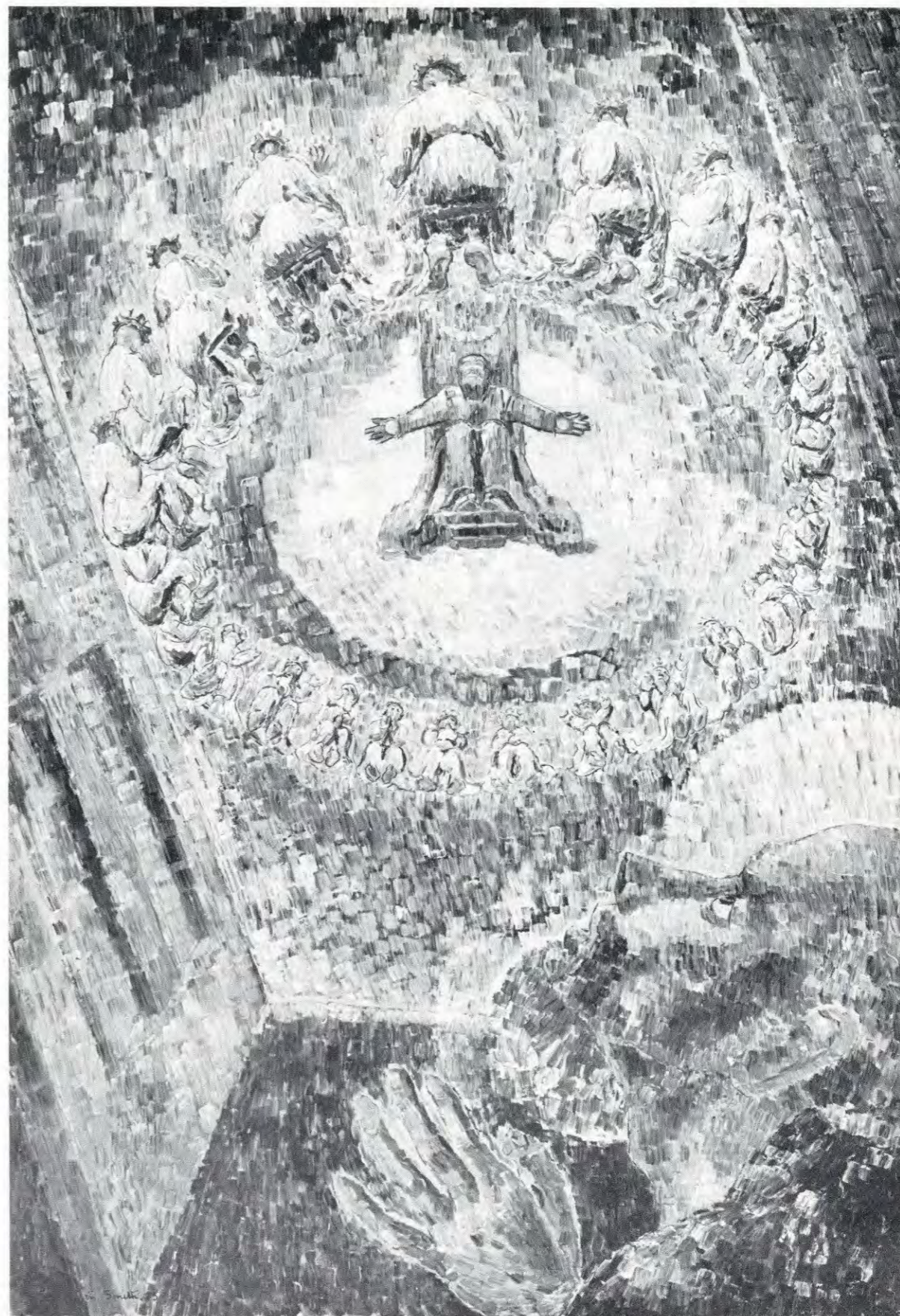


61 BUSH c1951



S. Cassington Smith, Jr.

62 GOLDEN BUSH 1952

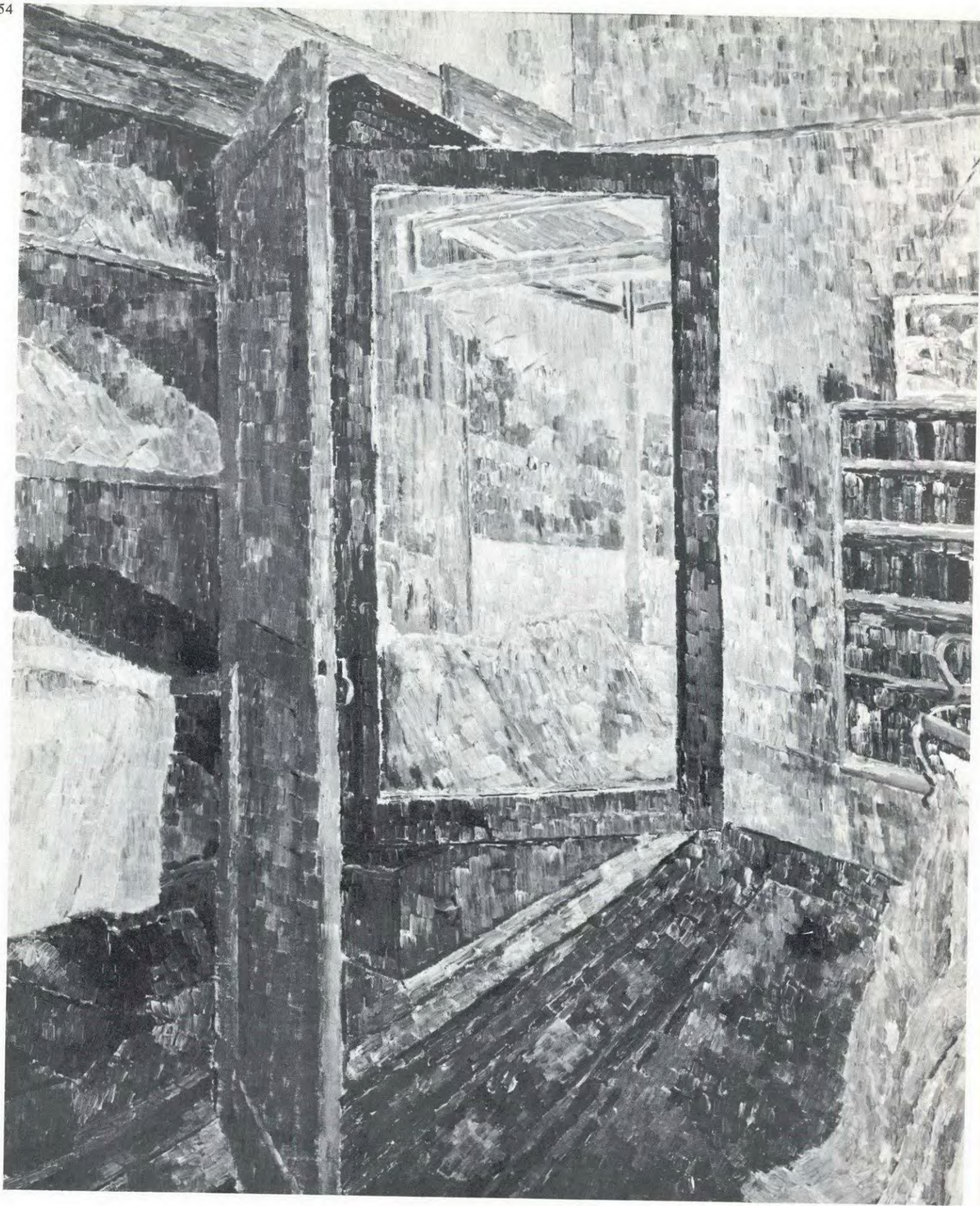


64 "I LOOKED, AND BEHOLD, A DOOR WAS OPENED IN HEAVEN" 1953

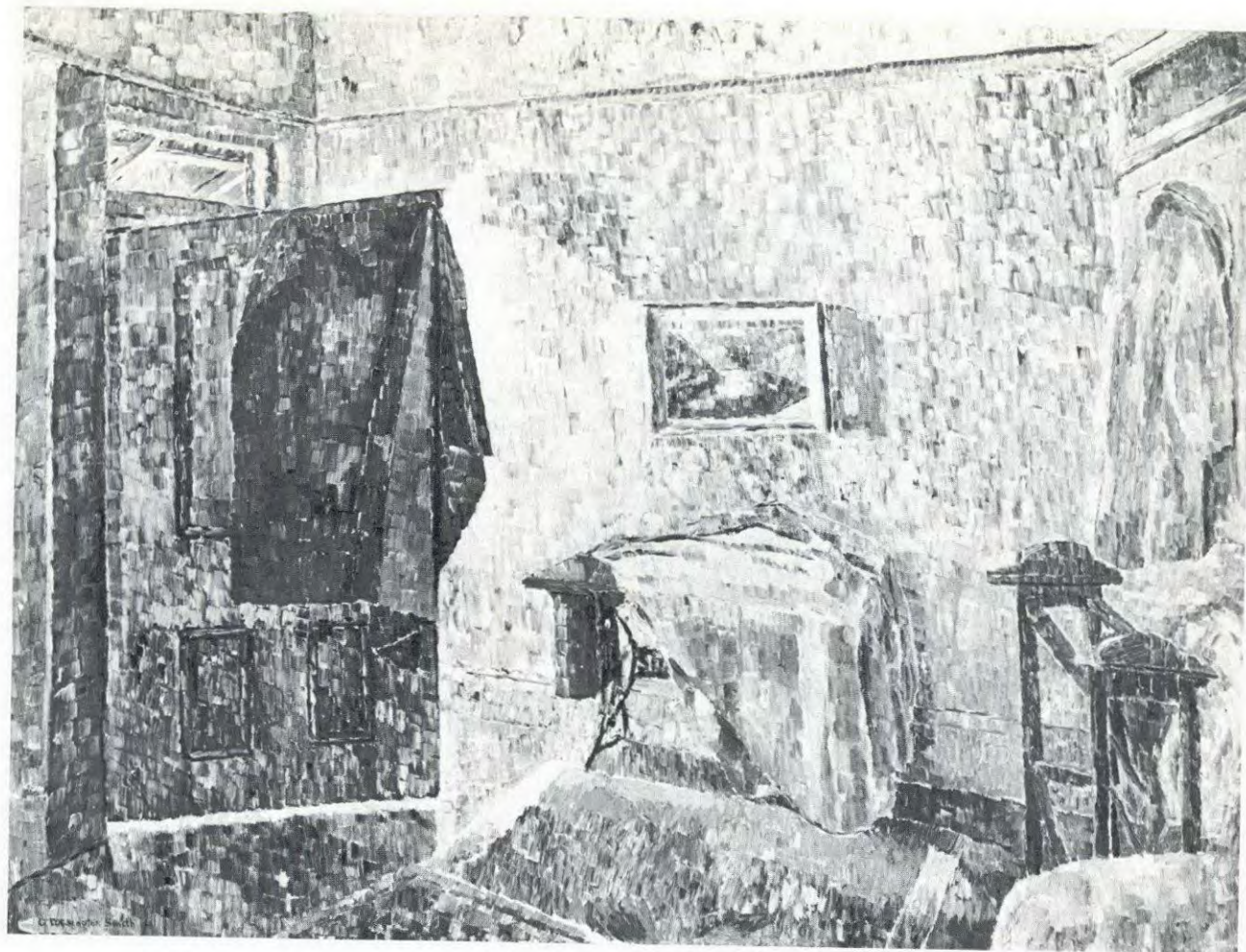
OPPOSITE :

63 "THEN ONE OF THEM, WHICH WAS A LAWYER, ASKED HIM A QUESTION" 1952

65 INTERIOR WITH VERANDAH DOORS 1954



66 INTERIOR WITH WARDROBE MIRROR 1955



67 INTERIOR WITH BLUE PAINTING 1956



68 THE WINDOW 1956



OPPOSITE:
69 WAY TO THE STUDIO 1957



70 CHAIR AND DRAPERY 1958



71 THE SIDEBOARD 1959



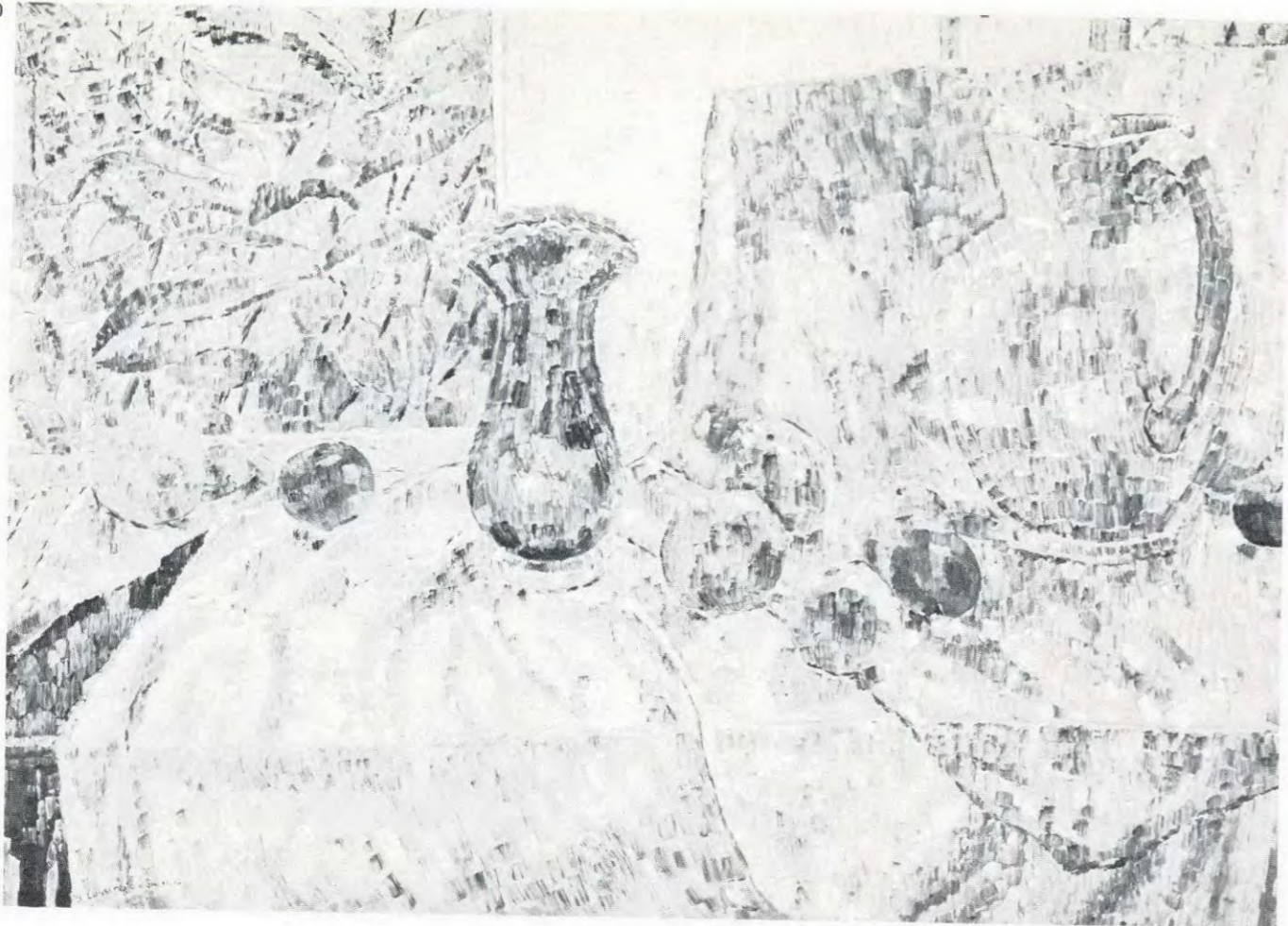
OPPOSITE :
72 DOOR INTO THE GARDEN 1959



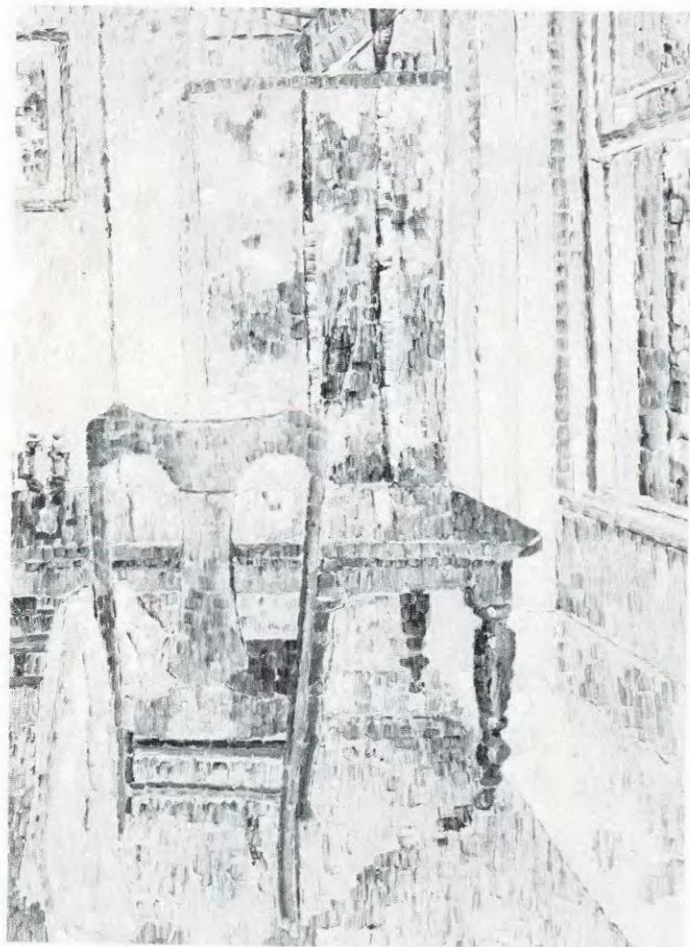
73 STILL LIFE WITH ORANGES ON A PLATE 1960



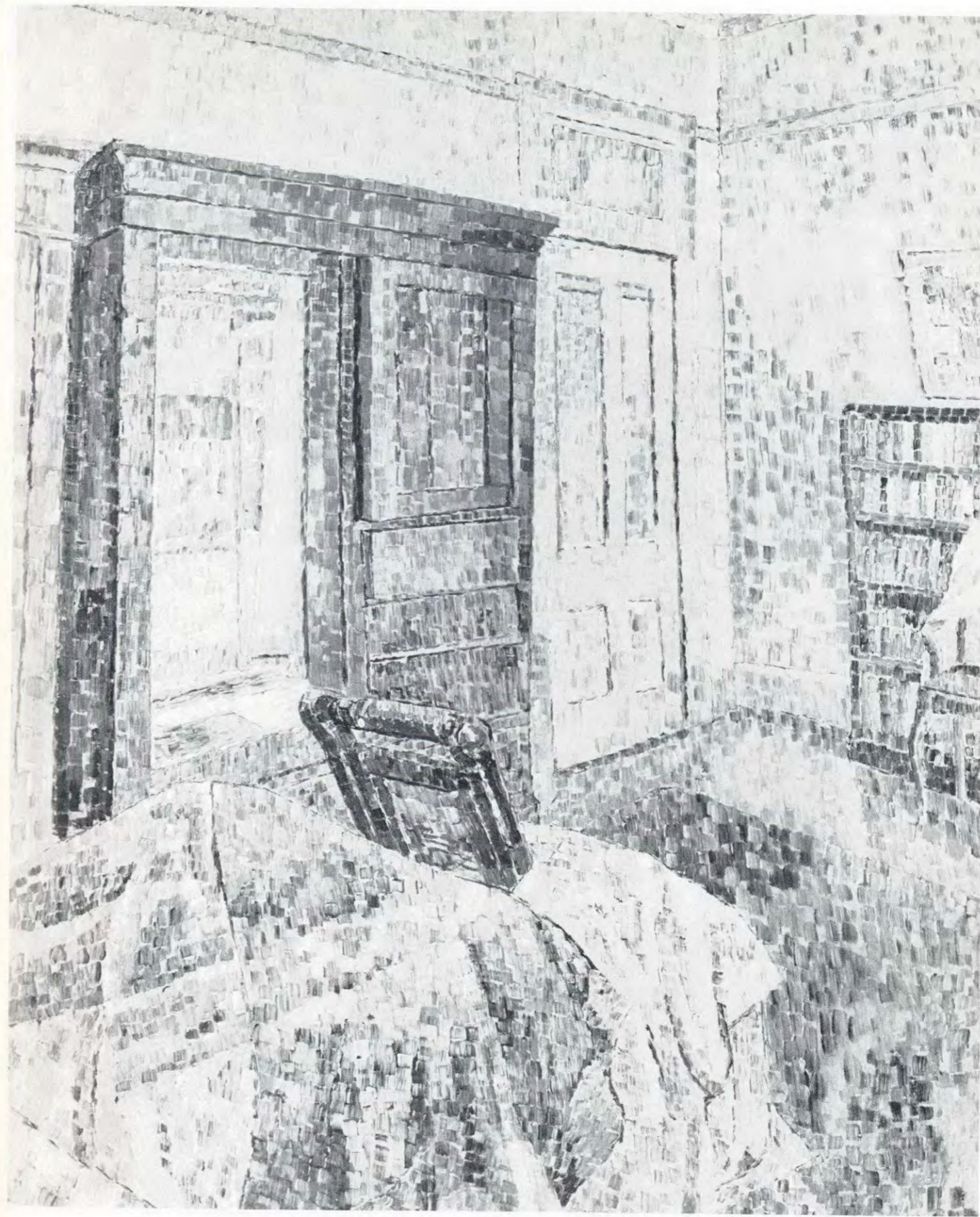
74 SOFA IN THE ROOM 1960



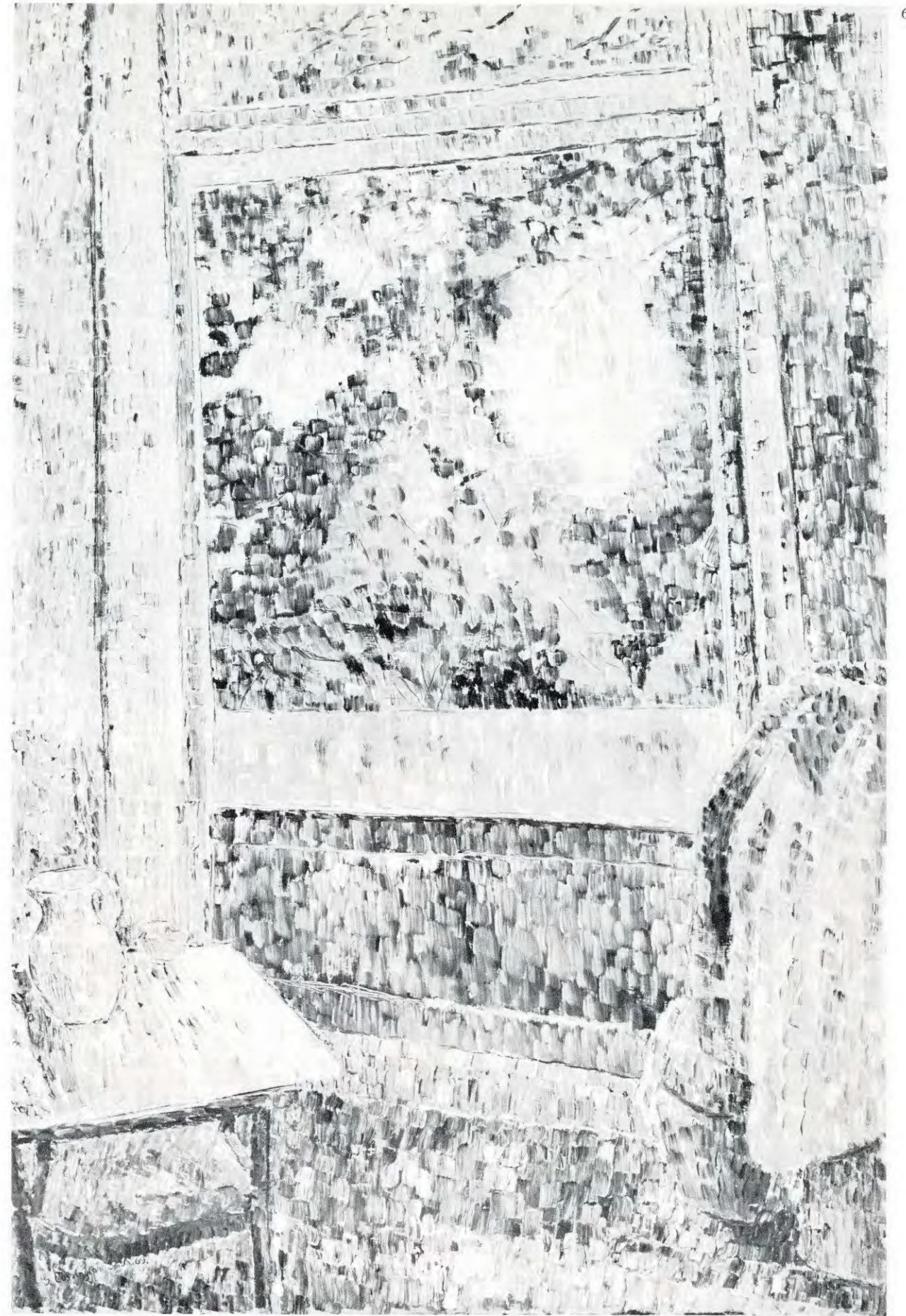
75 STILL LIFE WITH RED VASE 1962



76 TABLE IN THE WINDOW 1963



77 INTERIOR IN YELLOW 1962/64





40 THE WINTER TREE (c1935)

Oil on pulpboard 24½ x 20 in, 61.9 x 50.8 cm
Signed I.L. G. Cossington Smith 35 (pen and ink, the date added later). Recently titled by artist on back Winter Tree; also fragment of artist's label, Hunters Hill Exh: Society of Artists, 6 September 1935, The Winter Tree, 10 gns. Sold to Toorak Gallery, Melbourne 1970
H. M. Irvine

Although a label mentions Hunter's Hill, this is a Turramurra subject. St. Margaret's Presbyterian Church, which fronts onto the Eastern Road, is seen from the back, above houses in Gilroy Avenue. The artist would have seen the tree each Sunday as she walked to St. James's Church of England, for it was in Turramurra Avenue, opposite Wonga Wonga Street.

41 HOUSE WITH TREES (THE PINK HOUSE) (c1935-36)

Oil on pulpboard 21½ x 25½ in, 54.3 x 64 cm; divided from an earlier Landscape with Horses at Turramurra, on whose back it was originally painted, then mounted on hardboard at AGNSW 1973

Signed I.r. G. Cossington Smith (pen and ink)
Probably exh: Contemporary Group, 20 July 1936, "The House with Trees", 12 gns; One-man show, July 1937, House with trees, 12 gns; 150 Years of Australian Art, AGNSW 27 January-25 April 1938, House with trees, lent by artist
Mrs John Halliday

Although the artist and the owner have long thought of this picture as "The Pink House", no such title can be traced in exhibition catalogues. A coloured pencil drawing of the same subject, collection Miss Isabel Mackenzie, is labelled by the artist with title "House with trees". The house, now painted white, is 5 Boomerang Street, Turramurra, a short walk from the artist's home. An autumn subject.

42 THE LACQUER ROOM (c1935-36)

Oil on pulpboard 29½ x 35½ in, 73.7 x 90.8 cm, mounted on plywood at AGNSW 1967

Signed I.L. G. Cossington Smith (pen and ink)
Exh: Contemporary Group, 20 July 1936, 20 gns. Sold by artist to AGNSW 1967
Art Gallery of New South Wales, Sydney

The Lacquer Room was a restaurant, opened about 1932, in Farmers department store, Sydney. It had been decorated by the artist Thea Proctor, who chose colour schemes, chairs and carpet. A rough pencil drawing is in a sketchbook; the same book has the drawing for Winter Tree.

43* THE ARTIST'S SISTER (1936)

Oil on pulpboard 19½ x 16½ in, 49.5 x 41.6 cm
Signed I.L. G. Cossington Smith 37 (pen and ink, the date added later). Recently labelled on back by artist with title

Probably exh: Contemporary Group 20 July 1936, Portrait, 8 gns. Exh: One-man show 1972, The artist's sister, 1937, sold. No other portraits can be traced in exhibition catalogues, so this is probably the exhibit of 1936

Jane Mair

The artist's sister Diddy, on the back verandah of their house.

44 WILDFLOWERS IN JUG (WILDFLOWERS) (1936)

Oil on pulpboard 24½ x 19½ in, 62.2 x 50.4 cm
Mounted on hardboard at AGNSW 1951

Signed I.r. G. Cossington Smith (pen and ink)
Probably exh: One-man show 21 July 1937, Wildflowers in jug, 12 gns; 150 Years of Australian Art, AGNSW 27 January 1938, Wildflowers in a jug, lent by the artist.

Gift to AGNSW organised by Ethel Anderson, and accepted September 1940. Exh: Art of Australia 1788-1941, circulated in USA and Canada by Carnegie Corporation 1941-45, as "Australian Wildflowers, painted 1940". The artist now thinks this must have been the 1937 exhibit; no other wildflower paintings before 1940 were as large

Art Gallery of New South Wales, Sydney
Gift of twenty admirers of the artist's work 1940

Spring wildflowers, usually gathered at Lovers Leap gully, or in other pockets of bush, must have been painted at least the year before they were exhibited in July 1937.

45 STILL LIFE WITH TULIPS (c1936-37)

Oil on pulpboard 18½ x 14½ in, 47.6 x 37.5 cm
Signed I.r. G. Cossington Smith (pen and ink)
Exh: One-man show, 21 July 1937, 9 gns; Society of Artists, September 1938, 9 gns; Australian Academy of Art, NGV, Melbourne 5 April 1939
Mr E. R. Pakenham-Walsh

There were no tulips in the artist's garden; these winter flowers must have been bought.

45a BONFIRE IN THE BUSH (c1937)

(Not illustrated here. Colour ill. Art and Australia March 1967)

Oil on pulpboard 24 x 18 in, 61 x 45.7 cm
Signed I.r. G. Cossington Smith (pen and ink). Labelled on back by artist with title
Exh: Contemporary Group 20 July 1938, 8 gns; Contemporary Group 1945; Pioneer Contemporaries, Macquarie Galleries 1960, as of 1930, sold
Patrick White

The artist's family: her father and two sisters, seen at dusk in the bush beyond their garden. Her father enjoyed raking leaves and burning them.

46 DROUGHT AT MOSS VALE (c1938)

Oil on pulpboard 16½ x 19½ in, 41.5 x 49.2 cm, later mounted on hardboard
Signed I.L. G. Cossington Smith 30 (pen and ink, the date added later). Recently labelled on back by artist with title and date

Exh: One-man show 1972, as 1930, sold. Probably from a group of pictures exhibited in 1938-39; e.g., Contemporary Group 20 July 1938, Dry Country, 9 gns. Brown Hill, 8 gns; One-man show 8 November 1939, Sunburnt Country, 7 gns, Trees on Hills 8 gns
Frank Coe

Probably painted during a week at Berrima, summer 1938, with the painter Helen Stewart, for there were drives of some distance from Berrima. Outdoor landscape painting had begun only the previous year on a visit, also with Helen Stewart, to Cobbity.

47 ORCHESTRAL CONCERT: DR. SARGENT IN THE TOWN HALL (c1939)

Oil on pulpboard 18½ x 16½ in, 45.9 x 41 cm, mounted on hardboard at AGNSW 1973

Signed I.L. G. Cossington Smith (pen and ink). Recently labelled on back by artist with title
Exh: One-man show 20 November 1939, Orchestral concert, 8 gns

The artist

Malcolm Sargent visited Australia in 1938 and 1939.

48 BALLET FROM THE GODS (c1940)

Oil on pulpboard 17½ x 23½ in, 44.5 x 60.5 cm
Signed I.L. G. Cossington Smith (pen and ink). Recently labelled by artist with title

Exh: Contemporary Group, 30 July 1940, 10 gns; One-man show 1945, 17 gns. Sold to Toorak Gallery, Melbourne, 1968
Private Collection

The ballet is Petroushka, the company probably Colonel de Basil's Ballets Russes de Monte Carlo.

- 49 CHURCH INTERIOR** (c1941-42)
Oil on pulpboard 21¼ x 16¾ in, 55.2 x 42.2 cm
Signed I.I. G. Cossington Smith 37 (pen and ink).
Labelled on back by artist with title
Exh: One-man show 1972, as 1937. Though no earlier exhibition can be confirmed the artist feels it was exhibited. It shows the new church in use by October 1941. Evensong, exh: July 1942, seems too small, at 9 gns, to be identified with this church interior
Elsie Stewart
The artist's parish church, St. James, Turramurra, after it had been rebuilt in 1941.
- 50 THROUGH A COTTAGE WINDOW** 1943
Oil on pulpboard 14½ x 12 in, 36.8 x 30.5 cm
Signed I.I. G. Cossington Smith 43 (pen and ink).
Labelled on back by artist with title
Exh: One-man show 13 June 1945, 8 gns. The earliest picture in this exhibition not dated retrospectively. It has probably carried a date since first exhibited
Helen Stewart
Painted at Lynn Cottage, Bayview, Pittwater, during a holiday there with the artists Treania Smith, Helen Stewart and Enid Cambridge, whose aunt owned the cottage. The figures seen inside are Treania Smith and Enid Cambridge.
- 51 WILDFLOWERS IN A GLASS** (c1943)
Oil on pulpboard 24¾ x 20¾ in, 62 x 51.1 cm
Signed I.I. G. Cossington Smith (pen and ink). Labelled on back by artist with title and price 25 gns
Exh: Contemporary Group 3 July 1944
Mrs J. H. Coles
The spring wildflowers must have been painted at least in 1943 to have been exhibited in winter 1944
- 52 DAWN LANDING** (1944)
Oil on pulpboard 27¾ x 21¾ in, 69.5 x 54.3 cm
Signed I.I. G. Cossington Smith (pen and ink)
Exh: Contemporary Group 3 July 1944
Patrick McCaughey
The subject is imaginary, painted with the help of newspaper descriptions and photographs of landing craft, after the artist's nephew William Pakenham-Walsh had been in the D-Day landings on the French coast. D-Day was 6 June 1944. Pencil studies are in a sketchbook.
- 53 GUM BLOSSOM WITH JUG** (c1944-45)
Oil on pulpboard 21¾ x 18½ in, 55.3 x 47 cm
Signed I.I. G. Cossington Smith (pen and ink). Labelled by artist on back with title
Exh: One-man show 13 June 1945, 20 gns. Coll: Sir John and Lady Hall Best
Mervyn Horton
- 54 THANKSGIVING SERVICE** (c1945-46)
Oil on pulpboard 26 x 19 in, 66.2 x 49.5 cm
Signed I.I. G. Cossington Smith 46 (pen and ink, the date added later). Recently labelled on back by artist with title
Exh: Contemporary Group 9 July 1946, Thanksgiving Sunday, 25 gns; One-man show 1968, Thanksgiving Service 1946
Christopher Davis
St. James's Church, Turramurra; a thanksgiving service for peace at the end of World War II. A pencil study is in a sketchbook.
- 55 LILI KRAUS IN THE TOWN HALL** (1946)
Oil on pulpboard 20½ x 13¾ in, 51 x 35 cm, mounted on hardboard at AGNSW 1973
Signed I.I. G. Cossington Smith 46 (pen and ink, the

date added later). Recently labelled on back by artist with title
Exh: Contemporary Group 9 July 1946, Lili Kraus, 15 gns; One-man show 1970, Lili Kraus in the Town Hall, 1947
Frank Watters
The artist says the figure in a fuchsia coloured coat, right foreground, is her sister Diddy, sitting in front of her. A pencil study is in a small sketchbook. Lili Kraus visited Australia January-March 1946.

- 56 GOLDEN MORNING** 1946
Oil on pulpboard 20 x 15¾ in, 50.8 x 40.3 cm
Signed I.I. G. Cossington Smith 46 (pen and ink).
Labelled on back by artist with title and price 18 gns
Exh: One-man show September 1947, bought by AGNSW *Art Gallery of New South Wales, Sydney*
Painted by the river at Lane Cove National Park, near Fullers Bridge, on one of several outings with Enid Cambridge who lived nearby at Chatswood.
- 57 WILDFLOWERS IN A BUCKET** 1947
Oil on hardboard 27¼ x 21¼ in, 69.2 x 53.7 cm
Signed I.I. G. Cossington Smith 47 (pen and ink).
Labelled by artist on back with title
Exh: Society of Artists 23 August 1947, 40 gns; One-man show 17 September 1947, 40 gns. Sold to College from a Macquarie Galleries exhibition in Brisbane 1952
Kelvin Grove College of Teacher Education, Brisbane
- 58 GOLDEN TREES AT EXETER** (c1947)
Oil on pulpboard 17¾ x 14¾ in, 45 x 36.5 cm
Signed I.I. G. Cossington Smith 45 (pen and ink).
Recently labelled on back by artist with title; also noted on back by artist "Golden Trees"/at Exeter/about 1945/from Apolima/Summer House/January 1952
Seen again/May February
Exh: One-man show 1970, as of 1945, sold. The inscribed date 1945 does not agree in style with other landscapes of the time, e.g., Golden morning. The artist feels sure it was done before she went to England, and it agrees in style with other landscapes dated 1947
Mr and Mrs Ian Pitt
The tennis lawn from a vine-covered summerhouse at Apolima, Exeter, in the highlands south of Sydney. It was the country home of the Yarwoods, one of whose daughters married the artist's brother Gordon in 1931. The artist often stayed at Exeter from the 1920s to the 1950s.
- 59* BUSH IN HEAT** 1948
Oil on pulpboard 21¾ x 17¾ in, 55 x 45.5 cm
Signed I.I. G. Cossington Smith 1948 (pen and ink)
Probably exh: Contemporary Group, October 1953, Bush in heat. Sold by the artist 1967. Exh: The Australian Landscape, circulated by Australian State galleries 1972-73. The inscribed date is probably correct, for the painting agrees in style with a similar subject, Bush at Evening, bought by AGNSW August 1948
John Lane
Painted on one of many outdoor landscape expeditions during 1947-48, sometimes once a fortnight, when Miss Kathleen McNall, who also painted, drove the artist to nearby bush country. They usually went along the Mona Vale Road.
- 60 OAK TREES** 1949
Oil on pulpboard 22¼ x 16¾ in, 56 x 42.3 cm, mounted on hardboard at AGNSW 1973
Signed I.I. G. Cossington Smith 49 (pen and ink).
Titled on back by artist
Exh: One-man show, Sydney, July 1951, 40 gns
Mrs Alison Northam
Oak trees by a pond in Sussex, England, the largest

picture in the artist's exhibition of English and Italian landscapes, held after her return from spending 1949 and 1950 in Europe. She stayed with Miss Nell Campbell, "Brook Corner", Ingrams Green, near Midhurst, Sussex. Although she was driven around much of southern England, the paintings were usually done on walks near Ingrams Green.

- 61 BUSH** (c1951)
Oil on hardboard 21¼ x 18½ in, 55 x 47 cm
Signed I.I. G. Cossington Smith (pen and ink). Labelled by artist on back with title and number 45, probably price. Apparently never exhibited before bought in 1960 by E. York Seymour; sold from his estate, James R. Lawson's auction, Sydney, 1 March 1967, lot 456. This landscape agrees in style with two others dated 1951, coll: Mrs Ivan Lewis, and coll: Watters Gallery (Bush in Kuringai Chase, Society of Artists, 30 gns, 1951), though unlike them it is on Masonite, not canvas on pulpboard
Mr and Mrs J. G. W. Legge
Bush landscapes of the early fifties were painted on outings with the artist's sister Diddy who had learnt to drive during the artist's visit to England, and now had a car. Although most expeditions were to Kuringai Chase, these rocks and trees might be near Fullers Bridge in Lane Cove National Park, for Enid Cambridge remembers painting a similar subject there with the artist.
- 62 GOLDEN BUSH** 1952
Oil on pulpboard 23¼ x 17¾ in, 59.7 x 44.9 cm
Signed I.I. G. Cossington Smith 52 (pen and ink). Titled by the artist on the back in ballpoint. Verso: A landscape with a road and level crossing at Moss Vale, exhibited 1936
Exh: One-man show 1964, 40 gns. Sold 1970
Mrs John Pockley
The artist thinks the subject was a gully beside the Pacific Highway, painted on the way back from Muogamarra Sanctuary.
- 63* "THEN ONE OF THEM, WHICH WAS A LAWYER, ASKED HIM A QUESTION"** 1952
Oil on canvas on pulpboard 23½ x 34 in, 59.1 x 86.3 cm
Signed I.I. G. Cossington Smith 52 (pen and ink).
Labelled on back by artist with title
Exh: Blake Prize (for religious art), Sydney 9 April 1953, 70 gns; Contemporary Group, 26 October 1953
The artist
The text is from Matthew, Chapter xxii, Verse 35. Several studies in coloured pencils are in sketchbooks.
- 64 "I LOOKED, AND BEHOLD, A DOOR WAS OPENED IN HEAVEN"** 1953
Oil on hardboard 34 x 23¾ in, 86.4 x 59.2 cm
Signed I.I. G. Cossington Smith 53 (pen and ink).
Labelled on back by artist with title. Rejected from Blake Prize exhibition, probably 1953
Exh: Society of Artists 28 August 1953, 70 gns
Daniel Thomas
The text is from Revelations, Chapter iv, Verse 1; four and twenty elders, robed in white. Several studies in coloured pencils are in sketchbooks.
- 65 INTERIOR WITH VERANDAH DOORS** 1954
Oil on canvas on pulpboard 30 x 36 in, 76.2 x 91 cm
Signed I.I. G. Cossington Smith 54 (pen and ink).
Labelled on back by artist with title
Exh: Macquarie Galleries Easter exhibition, 31 March 1954, 50 gns; Macquarie Galleries Melbourne exhibition: sold 1955
Lucy Swanton
The artist's bedroom, the main one in the house. The doors open to the east, onto the back verandah and the
- former tennis lawn; beyond but not visible in this painting is the studio hut used by the artist before 1939. The picture above the fireplace is a reproduction of flowering chestnut by Van Gogh. The artist's first large interior, painted after a suggestion from Lucy Swanton, then a partner in the Macquarie Galleries, that larger works be attempted.
- 66 INTERIOR WITH WARDROBE MIRROR** 1955
Oil on canvas 36 x 28¾ in, 91.5 x 73.5 cm, originally on pulpboard, transferred to particle board at AGNSW 1971
Signed I.I. G. Cossington Smith 55 (pen and ink).
Originally labelled by artist on the back with title.
Exh: Macquarie Galleries Christmas Selection, 7 December 1955, 60 gns; Hunters Hill Art Competition 1956; Bendigo Art Prize 1956; Macquarie Galleries, Sydney Painting, V.A.S., Melbourne 1957; Waratah Spring Festival Art Ex., Commonwealth Bank, Martin Place, Sydney 1958
Art Gallery of New South Wales, Sydney
The artist's bedroom, the wardrobe mirror reflecting the verandah and the back garden. The painting above the bookshelves is by Roland Wakelin.
- 67 INTERIOR WITH BLUE PAINTING** 1956
Oil on hardboard 35¼ x 48 in, 90.7 x 122.2 cm
Signed I.I. G. Cossington Smith 56 (pen and ink).
Labelled on back by artist with title and price 70 gns
Exh: Society of Artists, 8 August 1956, 70 gns, bought NGV
National Gallery of Victoria, Melbourne
The spare room. The door leads from the back verandah which faces the morning sun. The painting, by Cossington Smith, is of Bobbin Head.
- 68 THE WINDOW** 1956
Oil on hardboard 48¼ x 36 in, 122.2 x 91.5 cm
Signed I.I. G. Cossington Smith 56 (pen and ink).
Labelled on back by artist with title
Exh: Society of Artists, 14 August 1957, 70 gns; Recent Australian Painting, Farmers Blaxland Gallery 24 September 1958, 70 gns. Sold 1967
Daniel Thomas
The artist's studio, a room added to the house when it was remodelled in 1939 after her father's death. These windows (the centre one runs from floor to ceiling) face south, so they give the studio an even light with no direct sun.
- 69 WAY TO THE STUDIO** 1957
Oil on hardboard 36 x 23¾ in, 91.5 x 60 cm
Signed I.I. G. Cossington Smith 57 (pen and ink).
Labelled on the back by the artist with title
Exh: Macquarie Galleries Easter ex. 1957; Society of Artists Autumn ex. 1958; Bendigo Art Prize 1958; Crouch Prize, Ballarat 1959; International ex., Commercial Bank, Sydney 1960; Tamworth Art Prize 1961; Tasmanian Art Gallery ex., 12 March 1964, 80 gns; bought by NCAG 1967
Newcastle City Art Gallery
The artist's bedroom and its second doorway, through which is seen, at the left, the beginning of a short passage leading to the studio, and, at the right, a side entrance door for the bedroom wing of the house. The latter was the main entrance before the house was altered in 1939.
- 70 CHAIR AND DRAPERY** 1958
Oil on hardboard 36¼ x 25¼ in, 91.7 x 63.8 cm
Signed I.I. G. Cossington Smith 58 (pen and ink).
Labelled on back by artist with title and price 55 gns
Exh: Macquarie Galleries Easter ex., 31 March 1958.

55 gns; Recent Australian Painting, Farmers Blaxland Gallery, 24 September 1958, 55 gns
Mrs M. Oppen

This still life is set up in the studio and lit from the door on the east, leading directly into the garden. The ecclesiastical style chair, originally made for the artist's mother, belongs at the writing desk in the living room, where it can be seen in *Interior with Portrait*, 1955, ill. *Art and Australia*, March 1967.

71 THE SIDEBOARD 1959

Oil on hardboard 36 x 25 in, 91.5 x 63.4 cm
Signed I.L. G. Cossington Smith 59 (pen and ink)
Exh: Macquarie Galleries Easter ex., 11 March 1959, 60 gns; Society of Artists, August 1962, 70 gns
Leon Velik

The bedroom formerly used by the artist's sister Diddy, who owned the still life by Roland Wakelin hanging on the wall. By this time the original dining room had become Diddy's bedroom, and its sideboard had moved to her former bedroom. Reflected in the mirror is a self portrait of the artist, looking into the room from the front verandah as she works on this painting.

72 DOOR INTO THE GARDEN 1959

Oil on hardboard 36 x 24 in, 91.5 x 61 cm
Signed I.L. G. Cossington Smith 59 (pen and ink).
Labelled on back by artist with title
Exh: Society of Artists, 2 September 1959, *Door into the Garden*, 60 gns. Bought by Bendigo with title
The Gate into the Garden
Bendigo Art Gallery

The door from the studio to the garden.

73* STILL LIFE WITH ORANGES ON A PLATE 1960

Oil on hardboard 25½ x 19¼ in, 65.9 x 49.4 cm
Signed I.L. G. Cossington Smith 60 (pen and ink).
Labelled on back by artist with title
Exh: Memorial Prize 1961 (label on back); Society of Artists, 14 August 1962, 60 gns; Tasmanian Art Gallery Ex., Hobart, 28 March 1963, 60 gns
Mary Turner

74 SOFA IN THE ROOM 1960

Oil on hardboard 36 x 23½ in, 91.5 x 59.7 cm
Signed I.L. G. Cossington Smith 60 (faded pen and ink).
Labelled on back by artist with title. Apparently never exhibited before bought in 1960 by E. York Seymour; sold from his estate, James R. Lawson's auction, Sydney, 1 March 1967, lot 452, bought by Rudy Komon
Robyn and Graham Beirman

The main living room of the artist's house, seen from the front entrance. The curtain screens a passage linking the kitchen wing with the bedroom wing; the coloured glass doors open into the original dining room, in use as her sister's bedroom when this was painted.

75 STILL LIFE WITH RED VASE 1962

Oil on hardboard 24½ x 35½ in, 62.5 x 89.8 cm
Signed I.L. G. Cossington Smith 62 (pen and ink)
Exh: One-man show, October 1964, 80 gns; Tasmanian Art Gallery Ex., Hobart, 1965, 80 gns
Mr and Mrs H. G. Slater

Hydrangeas are visible through the studio window.

76* TABLE IN THE WINDOW 1963

Oil on hardboard 23½ x 16½ in, 59.7 x 41.9 cm
Signed I.L. G. Cossington Smith 63 (pen and ink).
Labelled on back by artist with title
Exh: One-man show, October 1964, 55 gns
Private Collection

The artist's living room. The same view onto the front verandah and garden as in *Open Window* of 1919.

77 INTERIOR IN YELLOW (1962/64)

Oil on hardboard 47½ x 35½ in, 121.7 x 90.2 cm
Signed I.L. G. Cossington Smith 64 (pen and ink).
Labelled on back by artist with title
Exh: One-man show, 28 October 1964, *Yellow Interior*, 100 gns; W. D. & H. O. Wills Invitation Prize, David Jones, 4 August 1965, *Interior in Yellow*, 100 gns
Australian National Gallery, Canberra

The artist's bedroom. The only known painting to have been put aside part-finished (after a cracked hip) and completed two years later. The bed was the unfinished part.

78 STUDIO DOOR 1966

Oil on hardboard 36 x 24½ in, 91.5 x 62.5 cm
Signed I.L. G. Cossington Smith 66 (pen and ink).
Labelled on back by artist with title and date
Exh: One-man show, February 1970, *Door into the Garden*, 1967, 36 x 24½ in, n.f.s.
Mrs Treania Bennett

The same doorway as *Door into the Garden* (no. 72) but the double doors have been replaced by a single door.

79 STUDIO DOORWAY 1969

Oil on hardboard 36½ x 24 in, 91.8 x 61 cm
Signed I.L. G. Cossington Smith 69 (pen and ink).
Labelled on back by artist with title and date
Exh: One-man show, 18 February 1970
Mr and Mrs Adrian Henchman

80 STILL LIFE WITH WHITE CUP AND SAUCER 1971

Oil on pulpboard 23¼ x 34 in, 59.1 x 86.4 cm
Signed I.L. G. Cossington Smith 71 (pen and ink).
Labelled on back by artist with title and date
Exh: One-man show, 21 June 1972
Frank Coe

Biography

Grace Cossington Smith was born 22 April 1892, at "Cossington", Wycombe Road, Neutral Bay, Sydney, the second of five children and the first to be born in the small stone house built by her father about 1891. The children were Mabel born 1891, Grace, Margaret born 1896, and twins Charlotte and Gordon born 1897.

The artist's mother, born Grace Fisher, was daughter of a clergyman who was Rector and Squire of Cossington, Leicestershire. She had studied music in Germany. Her niece Frances Fisher became a painter, and married another painter Lionel Crawshaw A.R.A. (Later the Crawshaws invited their cousin Grace Cossington Smith to share an exhibition with them in London.)

The artist's father Ernest Augustus Smith, son of Henry Smith, an accountant in the War Office, London, was a solicitor. Ernest Smith's firm, MacNamara and Smith, amalgamated with Stephen, Jacques and Stephens shortly before his death in 1938; a pastel portrait of Ernest Smith by Florence Rodway was made in 1914 when he was President of the New South Wales Society of Notaries. His brother Canon Clement Smith was Rector of Whippingham, Isle of Wight, and private chaplain to Queen Victoria at Osborne; his sister Charlotte was an Anglican sister in England. There were Army cousins, one with a V.C.; an uncle was a Doctor of Music, and a nephew, A. T. Smith, was an artist in London who drew for *Punch*.

Though the Church, law, finance and the army were all family professions, so were music and art and when young Grace continued beyond schoolgirl drawing to become a serious painter she was, as a matter of course, sympathetically encouraged by her parents and sisters.

It was a close-knit family. Mabel in 1915 married an army officer, son of a bishop, and went to live in England, but the rest of the family stayed in Sydney. Margaret was an active Sunday School teacher and member of the Red Cross; Charlotte, who did some art-woodcarving, became a nursing sister at Parramatta Hospital, then in World War II spent seven years with the British army; Gordon, after law studies at Pembroke College, Oxford, interrupted by British Army service in World War I, entered his father's firm. Mr Smith's great love was gardening, Mrs Smith's was music.

The family left the sea air of Neutral Bay and rented an old house, "Hillmont", at the hill suburb of Thornleigh. From there Grace went first to Miss Connolly's school for girls at Point Piper, as a boarder, then to nearby Abbotsleigh, Wahroonga, where she had her first special art classes, from Albert Collins and Alfred Coffey.

DRAWING WITH DATTILO RUBBO

In December 1909 the headmistress of Abbotsleigh gave Grace a farewell gift of art books, and in 1910 serious drawing lessons began at Anthony Dattilo Rubbo's "Atelier", Rowe Street, Sydney, which had classes for young ladies on Mondays and Fridays.

The first sketchbooks of 1910-11 are filled with highly realistic pencil drawings of "just anything about the house" at Thornleigh: boots, pipes, garden tools, fowls, lemons, guavas, pumpkins, camellias, roses, gum-trees, palm-trees, doorways, windows.

In 1911 the family moved to the southern highlands, where for a year or two they rented "Church Cottage", Bowral, from an artist, Miss Adkins. Gordon was at school at Tudor House. Grace travelled to Sydney each

Thursday for two days of drawing with Signor Rubbo, and returned on Friday nights with her father, who spent the week in Sydney.

EUROPE

In March 1912 Grace and Mabel left for two years in England, sailing via Suez with a kookaburra for Rubbo's cousin in Naples, but it died before delivery. They stayed with an aunt at Winchester, visited friends and relations. Grace attended a few drawing classes at Winchester School of Art, and a dozen outdoor sketching classes at Speck when staying for three months in 1913 with friends of their mother in a Pomeranian country house near Stettin, Germany. But art study was not a serious part of the two-year holiday and her most lasting memory is of paintings by Watteau in Berlin. They were back in Sydney in April 1914.

PAINTING WITH DATTILO RUBBO

During their absence the family had moved back to Sydney's hill suburbs, to the house at 43 Kuringai Avenue, Turramurra, which is still the artist's home. At first it was rented from a Mr Baker who had built it in the early 1890s as a house that could be used for Quaker religious meetings by opening the doors between the dining-room and living-room. When it was bought by Mr Smith about 1920 its name was changed from "Sylvan Fells" to "Cossington".

Grace returned to Dattilo Rubbo's classes in Rowe Street, and for the first time began to paint. In her absence Rubbo had become increasingly interested in modern art. Norah Simpson, another former pupil, had returned in 1913 after a year's study with Harold Gilman and Spencer Gore in London and visits to galleries in Paris to see work by Cezanne, Van Gogh, Gauguin and Matisse. The books and reproductions of Post-Impressionist art that she brought back were apparently the first seen in Australia, and by the time she left Sydney permanently in May 1915 Rubbo was fired with enthusiasm. (The only Post-Impressionist painting in the Art Gallery of New South Wales for Rubbo to recommend was a lonely figure in an Alpine snowfield, by Cesare Maggi, a minor follower of Segantini.)

Grace Smith—who, at her mother's suggestion, began to use the signature Cossington Smith about 1919—was the most susceptible of Rubbo's pupils to his new enthusiasm, and in October 1915 her painting the *Sock Knitter* was the first fully Post-Impressionist work to be exhibited in Australia. Her use of colour became even bolder when Rubbo read accounts of Van Gogh and Cezanne to his pupils over their lunch-time sandwiches, but few of these small, vivid studies were sent to exhibitions, or if they were, they were usually rejected.

From 1920 Cossington Smith's painting became darker, more concerned with the study of tone and perspective than with colour. There was a widespread interest in Max Meldrum's tonalism, to which her colleagues, Roland Wakelin and Roy de Maistre were briefly converted in 1920. Though she continued going to Rubbo's studio for a couple of years after its move from Rowe Street to Bligh Street in 1924 she was increasingly frustrated by his displeasure in her tendency to bring forms up to a frontal plane instead of representing them in traditional spatial perspective. The few paintings to be exhibited usually appeared at the conservative Royal Art Society of New South Wales of which Rubbo was a councillor; the Society of Artists accepted early paintings only in 1919 and 1925. The last of the dark paintings appeared in 1925, nothing in 1926, then in 1927 she exhibited *Trees* at the Society of Artists, a radical change,

a return to colour and to modernism. She had finally left Rubbo's studio.

FRESH START

Modernism had taken a second lease of life in Sydney with the return from European study of Cossington Smith's early colleagues Roland Wakelin in 1925 and Roy de Maistre in 1926 and with the formation by G. W. Lambert and Thea Proctor of the Contemporary Group in 1926. De Maistre made modern art fashionable through his social contacts; Lambert and Proctor made it respectable in the art world. A neighbour in Turramurra, the writer Ethel Anderson, wife of the Governor's aide, was a supporter of modern art, and gave Grace Cossington Smith personal encouragement at the time it was most needed.

Hitherto Cossington Smith's work was scarcely known to the art world, and not at all to the general public. Adrian Feint, who was managing the Grosvenor Galleries, visited her studio with Roy de Maistre and agreed to put on her first one-man show. It opened in July 1928. This produced the first published illustration of a Cossington Smith painting, *Things on an Iron Tray on the Floor*, which appeared in the magazine *Art in Australia*; for the same issue Roland Wakelin wrote an article on the beginnings of modernism in Australia fifteen years earlier, mentioning Cossington Smith's part.

Much encouraged, she produced in the next two years the largest paintings of her career, the Sydney Harbour Bridge subjects, the *Landscape at Pentecost* and the four panels for a screen. In 1929 Ethel Anderson also got her to help a team of girls, "The Turramurra Wall Painters", with two large murals on plaster, one in Mrs Anderson's garden studio, now demolished, the other still surviving in a children's chapel in the crypt of St. James's Church, Queens Square, Sydney.

QUIET YEARS

Henceforth Grace Cossington Smith exhibited a good number of paintings with the Contemporary Group each year (not till 1947 was she elected a member of the Society of Artists), held one-man shows at the Macquarie Galleries every few years, and occasionally had a painting published in a book or magazine. Paintings were first included in a museum exhibition, 150 Years of Australian Art, at the Art Gallery of New South Wales in 1938, but most of the big survey exhibitions omitted her. The first museum representation came in 1940 when Mrs Anderson organised the gift of a wildflower painting to the Art Gallery of New South Wales, and from the mid-forties all Australian art museums began to collect her work.

For over thirty years after the first one-man show her own quiet personality, plus the fact that she lived in a genteel middle class world filled with amateur lady painters, rendered her work invisible to a wider audience. Only in the 1960s did her reputation greatly increase.

Subjects from the heart of the city had been common when she was travelling regularly to Rubbo's studio by train and harbour ferry. The Harbour Bridge subjects took her to the city during the excitement of its building but the city disappears from her art in the thirties, except for visits to concerts and ballets.

There had always been summer holidays, to Blackheath in the Blue Mountains since childhood, or to Tasmania, but they did not produce landscape paintings until the late twenties. Then Mrs Antill Pockley several times lent a seaside cottage at Wamberal on the near north coast. In the southern highlands, Exeter was often visited.

Of these family visits, the most emotionally charged was the holiday at Thirroul with father and sisters after their mother's death on 24 April 1931.

Working excursions with fellow landscape painters began in the later thirties. Helen Stewart drove the artist to Cobbitty for a week or two in 1937, to Berrima in 1938; in the early forties there were similar outings to Fassifern on Lake Macquarie and to Bayview on Pittwater. Close at hand there was the Lane Cove National Park, easily reached by bus from Enid Cambridge's house at Chatswood. In the later 1940s Kathleen McNall would drive the artist once a fortnight to the bush in Kuringai Chase, for a day's painting. Open-air landscapes were always done in a single uninterrupted session, indeed no paintings are ever reworked.

Before her friends began to have motor cars most landscape subjects had been found on foot, near the artist's home in Turramurra, then an area of market gardens and orchards. These Turramurra landscapes of the late 1920s and the early 1930s are painted in the studio from drawings. *Bonfire in the Bush*, c1937, and *House with Trees* of 1936 are studio paintings; *The Winter Tree*, 1935, *Landscape at Pentecost*, c1929, and *The Eastern Road*, c1926, are all developed from known sketchbook drawings. On the other hand *Trees*, c1926, a very stylised landscape, was painted direct from the motif for it is the artist's own garden, seen from the verandah.

However some Turramurra street landscapes of smaller size would have been painted out of doors with pupils. After an abortive attempt to learn commercial art from Roland Wakelin, about 1927, when the artist felt she ought to try and earn some money, there was usually some teaching. First there were some years at Turramurra College, a progressive school for boys where all pupils had to draw. These boys would occasionally continue coming to the house after they had moved to other schools. Then there was a year or two at St. Albans, a girls school at Hunters Hill. Other pupils continued into the 1950s. In 1932 the artist was invited to Yarralumla, the Governor-General's official residence in Canberra, to give Lady Isaacs a fortnight's lessons.

The most important event in these quiet and fruitful years was the death of Grace Cossington Smith's father on 29 September 1938, and the subsequent alterations to the artist's main painting grounds, her studio and the garden. The piece of bush which ran from the back garden to Warrangi Street was sold. The small studio hut built in the garden in 1914 was abandoned, and in 1939 a large well-lit studio was added to the house, to which other minor alterations were also made by the architect Bertram Chisholm.

Lodgers were taken during World War II. One of the artist's sisters was nursing overseas for seven years, and when she returned all three sisters decided to visit England.

ENGLAND AND ITALY

In December 1948 Grace, Margaret and Charlotte ("Diddy") sailed for England via South Africa, with three weeks in Adelaide where the ship was strikebound. The sisters scattered. Charlotte stayed only one year; Margaret stayed for ever, moving in with their artist cousin Frances Crawshaw at Trushum, Devon. Grace stayed two years, mostly with a school friend, Nell Campbell, at "Brook Cottage", Ingrams Green, near Midhurst, Sussex. Miss Campbell drove her all around southern England, to Rye, Chichester, Salisbury, there were visits to Frances Crawshaw in Devon, to their married sister Mabel at Roxwell near Chelmsford, to friends at Cheltenham, York and the Isle of Man. There was a pied-a-terre in

London. In June-July 1949 the artist and Miss Campbell stayed with friends at Poggio San Felice on the southern outskirts of Florence and also spent a few days at Assisi. Many sketchbooks are filled with coloured pencil and pen and ink drawings of shipboard, English and Italian subjects, and one or two of the Riviera and the River Seine done from the train, which was all the artist saw of France. There are a few Italian landscape paintings, and many English ones, all small; the latter almost all done on walks around Ingrams Green in Sussex.

Fra Angelico and Masaccio were the artist's greatest pleasure in Florence. In England her main interests were Turner at the Tate Gallery and Constable's oil sketches at the Victoria and Albert Museum. She greatly enjoyed paintings by Cezanne and Poussin in a winter exhibition at the Royal Academy, "Landscape in French Art".

Again sailing via Cape Town, the artist arrived back in Sydney in February 1951.

GOLDEN YEARS

The artist's sister Charlotte had a surprise for Grace on her return. She had learnt to drive, and bought a car. Each week on her two days off from Parramatta Hospital she would drive out to the bush and read novels in a deck chair while Grace painted.

This very happy time lasted only two years, for Charlotte fell seriously ill in April 1953, spent three years in hospital (Grace visited her regularly at Parramatta, and did an important painting, *Kings across the River*, of the view from her window) then another six invalid years at home before her death in 1962.

The occasional landscape expeditions after 1953 were with Jean Appleton, and the last known bush landscape is dated 1961.

In 1952 and 1953 two religious subjects were painted as entries for the newly established Blake Prize for religious art. They contain memories of Masaccio and Fra Angelico, seen in Florence.

Still lifes continue, as always, except that they are larger.

But it is the interiors which dominate the 1950s and 1960s. Although many had been painted in the 1940s they were small, and the first larger one is *Interior with Verandah Doors*, 1954.

In the 1960s her significance began to be widely appreciated. In 1962 was published Bernard Smith's *Australian Painting*, the standard work on Australian art history, and in it Cossington Smith's contribution to Post-Impressionism was made clear and *The Sock Knitter* was illustrated in colour.

In 1967 when Roland Wakelin, an early colleague of Cossington Smith and a lifetime friend, was given his fourth retrospective exhibition, Daniel Thomas, Curator, Art Gallery of New South Wales, realising that she had been neglected, wrote, for *Art and Australia*, the first major article on her work. Important early paintings were acquired for the Art Gallery of New South Wales, the National Gallery of Victoria and the Newcastle City Art Gallery.

In 1971 the Australian State galleries commissioned a retrospective exhibition for nation-wide circulation, and its tour began in 1973.

In the 1973 New Year Honours the artist received an OBE for her services to art.

One-Man Exhibitions

- 1928**
Grosvenor Galleries, 219 George Street, Sydney, 23 July. 36 oils, 9 watercolours.
- 1932**
Macquarie Galleries, 19 Bligh Street, Sydney, 2 March. 38 drawings and watercolours.
Walkers Galleries, 118 New Bond Street, London, 22 April. "Paintings and drawings by Lionel T. Crawshaw, R.S.W./Mrs Lionel Crawshaw/and/Grace Cossington Smith/ (of Sydney, N.S.W.)." 39 paintings and drawings.
- 1937**
Macquarie Galleries, Sydney, 21 July. 25 oils, 10 drawings.
- 1939**
Macquarie Galleries, Sydney, 8 November. 33 paintings.
- 1942**
Macquarie Galleries, Sydney, 22 July. "Paintings by Enid Cambridge and Grace Cossington Smith." 18 oil paintings.
- 1945**
Macquarie Galleries, Sydney, 13 June. 34 paintings.
- 1947**
Macquarie Galleries, Sydney, 17 September. 31 paintings.
- 1951**
Macquarie Galleries, Sydney, 18 July. 30 paintings of English and Italian subjects.
- 1952**
The Johnstone Gallery, Brisbane Arcade, Adelaide Street, Brisbane, 18 March. 24 paintings.
- 1964**
Macquarie Galleries, Sydney, 28 October. 28 paintings.
- 1967**
Macquarie Galleries, 40 King Street, Sydney, 31 May. "English and Italian oil paintings." 20 paintings.
- 1968**
Macquarie Galleries, Sydney, 29 May. "Paintings 1925 to the present day." 43 paintings, listed in catalogue with dates.
- 1970**
Macquarie Galleries, Sydney, 18 February. 47 paintings, listed in catalogue with dates 1917-1969, and measurements.
- 1972**
Macquarie Galleries, Sydney, 21 June. 44 paintings, listed in catalogue with dates 1918-1971, and measurements.

Group Exhibitions

- 1923**
Sale of gift pictures to benefit the fund for the exhibition of Australian art to be held in London. Farmers, 8 May. The Cabbage Garden.
- 1929**
£1000 Australian Art Quest. State Theatre, Sydney, 8 May. The Curve of the Bridge.
- 1930**
A Group of Seven. Macquarie Galleries, 26 March. Six paintings including Landscape at Pentecost, 50 gns, The Bridge in Building, 25 gns, Blue Glass 12 gns. An important modernist exhibition, the other artists being Dorrit Black, Enid Cambridge, Grace Crowley, Roi de Mestre, Roland Wakelin, Frank Weitzel.
- 1934**
Women Artists of Australia. Education Department Gallery, 12 July. Bush Rock Lily, Fire Wheel, Landscape at Ingleholme.
- 1938**
150 Years of Australian Art. Art Gallery of New South Wales, 27 January-25 April. Wildflowers in a Jug, House with trees, Firewheel.
- 1941**
Art of Australia 1788-1941. Circulated in USA and Canada 1941-45 by Carnegie Corporation; tour opened at National Gallery of Art, Washington. Catalogue produced by Museum of Modern Art, New York. "Australian Wildflowers" (Coll: AGNSW).
- 1946**
Australia at War. Art Gallery of New South Wales, 1-28 March, circulated elsewhere in Australia. Wardens Meeting.
- 1949**
Redfern Gallery, London. The artist remembers placing one painting in a mixed show while in England.
- 1950**
110 Years of Australian Art. Farmers Blaxland Gallery, September. Organised by Lloyd Rees. "Australian Flowers" (Mistaken title for Oak leaves 1946, coll: Lloyd Rees).
- 1958**
Recent Australian Painting. Farmers Blaxland Gallery, 24 September. The Window; Chair and Drapery.
- 1960**
Contemporary Australian Art. Auckland City Art Gallery, New Zealand, May 1960. Organised by Macquarie Galleries. Rocks in the Bush 1955; Still life with Bottles 1953.
- 1965, 1966**
W. D. & H. O. Wills Invitation Art Prize. David Jones, 4 August 1965. Interior in Yellow; 7 September 1966. The Window.
- 1970**
Recent Australian Art. Circulated in Papua/New Guinea by Australian Government, Canberra; selected by James Mollison. Interior in Yellow, colour illus. in catalogue.
- 1972-3**
The Australian Landscape. Circulated by Australian State galleries; selected by Frances McCarthy, Ian North, Daniel Thomas. Bush in Heat 1948.

Annuals

- 1915-1927**
Royal Art Society of New South Wales, Education Department Gallery, Sydney. 1915-23, 1925, 1927.
- 1919-1965**
Society of Artists, Education Department Gallery, Sydney. 1919, 1925, 1927, 1929 (Special exhibition of drawings, organised by Basil Burdett, David Jones, May), 1931, 1933-35, 1938, 1940, 1942-43, 1947-49, 1951, 1952-53 (both years autumn ex. at David Jones, as well as annual spring ex. at Ed. Dept), 1954-56, 1957 (drawings and prints, D.J. Feb, as well as annual ex. at Ed. Dept), 1958 (Autumn, D.J.; Annual, Ed. Dept), 1959-60 (Farmers), 1961-62, 1965. Elected to membership of the Society after the 1947 exhibition.
- 1927-1959**
The Contemporary Group. Founded 1926 as A Group of Modern Painters, in 1929 called A Group of Contemporary Painters. William Moore states that Cossington Smith first exhibited with the group in 1927. Catalogues have not been traced for the exhibitions of 1927-28, 1930-31 and 1937. Exhibitions were not held in 1948-49, 1954, 1958. 1927, probably 1928, 1929 (Grosvenor Galleries), probably 1930-31, 1932 (Macquarie Galleries), 1933-36 (Farmers), probably 1937, 1938 (Macquarie), 1939-41 (Farmers), 1942 (Macquarie), 1943-47 (Farmers), 1950 (Macquarie), 1951-53 (Farmers), 1955 (Farmers), 1956-57 (Macquarie), 1959 (Macquarie).
- 1931**
New English Art Club, London. The Gully, the largest painting from the 1928 one-man show.
- 1937**
Wynne Prize for Australian landscape painting. Art Gallery of New South Wales, Sydney.
- 1938-40**
Australian Academy of Art. Inaugurated 1938 at Education Department Gallery, Sydney; second exhibition at National Gallery of Victoria 1939; third in Sydney 1940. No other catalogues are traced except "Southern Division, Fifth Annual Exhibition", Athenaeum, Melbourne 1943.
- 1950**
Royal Academy, London, 29 April 1950. Still life with Australian Banksia, now in Art Gallery of South Australia, Adelaide. Sent in from Ingram's Green, Sussex, where the artist stayed through 1949-50.
- 1950s-1960s**
Annual art prize or purchase exhibitions throughout Australia, e.g., Tasmanian Art Gallery exhibition, Hobart, Bathurst art prize (awarded the prize 1958 and 1960), Mosman art prize (awarded the prize 1952), Hunters Hill art prize, Bendigo art prize, Macquarie Galleries annual Easter and Christmas shows, Farmers Blaxland Galleries annual Christmas shows.

Museums

Art Gallery of New South Wales, Sydney
National Gallery of Victoria, Melbourne
Art Gallery of South Australia, Adelaide
Tasmanian Museum and Art Gallery, Hobart
Western Australian Art Gallery, Perth
Queensland Art Gallery, Brisbane
Australian National Gallery, Canberra
Newcastle City Art Gallery
Manly Art Gallery
Bathurst Art Gallery
Mosman municipal collection
Bendigo Art Gallery
Ballarat Art Gallery
Geelong Art Gallery
Castlemaine Art Gallery

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- 2 *Art in Australia*, September 1929 ("A contemporary group of Australian artists" issue). Illustration: The Bridge Curve, collection Mrs G. MacDermott. Biographical note.
- 3 Ethel Anderson, "Happy pictures by a young Australian artist", *Walkers Monthly*, London, April 1932. Illus: Loquat Tree, from four-panel screen.
- 4 William Moore, *The Story of Australian Art*, Angus and Robertson, Sydney 1934, pp 107-8, 229.
- 5 *Art in Australia*, November 1938. Colour illustration, Still life with tulips, from Society of Artists 1938 exhibition.
- 6 Sydney Ure Smith (ed.), *Art of Australia 1788-1941*, Museum of Modern Art, New York, for Carnegie Corporation, 1941. Catalogue entry for one painting.
- 7 Bernard Smith, *Place, Taste and Tradition: A Study of Australian Art since 1788*, Ure Smith, Sydney 1945, pp. 172, 173. Illus: Gum blossom, coll: AGNSW.
- 8 *Catalogue of the National Gallery of Victoria*, Melbourne 1948. One painting, Sitting room interior, bought 1947.
- 9 Herbert Badham, *A study of Australian Art*, Currawong, Sydney 1949, p. 116, pl. 71. Illus: Golden Morning, coll: AGNSW.
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- 12 [Stan de Teliga], *Catalogue of Australian Paintings and Drawings in the Tasmanian Art Gallery*, Hobart 1956. One painting, Christmas Lilies Growing, bought 1954; biographical note.
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- 15 Roland Wakelin, "Post-Impressionism in Sydney: Some personal recollections", *Art Gallery of New South Wales Quarterly*, January 1962.
- 16 Bernard Smith, *Australian Painting 1788-1960*, Oxford University Press, Melbourne 1962, pp. 171-4, pl. 106, colour illus: The sock knitter 1915, coll: AGNSW. (Second edition 1971, as *Australian Painting 1788-1970*).
- 17 *Art and Australia*, Sydney, December 1964. Illus: Still life with Jugs 1963 in Exhibition Commentary; colour illus: Still life with red vase 1962, Macquarie Galleries advertisement.
- 18 *Art Gallery of New South Wales Acquisitions 1964*. Landscape at Pentecost (Road with trees).
- 19 Daniel Thomas, "Grace Cossington Smith", *Art and Australia*, March 1967. Major article based on interviews with artist, 7 colour illustrations, 11 black and white, bibliography, exhibition lists. (The same issue has illustrated articles on Roland Wakelin by Douglas Dundas and Virginia Gerrett, and on Roy de Maistre by John Rothenstein.)
- 20 Roland Wakelin "Recollections of a Post-impressionist", *Art and Australia*, March 1967, pp. 290-291.
- 21 Douglas Dundas (introd.), *Roland Wakelin Retrospective*, Art Gallery of New South Wales, 8 April 1967.
- 22 *Art Gallery of New South Wales Acquisitions 1967*. Seven paintings, one watercolour, two drawings.
- 23 Alan McCulloch, *Encyclopedia of Australian Art*, Hutchinson of Australia, Melbourne 1968. Biographical note.
- 24 Dennis Colsey, *100 Years of Australian Landscape*, Art Gallery of New South Wales Travelling Art Exhibition Service 1969. Illus: Golden Morning 1946.
- 25 James Gleeson, *Masterpieces of Australian Painting*, Lansdowne, Melbourne 1969. Note on her art; colour illus: Interior with Blue Painting, 1956, NGV; Interior with verandah doors 1954, coll: Lucy Swanton.
- 26 Mervyn Horton, Daniel Thomas, *Present Day Art in Australia*, Ure Smith, Sydney 1969. Artist's statement, biographical note, portrait photograph, colour illus: Interior in Yellow 1964.
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- 34 Margaret Jones, "This year of Grace", *Sydney Morning Herald*, 13 January 1973. Interview, portrait photograph.
- 35 Bruce Adams, "Innovator in a garden studio", *Hemisphere*, Vol. 17, No. 6, Canberra, June 1973. Colour illus: The Lacquer Room, Interior with verandah doors, Rushing, Foxgloves growing, Studio door, The Window, Still life with oranges on a plate, Interior in yellow, Bonfire in the bush, Cushions on the sofa.