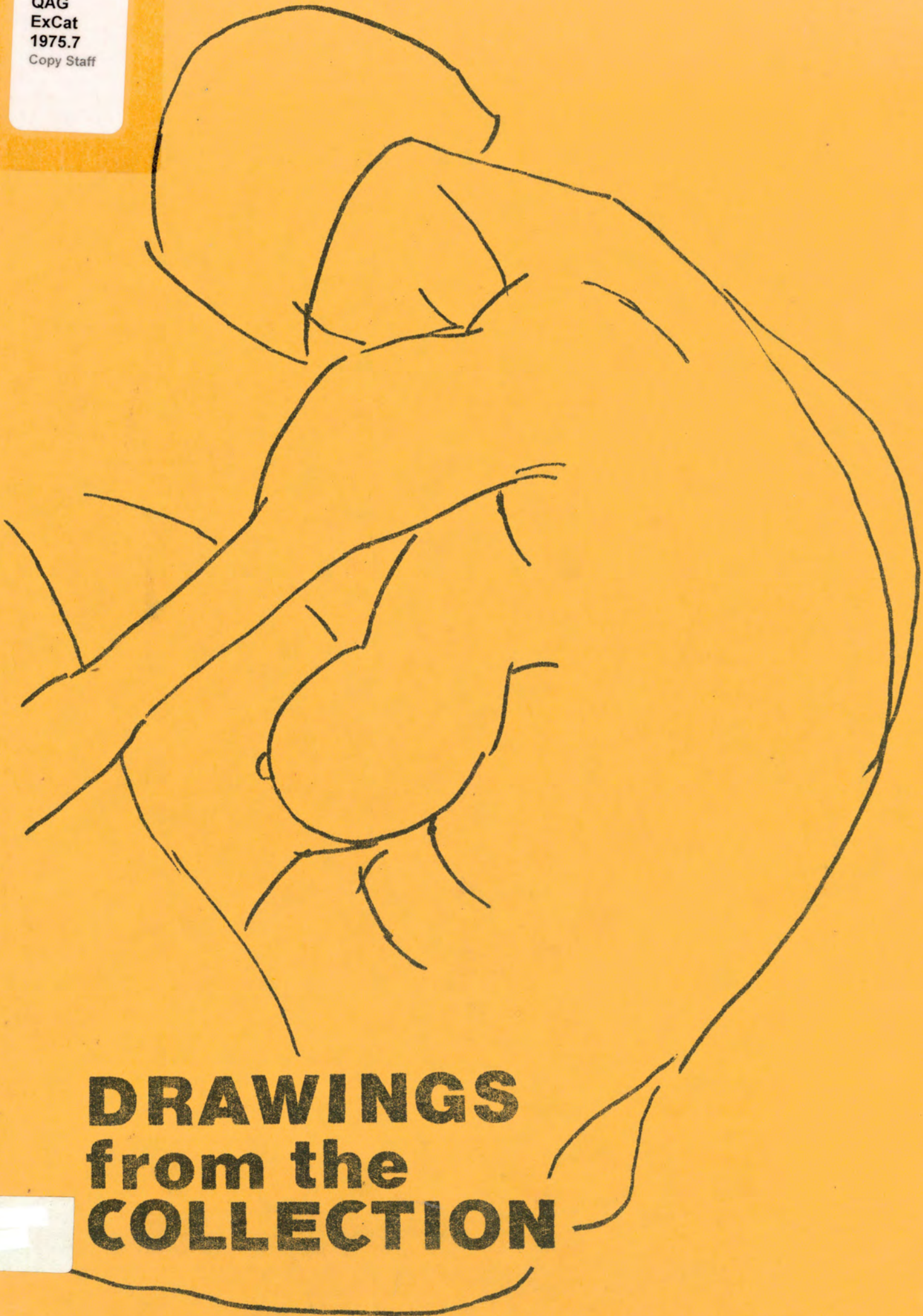


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DRAWINGS
from the
COLLECTION

DRAWINGS **from the** **COLLECTION**

AN APPRECIATION OF THE ART
OF DRAWING
WITH CATALOGUE OF WORKS IN
THE COLLECTION OF THE
QUEENSLAND ART GALLERY
COMPILED BY MRS. R. VAN ERP

QUEENSLAND ART GALLERY

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DRAWING

Stone Age man must surely be granted the honour of being the first to draw; his various depictions in the caves of Altimara and Lascaux give proof of his ability to draw or trace with a sharpened stick, an ochre covered finger or whatever. The magico/religious intentions may not be our concern here but the historical point is made of man's innate desire to communicate through the drawn line.

The printing on this page is virtually drawing and we only need to trace back as far as Ancient Egypt to study the hieroglyphics of these people and to realise that from the symbols they used our present day letters have evolved. (Fig. 1.)

An interesting evolution in writing is seen in young children. Their earliest circular and vertical scribbles rapidly develop into their meaningful man symbol called "cephalopod man", and later are conjoined to make the basic shapes of the alphabet. (Fig. 2.)

As we can see man draws before he writes. But what is drawing? Every word has a definition. The verb "to draw" once meant no more than the movements made by a person occupied in this way. Using some dark material that would leave a mark, he would draw or drag it across a surface to make lines. The person who does this is known as a draughtsman - one who drags or pulls. The old definition simply refers to the physical action that produces a drawing, it does not define the characteristic appearance of a picture done in this way.

The black or brown substances which we use on light coloured surfaces like paper or parchment merely give us tones of light and dark; painting on the other hand gives us coloured representations of nature or decorative and emotional effects. A drawing oft-times is a substitute for painting, most frequently it is only a partial picture, whereas the painting is a finished work with most spaces filled in. The inference being that the draughtsman, whilst he "draws", can also 'withdraw', that is leave out, show only important shapes, abbreviate, suggest, etc.. In many ways it is a form of abstraction which when taken literally means take from - so the draughtsman takes from the whole scene - certain things, large masses, small details to serve his own unique or particular purposes.

Drawings are a means to an end, many are made preparatory to a painting, (Fig. 3.) some made without a specific picture in mind, others as experiments or studies of nature. In some cases like the great Leonardo da Vinci, as a record or storehouse of ideas, jottings or notes in illustrated shorthand. Drawings show us more about the artist's creative process, being more transitional than a final solution. Many such drawings are done directly from nature and reveal a spontaneous freshness and casualness that is frequently lost in a formal composition or laboured execution in oils.

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EGYPTIAN HIEROGLYPHICS

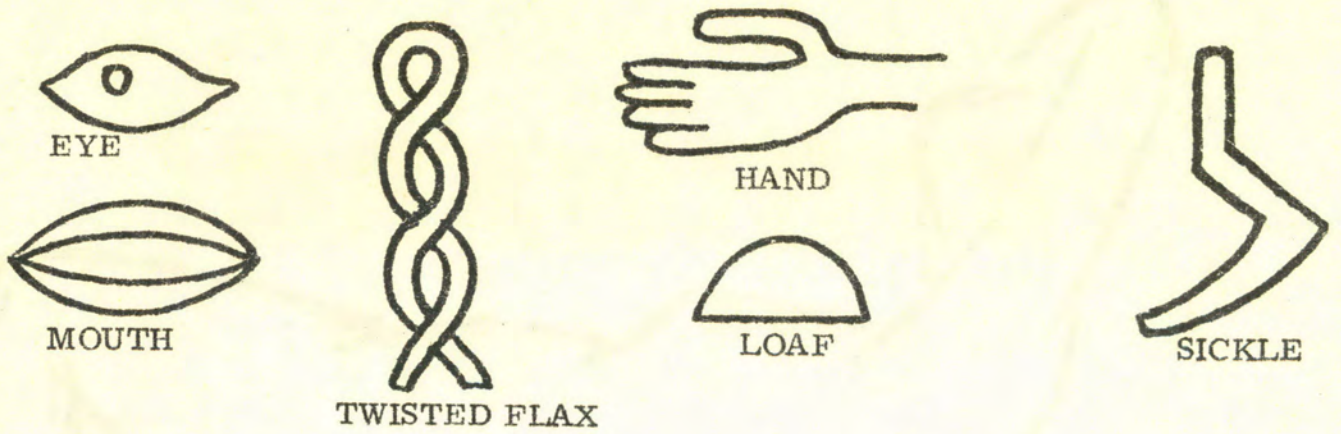
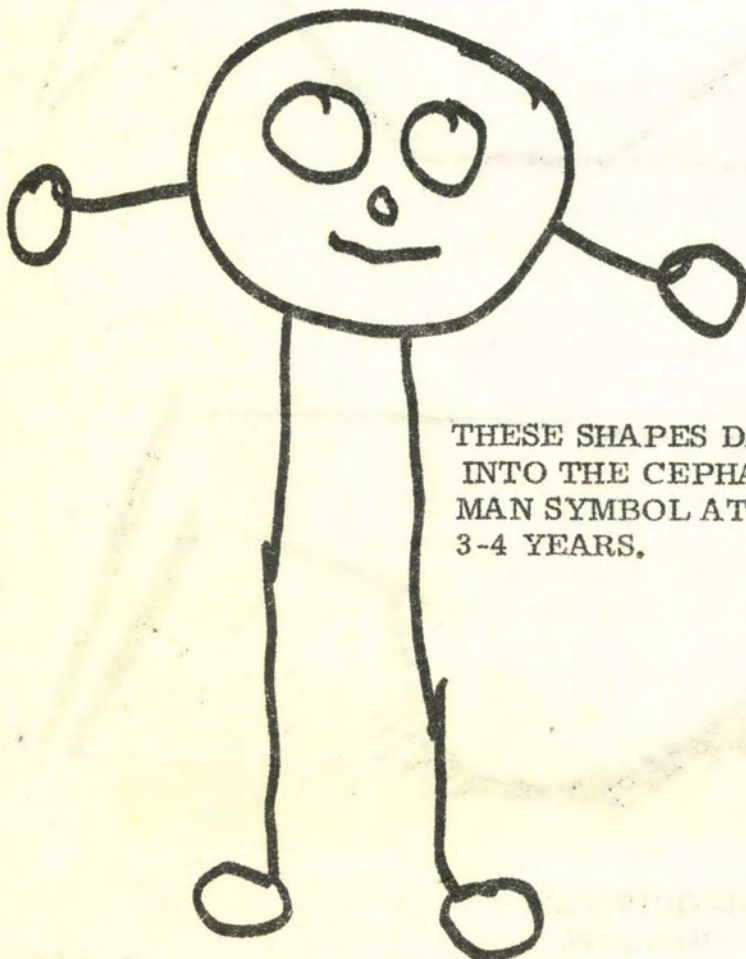
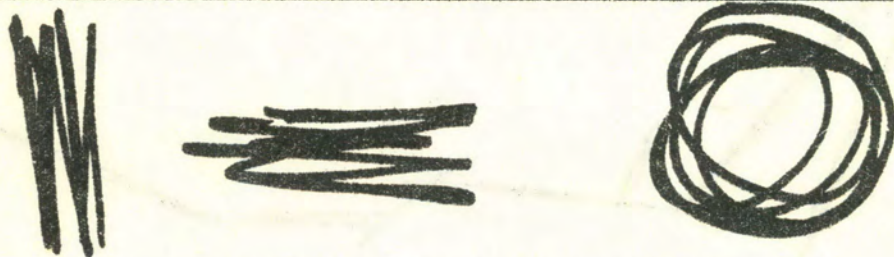


FIG. 1



SCRIBBLES BECOME MORE CONTROLLED...

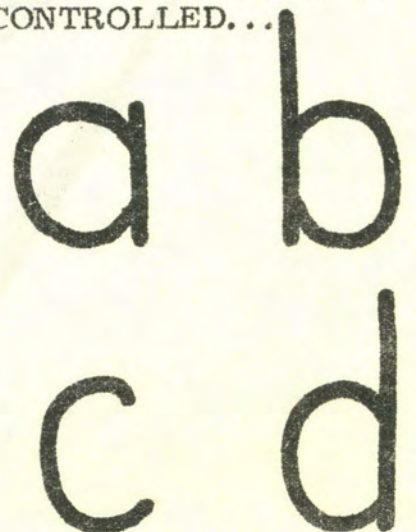


FIG. 2

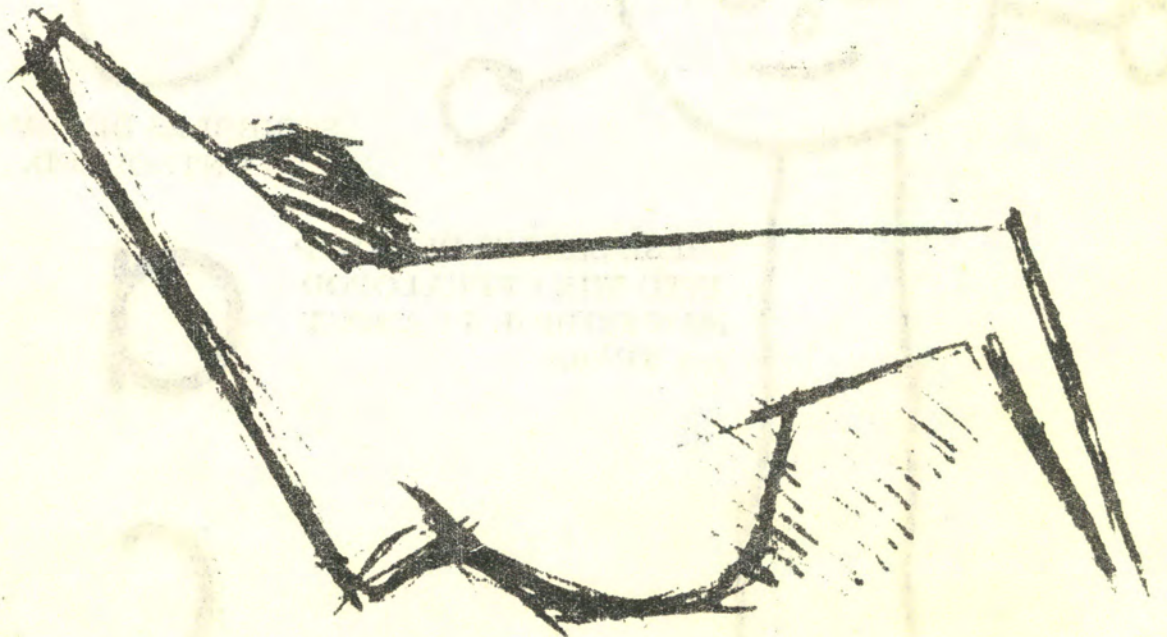
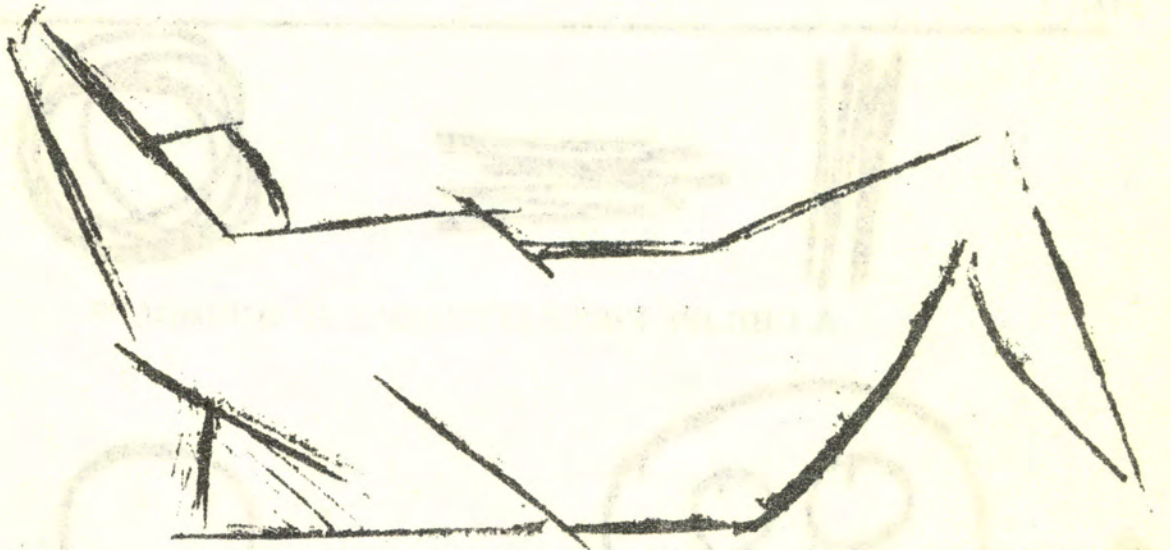
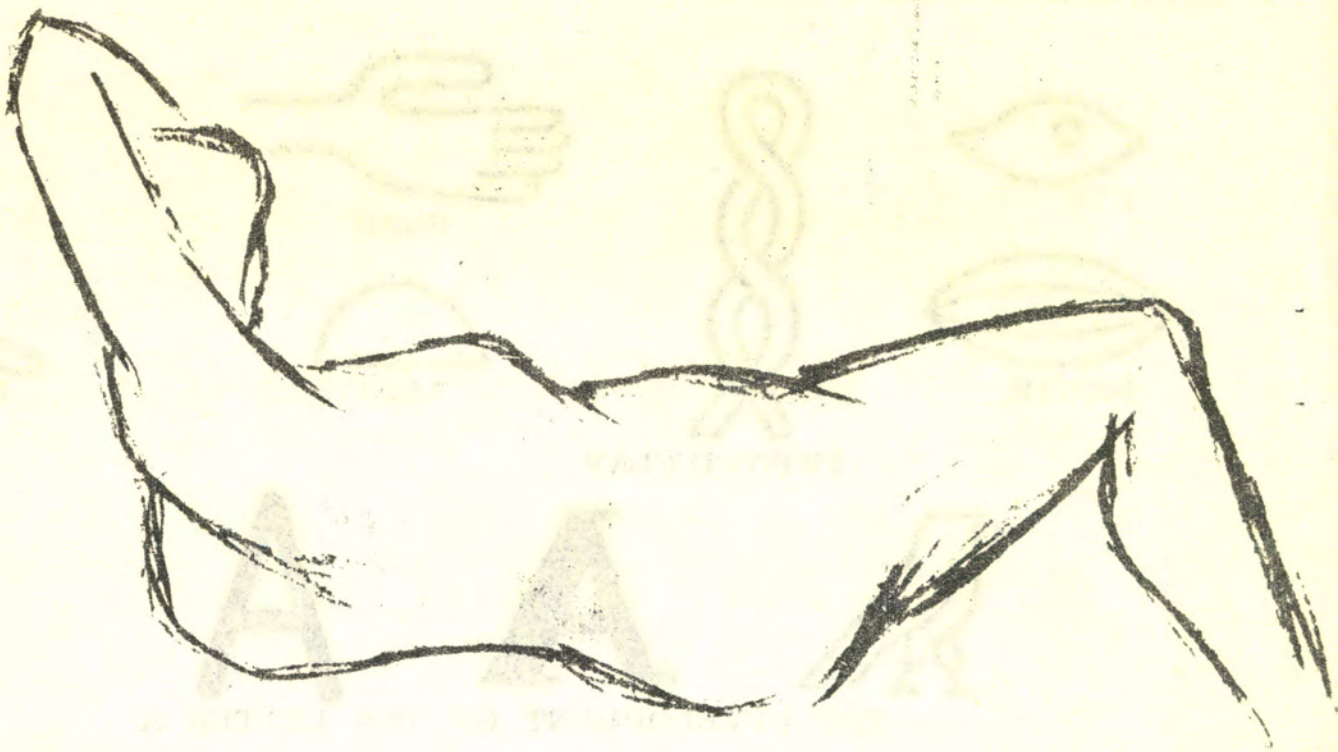


Fig. 3

DRAWINGS FROM LIFE ARE FREQUENTLY
USED FOR PRELIMINARY SKETCHES FOR
PAINTINGS OR SCULPTURE.

Any form of art shows a multitude of approaches and differences - no two people see and feel the same things, yet, the natural forms of animals, birds, trees or the human figure have not changed over the centuries. We can also say the human eye has not changed either. If the elements of nature or man's sight has not altered in centuries then we must attribute man's mind to be the cause for these many and bewildering changes of appearance.

To one person a building may strike him as having a pleasant outline, to another the interpenetrating planes or use of solids and voids, to another the texture of bricks, iron, rough concrete and glass.

It is these and other choices an artist has when he draws - picking out with deft strokes striking particulars of a conglomeration of things seen. So these become essential characteristics of a thing, or the main idea of a plan for a picture or the essential lines of movement for a pose of a figure. Likewise forms may be blocked in with scumbled conte or charcoal, dark areas of tone used to suggest a volume or again subtle textures of fur skin or foliage may be studied and experimented with. Each drawing has its own particular purpose and that is selection and salience, the sketch of the circumstances, or the outline of the situation if we wish.

Whole generations of people, as well as whole cultures have interpreted things just as differently as each individual person. Each period in art history has its particular style - drawings too bear their own stamp, for instinctively a technique is chosen that emphasises the effects it wishes.

If we look at the pure line illustrations of the Middle Ages - their shapes are rendered in bold outline whilst a finer more complicated tracery of lines makes up the outer contours and inner divisions. There were no intermediate shades or tones to give roundness to bodies or suggest texture or colour.

Executed on parchment or vellum with goose or swan quills the medieval artist usually thought in terms of line and pattern and this is reflected not only in drawing but in books, enamel (cloisonné) and stained glass windows.

Whereas the line seems more continuous and enclosed in Medieval drawing later it became more eloquent - as the flexible nib point was allowed to swell and contract to a fine line, or to be lifted momentarily from the page breaking the contour in order to catch the impression of light or suggest a highlight. Tiepolo and Rembrandt show this more than adequately.

At first Rembrandt worked with a fine pen blocking in the main shapes, then he went back with a broader pen over some of the original lines expanding, reinforcing, correcting and rounding off his transcription. Many Medieval artists might consider Rembrandt messy or inexact and may miss his intended characterization of reality and spontaneous and fresh approach.

Other great artists around this time used drawing for their own purposes, da Vinci, Brueghel, Poussin. Da Vinci used drawing for mental notes, casual observations, minute studies and some of these are particularly descriptive. His studies of horses appear ferocious and terrified as they bare their teeth and flare their nostrils, yet they also show keen anatomical observations. Figure drawings by the great master on the other hand are gently and lovingly drawn with careful hatching of the shaded forms giving roundness. This hatching invariably spread diagonally from left to right. The later romantic artists frequently applied light washes to enrich their drawings for the silver point drawings often lacked strength. Washes were usually of diluted ink applied with a brush. The pigment was bistre, soot of wood smoke from chimneys and could give any shade from pale honey colour to dark tobacco. "China" ink was small compressed blocks of black similar to the Japanese Soumi block ink.

They were only part of the artists media. We also know the frequency with which artists use pencil in its varying densities. These days the number of different pencils is quite amazing, from carbon, conte, crayon and graphite pencils - these of course are easiest to handle and are closely related in shape to most writing tools.

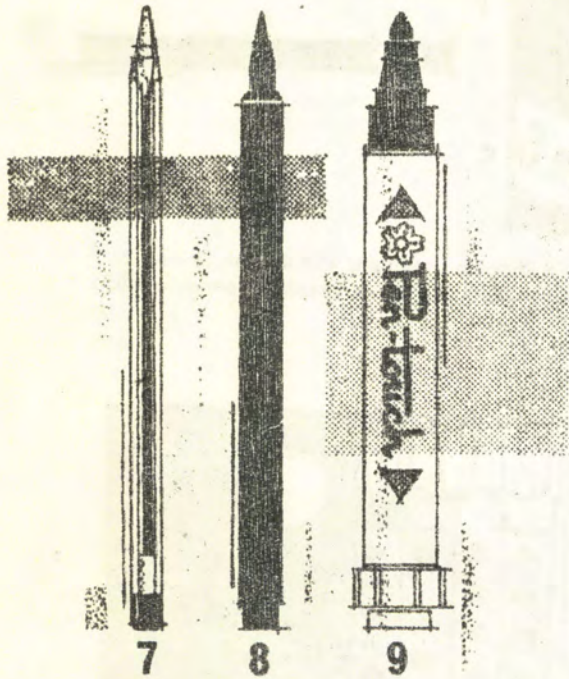
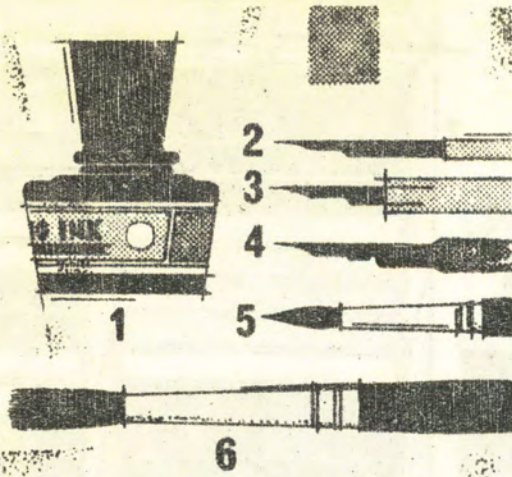
Crayons likewise have numerous types and qualities. Wax crayons are not used much now, but of greater popularity are the oil pastels from Japan. A mixture of wax and chalk they have a brilliance and texture which give drawings a rather unique quality.

French crayons and pastels are still regarded by many artists as being superior as their fineness when applied to the minutely grained pastel paper/ (more like fine sandpaper) creates a beautiful granulated effect. Artists sets of pastels come in boxes of 24, 36 or 72 sticks.

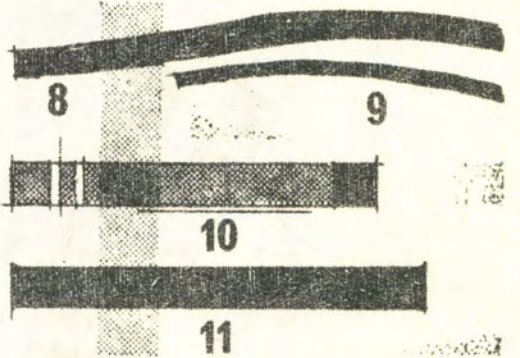
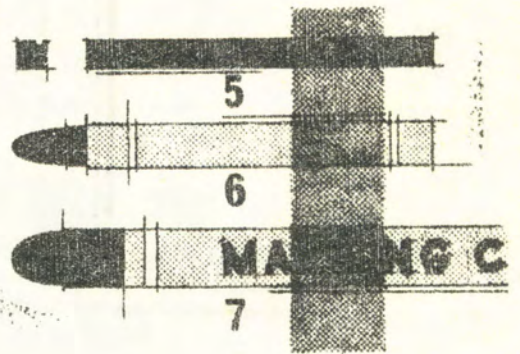
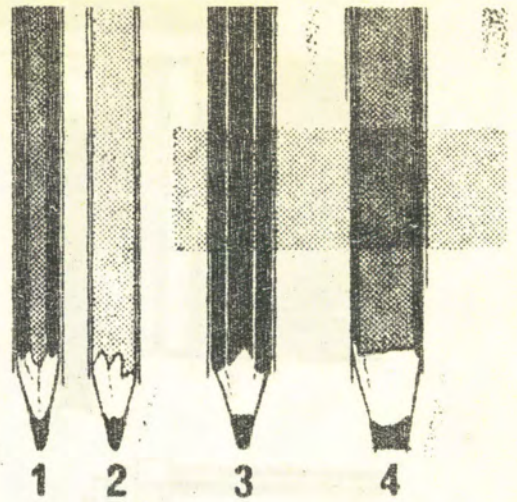
The commonest crayons are Conte made of small rectangular sticks $\frac{1}{4}$ " square by $2\frac{1}{2}$ " in black, white, red and sanguine (dark brown). Conte crayon is a delightful drawing medium, extremely adaptable giving a wide range of manipulations for linear, mass, textural effects and tonal gradations.

Charcoal has long been a popular medium and made from burnt sticks of willow. It is soft and free of resin or gum and gives very even tone. Because of its softness it is liable to smudge so drawings must be fixed with a spray-on fixative.

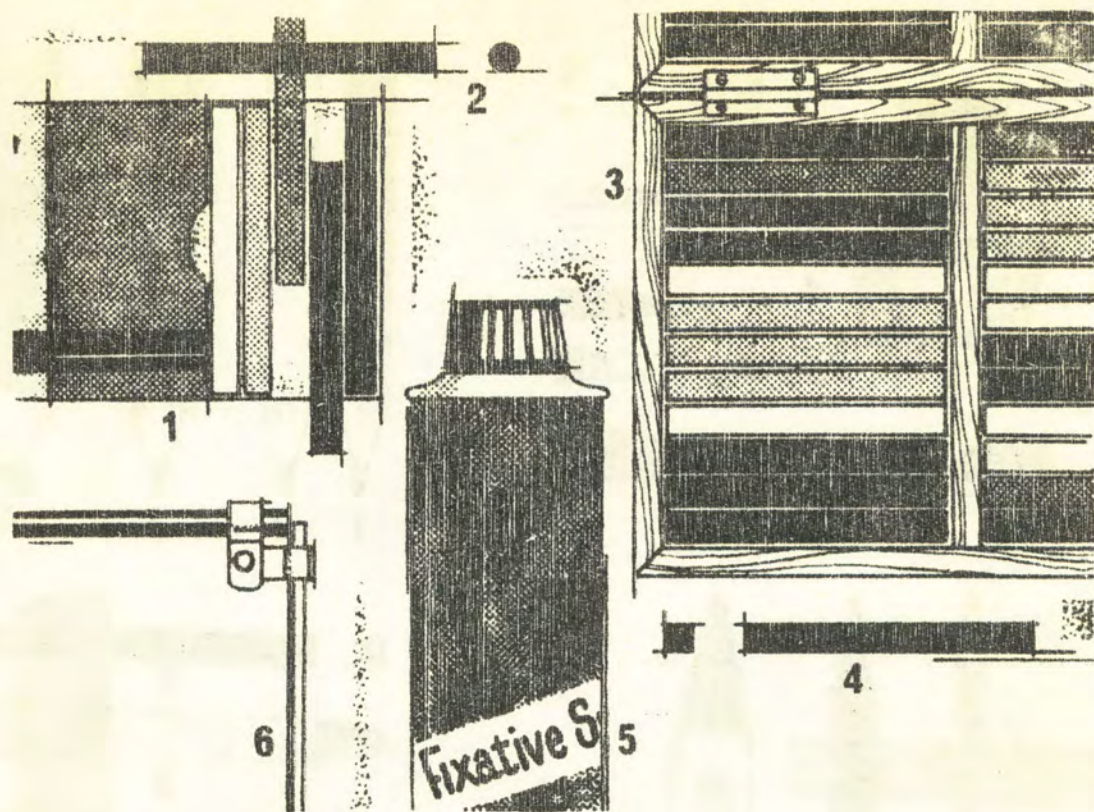
Pen and ink drawing still continues as a favourite medium and again a variety of nibs and pens can be used. The small gillet nib, mapping nib, and other nibs with small reservoirs on the back are generally used in preference to a ball point or stylus type pen architects and draughtsmen use. These are generally inflexible and do not allow for the swell or fluctuation of a stroke. Similarly felt nib pens - although easy to use, the ink bleeds and the line can look insensitive.



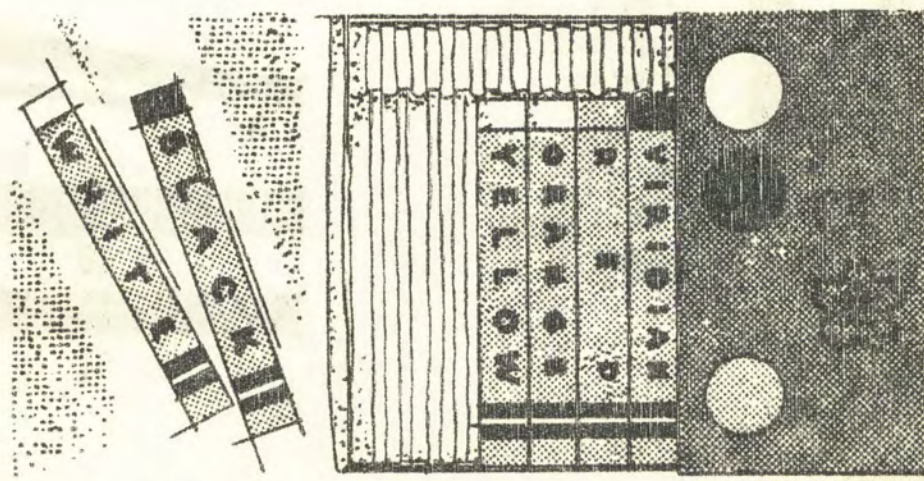
17 Drawing materials (wet). 1—Indian ink; 2—mapping pen; 3—drawing pen; 4—drawing pen; 5—sable brush; 6—bristle brush for stippling, dry brush work, etc.; 7—ball-point pen; 8—fibre-tipped pen; 9—fibre-tipped marker; 10—felt-tipped marker; 11, 10—liquid shoe dye and foam applicators.



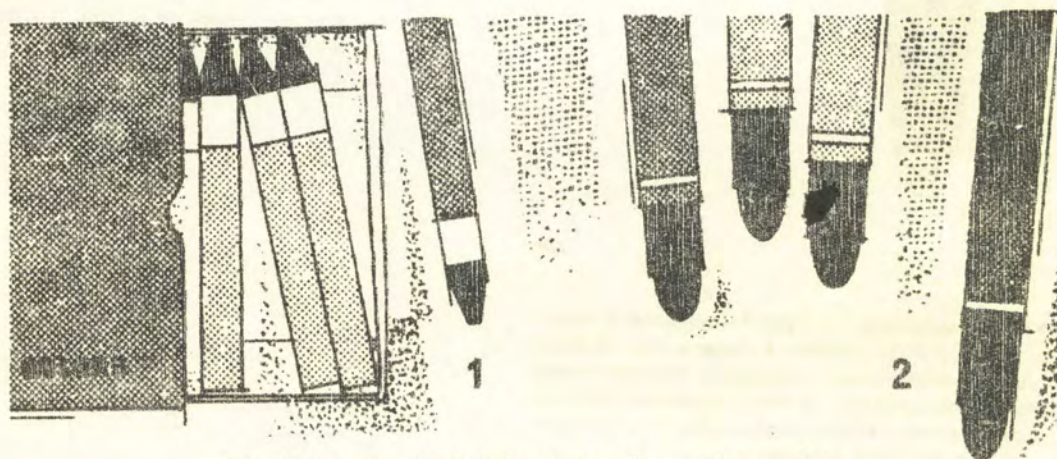
16 Common drawing materials (dry). 1, 2—soft black pencils; 3—kindergarten pencil; 4—carpenter's pencil; 5—conte crayon; 6—wax crayon; 7—marking crayon; 8—charcoal, thick stick; 9—charcoal, thin stick; 10—oil pastel; 11—traditional pastel.



42 Pastels. 1—traditional pastels in packet; 2—traditional pastel and end section; 3—set of artist's pastels in wooden box; 4—artist's pastel and end section; 5—fixative spray in pressure can; 6—hinged metal diffuser for mouth spraying.



45 Oil Pastels.



48 Crayons. 1—wax drawing crayons; 2—marking crayons.

Ink likewise can be diluted for wash effects similar to the bistre mentioned earlier. The incidence of drawings with watercolour washes often causes confusion as to the nature of their category - i.e. whether they belong with drawings or a watercolour. Generally this depends upon the dominant media - a strong drawing with a slight amount of wash would obviously be termed 'drawing with wash'. Conversely a predominant watercolour with slight pencil lines a tonal shading would be 'watercolour/ sketch'.

The master drawers used quills frequently - the more universal one being goose. Although the raven or swan quills were known to be used as well.

The silver point drawing was popular in the 15th century when a finely tapered silver point set in a holder was drawn on a specially coated paper. This traced a delicate thin line and with patient repetition of strokes one could acquire sensitivity through graded shadows bringing the figure into relief. The coating of the paper was a laborious task as a solution containing finely powdered bone (burned white) was tinted green, rose, blue, violet to give a coloured surface. The ground was spread evenly over the paper and allowed to dry. After several such coats had been applied, the whole was smoothed and polished with a boar's tooth or stone, to a perfect smoothness. The touch of the silver point to the surface so painstakingly prepared was hazardous, for not one stroke, once set down, could be erased. The surface was so critical and the pen so fine they could produce details like fur, hair, skin, or any particular surface texture almost perfectly. On the other hand the lights and shadows rounding the forms were rather pale and uniform and highlights were frequently added with white brushed on to add contrast and sparkle.

Drawing plays an important role in the training of artists and in the making of pictures. Prior to starting a painting artists usually prepare preliminary drawings or studies. These quick sketches give the artist an idea of the scene or composition as a whole - he can quickly add to or take from the actual scene those things he sees fit to add or exclude. We call these 'compositional sketches' and the artist may produce many of these before the final ideas have consolidated. These 'compositional sketches' are frequently destroyed but some are kept to provide significant links with the final paintings.

Whilst the seemingly slipshod preliminary sketches tend to be drawn over several times as the artists thoughts change rapidly, there may be extremely carefully drawn studies of single figures, objects, animals or trees, as well. Having established his general composition by the first method the artist now refers to the contents of his painting for added detail - a model in a particular pose for example.

Probably the next step a traditional artist takes is to "square" his drawing - that is to rule a vertical and horizontal grid of lines so that it is more easily copied on to the surface grid of lines as a guide. (Two drawings in our Collection refer to this technique).

Another method if the drawing is the same size as the intended painting is to prick hundreds of pin holes along the main outlines of the drawing. We say this is being "pricked for transfer". The drawing is simply placed on the canvas or surface to be painted and dusted or "pounced" with a small muslin bag of dark powder. The powder on being sifted through the holes leaves an easy to read sequence of dots for the artist to follow.

But very few artists today revert to such procedures, preferring to draw directly on to the painting surface with charcoal which gives both a sensitive line and a temporary one, for it can be easily dusted off.

But some drawings are not means to an end, and to some artists it is an end in itself wherein the austerity of the drawn line suggests purity, where it may be clear, clean, economical, measurable or definite.

Matisse and Picasso seem to prove this indisputably in their drawings, but the point being raised is that some artists are draughtsmen alone and prefer not to be seduced by the richness of colour and its striking effects. The Impressionists may have enjoyed their use of colour to the fullest, exploited it even, but Toulouse-Lautrec was able to combine both elements handsomely for both drawing and colour play important roles in his works. Likewise our Australian painter Brett Whiteley.

We can argue without conclusion either cause but the truth must remain that drawings are not lasting things. The very nature and quality of paper determines their life. They, like prints are our perishable art - easily torn, stained, unthinkingly folded and rubbed if not fixed. In time, like flowers, they will fade, wither and crumble but hopefully modern technology will rescue the 'paper art' of former centuries.

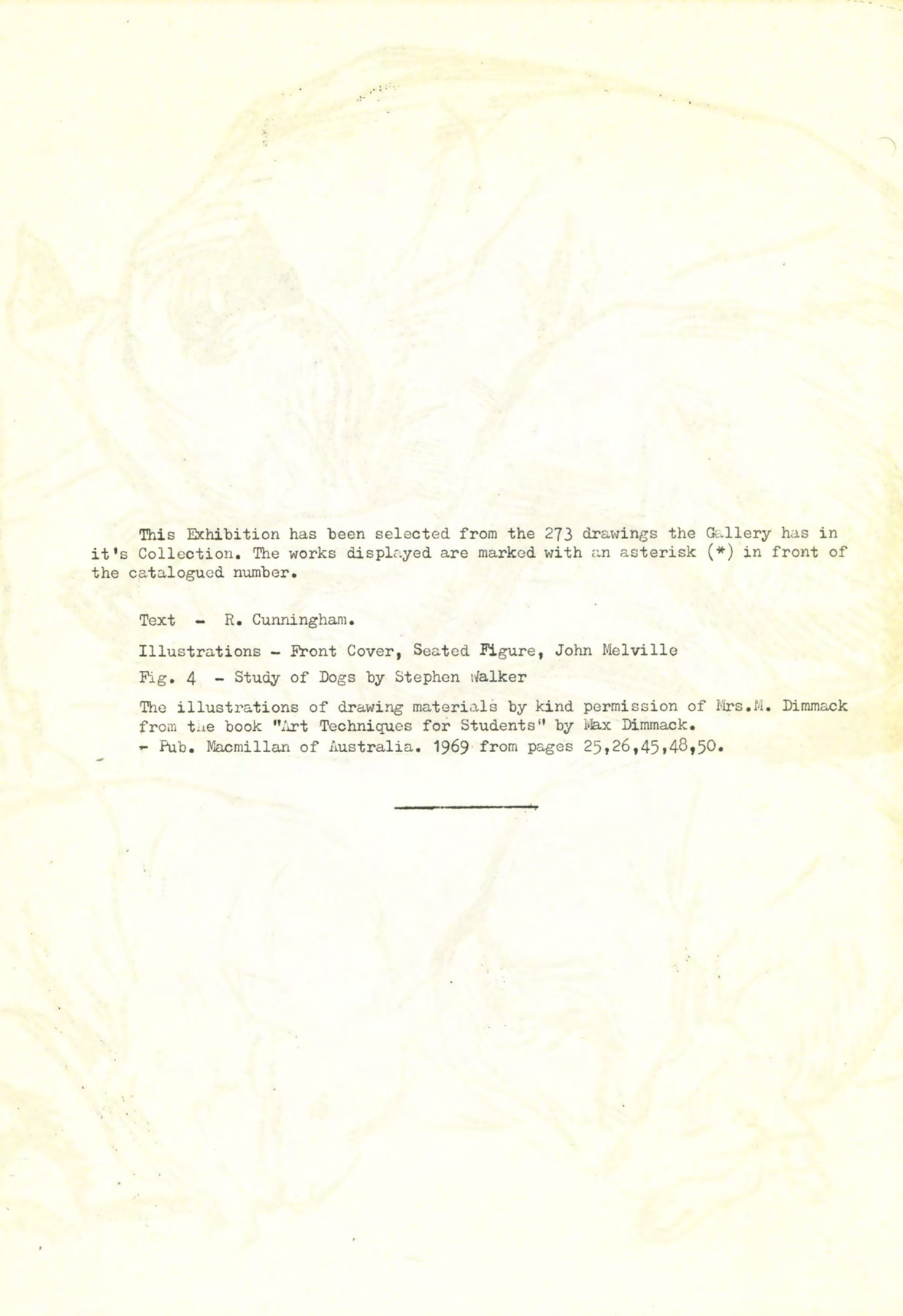
Even today valuable drawings and prints are being conserved by a wonder material just introduced into Australia.

But an artist's drawings should be preserved, for not only do they reveal his working methods, the blue prints of his craft, but provide us with necessary clues as to his personality, spontaneous thoughts, the problems he has wrestled with and his feelings. Without them our art would be poorer. They are the artists note book and diary, they record the first sparks of creative impulse, they collate the thoughts during incubation and reveal the inner soul and temperament as perhaps no other element of art can.

Writers of theses about artists invariably turn to prime sources of reference. The artist's own writings, his thoughts, poems, dreams, manifestos give a clearer vision of the man - but likewise an artist's sketch-book may reveal all this, even more. Constable, da Vinci, Van Gogh and Watteau are but few who have spoken to us through this medium. Whoever originally made the statement, and many have been attributed with it, 'a drawing is worth a thousand words' made the ultimate statement on the subject.



Fig. 4



This Exhibition has been selected from the 273 drawings the Gallery has in its Collection. The works displayed are marked with an asterisk (*) in front of the catalogued number.

Text - R. Cunningham.

Illustrations - Front Cover, Seated Figure, John Melville

Fig. 4 - Study of Dogs by Stephen Walker

The illustrations of drawing materials by kind permission of Mrs.M. Dimmack from the book "Art Techniques for Students" by Max Dimmack.

- Pub. Macmillan of Australia. 1969 from pages 25,26,45,48,50.

CATALOGUE

	ARTIST	TITLE	MEDIUM	SIZE IN CMS
1	ADAM, Sicander	Design	Ink	38 x 57
2	ADDISON, George	A Norman Porch	Ink	32.5 x 39
3	ALAND, John	Prospector	Compressed charcoal & Ink	
*4	AMOS, Irene	Fusion	Pencil	62 x 99
5	BRACK, John	Study for Mauve Nude	Pencil	53.5 x 72
*6	" "	Supine Figure	Pencil	50.5 x 70
7	BRANGWYN, Sir Frank R.A.	Men Joining a Ship	Drawing	48.5 x 37
*8	BRESSOW, Lance	Signora Marinetti	Pencil	62 x 46.3
9	BRODSKY, Horace	Clixby Watson		34.3 x 24.8
10	" "	Untitled (Head of a Woman) Front View	Ink	30.5 x 24.2
11	" "	Untitled (Sketch of a Woman)	Pencil	28 x 14.5
12	" "	Untitled (Reclining Figure)	Ink	29.2 x 26.8
13	" "	Untitled (Head)	Ink	22.8 x 15.3
14	" "	Untitled (Two Women)	Ink	20.3 x 15.2
15	" "	Untitled (Sleeping Child)	Ink	37.5 x 28
*16	BROWN, Vincent	Figure Study	Pencil	24 x 19
17	BUNNY, Rupert	Seated Nude	Pencil	30.5 x 24.3
18	" "	Seated Nude	Ink	30.5 x 23
19	" "	Standing Nude	Pencil	30.5 x 23
20	" "	Seated Nude	Pencil	30.5 x 24.3
21	" "	Standing Nude	Ink	31 x 23.5
22	" "	Nude (1)	Pencil	30.2 x 22.6
23	" "	Nude (2)	Pencil	30.2 x 22.6
*24	" "	Nude (3)	Ink	30.2 x 22.6
*25	" "	Nude (4)	Ink	30 x 22.5

	ARTIST	TITLE	MEDIUM	SIZE IN CMS
26	BUSH, Charles	Maleny, Queensland	Pencil	38 x 51
27	" "	Rain Forest, Tamborine	Ink	37 x 51.5
28	" "	Tumbulgum	Pencil	38 x 51
29	" "	Spring Hill	Ink & Brown Wash	38 x 56
30	BUTLER, Henry	Elizabeth Cummings	Pencil	34.3 x 22.2
*31	BUVELOT, Abram Louis	Coleraine Land- scape (Summer Evening near Templestone)	Pencil	37 x 57.5
*32	" "	Yarra Flat	Pencil	26 x 36
33	CALLOT, Jacques	Landscape with Distant View of City and Figures in Foreground	Ink	24 x 37.5
34	CAMBADELLA, J	Dr. Channing	Chalk	
35	CHAUVEL, Lilian	The Weariness of Years	Charcoal	48 x 43
36	CHURCHLAND, Lindsay	Soldiers Resting	Wash Drawing	39.5 x 51
*37	COUNIHAN, Noel	Nude Study	Charcoal	73.5 x 46.5
*38	COUSIN, Jean	The Last Supper	Pen, Ink & Wash	12 x 16.5
39	COX, David	Old Hackney Church	Pencil Watercolour & Wash	13.5 x 21
*40	DALGARNO, Roy	Skipper	Black Chalk	48.5 x 36
41	" "	World War II, Man Checking Engine of Armoured Car	Black & Blue Ink Wash	25 x 33
42	" "	World War II, On Manoeuvres in the Bush	Ink & Blue Wash	25 x 33
43	" "	World War II, Tom and Harrie	Ink & Wash	34 x 25.3
44	" "	World War II, Jeep	Ink - Blue & Orange Wash	25.5 x 33

	ARTIST	TITLE	MEDIUM	SIZE IN CMS
45	DALGARNO, Roy	World War II, Dig	Ink & Wash	34 x 25.3
46	" "	World War II, Respiration Try Out	Ink & Wash	34 x 25.3
47	" "	World War II, Sarge	Ink	34 x 25.3
*48	De SILVA, Frank	Michelle (Daughter of the Artist)	Charcoal & Cray-pas	40 x 34
*49	DICKERSON, Robert	Head of a Boy	Charcoal	75.5 x 55
50	DIGGLES, Silvester	North Brisbane from the South Side	Pencil	21.5 x 26.5
51	" "	View from New Farm - c1858	Pencil	21.5 x 26.5
52	" "	Kangaroo Point	Pencil	21.5 x 26.5
53	" "	View From Kangaroo Point	Pencil	21.5 x 26.5
54	" "	Fortitude Valley	Pencil	21.5 x 26.5
55	DOBELL, Sir William	Study for Mathias	Pencil	24 x 18
56	" "	Collection of Five drawings New Guinea Natives (one frame)	Ball point, various Blue and sizes Brown Ink	
57	" "	The See Saw	Pen, Redd- ish Brown Ink & Wash	16.5 x 20.6
58	" "	Fisherman on a Wharf	Pen, Black Ink & Wash	16.5 x 22.2
59	DODD, Francis	En Famille	Charcoal	26.5 x 27
60	DRYSDALE, Sir Russell	Two Soldiers, one lighting a cigarette from the other	Pen and Black Ink	25 x 29
61	DU MAURIER, George	"Like This (!) you know!" (Illustration which appeared in "Cornbill Magazine")	Pen & Ink	16.5 x 25

	ARTIST	TITLE	MEDIUM	SIZE IN CMS
62	DU MAURIER, George	Exclusiveness	Pen & Ink	18 x 14
63	" "	Fashion Pro- cession	Pen & Ink	14 x 26
64	" "	Preparing for the Social	Pen & Ink	17 x 24
65	" "	Privileges of High Rank (appeared in "Cornbill Mag- azine")	Pen & Ink	14 x 21.5
66	" "	Conversation Piece (appeared in "Cornbill Magazine")	Pen & Ink	12.5 x 19
67	" "	Royal Academy- Private View	Pen & Ink	14 x 24.5
68	" "	A Proud Moment	Pen & Ink	15 x 21.5
69	" "	Social Scene	Pen & Ink	14.5 x 12
70	" "	The Nightmare	Pen & Ink	13.5 x 12
71	EAGLES, Thomas Percy	Self Portrait	Pencil	27 x 18.5
72	EPSTEIN, Sir Jacob	Nude	Pencil	41 x 55
*73	ETTY, William	Nude Study	Pencil	27 x 50.5
74	" "	Laocoon and His Sons	Pencil	52 x 40
*75	FIZELLE, Rah	Pensive	Pencil	52.3 x 38.2
76	" "	Reclining Nude	Pencil	40.7 x 63.5
77	FREUD, Lucian	Male Figure	Pen & Ink	23.7 x 30.2
*78	FRIEND, Donald	Attilio	Pen & Ink Wash & Coloured Chalks	30 x 46
79	" "	Study for Hill End Bacchanal	Ink Wash & Wax Crayon	30 x 46
*80	FULLBROOK, Sam	Slice of Melon	Pencil	22.5 x 27
*81	GAINSBOROUGH, Thomas R. A.	Portrait of Lady Seated	Pencil	20 x 15
82	GALL, Ian	The Soft Answer	Pen & Ink	26.2 x 23.3

	ARTIST	TITLE	MEDIUM	SIZE IN CMS
83	GIBB, Phelan	The Farm	Wash drawing	29 x 46
84	GILL, Samuel Thomas	"Beach Scene with Fishermen"	Wash drawing	8 x 12
85	" "	"Ruined Castle"	Wash drawing	7 x 10
86	" "	"On Cook's River, near Sydney"	Pencil drawing	11.5 x 19
*87	" "	"Two Aborigines"	Pencil drawing	17.5 x 24.5
88	" "	Landscape with Cows and Fence	Pencil	28 x 21.5
89	" "	River Landscape with Classic Ruins	Wash drawing	6.4 x 10.5
90	" "	Lower Murray	Pencil	13.7 x 18
91	" "	Mt. Gambier	Pencil	18 x 25
92	" "	"Flinders Range Looking S.E. from Mt. Brown"	Pencil	18.5 x 26
93	" "	Near Port Albert	Wash drawing	7 x 11
94	" "	Portland Bay	Wash drawing	7.4 x 12
95	" "	Lower Barwon	Wash drawing	11 x 19
*96	GLEGHORN, Thomas	Outline of Nightfall	Black Ink	49.5 x 74.5
97	GLOVER, John	Van Diemen's Land	Pencil	9.5 x 14.5
*98	GRECO, Emilio	Reclining Nude	Pen & Ink	46 x 65.5
98 (a)	" "	Nude with Knees Raised	Pen & Ink	34 x 48
*99	GRIMALDI, Giovanni	Landscape	Pen & Wash	24 x 15.5
100	GROSS, Anthony	Signallers	Gouache & Black Ink	40 x 55
101	GUDMUNDSON, Eggert	Gammall Bondi, Iceland	Black Pen & Ink	29 x 25.5

	ARTIST	TITLE	MEDIUM	SIZE IN CMS
*102	HERBERT, Harold Brocklebank	"Old Flemish Home Bradford on Avon"	Pencil	25 x 34
103	HEYSEN, Sir Hans O.B.E.	"Ploughing, Frosty Morning"	Charcoal	15.2 x 20
104	" "	A Study of Five Flvs	Black Pencil	19.7 x 11.5
*105	" "	Gums	Charcoal & White Chalk	38.5 x 31
106	" "	Homewards	Charcoal & Chalk Wash	27.3 x 38
107	" "	Study of Gums	Charcoal & Chalk	37.5 x 29
108	" "	Pastoral	Charcoal & Wash	35.5 x 30.5
109	" "	"Late Summer Afternoon" (Composition Study)	Charcoal Chalk & Wash	31 x 39.5
110	" "	"Approaching Weather"	Crayon	29 x 39.4
*111	" "	A Study 1904 (Horses Head)	Black & White Chalk	26.5 x 19
*112	" "	The Three Sisters of Aroona, Flinders Range	Charcoal & Wash	36.5 x 57
113	" "	Changing Past- ures	Charcoal	46.4 x 61
114	" "	Northern Gums Study	Charcoal	29.5 x 39.7
*115	HEYSEN, Nora	Dr. W. Lister Reid	Conte, Red Chalk	39 x 30
116	HILDER, J. J.	On Parramatta River	Pencil	20.3 x 24.1
*117	HODGKINSON, Frank	Nude Study	Charcoal	73.4 x 57
*118	IRONSIDE, Robin	Fountains and Gate	Pencil Ink & Water- colour	41 x 68.5
119	JACK, Kenneth	Murray Streamers	Black Ink and Wash	59 x 88

	ARTIST	TITLE	MEDIUM	SIZE IN CMS
*102	HERBERT, Harold Brocklebank	"Old Flemish Home Bradford on Avon"	Pencil	25 x 34
103	HEYSEN, Sir Hans O.B.E.	"Ploughing, Frosty Morning"	Charcoal	15.2 x 20
104	" "	A Study of Five Flys	Black Pencil	19.7 x 11.5
*105	" "	Gums	Charcoal & White Chalk	38.5 x 31
106	" "	Homewards	Charcoal & Chalk Wash	27.3 x 38
107	" "	Study of Gums	Charcoal & Chalk	37.5 x 29
108	" "	Pastoral	Charcoal & Wash	35.5 x 30.5
109	" "	"Late Summer Afternoon" (Composition Study)	Charcoal Chalk & Wash	31 x 39.5
110	" "	"Approaching Weather"	Crayon	29 x 39.4
*111	" "	A Study 1904 (Horses Head)	Black & White Chalk	26.5 x 19
*112	" "	The Three Sisters of Aroona, Flinders Range	Charcoal & Wash	36.5 x 57
113	" "	Changing Past- ures	Charcoal	46.4 x 61
114	" "	Northern Gums Study	Charcoal	29.5 x 39.7
*115	HEYSEN, Nora	Dr. W. Lister Reid	Conte, Red Chalk	39 x 30
116	HILDER, J. J.	On Parramatta River	Pencil	20.3 x 24.1
*117	HODGKINSON, Frank	Nude Study	Charcoal	73.4 x 57
*118	IRONSIDE, Robin	Fountains and Gate	Pencil Ink & Water- colour	41 x 68.5
119	JACK, Kenneth	Murray Streamers	Black Ink and Wash	59 x 88

	ARTIST	TITLE	MEDIUM	SIZE IN CMS
120	JOLLIFFE, Frank	The sooner you eat your breakfast, the sooner you go play with your pals	Pen & Wash	24.7 x 19
121	JURNICK, John	A Strong Appeal	Pencil	20 x 16.5
122	KAHAN, Louis	Self Portrait	Pen & Ink	33 x 24
123	" "	Portrait of Dame Mary Gilmore	Sepia, Ink & Wash	52 x 41.2
*124	KENNINGTON, Eric A.R.A.	Girl's Head	Chalk & Cray-pas	36 x 31.5
*125	KLINGHOFFER, Clara	A Young Girl	Chalk	38 x 34
126	LAMBERT, George	Thea Proctor - Portrait Study	Pencil	25.5 x 25
127	" "	Portrait	Pencil	46 x 38
128	" "	Luigi Posing	Pencil	51 x 73.7
129	" "	In The Strand	Pencil	32.4 x 24
130	" "	(Pencil Sketch) Mrs. Lambert and Child	Pencil	32 x 38
131	" "	Breaking In	Wash drawing	11.5 x 20.2
*132	" "	The Three Sisters	Pencil	35 x 43
133	" "	Mrs. Smith of Australia	Pencil	35.5 x 25.4
134	LEASON, Percival	A Spur to Philanthropy	Ink	38 x 33
*135	LEES, Derwent	Portrait of a Girl with Long Hair	Pencil	31 x 22.5
*136	LEGROS, Alphonse	Head of a Small Boy	Pencil & Chinese White	19.5 x 14
*137	" "	Head of a Youth With Long Hair	Pencil & Chinese White	19.5 x 14
138	LEIGHTON, Lord Frederick	Woman and Child	Ink	
139	" "	Woman Serving	Ink	

	ARTIST	TITLE	MEDIUM	SIZE IN CMS
160	MOLVIG, Jon	Portrait Study	Pencil	37.5 x 27.3
161	MORGAN, Glynn	Landscape	Black Conte Drawing	41.6 x 53
162	OLDAY, John	Walking Tree	Black Ink, Pen & Pencil	31 x 21.5
163	" "	Circular Trees	Black Ink, Pen & Pencil	29.2 x 21.5
164	" "	Abstract Figures	Black Ink, Pen & Pencil	30.5 x 21.5
165	" "	Things to Come 2	Black Ink, Pen & Pencil	31.8 x 21.5
166	" "	Golem	Black Ink, Pen & Pencil	28 x 19
167	" "	Talking Tree	Black Ink, Pen & Pencil	25.3 x 19
168	" "	On The Beach	Black Ink, Pen & Pencil	26 x 17.7
169	" "	Rebels	Black Ink, Pen & Pencil	26.6 x 19
170	" "	Gossip	Red & Black Ink	33 x 23
171	" "	Recreation	Red Ink, with Black Ink	24 x 33
172	" "	Three Saints	Red Ink	32 x 21.6
173	" "	Grief	Black Ink Pen & Pencil	29.1 x 20.3
174	" "	Models	Black Ink Pen & Pencil	33 x 22.2
175	" "	Debate	Ink Fawn Wash	31 x 21
176	" "	Modern Venus	Ink & Black Charcoal	29.2 x 21

	ARTIST	TITLE	MEDIUM	SIZE IN CMS
177	OLDAY, John	Mum in the Basement	Black Ink Pen & Pencil	24 x 17
178	" "	Still Life	Black Ink Pen & Pencil	25 x 16
179	" "	My Friends The Trees	Black Ink Pen & Pencil	26 x 36
180	" "	Trees in Winter Wind	Ink & Pencil	36 x 26.7
181	" "	Weather Beaten Tree	Ink & Pencil	35.5 x 26.7
182	" "	Ghostly Tree	Ink & Pencil	35.5 x 25.4
183	" "	Strange Shapes	Ink & Pencil	35.5 x 25.4
184	" "	Bushes on the Winter Rider	Ink & Pencil	35 x 25.4
185	" "	Trees in the Winter Sun	Ink & Pencil	37 x 26.7
186	" "	Peace	Ink & Pencil	36.2 x 26.7
187	" "	Dead Monster	Ink & Pencil	26.6 x 35.5
188	" "	In The Scrubs	Pen & Pencil	26 x 36.2
189	" "	Silent Scrubs	Pen & Pencil	26 x 35.5
190	" "	Night in the Hills	Pen & Pencil	35 x 25.3
191	" "	Strange Rivers	Pen & Pencil	35.5 x 26
192	" "	Deserted Home- stead	Pen & Pencil	35.5 x 26.6
193	" "	My Nest in the Bush	Pen & Pencil	35 x 25.5
194	" "	The Three Sisters	Pen & Pencil	35.5 x 25.5
195	" "	Tree Bathing in Light	Pen & Pencil	35.5 x 26

	ARTIST	TITLE	MEDIUM	SIZE IN CMS
196	OLDAY, John	English Oak	Pen & Pencil	37.5 x 25.5
197	" "	The Old Well	Pen & Pencil	35 x 25.5
198	" "	Storm Tossed	Pen & Pencil	35.5 x 25.5
199	" "	Lamenting Tree	Pen & Pencil	36.2 x 26
200	" "	Awaiting the Spring	Pen & Pencil	35.5 x 25
201	" "	On Top of the Hill	Pen & Pencil	35.5 x 24.7
202	" "	She Loves Me	Pen & Pencil	37 x 26.7
203	" "	I Love Him	Pen & Pencil	35.5 x 27.4
204	" "	The Crooner	Pen & Pencil	33.5 x 24
205	" "	The City	Pen & Pencil	31 x 21.5
206	OLLEY, Margaret	Jardin Du Luxembourg	Black Ink & Wash	41.1 x 52.7
*207	PITCHFORD, Vivian	Reclining Nude	Watercolour	32.5 x 49
*208	PROCTOR, Thea	Meditation	Pencil	36 x 53.5
209	RAKOCZI, Basil Ivan	The News Seller, Dublin	Wash Drawing	26.6 x 34.3
*210	RANKIN, David	Untitled drawing	Pencil	37.5 x 55
211	RAY, Stuart Alexander	Landscape	Ink & Wash	44.5 x 40
212	" "	Landscape with River	Ink Wash & Chinese White	45 x 40
*213	" "	Landscape	Ink Wash & Chinese White	43 x 34.5
*214	READ, Arthur Evan	Fair Haired Girl	Black Ink & Wash	26.5 x 21.2
215	" "	St. Martins Church, Canterbury	Line & Wash Drawing	30 x 24.5

	ARTIST	TITLE	MEDIUM	SIZE IN CMS
*216	REES, Lloyd	St. Mary's Basilica, Sydney	Pen & Ink	48 x 46.5
217	" "	Treasury Buildings	Pen & Ink	25.4 x 21.6
218	" "	The Cliff	Pencil	19.7 x 25.7
219	" "	Evening Waverton	Pencil	17.8 x 26.4
*220	" "	Hills of the South Coast. N.S.W.	Pen & Ink	33 x 43.8
221	" "	Sandstone Cliff	Pencil	18.4 x 26.1
222	" "	Interior, St. Brigid's Church, Red Hill, Brisbane	Black Ink, Drawing	19.3 x 12.1
223	RIX-NICHOLAS, E. Hilda	Two Soldiers	Charcoal	76.8 x 59.1
224	ROBERTSON, Christian Clare	Drawing for painting Ultima Thule	Pencil	17.5 x 26.4
*225	RODWAY, Florence	The Tea Party	Pastel	43 x 31.5
226	ROGGENKAMP, Joy	Baby	Wash Draw- ing	55.9 x 40.6
*227	ROTHENSTEIN, Sir William	Earl Balfour	Chalk Draw- ing	30 x 19
228	RUSSELL, Robert	Pencil Drawing	Pencil	12.1 x 20.3
229	" "	From My Window	Pen	
230	SAINTON, Charles	Head Study	Pencil	27.9 x 19.7
231	SCHWABE, Prof. Randolf	Scotch Herring Boats, Whitby	Wash Draw- ing	38.1 x 27.3
232	" "	Girl Reading	Pencil	30.5 x 45.7
233	SCORFIELD, Ted	"Every Man to His Trade-You Should Consult a Plumber"	Pen & Ink	27.8 x 38
234	" "	"Do You Want a Model for the Next Archibald- Prize Competition"	Pen & Ink	30.7 x 32.5
*235	SCOTT, Edwin	Street Scene	Charcoal	23 x 14

	ARTIST	TITLE	MEDIUM	SIZE IN CMS
236	SHILLAM, Kathleen	New Born Kid	Pen & Ink	20.3 x 26.1
237	" "	Jungle	Pen & Ink	29.2 x 43.2
*238	" "	Goat	Pen & Ink	21.5 x 27.5
*239	SICKERT, Walter Richard	Dieppe	Pencil	29.5 x 22
240	" "	Jack Ashore		
241	" "	Looking up at Old Middlesex	Pencil	30.5 x 40
*242	SMITH, Mervyn	The Dockyard	Pencil & Cray-pas	57 x 72
*243	SPENCER, Stanley	Photography	Pencil	27.7 x 37.8
*244	STREETON, Sir Arthur	Festa et la Salute	Pencil	25 x 33
*245	STRUTT, William	Studies of a Country Boy	Pencil	24.8 x 19.1
*246	" "	Farmers Boy and Head and Should- ers of a Girl	Pencil	24.8 x 18.4
247	SWITZER, Thomas	The Town Hall Under Construct- ion	Pen & Ink	
248	SZIGETI, Imre	By the Rivers of Babylon	Pen & Ink	38.4 x 55.9
249	" "	Sketch for 'By the Rivers of Babylon'	Red Chalk	27 x 38
*250	WALKER, Stephen	Studies of Dog	Pen & Sepia Ink	27.7 x 37.8
251	WALL, Edith	The Analyst	Ink Conte & Wash	
252	" "	Relaxation	Pen & Black Ink	
253	WALNE, Kathleen	Mother and Child	Pencil	42 x 30.5
254	WEIDL, Seff	Composition	Pen & Ink	54 x 39.4
255	WHITELEY, Brett	Blissit and Bruce	Pencil	24.1 x 32.4
256	" "	Karen	Pencil	52.7 x 36.9

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*257	WIGLEY, James	Sydney Pub	Pencil	35 x 46.5
258	WILKIE, Leslie Andrew	Jean	Pencil	36.2 x 28
*259	WILLIAMS, Fred	Nude	Black & Mauve Crayon	78 x 50.5
260	WILSON, Eric	Study for Hot, Cold and Steam	Pencil	10.8 x 16.5
261	" "	Rue Poulettier	Black Ink & Wash	17.8 x 12
262	" "	The Pool	Blue, Black Ink & Wash	16.5 x 10.2
263	" "	Warriston Road, Edinburgh	Blue, Black Ink	10.2 x 16
264	" "	Rue Charlemaigne	Black Ink & Wash	12 x 17.8
*265	" "	The Pool	Conte Draw- ing, Black Crayon	61.5 x 82.5
266	" "	Seine, Paris	Ink & Wash	12 x 17.7
267	WILSON, Selina	Sir Walter Scott	Black Crayon Pencil	40.6 x 32.5
268	WITTEL, Kaspad Van	Landscape, with city in Distance	Sepia & Wash	19.7 x 29.2
269	WOOD, Christopher	Cornish Port	Pencil	33 x 40.6
270	ZAIS, Guiseppi	A Cavalry Charge	Sepia Ink & Grey Wash	24.1 x 40
271	(Artist Unknown) Port Moresby Native	Untitled	Felt Pen	50.8 x 75.7
272	" "	Untitled	Felt Pen	50.5 x 75.8
273	" "	Untitled	Felt Pen	50.5 x 75.7

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