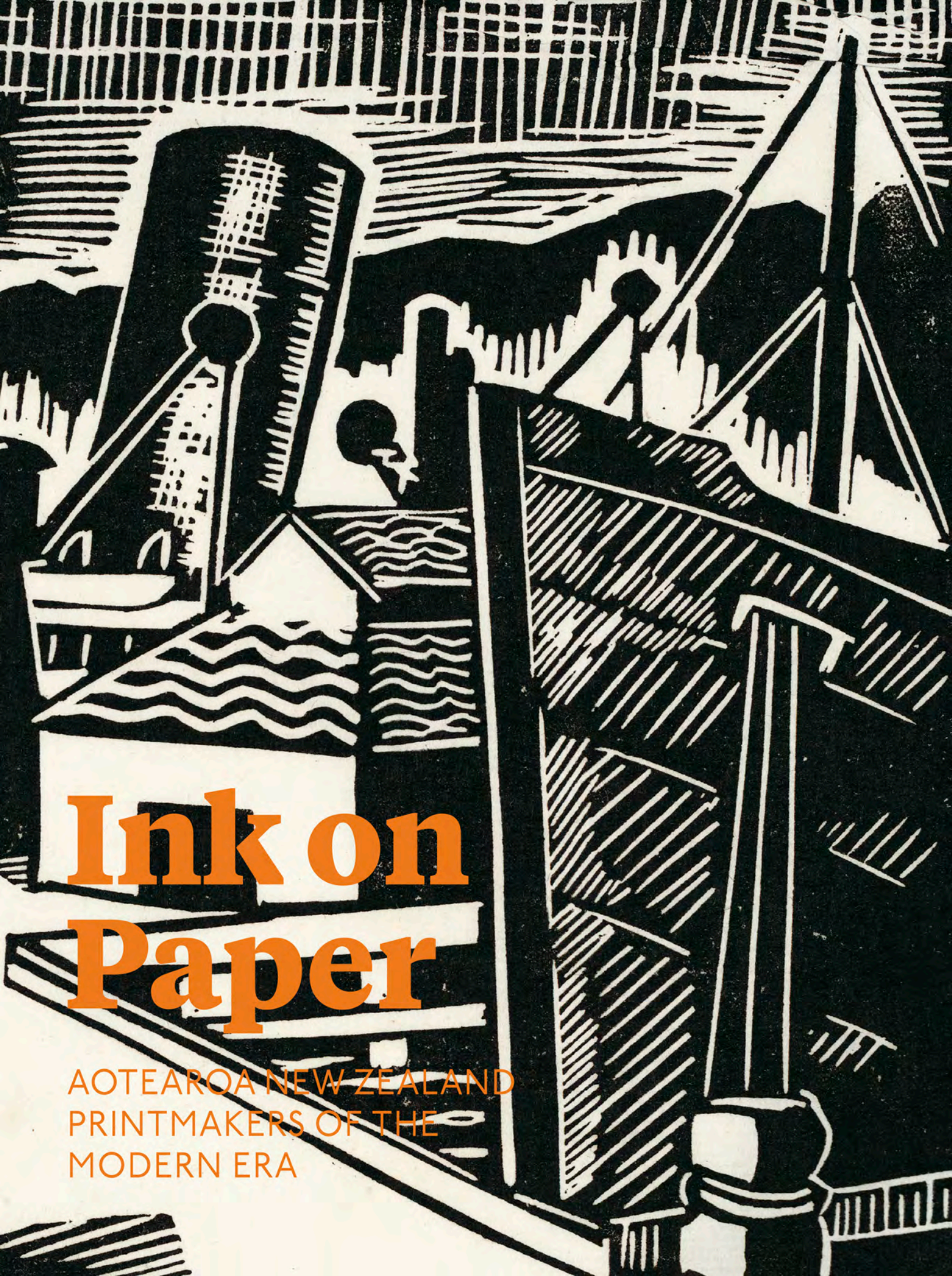

Ink on Paper

AOTEAROA NEW ZEALAND PRINTMAKERS OF THE MODERN ERA

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Peter Vangioni

Christchurch Art Gallery Te Puna o Waiwhetū

A. Lois White | *Bathers* (detail) | c.1938 | linocut

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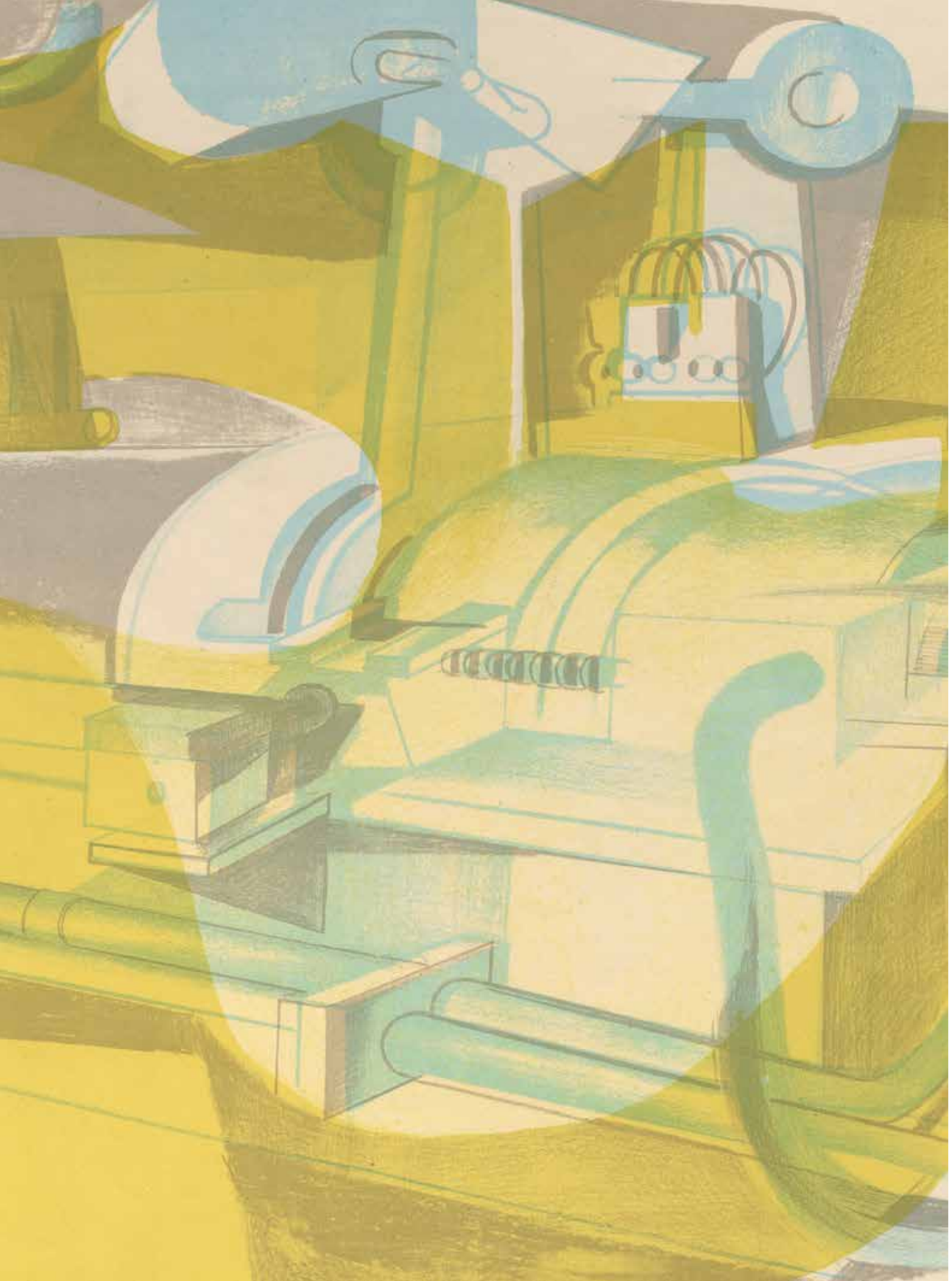


Louise Henderson | *On Southern Cross* (detail) | 1956 | lithograph

Impressions and reflections

preface by Marian Maguire

Every medium has constraints. These can be a curse and a challenge, but also a gift. Like many artists before me, I respond to the discipline and rigours of printmaking. To get what I am after I wager with technique, I strategise. One can fight printmaking or go with it, and both approaches offer rewards. The fight pushes technical boundaries and leads to invention. Going with printmaking means recognising its essential characteristics and taking advantage of its strengths.

Ink on Paper: Aotearoa New Zealand Printmakers of the Modern Era focusses on a period when the flattened planes and direct lines of modernism were in vogue. Linocuts came into their own. Fundamentally, they rely on the tension between the carved and uncarved portions of the block. Positive and negative. Two linocuts in this book make deft use of this contrast: Ida Eise's print *Sawmill, Whangarei* (1933, see page 103) is of men at work. Our view is framed by the edges of the block, which also describes an architectural opening. The middle ground is a skilful juxtaposition of lines and planes rotating around a central figure. Light zigzags through the composition towards two figures and the barest indication of a wall in the distance. In *Cable Car* (c.1939, see page 101) by Nancy Bolton, we look through a tunnel of darkness to bleached light, as if the transition from one to the other left no time for our eyes to adjust. She has cleverly implied the speed of a rail journey. In both prints, light is paper untouched, an absence yet a glowing presence in the works.

A print that shows sensitivity to the qualities of surface is *Arrangement of Jugs* (1938, see page 117), a stone lithograph by Frances Hodgkins. A lithographer

myself, I can feel the crayon in her hand and the answering grab of the stone's grained surface. I note where she pushes into its hardness and when she glides smoothly across. Nothing is hidden, and she knew when to stop. Another lithograph, this one by Louise Henderson, claims my attention. She has drawn three stones to be printed in three colours for *On Southern Cross* (1956, see page 175). Through their overlay she has gained three more hues that fuse the image into wholeness. Henderson has made several decisions that interest me. The first is her avoidance of traditional black in favour of lighter tones. The second is the irregularity of the shape—something she didn't do in painting, as the edge of canvas speaks so loudly. The third is her decision not to rely on a key drawing to outline shapes. Rather, each of the three layers makes an essential contribution to the composition and none would stand alone. Seeing Henderson's mind at work in this print tells me a lot about her tactical approach to organising a picture, and I will bear this in mind next time I look at her paintings.

Another print that strikes me is *The Timber Yard* (see page 45), an etching by Arnold Goodwin from 1919. His intimate knowledge of the medium really shows. The plate is beautifully drawn, skilfully crafted and he carries his pursuit of tonal control through to the printing itself. There is cohesion between his vision and its ultimate expression as ink fused to paper. Goodwin, like many artists of his era, trained abroad. And, like so many of his peers inspired to 'grow' the arts in what was then a fledgling colony, a southern outpost, he took on a teaching role.

I learned printmaking at the Ilam School of Fine Arts at the University of Canterbury in the early 1980s when Barry Cleavin and Denise Copland taught there. Barry had established a fully equipped print studio where students could study etching, lithography, woodcuts and linocuts. They fostered a collegial atmosphere for which I am grateful. We took interest in each other's work and learned from each other's trials and tribulations. The studio was a hive of activity; several new presses and a couple of antiquated ones were in fairly constant use, and the stink of ink, turps, meths, shellac, asphalt and beeswax was ever-present. A droning extraction system above the nitric acid baths was woefully inadequate, and the hotplate, necessary for applying hardground to etching plates, was a perpetual fire hazard. On the worst days, technical failures ruined hours of work and crushed pictorial dreams. On the best days, the presses yielded magic and we all celebrated. Many talented students came through the studio, building on the legacy of the artists in this book. Some from around my time were Peter Ransom, Nicola Jackson, Kathy Anderson, Stephen Gleeson, Sandra Thomson, Marty Vreede, Kate Unger, Stephen Allwood, Mary Kay, Sue Cooke, Lorraine Webb, Jason Greig, Helen Cooper and Derek Lardelli. Not all have kept on making prints, but many continue to make important contributions to the arts in Aotearoa.

The opportunities available to me as a printmaking student in Christchurch in the 1980s put me in good stead to travel to the United States and study lithography at the internationally prestigious Tamarind Institute.

Back in Christchurch, for the following twenty years or so, as well as making my own prints, I worked collaboratively on lithographs, etchings and woodcuts with artists from throughout the country, first at Limeworks then at PaperGraphica. In this role I witnessed first-hand artists exploring the qualities of stone, plate, wood, crayon, wash, scriber, scraper, chisel and roller and claiming their own 'look' in this wonderful, frustrating, richly rewarding medium.

Printmaking in this country could never have grown the way it has without the commitment of earlier generations of print artists, such as those featured in *Ink on Paper*. Some fought hard for printmaking to be included in the education system and taken seriously by public galleries. As a student, I was barely aware of their contribution. I appreciate seeing their prints now. There is a rough readiness to many of them. This comes as no surprise, given they didn't always have access to good equipment (one heard stories of makeshift presses made from wringer washing machines). But despite limited means, their artistic impulse shines through.

I applaud Christchurch Art Gallery Te Puna o Waiwhetū for *Ink on Paper*. Peter Vangioni has done a sterling job selecting the works and placing them in historical context. Prints may often be small, but artists have pictorial ambition in every medium and it is a delight to see so many fine examples presented here.

Ida Eise | *Sawmill, Whangarei* [also known as *Timber Yard*] (detail) | 1933 | linocut

A tale of printmaking in Aotearoa New Zealand

(or, Size isn't everything)

by Peter Vangioni

As a curator and an art historian, printmaking in Aotearoa New Zealand has captivated me for many years. The first print I acquired was a 1989 lithograph by Ralph Hotere, which he selected and sold to me at mate's rates—I was a broke art history student at the time. Titled *Window in Spain*, the print is both complex and simple, dense and delicate. Printed in five colours, each layered over the other, it is rich with symbolism from the Catholic Church—which resonated with my own upbringing. Marian Maguire, one of New Zealand's most respected printmakers, printed it with Ralph at her studio, Limeworks, in Ōtautahi Christchurch. My new lithograph opened up a rabbit-hole into a world of ink and paper, and I tumbled in. Alongside my art history studies I began researching print mediums and collecting original prints. It became such an obsession that in 2006 I set up my own printing press where I have collaborated with several contemporary New Zealand artists to print relief blocks.[1] To step into the studio is to leave the world behind. It is a room of possibilities; a reassuring space that reeks of ink, turps and the machine oil of cast-iron presses, and where the ephemeral process of art-making merges with the physicality of soft sheets of hand-torn paper, tacky ink rolled onto relief blocks and the black hulk of the press.

At Christchurch Art Gallery Te Puna o Waiwhetū I have the privilege of studying first-hand prints by some of the world's great printmakers, from Albrecht Dürer to John Pule, Charles Meryon to Jason Greig, Käthe Kollwitz to Evelyn Page. It's a collection I never tire of, and I've relished the opportunity to develop it further. Early to mid twentieth-century printmaking, revolutionised

1 Kōwhai Press is a letterpress studio in Ōtautahi Christchurch that uses several nineteenth-century printing presses, including two Albions, and has printed relief blocks by Tony de Lautour, Nichola Shanley, Jason Greig, Ronnie van Hout, Francis Upritchard and Martino Gamper, Michael Morley, Brenda Nightingale, Tjalling de Vries, Ella Sutherland, Scott Jackson and Julian Hooper.

by the introduction of the linocut, is one of the most progressive, surprising and energetic periods in Aotearoa's art history. The rise of modernism began in the 1890s in European art, broadly encompassing a number of different styles that embraced the industrialised era and rejected traditional, conservative approaches to subject matter and depiction. Experimenting with shape, colour and line was key. Interestingly, Japanese printmaking played a role, with the influence of ukiyo-e woodblock prints seen in the work of many European artists during the 1880s and 1890s, particularly post-impressionists such as Paul Gauguin, Vincent van Gogh and Henri de Toulouse-Lautrec. These artists in turn influenced the progression of cubism, futurism and German expressionism in the early part of the twentieth century, at the same time as printmaking was on the rise. German expressionists like Karl Schmidt-Rottluff embraced the brutal qualities of the woodcut to create prints that were raw and roughly executed, yet with an energetic dynamism that conveyed a departure from the old and into a new era.

The remoteness of New Zealand naturally meant that changes were slow to be embraced by artists and audiences here; entrenched Victorian values in wider Pākehā society were an additional brake on progress. Pākehā art was a decade or two behind developments in western Europe, which could only be experienced through books or journals, such as the London-based monthly *The Studio: An Illustrated Magazine of Fine and Applied Art*, or by travelling overseas to study or visit galleries—which many of the artists in this book did. The radical British vorticist magazine *BLAST* made its way here, or at least volume two from 1915 did, a copy of which was held in the library of the Canterbury College School of Art. The art school was very conservative at the time, and one wonders what young Christchurch art students would have made of the striking abstract woodcuts by Edward Wadsworth, Jessica Dismorr and William Roberts. In any case, modernism had arrived in Aotearoa by the 1930s, albeit a pared-back version compared to developments in Europe and the United States. The printmakers in this book, several of whom had direct connections with the print revival in Britain, were among those at the forefront.

It's been nearly three decades since I purchased that first lithograph by Ralph; it hangs on the lounge wall at home and I cherish it every day. It reminds me of the well-worn cliché that prints are the most democratic of mediums. They make original art, even by revered artists, available to those who can't afford paintings or sculptures. This pragmatic reality has, unfortunately, led to a somewhat snobbish view of printmaking that has affected its wider appreciation as an artform in New Zealand. Little has been published on it in this country—although this has changed recently with monographs published on Mervyn Taylor, Coralie Cameron, Leo Bensemann, Eileen Mayo, Barry Cleavin and Marilynn Webb.[2] Drawn from collections across the country, *Ink on Paper* acknowledges an extraordinary group of artists, both at home and abroad, who were at the forefront of the modern era during the late 1910s to the 1950s as printmaking emerged from a commercial enterprise into an artform.

2 See Bryan James, *E. Mervyn Taylor: Artist: Craftsman*, Steele Roberts, Te Whanganui-a-Tara Wellington, 2006; Gail Ross, *Hinehauone Coralie Cameron: Printmaker*, Steele Roberts, Te Whanganui-a-Tara Wellington, 2013; Peter Simpson, *Fantastica: The World of Leo Bensemann*, Auckland University Press, Tāmaki Makaurau Auckland, 2011; Peter Vangioni, *Eileen Mayo: Nature, Art and Poetry*, Christchurch Art Gallery Te Puna o Waiwhetū, Ōtautahi Christchurch, 2019; Melinda Johnston, *Lateral Inversions: The Prints of Barry Cleavin*, Canterbury University Press, Ōtautahi Christchurch, 2013; and Bridie Lonie and Marilynn Webb, *Marilynn Webb: Prints and Pastels*, Otago University Press, Ōtepoti Dunedin, 2003.

Gail Ross's invaluable 2006 thesis, 'New Zealand Prints 1900–1950: An Unseen Heritage' (University of Canterbury, Ōtautahi Christchurch) includes an exhaustive catalogue of prints produced by New Zealand artists between 1900 and 1950. The number of prints listed as "location unknown" in her research is startling. No examples of any prints produced by Dick Seelye, Helen Stewart, Viola Macmillan Brown and Cedric Savage seem to have survived. Only a fraction of the numerous linocuts made by Olivia Spencer Bower in the 1930s remain today, and linocuts from the early 1930s by Louise Henderson await to be rediscovered—it is disappointing they cannot be included in this book.

William Mein Smith | *Lambton Harbour and Mount Victoria from the Tinakore* | 1841 | lithograph printed by Jones & Bluett Lithographers, Te Whanganui-a-Tara Wellington | Hocken Collections Uare Taoka o Hākena, University of Otago

The printing press arrives!

Developed for use in commercial settings, the printing press came to play a significant role in the Western development of printmaking as an artform. The first press to arrive in Aotearoa was a wooden common press set up at the Church Missionary Society in Kerikeri in the Bay of Islands and used to print religious texts in te reo Māori.[3] Other printers and presses followed, including the renowned William Colenso who arrived at the nearby mission settlement of Paihia in 1834 armed with a cast-iron Stanhope press. He produced an extraordinary number of te reo texts for Māori and the Church Missionary Society, as well as a printed version of Te Tiriti o Waitangi in 1840. More than 175 years old now, the remaining examples of these texts, with their faded, inked letters pressed into yellowed paper, are delicate reminders of early encounters between Māori and Pākehā.

It is, of course, inaccurate to think of the arrival of the printing press as the birth of the print medium in Aotearoa. Māori ancestors brought the art and knowledge of aute, or tapa, with them from the Pacific in the form of clothing made from bark cloth, as well as cuttings from the aute (paper mulberry) trees from which the cloth is made. Aute was used for kites, clothing, adornment and

3 The press was brought from Sydney by the Reverend William Yate, and from August through September 1830 the first mass-produced printing in Aotearoa occurred—although not to the satisfaction of Yate who quickly gave up the venture.

ceremonies, but few, if any, examples are known to have survived, and in the 1700s the practice was largely superseded by weaving. The arrival of Pākehā in the nineteenth century and the materials they introduced further displaced these practices. A revival of aute is underway by contemporary Māori artists and with it important research is being done into the history and making of aute cloth as well as the processes of patterning, which may have included relief blocks for printing similar to the methods used to print cloth in other Pacific cultures.[4]

Part of the colonising process in Aotearoa during the mid nineteenth century included the establishment of newspapers in most towns, with some operating lithographic presses for the reproduction of images alongside letterpress equipment.[5] One of the first images to be printed in this country was a birds-eye view of Te Whanganui-a-Tara Wellington Harbour, *Chart of Port Nicholson*. This unassuming map was drawn by surveyor Edward Chaffers in 1839 and copied to a lithographic stone for printing in May 1841 by Jones & Bluett Lithographers shortly after their arrival in Wellington. The early lithographic presses provided a visual record of features in the land rapidly being colonised, such as harbours and new Pākehā settlements, and maps of land recently surveyed and sectioned off into parcels for sale. In 1841 Jones & Bluett also printed the first landscape on a lithographic press with a view of *Lambton Harbour and Mount Victoria from the Tinakore* (see previous page) drawn by the surveyor William Mein Smith. This type of print proved popular with colonists as a memento they could send back to their families in the northern hemisphere to illustrate the land they were now living on.

In the Waikato, printing presses and the printed word were powerful tools during the turbulent 1860s as tensions rose between tangata whenua and colonial forces. The Kīngitanga movement, which aimed to unify Māori iwi under a sovereign, had recently been founded when two printers from the Waikato, Wiremu Toetoe Tumohe (Ngaati Apakura, Ngaati Wakohike) and Te Hēmara Rerehau Paraone (Ngāti Maniapoto), arrived in Austria in September 1859 to learn the art of printing and drawing at the Austrian State Printing House in Vienna. The Emperor of Austria, Franz Josef, arranged for an Albion printing press and equipment to be sent to Aotearoa from England, and on their return the two men set up the press at Ngāruawāhia, on the banks of the Waikato river. They used it to print *Te Hokioi, o Nui-Tireni, e rere atuna* ('The War-bird of New Zealand in Flight to You'), the Kīngitanga newspaper published between 1862 and 1863 in te reo Māori that took a stance against British settlement. This was the first printing press owned and operated by Māori, for Māori.[6] In Waitaha Canterbury, a lithographic press was included in the Lyttelton Times printing plant brought out from England with the first Canterbury Association settlers arriving in December 1850. Around the country, from the 1840s through to the 1910s, printmaking was taken up as a commercial activity, used by the printing trade as a means to mass-reproduce images alongside text.

The shift from printing as a useful tool for communicating en masse into a medium for art production was gradual. Throughout the mid to late nineteenth century, numerous sumptuously illustrated volumes depicting various aspects of Aotearoa were published, such as Walter Buller's *A History of the Birds of New Zealand* (1873) and George French Angas's *The New Zealanders Illustrated* (1847), but these relied on being printed back in England. In 1889, however, a project to illustrate and print Edward and Sarah Featon's *The Art Album of New Zealand Flora* was undertaken in Aotearoa by Te Whanganui-a-Tara Wellington printing firm Bock & Cousins. This ambitious project involved the rendition of Sarah Featon's watercolours as chromolithographs, and it almost bankrupted Bock & Cousins.[7] The book is a work of art in itself, its pages filled with exquisitely drawn and brightly coloured illustrations of native flowering plants—the first full-colour art book to have been designed, printed and published in Aotearoa.

4 Artist and aute maker Nikau Hindin (Te Rarawa, Ngāpuhi) writes: "Hawaiian kapa and many other forms of barkcloth in the world use printmaking processes—from 'ohe kāpala stamps to rubbing with kupesi in the island of Tonga, to banana leaf stencils in Fiji." Personal correspondence, July 2022. See also Nikau Hindin, 'The Ancestry of Te Aute', in Karl Chitham et al., *Crafting Aotearoa: A Cultural History of Making in New Zealand and the Wider Moana Oceania*, Te Papa Press, Te Whanganui-a-Tara Wellington, 2019, pages 64–5.

5 Letterpress is the technique whereby cast metal or wooden letters are arranged into a forme to print text on a press. Lithographic printing is a technique for printing images by drawing onto the flat surface of a stone or metal plate which, after going through a chemical reaction, is then inked and printed.

6 The press was seen as a threat to the colonial government who set up a rival press Te Pihoihoi Mokemoke i Runga i te Tuanui ('A Sparrow Alone on the House Top') at Te Awamutu in 1863 to espouse pro-government views intended to counter the Kīngitanga movement.

7 See Rebecca Rice, 'Sarah Featon', in Mark Stocker (ed.), *Art at Te Papa*, Te Papa Press, Te Whanganui-a-Tara Wellington, 2018, pages 64–5.

Sarah Featon | *Yellow Kowhai—Sophora tetraptera* | 1889 | colour plate from *The Art Album of New Zealand Flora* by Sarah and Edward Featon, printed and published by Bock & Cousins, Te Whanganui-a-Tara Wellington, 1889 | collection of Tūranga, Christchurch City Libraries Ngā Kete Wānanga-o-Ōtautahi, Ōtautahi Christchurch

A new direction

Canadian philosopher Marshall McLuhan (1911–1980) theorised that old, obsolete technologies are often repurposed and embraced by artists—a theory illustrated by the revival of printmaking as an artform in the late 1800s and early 1900s in the West. Lithography and wood-engraving, used for decades to mass-reproduce images in books and newspapers, were being replaced by photomechanical processes in which actual photographs could be copied and printed as illustrations on commercial presses. As a result, presses and printmaking equipment no longer needed for commercial enterprise were discarded, and many came to be claimed and used by artists and art schools. This shift made printmaking more accessible, especially given the prohibitive costs of wood-engraving equipment. In England in 1880 this new direction coincided with the founding of the Royal Society of Painter-Etchers, formed in reaction to the reluctance of art institutions such as the Royal Academy of Arts to include etchings and engravings in their exhibitions (the society was enlarged in 1898 to include engravers). In 1909 the Senefelder Club was set up to promote lithography as an art rather than a means of commercial illustration. In the 1920s the Society of Wood Engravers and the English Wood Engraving Society were founded to promote the artistic integrity of wood-engraving. These groups sought to put printmaking on an equal footing with other fine art mediums, and their work culminated in a major print revival. English art schools began to teach printmaking, with teachers such as Noel Rooke leading the revival of wood-engraving at the Central School of Arts and Crafts in London during the 1920s.

In Aotearoa in the early 1900s, as fledgling Pākehā culture mirrored developments in England, etching began to be taught at art schools and exhibited at art societies around the country. In Ōtautahi Christchurch, Richard Wallwork was appointed to the staff at the Canterbury College School of Art in 1910. Having studied at the Royal College of Art in London under Frank Short, a leading English etcher and member of the Royal Society of Painter-Etchers and Engravers, Wallwork was well-placed to establish an etching course at the art school, and although his own work was traditional in outlook he became an important champion for creative printmaking in the city. Wallwork and his wife, Elizabeth, also a printmaker, began to exhibit their etchings at the Canterbury Society of Arts—although not in the esteemed annual exhibitions where the focus was heavily geared towards paintings, but rather in the arts, crafts and sketch exhibitions.

By the early twentieth century, as the beginnings of the modernist era signalled the rejection—in art, at least—of a conservative British past, Pākehā artists were looking to make art that expressed a unique national identity. This resulted in a burgeoning of appropriations of Māori forms, culture and language. The accomplished amateur carver and cabinet maker John Menzies dedicated much of his spare time to studying Māori patterns and designs, and reproduced kōwhaiwhai and whakairo patterns in a sumptuously illustrated book, *Māori Patterns Painted and Carved*. Published privately by the artist and printed in Christchurch in 1910 by the commercial printers Smith & Anthony Limited, Menzies' original studies were translated into lithographs by the artist Edgar Lovell-Smith and run through the press by James O'Hara Anthony. Several artists appropriated Māori legends and creation stories. One of New Zealand's most respected printmakers, Mervyn Taylor embraced te ao Māori and produced numerous wood-engravings that vividly re-imagined Māori creation stories from a Pākehā perspective. His beautifully engraved *The Magical Wooden Head* (1952, see overleaf) depicts Hakawau, a powerful sorcerer, defeating a magical wooden head whose stare will cause death to anyone who looks at it. Exquisitely rendered yet full of drama and movement, Taylor's prints are among some of the finest produced during this period, and his work is critical to understanding the evolution of a national identity in Pākehā art history. These examples also rightly now sit within the context of increasing scrutiny of the appropriation of Māori imagery and themes by Pākehā artists.

An **etching** is made by creating an image using acid to etch into a copper or zinc plate. To prepare the plate, the surface is polished then covered with wax or varnish—called the ground. Using a stylus, the artist scratches an image into the ground, exposing the metal underneath. The plate is then dipped in acid, which eats into the metal exposed in the image. After the ground is removed, ink is applied to the plate which is then pressed onto paper, usually in a press but occasionally by hand.

John Henry Menzies | *Plate 15* from *Maori Patterns Painted and Carved* | 1910 | lithograph | John Gow collection, Canterbury Museum, Ōtautahi Christchurch

E. Mervyn Taylor | *The Magical Wooden Head* | 1952 | wood-engraving | collection of Christchurch Art Gallery Te Puna o Waiwhetū, Ōtautahi Christchurch, purchased 2010

An artform on the rise

Creative printmaking in Aotearoa came into its own in 1916 with the formation of the Quoin Club in Tāmaki Makaurau Auckland. Made up of men working in Auckland's advertising and newspaper industries, the club also included an architect, a jeweller and a civil engineer. Somewhat ironically, this group of commercial artists appreciated printmaking as an artform and sought to promote their work as artist-printmakers—although they stuck to the term craft-worker when describing themselves. The group met regularly at their clubrooms in downtown Auckland where they set up lithographic and etching presses for members to use and also taught art students who showed an interest in printmaking. They held exhibitions, produced two folios of prints and lithographed a club book for private circulation. Their use of woodcuts and wood-engravings in particular mirrored the use of these mediums by a new generation of artists in the United Kingdom at the time.

The Quoin Club acknowledged the arts and crafts movement as a major influence on their group, describing their aims as "to provide a common ground on which workers in the arts and crafts may meet" and "to endeavour to induce by every means a better standard of appreciation of the applied and fine arts".[8] But unlike the arts and crafts movement's interest in nature, much of their work focused on gritty urban cityscapes and industrial views around Auckland. Good examples include Arnold Goodwin's *The Timber Yard* (1919, see page 45) and Thomas Gulliver's *Malt and Hops* (1918, see page 41) with its simplified form in

8 'Quoin Club Rules', Quoin Club Ledger Book, NZ MS 42, Special Collections, Auckland Central Library, quoted in Gail Ross, 'The Quoin Club: Auckland Print Pioneers 1916–1930', *The Journal of New Zealand Art History*, vol. 26, 2005, page 87.

Life class at the Quoin Club | photographer unknown | c.1919 | from left: Arnold Goodwin, unnamed model, Eric Warner, Percy Bagnall, Thomas Gulliver, unknown, David Payne | Thomas Gulliver Quoin Club collection (MSS & Archives FA 2011/01), Special Collections, University of Auckland Waipapa Taumata Rau

dense black ink suggesting the ominous shape of the factory and patterns of black and white lines. The use of industrial scenes as subject matter wasn't limited to the Quoin Club. A shift away from traditional views of nature and rural landscapes can be seen throughout the 1920s and 1930s, as many New Zealand artists took a growing interest in representing urban and industrial subjects. Notable works include Rita Angus's *Gasworks* (1933), in which a lone worker is dwarfed by the immense coal-pile and chimney of Christchurch's architecturally striking Waltham gasworks, also painted by Doris Lusk in 1958, and Louise Henderson's view of the city's *Addington Workshops* (1930) where workers assembled locomotives imported from England.[9]

An early member of the Quoin Club, Marcus King pursued a successful career as a commercial artist creating iconic travel poster designs for the government's tourism department from the 1930s to the 1960s. His colourful, eye-catching designs were suited to the screenprinting process and successfully promoted various regions in Aotearoa as tourist destinations. Ironically, many of King's posters command higher prices today than examples of original prints produced by some of New Zealand's best-known artists from this period.

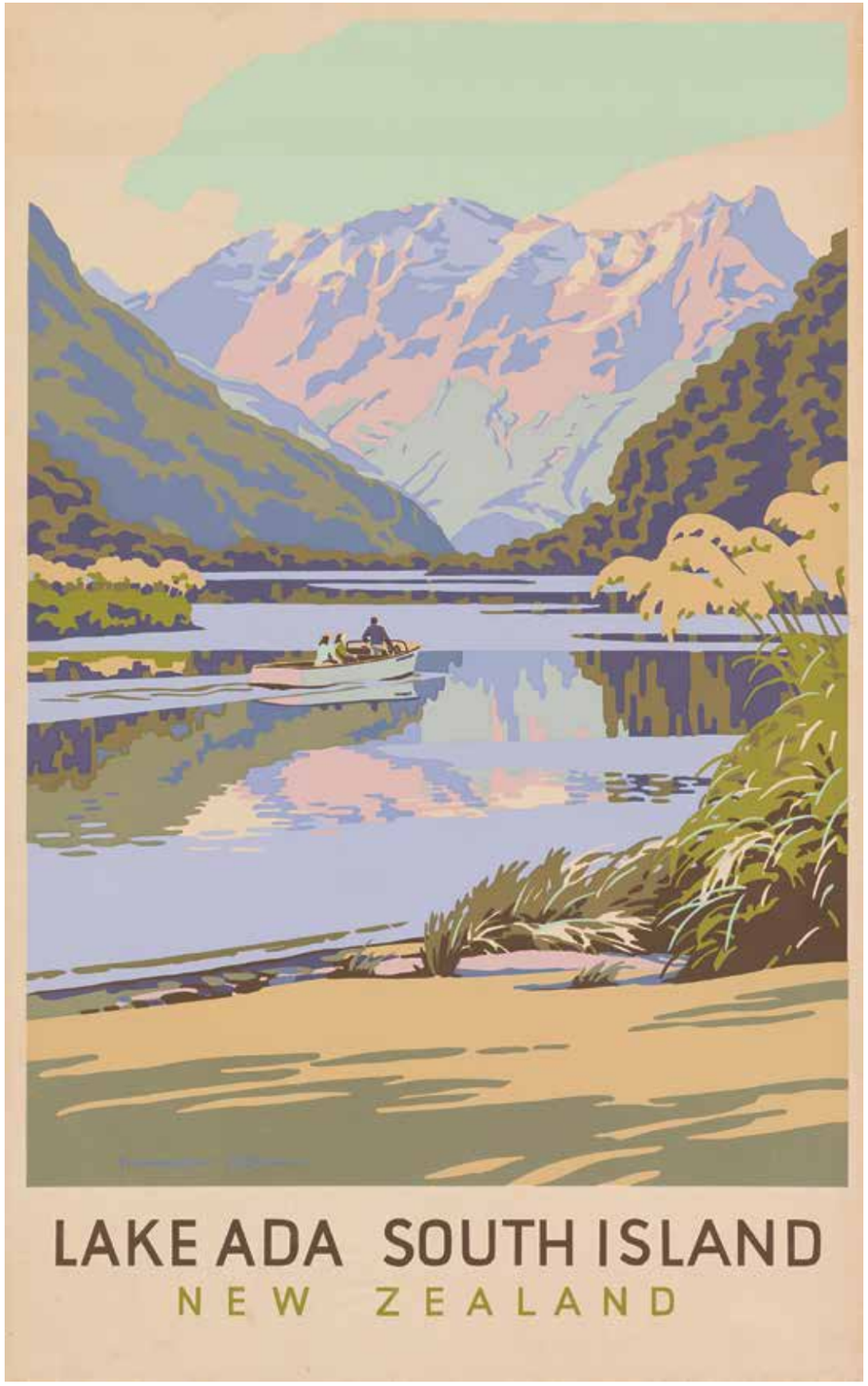
By the mid 1920s the Quoin Club's numbers had grown—yet membership remained restricted to men. While some members, including Goodwin and Gulliver, tried to rectify this, others maintained that the club should continue to exclude female artists. Emerging printmakers such as Hilda Wiseman and Connie Lloyd were allowed to attend as visitors but not as working members.[10] The club folded in 1930, but it had been pivotal in raising the profile of printmaking in Aotearoa as an artform in its own right, as well as encouraging its members to experiment with different mediums and incorporate the urban environment into their works.

The exclusion of Wiseman, Lloyd and others from the club serves as just one example among many of the extreme gender bias that female artists faced. As well as obstacles and a lack of equal opportunities, the societal expectations of the time meant several significant female artists, among them Olivia Spencer Bower, Edith Collier and Gertrude Ball, faced pressure to relinquish their own artistic ambitions in order to take on domestic duties. These factors ultimately led to a heavy historical weighting of the country's public collections, exhibitions, art books and magazines in favour of male Pākehā artists.[11] It may be no coincidence that Wiseman and other female artists embraced the linocut, given that it could be used to create prints without the need for a heavy and expensive printing press and a studio space in which to operate it—an advantage of the linocut block being that it can be worked on and printed by hand at a table. Despite, or perhaps in response to, their outlier status, the 1930s and 1940s saw several women providing the richest contributions to New Zealand's artistic landscape at the time, breaking with the influence of European tradition and expressing a new and modern vision. Among them were Evelyn Page, Olivia Spencer Bower, Rhona Haszard, Rita Angus, Louise Henderson, Juliet Peter, Coralie Cameron, Hilda Wiseman, Anne Hamblett, Doris Lusk, Ida Eise and Lois White—all of whom are represented in this book.

9 *Gasworks* by Rita Angus, *City Gasworks, Christchurch* by Doris Lusk and *Addington Workshops* by Louise Henderson can be viewed in Christchurch Art Gallery's online collection, christchurchartgallery.org.nz/collection.

10 See Ross, 'The Quoin Club', page 94.

11 For a view of the statistics of gender representation in Aotearoa contemporary visual arts, see Anna Knox, 'Gender Bias and Art in Aotearoa: A Spinoff Survey Reveals the Harsh Reality', *The Spinoff*, thespinoff.co.nz/art/30-09-2019/gender-bias-and-art-in-aotearoa-a-spinoff-survey-reveals-the-harsh-reality, 30 September 2019.



Marcus King | *Lake Ada, South Island, New Zealand* | c.1950 | screenprint | collection of Alexander Turnbull Library, Te Whanganui-a-Tara Wellington, ref. Eph-E-TOURISM-1950-02

New ideas, expanded possibilities

The appointment of several English artists to art schools around Aotearoa, under what became known as the La Trobe scheme, had a lasting impact on the country's burgeoning art scene of the 1920s. The brainchild of William La Trobe, a superintendent with the Department of Education, the scheme was established to attract forward-thinking English artists to New Zealand's art schools and technical colleges in an attempt to raise the standards of art education in the country. Much has been written about the artists who took up positions throughout the country and their modern attitudes towards art.[12] Several of these artist-educators were connected with the revival of the print movement in England and brought with them an interest in and knowledge of contemporary printmaking. Art teachers including Robert Field and William Allen (both appointed to the Dunedin School of Art at King Edward Technical College in 1925), Francis Shurrock (appointed to the Canterbury College School of Art in 1924), Roland Hipkins (appointed to the Napier Technical College in 1922) and Christopher Perkins (appointed to Wellington Technical College in 1929) all practised and taught printmaking at their respective institutions. In particular, Hipkins, Field, Allen and Shurrock promoted the use of the linocut and used it in their own practices. It was a newly developed medium that was undergoing a surge in popularity in England, championed by Claude Flight and his students from the Grosvenor School of Modern Art in London. Flight's guidebook *Lino-Cuts: A Handbook of Linoleum-cut Colour Printing*, published in 1927, provided encouragement in the use of this modern print medium for modern times. Flight wrote:

> One looks forward to a time, not very far hence, when cutting and printing from linoleum blocks or blocks of a kindred material, of a softish nature, will be taught in all the Government schools. Let the people but understand when they are young the possibilities of this form of art (a form which is the simplest in technique and tends to simplicity of expression) and their aesthetic appreciation will grow as they grow. […] And by the use of the lino-cut colour print the artist and [their] public come into a closer communion than by the expression of any other printing process, for these prints have a more personal quality than the wood-cut, the etching, or the lithograph, due to the fact of their being hand-printed.[13]

By the 1930s the linocut medium was used widely in New Zealand, particularly by younger artists. In 1932, Shurrock, Rita Angus and Evelyn Page exhibited linocuts at The Group Show in Ōtautahi Christchurch, and the following year's Group Show featured seven artists exhibiting linocuts—a good indication of the medium's growing popularity at the time.[14] As Flight suggested, the linocut was ideal for younger artists as it could be produced with little financial outlay, whereas other mediums required expensive presses, tools and plates or stones. Roland Hipkins was an especially strong advocate. In 1929 he published an article in the monthly *Art in New Zealand* magazine espousing the responsiveness and vitality of the linocut and the way it sidestepped the traditions and conventions of complicated techniques associated with other print mediums, such as etching, for a more spontaneous expression.[15] Ambitious in scale at nearly forty centimetres wide, Hipkin's linocut *Deserted Homestead* (c.1933) makes good use of the medium. Linoleum is a soft material that lends itself to cutting curves; Hipkins uses this effectively in the contour of hills and in the flowing lines of the sky and windswept clouds. His depiction of the abandoned early-colonial cottage and farm shed fit with an interest in regionalism at the time. New Zealand's version of modernism was more conservative than what was occurring in Europe, which had largely abandoned scenes of nature as overly whimsical. Here, regionalist landscapes remained popular among artists in the 1930s, even as many turned to urban and industrial subject matter.

An early step-by-step instruction book on the subject, *Linograving for Beginners* by Hermann Eggers, was published in Aotearoa in 1932, outlining in detail the processes of making a linocut. The linocut was also embraced by a new generation of New Zealand artists at home including Adele Younghusband, Coralie Cameron and Harry Vye Miller, as well as artists working overseas such as Rhona Haszard and Frank Weitzel. Weitzel immersed himself in the

Roland Hipkins | *Deserted Homestead* | c.1933 | linocut | Christchurch Art Gallery Te Puna o Waiwhetū, gift of Francis Shurrock, 1960

A **linocut** is a relief print made from a piece of linoleum, usually mounted on to a wooden block, and printed through a press or by hand. Using gouges and knives, an artist cuts a design into the lino in much the same way as a woodcut. Because linoleum is soft, fine lines and details tend to crumble; the medium is better suited to broader effects. For multicolour printing, a separate block is made for each colour ink.

12 For examples, see Gordon Brown and Hamish Keith, *An Introduction to New Zealand Painting 1839–1967*, Collins, Tāmaki Makaurau Auckland, 1969; Michael Dunn, *New Zealand Painting: A Concise History*, Auckland University Press, Tāmaki Makaurau Auckland, 1991; and Gil Docking, *Two Hundred Years of New Zealand Painting*, A.H & A.W. Reed, Te Whanganui-a-Tara Wellington, 1971.

13 Claude Flight, *Lino-Cuts: A Handbook of Linoleum-cut Colour Printing*, Bodley Head, London, 1927, pages 10, 50.

14 The Group was formed in Ōtautahi Christchurch in the late 1920s in response to a perceived conservatism in the Canterbury Society of Arts and included such young luminaries as Olivia Spencer Bower, Evelyn Page, Rata Lovell-Smith and Rita Angus. In 1933 and 1934 The Group changed its name to the New Zealand Society of Artists, before reverting again to The Group.

15 Roland Hipkins, 'Block Prints', *Art in New Zealand*, vol. 2, no. 5, September 1929, pages 39–46.

British art scene on his arrival in London in 1930, and the development of his practice from this point shows the possibilities available to those who were able to travel abroad and study under leading contemporary artists. His work impressed Claude Flight, who included him in the British linocut exhibitions of 1930 and 1931. Flight encouraged the use of multiple blocks for different colours, a technique Weitzel used to good effect in the complex overlapping shapes, colours and lines of his linocut *Abstract Design* (1931, see page 70), which showed a marked shift from his earlier black-and-white linocuts.

A wood-engraver's paradise

Developments in printmaking in Aotearoa New Zealand during the early twentieth century mirrored much of what was occurring in Britain, due in large part to readily available art magazines such as the influential British journal *The Studio*, published monthly, and its specialist issues like *The New Woodcut* (1930). Magazines such as these were crucial to keeping New Zealand printmakers informed of recent developments abroad. Here at home, the journal *Art in New Zealand*, established in 1928, filled a void in art criticism and became an important vehicle for the progression of the arts in this country.

Ōtautahi Christchurch wood-engraver Leo Bensemann owned a collection of books about wood-engraving by renowned British artists Eric Ravilious, John Farleigh, Agnes Miller Parker, Eric Gill, Clare Leighton and many more, which served to instruct him in the medium. One of his finest woodcuts, *Death and the Woodcutter* (c.1940, see page 127), transplants a European fable by Aesop into a Canterbury landscape with the Southern Alps and nor'west arch in the distance. The detail and patterning of the clothing is superbly rendered, and the figure representing death is wildly imaginative. It is an incredible example by this self-taught wood-engraver, as accomplished, both in technique and subject matter, as the works of the English artists Bensemann studied. Like them, Bensemann produced his own artist publications, something made possible through his connection with the Caxton Press, which within a few years of its establishment in Christchurch in 1933 had become the country's most progressive publisher of contemporary writing and dynamic modern design. Bensemann's *Fantastica: Thirteen Drawings*, published by the Caxton Press in 1937, is one of the finest artist books ever produced in New Zealand. The subject matter of his exquisitely executed ink drawings sets them apart from regionalist art of the period. Calling on the artistic and literary heritage of European and Japanese stories and fables, among them Christopher Marlowe's *Doctor Faustus*, the Brothers Grimm and *The Arabian Nights*, the detail in Bensemann's drawing and patterning is exceptional, showing his outstanding skill as a graphic artist—a finesse he would later bring to his wood-engravings. Bensemann and Denis Glover, a young poet and the founder of the Caxton Press, were so proud of *Fantastica* they sent a copy to Eric Gill in England, although no response was ever received.

Linograving for Beginners: A Complete Illustrated Course of Self-Instruction by H. M. Eggers | Coulls Somerville Wilkie, Ōtepoti Dunedin | 1932 | collection of Tūranga, Christchurch City Libraries Ngā Kete Wānanga-o-Ōtautahi, Ōtautahi Christchurch

Wood-engraving is a technique in which an image is incised into a small block of hardwood, usually boxwood, using tools called gravers or burins. Ink is rolled onto the block, which when pressed on paper—usually in a printing press, but occasionally by hand—makes a print. Unlike a woodcut, the artist cuts the design on the end-grain of hardwood rather than the side-grain of soft wood. This allows for a more intricate, detailed design than a typical woodcut.

Leo Bensemann | *Night* | c.1940–5 | woodblock | collection of Alexander Turnbull Library, Te Whanganui-a-Tara Wellington (see the print from this block on page 128)

16 Leo Bensemann quoted in Peter Simpson, *Fantastica: The World of Leo Bensemann*, Auckland University Press, Tāmaki Makaurau Auckland, 2011, pages 68–9.

17 Mabel Annesley, 'A Wood Engraver Looks Back', *Art in New Zealand*, vol. 15, no. 3, March 1943, page 14.

Ravilious, Farleigh, Parker, Gill and Leighton were part of the English revival of wood-engraving during the 1920s, encouraged by the formation of the Society of Wood Engravers in 1920 and the English Wood Engraving Society in 1925. Eventually several New Zealand artists took up this notoriously challenging medium, including Bensemann, Coralie Cameron, Mervyn Taylor and Rona Dyer. However, the lack of readily available end-grain wood-engraving blocks, which had to be imported at great expense, was perhaps the leading factor in why so few artists used this medium. Bensemann recorded how reluctant he was to take up the burin against any precious blocks he managed to get his hands on. Denis Glover brought a number of blocks back from England for him after World War II. He was also given a block of boxwood by Olivia Spencer Bower in 1939, which he described as "ideal stuff for engraving but hellish expensive and unprocurable out here. It's a beautiful piece of wood and I'm almost too scared to touch it."[16]

Mervyn Taylor excelled at wood-engraving; his work, with its focus on distinct New Zealand subjects (see pages 123–5), rates alongside any of his British contemporaries. Taylor's series of New Zealand birds remains popular among audiences here. He experimented with local woods to create his blocks, settling on Southland beech which he used to make several works. Mabel Annesley was another notable wood-engraver and printmaker who lived and worked in Aotearoa during the 1940s and early 1950s, having established a successful career as a printmaker in England and exhibited as a member of the Society of Wood Engravers. She settled in Whakatū Nelson, where she produced remarkable wood-engravings and linocuts of the surrounding landscapes. Having a printmaker of her stature living and working in New Zealand would no doubt have encouraged others to pursue printmaking. In 1943 Annesley contributed an article to *Art in New Zealand* looking back on her career as a wood-engraver in England. She ended by mulling over being swept away to New Zealand during the uncertain times of World War II, wondering if the country's "buff hills and wide silver rivers" would prove to be a wood-engravers paradise.[17] She wasn't disappointed, and produced several stunning landscapes of the top of Te Waipounamu / the South Island. The towering forms of three nīkau palms dominate the view across Golden Bay in *Nikau Palms* (1950, see page 163), a linocut Annesley made during her second sojourn to the region. The view is likely from the hills behind Pohara, looking back across the valley with the mountains of Kahurangi National Park in the distance.

Throughout the height of the modernist era from the 1920s to the 1940s, many artists travelled to Europe. There they furthered their studies at prestigious art schools in England and France and engaged with vibrant and progressive art scenes. Living in London at this time certainly exposed many to the new developments in printmaking and encouraged some to take them up. Olivia Spencer Bower and Rhona Haszard, for instance, both began making linocuts in the early 1930s when the medium was growing in popularity with artists in the United Kingdom. In Aotearoa during the

early 1930s young painters with growing reputations such as Evelyn Page, Rita Angus, Ida Eise and Lois White were also working with and exhibiting linocuts—which would have added to the medium's appeal.

During the 1930s and 1940s it was not uncommon for artists to use prints made from relief blocks as Christmas cards; Evelyn Page's linocut *Winter Pattern* (c.1932, see page 87) and Colin McCahon's potato print *Hoeing Tobacco* (1944, see page 171) are memorable examples. Bill Sutton and Hilda Wiseman also regularly exchanged original linocut prints as cards during the 1940s. Wiseman was an avid champion of book plates, or ex libris, and produced more than 130 examples, many of which were linocuts. These highly decorative small artworks were an important aspect of her work as a printmaker, as they were for her contemporary Mervyn Taylor, and Wiseman was a founding member of the Tāmaki Makaurau Auckland Branch of the New Zealand Ex Libris Society in 1930. Despite the democratic nature of the print, a medium designed for mass-production, the ephemeral context in which many were produced perhaps accounts for the rarity of extant examples. Yet there is no denying that the prints produced by New Zealand artists both at home and abroad were easily as avant-garde as the work of their painting contemporaries. Those using woodcuts and linocuts in particular were creating works at the forefront of modernist direction in New Zealand art.

In the 1950s lithography began to be taken up by several artists including Juliet Peter, Roy Cowan, Colin McCahon, Louise Henderson and Gabrielle Hope. Juliet Peter was based in England during the early to mid 1950s at the same time as a resurgence of interest in lithography was taking place. The formation of the Society of London Painter-Printers and opportunities to exhibit encouraged many younger contemporary artists in England to produce limited-edition original lithographs, which Peter would have experienced first-hand. The complicated printing process aside, lithography is a very natural print medium for painters to use because it closely resembles painting through the use of washes and crayons. Peter found she had a natural intuitive connection with it, although she wrote of finding its technical challenges "exasperating".[18] After studying lithography at London's Central School of Arts and Crafts in 1951 and then Hammersmith School of Arts and Crafts in 1953, Peter was working in earnest with lithography by 1954. She sent eight lithographs to New Zealand for inclusion in the 1954 Group Show in Christchurch, including *London Pigeons* (1954). Peter's talent as a graphic illustrator combines with her aptitude as a painter in this work. She has drawn the buildings and pigeons onto the stone with lithographic crayon, then brushed broad washes across the stone, printed in blue. Peter and her husband, artist Roy Cowan, returned to New Zealand with their own lithographic press and continued to make lithographs for several decades.

Another painter to turn to lithography during the 1950s was Colin McCahon. Unlike Peter, McCahon drew his designs on plastic-coated paper plates and took them to a commercial lithographic printer in Auckland who would then print around 100 copies before the plate disintegrated.

Hilda Wiseman | *Gwen Fullerton Bookplate* | 1927 | linocut | collection of the Museum of New Zealand Te Papa Tongarewa, purchased 1983 with New Zealand Lottery Board funds

Lithography captures the immediacy of the drawn mark, allowing an artist to create an image by painting or drawing onto a limestone slab using waxy crayon, pencil or washes. The technique relies on the premise that grease and water repel each other. The stone is treated with chemicals that leave greasy residue in place of the drawn marks. The stone is dampened, allowing water to soak into the areas that have not been drawn on, then oil-based ink is applied by roller. The ink is accepted by the greasy marks of the image and repelled by the wet areas. Paper is laid on top of the stone and the ink is pressed onto its surface by the printing press. To create a multicolour print, a separate stone is made for each colour.

18 Juliet Peter, personal correspondence, 16 June 1993, artist file, Robert and Barbara Stewart Library and Archives, Christchurch Art Gallery Te Puna o Waiwhetū, Ōtautahi Christchurch.

Juliet Peter | *London Pigeons* | 1954 | lithograph | collection of Christchurch Art Gallery Te Puna o Waiwhetū

His *Van Gogh – poems by John Caselberg* suite from 1957 (see page 172), in which he successfully combined his interest in landscape and text, was done in this way—but the works suffered at the hands of the commercial printer who, according to McCahon, didn't take enough care in his work.[19] Later that year, the art dealer Peter Webb published several more lithographs by McCahon and one by Gabrielle Hope; he chose a commercial lithographer who engaged more with the artist's requirements, with the results being much more satisfactory for McCahon. Although McCahon's dark, simplified, agonising works were in stark contrast to the vivid precision of Sarah Featon's commercially printed botanical illustrations in *The Art Album of New Zealand Flora*, as artists working with commercial printers they brought it full circle.

19 See Peter Simpson, *Colin McCahon: There is Only One Direction, Vol. 1*, 1919–1959, Auckland University Press, Tāmaki Makaurau Auckland, 2019, page 225.

A path to the future

Many factors have led to printmaking in Aotearoa being under-rated as an artform: the ‘craftliness’ of making art with tools; the production of multiple editions; the small size of the artwork; the rarity of extant examples; and the blunt fact that prints were not a key focus of collecting in many of our public galleries. However, one bright moment in the medium’s history was the appointment of Thomas Gulliver as honorary curator of the print collection at Auckland Art Gallery in 1927. In this role, he recommended the acquisition of numerous prints by New Zealand artists for the gallery’s collection. He also arranged survey exhibitions of historic and contemporary prints at the gallery including a 1930 survey of recent printmaking titled *Graphic Art in New Zealand*. Attitudes to printmaking in Ōtautahi Christchurch during the mid twentieth century were unfortunately less progressive. This is evidenced by the rejection of a generous and valuable gift from Rex Nan Kivell of more than three-hundred outstanding examples of twentieth-century modern prints by major British artists of the time. The gift was deemed unsuitable for the city’s public art collection when offered in 1953, and was instead quietly bundled into a drawer and forgotten for more than forty years before being rediscovered. Nan Kivell’s gift is now a treasured part of Christchurch Art Gallery Te Puna o Waiwhetū’s collection; the prints—along with those he gifted to Auckland Art Gallery Toi o Tāmaki, the Museum of New Zealand Te Papa Tongarewa and Dunedin Public Art Gallery—are of international importance.

There’s nothing ostentatious about the prints in this book, yet they are some of the most riveting works produced by New Zealand artists. Their impact is in the materiality of ink on paper, the duality of elegance and brutal simplicity, the skill required to perfect each medium and the personal scale on which they are made and viewed. These printmakers were at the forefront of modernism and the establishment of a New Zealand printmaking tradition, bringing the medium rightfully into the fold of respected creative practice alongside painting and sculpture. They laid the groundwork so that the next generation of artists, which includes Mervyn Williams, Robin White, Barry Cleavin, Marilynn Webb, John Drawbridge, Paratene Matchitt and Ralph Hotere, could build on its possibilities and potential throughout the 1960s and beyond, contributing their own voices to a body of printmaking work we can all delight in.

The author would like to acknowledge Gail Ross for her invaluable research on printmaking in Aotearoa, and Marian Maguire, Nikau Hindin, Mervyn Williams and Barry Cleavin for their considered feedback.

Gertrude Ball | *Gorge, Arrowtown* (detail) | 1948 | woodcut

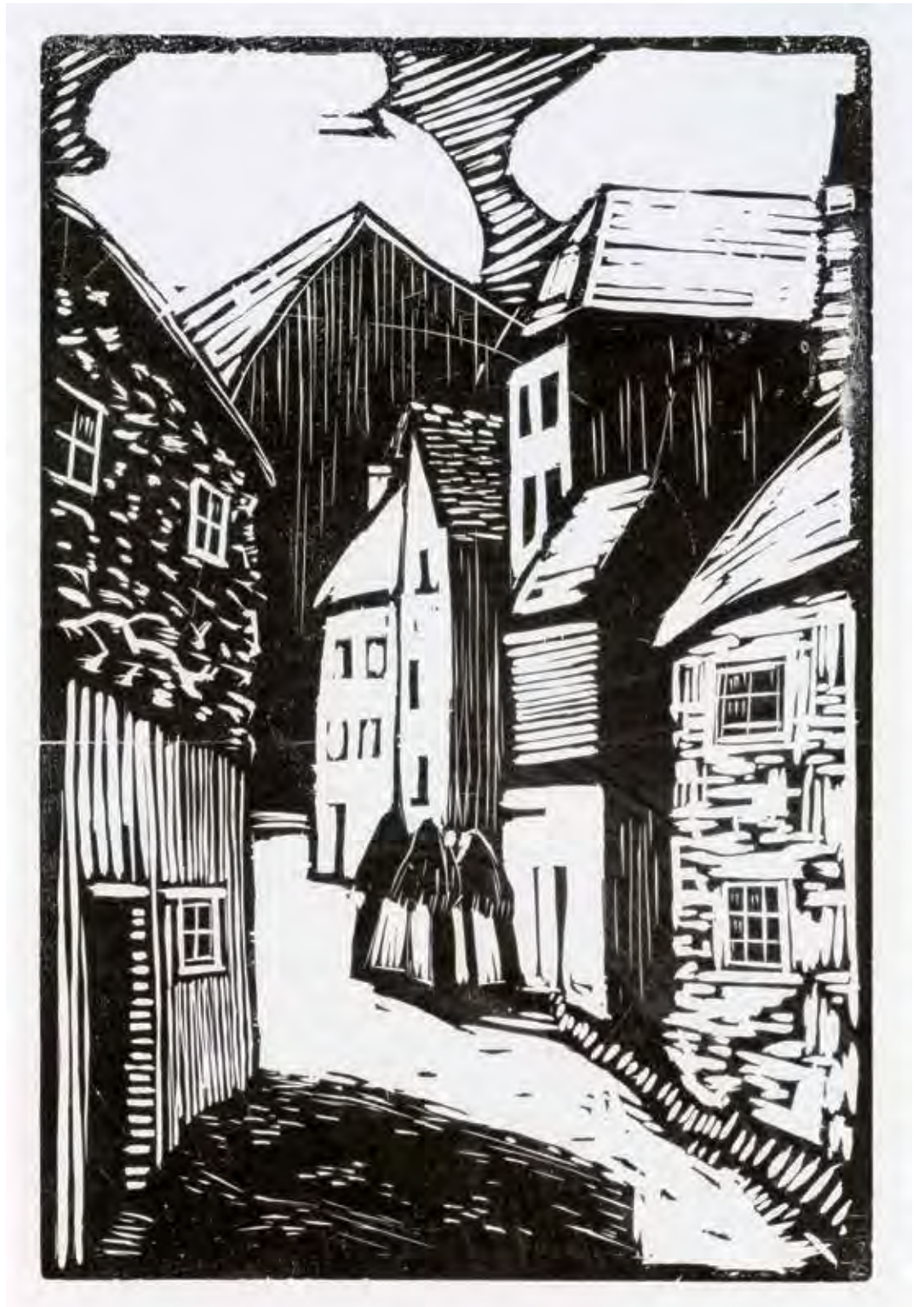
Edith Collier 1885–1964

One of Aotearoa New Zealand's most experimental and progressive artists of the 1910s, Edith Collier's work rates alongside the likes of Frances Hodgkins and Raymond McIntyre. She began her art studies at the Wanganui Technical School in 1903, and in 1913 she travelled to England to continue studying at the St John's Wood School of Art. It was an exciting time in British art, with many young artists rejecting Victorian attitudes and embracing modernism, and Edith relished the freedom from the constraints she had faced in the more conservative art circles of New Zealand.

In 1914 Edith made the first of two trips to the small village of Bonmahon on the southern coast of Ireland with a group of students, returning for several months in 1915. A painter first and foremost, working at Bonmahon had a profound effect on her development of a more confident, modern style. She produced several monotypes of the houses in the village, including *Old Cottages* (1914–15), working directly with paint onto copper plates from which she pulled prints by rolling damp paper across the surface. A year later she spent time working in the Gloucestershire village of Bibury, producing several etchings of the village, and later in St Ives in 1920 with Frances Hodgkins, when she likely completed the woodcuts *Untitled (Town Scene)* and *Untitled (Village Scene)*.

Edith had the opportunity to travel to Europe with Frances Hodgkins, but her parents, who had been supporting her, persuaded her to return to New Zealand instead. Arriving back in 1922, she settled in Whanganui where her art was viewed negatively and considered too modern and progressive by local audiences. Perhaps in response to public criticism of her work, and despite having supported her art career for several years, Edith's father took issue with her nudes in particular, removing several from her studio and setting fire to them in a paddock. Thankfully many of Edith's prints and original relief blocks survived and are now held by the Edith Collier Trust at the Sarjeant Gallery Te Whare o Rehua in Whanganui.

Unmarried and the oldest of ten children, Edith took up domestic duties on the family farm, and her art career slowed. She only painted sporadically for the rest of her life and never fully realised her potential as one of New Zealand's great artists.



Pages 31–3:
Untitled (Town Scene) | c.1920 | woodcut, 159 × 108 mm
Untitled (Village Scene) | c.1920 | woodcut, 101 × 123 mm
Old Cottages | 1914–15 | monotype, 150 × 225 mm

Raymond McIntyre 1879–1933

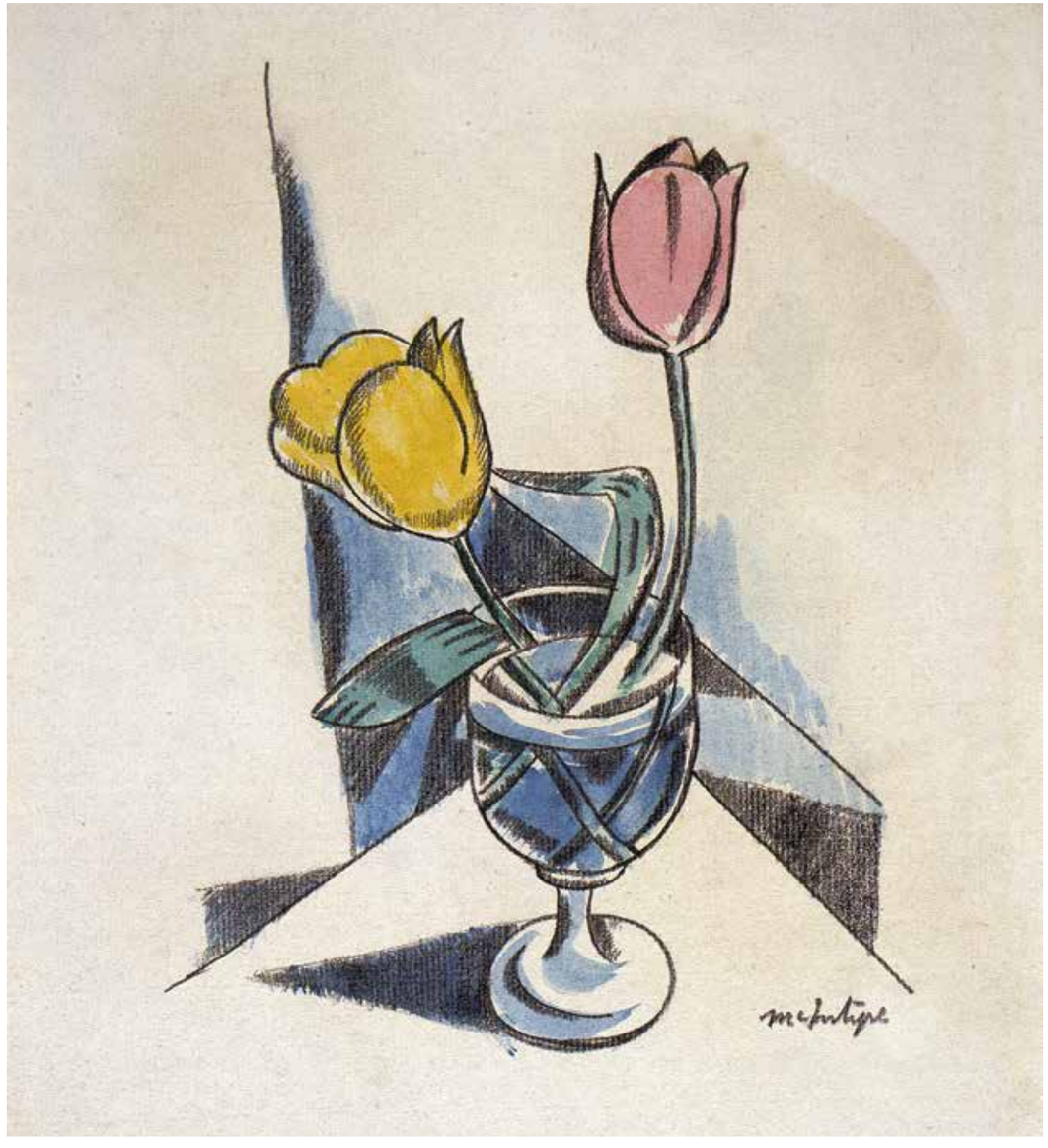
Born in Ōtautahi Christchurch, Raymond McIntyre grew up in an artistic family and began attending the Canterbury College School of Art in 1894. By 1899 he was exhibiting work at the Canterbury Society of Arts, and in the early 1900s his work stood out as being more contemporary than his peers. This was due in part to his interest in James Whistler and the art nouveau movement, and he was scorned for being an adherent of impressionism amongst the conservative art circles of Christchurch. Raymond moved to England in 1909 to further his studies at the Central School of Arts and Crafts in London, where he engaged with contemporary developments in British art.

Known for his elegant, refined portraits of young women, Raymond employed a loose and immediate style of painting for a series of works based on London's inner city streets. The recurring viewpoint looking down onto people, buildings and street scenes was one he repeated in his printmaking. The woodcut *Landscape with Two Figures* (c.1917) has a childlike simplification, almost careless in its execution, showing two awkward-looking stick-like figures walking across a lawn. Two other prints from the same period, an etching and a lithograph also shown here, similarly depict a couple walking along urban streets.

Raymond's interest in printmaking, and woodcuts in particular, is likely to have been influenced by the close friendship he formed with fellow artist Edward McKnight Kauffer, a member of London's Bloomsbury Group. With its simplified viewpoint and minimal approach, Raymond's linocut *French Window* (c.1925) points to an awareness of recent post-impressionist developments by British printmakers.

Even though there are only a handful of Raymond's prints extant, he remains the most interesting and progressive New Zealand printmaker of his generation.

Pages 35–9:
Landscape with Two Figures | c.1917 | woodcut, 157 × 137 mm
Street Scene | c.1917 | etching, 173 × 124 mm
Untitled | c.1917 | lithograph, 172 × 123 mm
French Window | c.1925 | linocut, 159 × 153 mm
Tulips | c.1925 | lithograph, 280 × 241 mm



Thomas Gulliver 1891–1933

Thomas Gulliver was an important figure in the development of New Zealand printmaking. He worked as a civil engineer but had an avid interest in printmaking and was one of the medium's most prominent advocates. Thomas produced numerous etchings, lithographs, woodcuts and wood-engravings during the 1910s and 1920s, and was a founding member of the Quoin Club in Tāmaki Makaurau Auckland in 1916 along with Arnold Goodwin and several other printmakers. Printmaking was a marginalised artform during this period, and the club successfully promoted it as a medium to be appreciated and valued as much as painting or sculpture, arranging exhibitions and releasing folios of members' work.

Despite his lack of formal training, prints such as *Pied Fantail* (1919) show a high degree of skill in composition and design, which may have crossed over from his work as an engineer. Thomas's lithographs of native birds were not his usual subject matter. Bucking the trend of many of their painter contemporaries who focused on rural landscapes, Thomas and many of the Quoin Club members preferred industrial and urban themes.

Importantly, in 1927 Thomas was appointed honorary curator of prints and drawings at Auckland Art Gallery, where he added examples of contemporary New Zealand printmaking to the gallery's permanent collection and also curated several printmaking exhibitions and surveys.

Pages 41–3:
Malt and Hops | 1918 | wood-engraving, 103 × 103 mm
Pied Fantail | 1919 | lithograph, 180 × 130 mm
Morepork | 1919 | lithograph, 180 × 132 mm

Arnold Goodwin 1890–1978

Born in England, Arnold Goodwin studied at the Leicester School of Art and the Académie Julian in Paris before emigrating to New Zealand in 1913, settling in Tāmaki Makaurau Auckland where he was employed first at the printing firm Chandler & Co. and then in the art department of the New Zealand Herald. In 1916 he became a founding member, along with Thomas Gulliver, Percy Bagnall and others, of the Quoin Club. In 1918 Arnold established his own advertising agency, the Carlton Art Studio, and by the following year he was offering his services for newspaper advertising, lettering design, poster design and shop window displays.

Arnold was a prolific printmaker who produced numerous lithographs, wood-engravings and linocuts throughout the 1910s and 1920s. Also an amateur actor, his interest in the theatre led to him designing and printing linocut programme covers for the Auckland Little Theatre Society during the 1930s, by which time his print output had become sporadic. He was appointed director of design and applied art at the Elam School of Art in 1935, where he was held in high regard. Subjects taught included engraving, lettering, etching, graphic design, metalwork and theatre design. Arnold retired in the mid 1940s, from which point theatre became his primary interest and he all but gave up printmaking.

The Timber Yard | 1919 | etching, 160 × 210 mm

Roland Hipkins 1894–1951

Like Robert Field, Francis Shurrock and William Allen, Roland Hipkins came to New Zealand as part of the successful La Trobe scheme, established in the 1920s to bring artists from Europe to raise the standard of art education here. Roland had studied at the Royal College of Art in London, where he completed his studies in 1922. He was producing woodcuts at this early stage of his career; his woodcut *Miners* was reproduced in the college's student magazine in May 1921. On his arrival in New Zealand the following year, Roland was employed as an art teacher at the Napier Technical College. He became a central figure in Napier's art circles and established the Napier Society of Arts and Crafts in 1923.

Roland was a champion of the linocut, and he encouraged its use as an artform with children and adult students alike. In his article 'Block Prints' for *Art in New Zealand* in 1929, he stated: "The artist, ever ready to bring forth beauty, no matter how humble the means, has discovered the new medium in the use of linoleum. The 'linocut' follows the tradition of the woodcut, but it also gives to a much greater degree the qualities of vitality and spontaneity."[1]

Roland produced several block prints alongside his work as a painter, including designs to be printed on fabric. His most successful print, the regionalist-inspired linocut *Deserted Homestead* (c.1933, see page 23), is successful in its ambitious scale, technical skill and the flowing rhythms of the clouds, hills, tree and foreground.

In 1931 Roland moved to Te Whanganui-a-Tara Wellington where he was appointed to the Teachers' Training College before taking up a position at the Technical School of Art. He contributed an important article 'Contemporary Art in New Zealand' to the influential English art magazine *The Studio* in 1948, which brought attention to current New Zealand art practices on the international stage.[2]

East Cape | 1940 | woodcut, 100 × 100 mm

1 Roland Hipkins, 'Block Prints', *Art in New Zealand*, vol. 2, no. 5. September 1929, page 45.

2 Roland Hipkins, 'Contemporary Art in New Zealand', *The Studio—New Zealand Issue*, vol. 135, no. 661, April 1948, pages 102–20. The article included reproductions of prints by Leo Bensemann, Mervyn Taylor and George Woods.

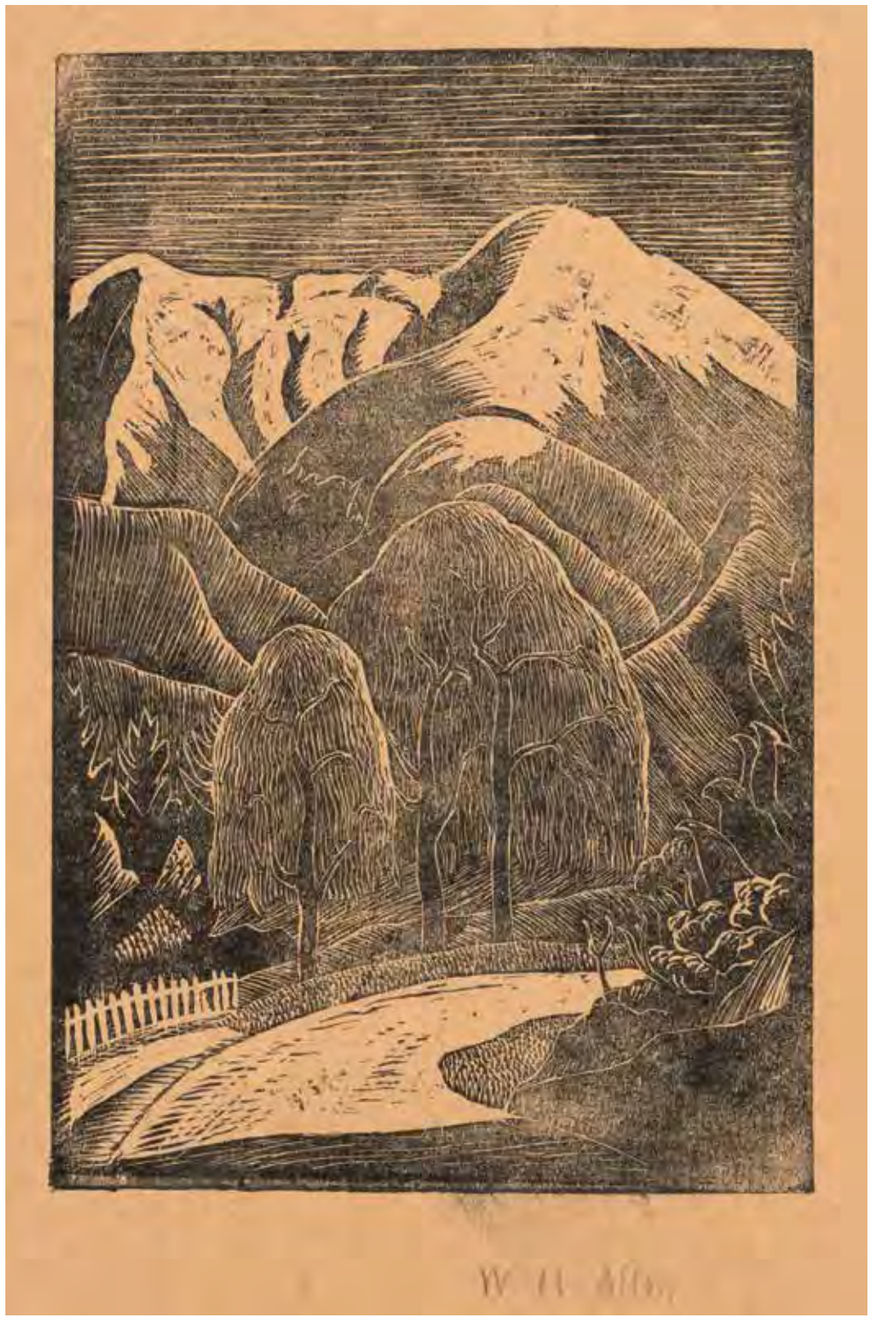
Robert Nettleton Field 1899–1987
William Allen 1894–1988

Robert Field attended the Royal College of Art in London from 1919 to 1924 alongside his fellow student and close friend William Allen. In 1925 the pair moved to New Zealand under the La Trobe scheme to take up positions in the art department at the Dunedin School of Art at King Edward Technical College in Ōtepoti Dunedin. Robert worked in many mediums including sculpture, painting, ceramics and printmaking, and William focused on painting and printmaking. They brought with them a fresh, modern approach to teaching art at the college and inspired a new generation of young artists, encouraging them to disregard academic expectations and propriety. The painter Toss Woollaston recalled the "freedom and excitement" of studying under Robert, and the shock of being told to "do it your own way".[1] The contemporary experimental nature of much of Robert's work in particular ruffled feathers at the local Otago Art Society, where it was viewed by some as too modern. The pair formed an alternative group in the city known as the Six and Four Art Club, which consisted of the two tutors and their students. They would meet weekly to work and discuss art at Robert's house in Anderson's Bay where they also held several low-key exhibitions.

William left Dunedin in 1931 and was appointed art master at Nelson College in 1933, where he remained until he returned to England more than a decade later. Robert also returned to England in 1933 where he made several linocuts of Thaxted, a village in Essex. Returning again to Dunedin he continued teaching at the college, influencing a new generation of modernist artists including Doris Lusk, Anne Hamblett, Toss Woollaston and Colin McCahon before moving to Tāmaki Makaurau Auckland in 1945 to take up a teaching position at Avondale College where he focused on his work as a studio potter.

Pages 49–51:
Robert Nettleton Field | *South Taieri* | 1930 | linocut, 200 × 154 mm
Robert Nettleton Field | *The Bell Tower* | 1928 | linocut, 272 × 173 mm
William Allen | *The Road to Wanaka* | c.1928 | wood-engraving, 153 × 102 mm

1 Toss Woollaston, 1994, quoted in Gregory O'Brien, 'Talking Toss Woollaston' (interview), *New Zealand Books*, vol. 12, no. 2, iss. 53, June 2002.



Francis Shurrock 1887–1977

Another significant artist from the La Trobe scheme, English sculptor Francis Shurrock arrived in Ōtautahi Christchurch in 1924 to take up the position of modelling and craft master at the Canterbury College School of Art. His progressive outlook made him popular with students wanting to break with the school's conservative atmosphere, and he was fondly referred to as Shurrie. He developed close friendships with Robert Field and William Allen, two other La Trobe scheme artists in Ōtepoti Dunedin.

Working primarily in sculpture, with many works now held in Christchurch and Dunedin public collections, Francis began making linocuts in 1929, bringing his skills as a sculptor to the relief nature of the lino blocks. By the early 1930s there was something of a linocut craze in Christchurch, and many students at the college, as well as several recent graduates, took up the new medium.

Francis also made several wood-engravings and no doubt provided advice and inspiration to Leo Bensemann when he, too, began working with the medium. Francis owned an extensive collection of ukiyo-e Japanese woodblock prints which he made freely available to his students and friends. These were cited by several younger artists, including Rita Angus and Leo Bensemann, as being an important influence on their respective developments in regionalist landscapes. The use of original prints as Christmas cards was common with Francis and his friends; Robert Field, William Allen, Leo Bensemann, Evelyn Page and Bill Sutton all exchanged cards, and in some cases these are the only extant copies of various prints.

Pages 53–5:
Poppies | c.1929 | linocut and watercolour, 255 × 175 mm
Deidre of the Sorrows | 1932 | linocut, 140 × 85 mm
Be Still Earth, Be Silent, Be Still & Be Silent | c.1933 | wood-engraving, 104 × 76 mm

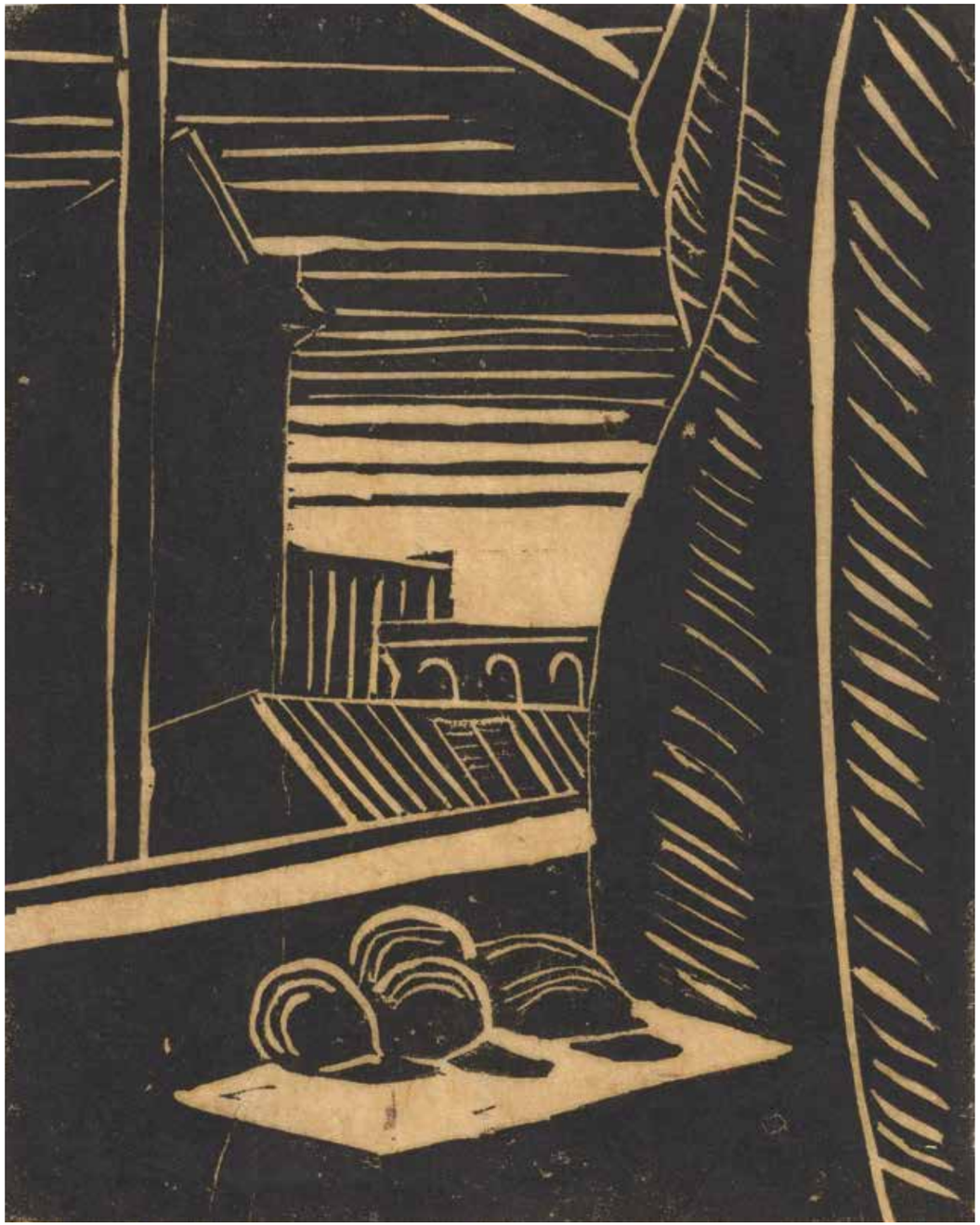

Deirdre of the Sorrows
1932


'Be still Earth be Silent
Be still & be Silent'

Marion Tylee 1900–1981

Marion Tylee grew up on a farm near Pahiatua in Te Ika-a-Māui / the North Island, and first studied art at Miss Baber's Academy in Te Whanganui-a-Tara Wellington where she was taught by Dorothy Richmond. In 1923 she attended the Canterbury College School of Art alongside fellow students Chrystabel Aitken, Rhona Haszard and Olivia Spencer Bower. Returning to the North Island, she took lessons from the artist Thomas McCormack before leaving for England in 1927. While in London, Marion furthered her studies at the Slade School of Fine Art under Henry Tonks, immersing herself in modern art practice and no doubt relishing opportunities to see exhibitions of contemporary art in the city. She produced at least one linocut while in London, *Rooftops* (c.1928), a print that reflects the growing popularity of the medium with young art students in England at the time.

On her return to New Zealand in 1929, Marion exhibited with art societies throughout the country as well as The Group in Ōtautahi Christchurch in 1934. Although working primarily as a painter, she also produced a number of linocuts in the early 1930s that are notable for their post-impressionist treatment of the New Zealand landscape. In 1937 Marion travelled again to Europe where she attended the Académie Colarossi in Paris, but she abandoned her studies due to the growing threat of war and returned home in 1939. Settling in Te Papaioea Palmerston North, Marion became a central figure in the city's art circles and was a strong advocate for the development of the Manawatu Art Gallery which opened in 1977.



Rooftops | c.1928 | linocut, 170 × 125 mm

May Gilbert 1901–1977

May Gilbert lived and worked in Tāmaki Makaurau Auckland throughout her career. She began attending the Elam School of Art in 1920, and also studied at the private art school Le Foyer. She returned to Elam for further studies in the mid 1930s. Among her contemporaries were Bessie Christie, Ida Eise, Lois White, Hilda Wiseman and Peggy Spicer. May was a working member of the Auckland Society of Arts where she exhibited a selection of linocuts in 1932, and the following year she produced an ex libris bookplate in linocut. She also exhibited with the New Zealand Academy of Fine Arts, the Nelson Suter Art Society in Whakatū Nelson and the Canterbury Society of Arts in Ōtautahi Christchurch, and was a member of the Rutland Group in Auckland.

Although May's work as a printmaker is rare, extant examples show she favoured the linocut. The work *Auckland Houses* (1929) shown here reflects her interest in depicting the city's architecture, particularly old colonial houses, which she also painted in watercolours. Her interest in architectural subjects was shared with friends and fellow artists Bessie Christie and Ida Eise, and all three exhibited architectural studies together in 1936.

May worked as an art teacher in Auckland during the 1930s and 1940s at St Cuthbert's College and the Diocesan School for Girls. At a time when women were expected to prioritise the care of their family, May had to balance this with her career as an artist.

Auckland Houses | 1929 | linocut, 100 × 116 mm

Rhona Haszard 1901–1931

Rhona Haszard was part of an exceptionally talented generation of artists who studied at the Canterbury College School of Art in Ōtautahi Christchurch during the 1920s. Among her fellow students were Evelyn Page and Olivia Spencer Bower. In 1926 she left for Europe with fellow artist and husband Leslie Greener, where they travelled and painted in the Channel Island of Sark, Brittany, the Marne Valley and Paris before Leslie was appointed to a teaching position at Victoria College in Alexandria, Egypt.

While in London in 1929, Rhona and Leslie visited the *First Exhibition of British Lino-Cuts* organised by Claude Flight at the Redfern Gallery and were inspired to begin making linocuts. Back in Alexandria, they worked with the medium in earnest from October 1929 to March 1930 when the results were included in the exhibition *Modern Woodcuts* at the Galerie Paul in Alexandria. Despite the exhibition's title, the prints exhibited were all linocuts—the artists saw little distinction between these two similar types of relief prints.[1] A short while later the pair contributed prints to the *Second Exhibition of British Lino-Cuts* at the Redfern Gallery in July 1930.[2]

Rhona made several linocuts based on her paintings, including *Sidi Bishr, Egypt* (c.1929), *Spring in the Marne Valley* (c.1929) and *La Coupée, Sark* (c.1930)—two of which are shown here. While she did produce at least one etching during her early studies at the Canterbury College School of Art, it is her later linocuts that highlight her modern post-impressionist approach to printmaking. She used a table-top nipping press to print her works, experimenting with technique by working the back of the printed paper with a baren (a tool used on the back of the paper to transfer ink from the block) and burnisher for more detailed work before removing it from the block.[3] The linocut *La Coupée, Sark* (c.1930) is a good example: the lino block has been printed lightly in the press, after which Rhona has used a baren to create the darker tones seen in the cliff face beyond the road and the island out to sea, while lines created with a burnisher can be seen on the cliff face as well as in details like the grass and shadows at bottom right. By using this hand-printing technique, each print from the edition differs slightly in the density of tone and the hand-printed lines.

Rhona had a bright future ahead of her both as a painter and printmaker, but died tragically young in 1931 a year after completing her series of linocuts.

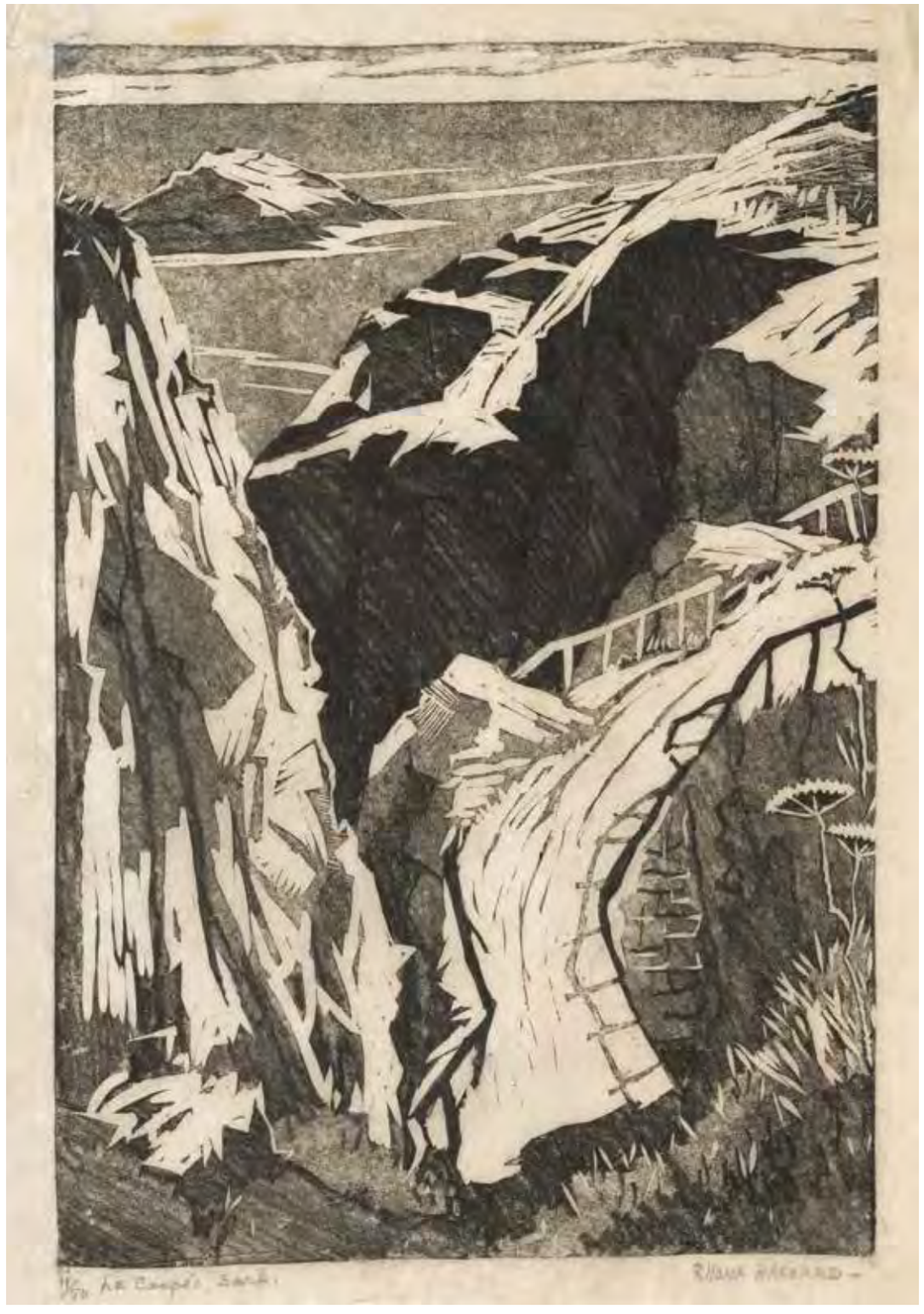
1 This anomaly is clarified in an article in the *Egyptian Mail*, where the reporter explains: "Although known as wood-cuts, the material used is actually linoleum." Quoted in 'New Zealand Artists: Exhibition in Alexandria', *Otago Daily Times*, 17 May 1930, page 6.

2 'Personals from London', *Star* (Ōtautahi Christchurch), 19 September 1930, page 10.

3 Flight recommended using the back of a dessert spoon as a baren and a toothbrush handle as a burnisher.

Pages 61–3:
Sidi Bishr, Egypt | c.1929 | linocut, 325 × 268 mm
Condé-en-Brie | 1929 | linocut, 135 × 92 mm
La Coupée, Sark | c.1930 | linocut, 260 × 175 mm


Condé-en-Brie
Rhona Hazard
'29


Rhona Hazard

May Smith 1906–1988

May Smith emigrated to Aotearoa New Zealand from England with her family in 1921 and began studying at the Elam School of Art in Tāmaki Makaurau Auckland in 1924, graduating in 1928. She returned to England that year to continue her art studies in engraving at the Royal College of Art in London. There she associated with fellow New Zealand printmaker James Boswell and became involved in the communist movement. She was influenced by emerging modernist trends, engaging with the work of contemporary painters such as Christopher Wood and Frances Hodgkins, whom she met and befriended in 1933 while in Ibiza on a painting holiday. Frances may have had an influence on May's decision to work with textiles, having worked herself as a textile designer in the late 1920s. Finding it difficult to support herself as an artist, May turned to textile design and incorporated her interest in using repeated abstract shapes and patterns using linocut and woodcut blocks to print directly onto fabrics, which she then sold through department stores. An example of her designs can be seen on this book's endpapers. Towards the late 1930s, feeling the need to expand her practice beyond the small scale of the engravers block, and also having become disillusioned with the lack of employment and sales, she turned to painting.

With the outbreak of World War II, May returned home to Auckland where she encountered a mixed reception to her work due to its progressive use of bold colour and simplistic forms. She again turned to textile design to supplement her career as a painter, and in 1950 established a commercial fabric printing business in Gisborne with her husband, Philip Hardcastle, producing hand-printed curtains, bedspreads and upholstery. The pair separated in 1952, and May returned to Auckland with her daughter where she taught art at the Teachers' Training College and Epsom Girls Grammar School from 1953. Among her students was the painter and printmaker Robin White, who credits May in her decision to pursue a career as an artist. May eventually settled in the Coromandel where she continued to make art until her death in 1988.

The Area | 1931 | wood-engraving, 120 × 100 mm

Olivia Spencer Bower 1905–1982

Olivia Spencer Bower was part of a bright young generation of art students, including Rhona Haszard, Rita Angus and Evelyn Page, who attended the Canterbury College School of Art in Ōtautahi Christchurch during the 1920s. These women were pivotal in challenging the conservatism in art in New Zealand at the time, bringing a modern new vision to the scene. In 1927, several of these artists established The Group in Christchurch, providing alternative exhibition opportunities for themselves as a counterpoint to the more conservative Canterbury Society of Arts.

Born in England, Olivia emigrated to Aotearoa with her family in 1920. Following her time at the art school in Christchurch, in 1929 she returned to England where she studied at the Slade School of Fine Art and Grosvenor School of Modern Art in London, where she likely encountered the work of Claude Flight and the British linocut artists. Olivia travelled through Italy in 1931, making several watercolour studies at Capri, Florence and Assisi that were used as the basis for linocuts—including *The Wine Cellar, Poggio Gherardo* (c.1932) shown here, completed after her return to New Zealand later that same year.

Olivia made numerous linocuts of New Zealand subjects during 1932 and 1933, but unfortunately many are yet to be located. Watercolour was her favoured medium, one she excelled at and continued to predominantly work with throughout her career—but in 1976 she returned to the coloured linocut and produced several striking prints, each one incorporating several separate blocks to get the range of colours she required.

The Wine Cellar, Poggio Gherardo | c.1932 | linocut, 180 × 220 mm

Frank Weitzel 1905–1932

One of Aotearoa's most successful printmakers, Frank Weitzel's achievements in his short life have been overlooked in his home country. Growing up in Te Whanganui-a-Tara Wellington, following the outbreak of World War I the Weitzel family, of German origin, experienced a sense of persecution. The family home was, according to one newspaper report, a meeting place for anti-militarists and revolutionaries. Frank's father was interned on Matiu / Somes Island as an enemy alien, and after his death Frank moved to San Francisco with his mother in 1921. He studied at the California School of Fine Arts in San Francisco for several years before attending The Art Students League of New York in 1926. He moved to Germany in 1927 where he studied at the Munich Academy before settling in Sydney, Australia in 1928. There he became part of the city's contemporary art circles, forming close associations with the printmakers Thea Proctor and Dorrit Black and receiving an invitation to join the progressive Group of Seven.

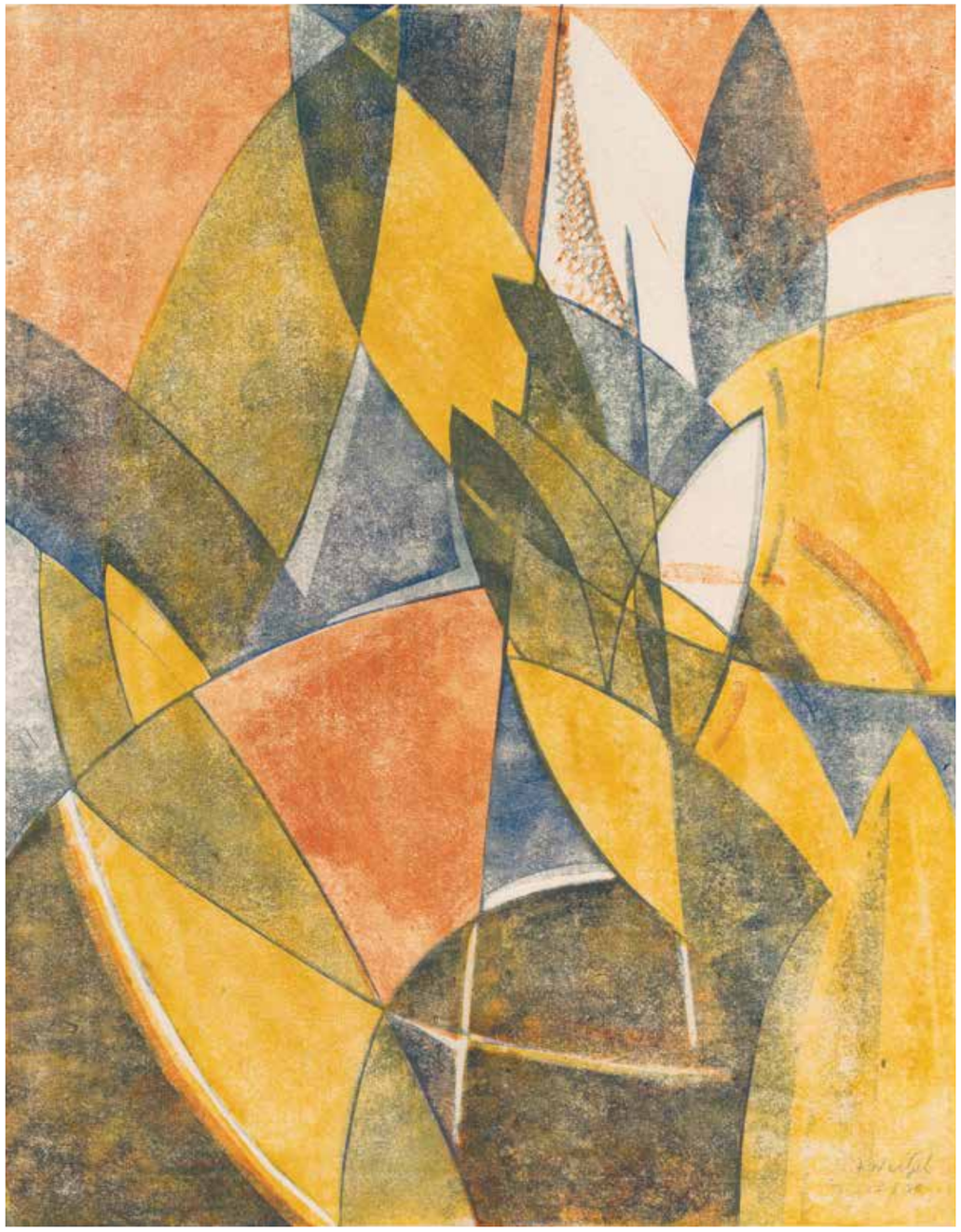
Frank became interested in the linocut around this time. When he relocated to London in 1930, Claude Flight, who had earlier taught the medium to Dorrit Black, invited Frank to exhibit with the British linocut artists at London's Redfern Gallery in 1930 and 1931; he wrote to Dorrit that he was "very pleased to have Mr Weitzel's work for the show. I like it very much, it's original, strong, good of its kind & just the sort of work we want."[1] Claude's admiration was such that he reproduced Frank's linocut *Carnival* in his famous book *Lino Cutting and Printing*.[2]

In London, Frank also exhibited alongside the likes of Jacob Epstein, Paul Nash and Duncan Grant and, with a bright future ahead of him, died tragically young at just twenty-six years of age. His accomplishments in Sydney and London went unnoticed here in New Zealand, likely due to lingering anti-German sentiment, and he has not been included in any of New Zealand's expatriate art history narratives to-date.

Pages 69–71:
Vase of Flowers | 1930 | linocut, 259 × 165 mm
Abstract Design | 1931 | linocut, 290 × 225 mm
Abstract Design No. 2 | c.1931 | linocut, 290 × 228 mm

1 Claude Flight, in Stephen Coppel, *Claude Flight and His Followers: The Colour Linocut Movement Between the Wars*, Australian National Gallery, Canberra, 1992, page 17.

2 Claude Flight, *Lino Cutting and Printing*, Batsford Ltd, London, 1934, page 64.



James Fitzgerald 1869–1945
Albert Rae 1884–1971
Ronald McKenzie 1897–1963

James Fitzgerald served an apprenticeship as a commercial lithographer in London before emigrating to Aotearoa New Zealand in 1903. He settled in Tāmaki Makaurau Auckland where he was appointed head of the art department at the New Zealand Herald. James was an early member of the Quoin Club, which formed in 1916, and went on to establish his own commercial studio, Medusa Studio. He moved to Ōtautahi Christchurch in 1923 where he produced a large body of etchings alongside his work as a painter.

New Zealand-born Albert Rae initially studied at the Dunedin School of Art at King Edward Technical College in 1904. He travelled to Scotland in 1914 where he continued his studies at the Glasgow School of Art and later, in London, at the Slade School of Fine Art, the London Polytechnic, Goldsmiths' College and St Martin's School of Art. He returned to Aotearoa in 1922, moving to Timaru where he taught at Timaru Boys' High School, Timaru Girls' High School and the Timaru Technical School. Working primarily with etching, Albert was one of the few New Zealand artists to specialise in mezzotint, which he used to good effect in his moody, romantic views of Kā Tiritiri-o-te-moana / the Southern Alps.

Ronald McKenzie began his working career as a bank clerk, but his interest in art led him to take Saturday landscape-painting classes in Christchurch with Archibald Nicoll, whose work inspired what became known as the 'Canterbury School'. He joined the Canterbury College School of Art as a clerk and student, then as a part-time teacher. As early as 1922 he produced a set of etchings of the Canterbury College buildings for the college's jubilee celebrations, intending to produce these as a book. Ronald married fellow artist Rhona Haszard in 1922; despite separating in 1925 they remained close, and after studying in Paris in 1926 he travelled around France on a sketching trip with Rhona and Leslie Greener. Ronald eventually settled in New York where he worked as a commercial artist.

Pages 73–5:
James Fitzgerald | *High Street Christchurch, Relaying the Tram Track* | c.1932 | etching, 225 × 300 mm
Albert Rae | *Mt Sefton from Mueller Hut* | c.1928 | mezzotint, 125 × 172 mm
Ronald McKenzie | *The Coal Hulk* | 1922 | etching, 205 × 175 mm

Alexander McLintock 1903–1968

Ōtepoti Dunedin artist and academic Alexander McLintock began attending the Dunedin School of Art at King Edward Technical College in 1923, a year after his friend and fellow printmaker Stewart Maclennan, where he was taught etching by William Allen. Alexander also studied history at the University of Otago, graduating with first class honours in 1927, and attended the Teachers' Training College. In 1929 he was appointed art master at Timaru Technical College, where he worked until 1936—here he no doubt would have met fellow printmaker Albert Rae.

In 1936 Alexander left New Zealand to continue his history studies at the London University where he completed his PhD—Stewart Maclennan was also in London at this time studying printmaking at the Royal College of Art. Alexander continued to produce etchings of London city scenes while studying, exhibiting several examples with the Royal Academy of Arts and the New English Art Club.

After travelling extensively throughout Europe, Alexander returned to Dunedin in 1938 to take up a teaching position at the University of Otago. In 1939 he was appointed director of the National Centennial Exhibition of New Zealand Art, pulling together artworks, including prints, from throughout Aotearoa for the exhibition as well as editing the accompanying catalogue. His own output of etchings was prolific, numbering more than ninety works over his career. He tended to focus on landscapes and trees in particular, and worked with the medium for several decades alongside his career as an academic and historian.

A Windy Day | 1929 | etching, 210 × 150 mm

Eleanor Hughes 1882–1959

Eleanor Waymouth was born in Ōtautahi Christchurch where she attended the Canterbury College School of Art before leaving for England in 1904 to further her studies. She studied under Elizabeth and Stanhope Forbes at the Forbes School of Painting in Newlyn, a fishing village in Cornwall, and became a member of the Society of Women Artists. Although she returned to New Zealand the following year, by 1908 she was back in Newlyn at the Forbes School where she met fellow art student Robert Hughes whom she married two years later. The couple settled in the small village of St Buryan in Cornwall and became part of the flourishing artist colony centred nearby at Lamorna Cove, known as the Newlyn School. This was a vibrant period in the region; other artists in this tightknit community included such significant figures in British art as S.J. Lamorna Birch, Dod Procter, Laura Knight and Harold Knight.

Known as a watercolourist, Eleanor also worked with linocuts, but the primary focus of her printmaking was etchings, a medium ideally suited to her interest in using line-drawing to depict the trees and old farm buildings that surrounded her at St Buryan and Lamorna. A 1929 review noted: “She paints and etches with a clarity, and assurance of line, that enable her to express cool tree-subjects in a way that is as pleasing as it is all her own.”[1]

Eleanor was producing etchings in her St Buryan studio when the New Zealand art dealer Murray Fuller visited her in December 1927; her etching *Two Ash Trees* (c.1929) was reproduced in *Art in New Zealand* in December 1930 accompanying an article about New Zealand artists abroad.[2] It is not known when or how Eleanor began working with etchings, but her close friendship at Lamorna with Laura Knight, one of Britain’s most highly regarded artists and an accomplished printmaker who completed a large body of etchings during the 1920s and 1930s, meant that advice on working with the medium would have been close at hand.

Pages 79–81:
Two Ash Trees | c.1929 | etching, 173 × 112 mm
Apple Tree | c.1930 | etching, 234 × 198 mm
A Cornish Farm | c.1930 | etching, 195 × 175 mm

1 Toestrap, ‘Beautiful Art in Newlyn’, *Cornishman*, 18 July 1929, page 2.

2 ‘New Zealand Artists Abroad’, *Art in New Zealand*, vol. III, no. 10, December 1930, page 114.

Harry Vye Miller 1907–1986

Harry Vye Miller was part of a generation of young New Zealand artists exposed to a modern view of art in the 1920s due to the La Trobe scheme. Harry attended the Dunedin Teachers' Training College as an art specialist in 1928; his training included studying at the Dunedin School of Art at King Edward Technical College under the English artists Robert Field and William Allen. Harry relished this opportunity, and it was William Allen in particular who encouraged him with his printmaking. Later in his career he acknowledged both artists, stating: "It was to Allen and his companion teacher R.N. Field that we owe our first introduction to the teaching of 'modern' art in Otago, and indeed their impact could be shown to have deeply affected art in New Zealand as a whole."[1]

Harry lived and worked in Ōtepoti Dunedin throughout his career and produced etchings and linocuts between the late 1920s and 1950s alongside his work as a painter. He also collected examples of printmaking by other artists he admired, including Rhona Haszard. Among his contemporary students in Ōtepoti Dunedin were printmakers Alexander McLintock and Stewart Maclennan. Like his teachers William Allen and Robert Field, Harry became an artist-educator himself and advocated for the linocut medium throughout the 1930s and 1940s. In 1942 he wrote an article for *Art in New Zealand* titled 'Teaching Lino-cutting' in which he championed the democratic nature of the medium and its suitability for use by artists and art students alike, as the materials used were all within anyone's reach.[2]

Pages 83–5:
Untitled | c.1931 | linocut, 123 × 90 mm
Untitled | c.1931 | linocut, 140 × 165 mm
Theatre Beautiful [also known as *Regent Theatre*] | 1931 | linocut, 98 × 128 mm

1 Quoted in 'Works by W. H. Allen on display', *Dunedin Evening Star*, 7 October 1970.

2 Harry Vye Miller, 'Teaching Lino-cutting', *Art in New Zealand*, vol. 15, no. 2, #58, December 1942, page 13.


3/6 Theatre Beautiful

Evelyn Page 1899–1988
Rita Angus 1908–1970

Evelyn Page and Rita Angus were two of the most successful artists of their generation, part of an ambitious and talented group of women studying and working in Ōtautahi Christchurch during the 1920s and 1930s. Although painting was their preferred medium, both artists worked with linocuts in the early to mid 1930s at a time when it was becoming popular with younger artists throughout New Zealand.

Although Rita produced only three linocuts, she brought order and discipline to this otherwise often loose printmaking medium. Her two works reproduced here, *Ruins, Napier* (c.1932) and *Untitled* (1933), show her focus on depicting the urban environment at the time and the care with which she approached her work, whether it be linocut, watercolour or oil.[1] *Ruins, Napier* in particular has been painstakingly rendered, with each cut of the lino carefully considered and delivered.

During the 1920s Evelyn produced several etchings while at the Canterbury College School of Art alongside fellow students Rhona Haszard, Olivia Spencer Bower and Rata Lovell-Smith. She also produced two linocuts during the early 1930s, including *Winter Pattern* (c.1932). The formal qualities of Rita's linocuts are dispensed with in Evelyn's work, which also reflects her more expressive approach to painting. *Winter Pattern* is simplified in its treatment, using the contrast of black ink against white paper to convey the winter sunlight falling through bared branches casting shadows. Both artists rarely worked with print mediums after the mid 1930s.

Pages 87–9:
Evelyn Page | *Winter Pattern* | c.1932 | linocut, 190 × 125 mm
Rita Angus | *Ruins, Napier* | c.1932 | linocut, 172 × 186 mm
Rita Angus | *Untitled* | 1933 | linocut, 102 × 80 mm

1 Angus's 1933 linocut of a horse and cart was published in *Sirocco* by the Caxton Club, Ōtautahi Christchurch, 1933.

Hilda Wiseman 1894–1982

Hilda Wiseman began her career as a commercial artist working for the advertising firm Chandler & Co. in Tāmaki Makaurau Auckland in 1915, and began attending the Elam School of Art in 1917. She was inspired by the prints produced by the newly formed Quoin Club at this time—a group she would like to have joined but instead was only allowed to access as a visitor, thanks to the club's decision to exclude women.[1]

In 1925 Hilda produced her first linocut, a medium she favoured and excelled at throughout her career. She produced more than a hundred ex libris linocut bookplates and was a crucial figure in the formation of the New Zealand Ex Libris Society in 1930. Hilda is best-known for the many linocuts she made of New Zealand birds, which she produced over several decades. In 1942 she began working on a limited edition book of birds featuring twenty colour linocuts hand-printed on hand-made paper with accompanying texts by historian Johannes Andersen. While many of the prints ended up being editioned by Hilda, the book was never published—most likely due to paper shortages in World War II.

Hilda lived and worked in her family home in the Auckland suburb of Epsom from 1909 until her death in 1982. In 1931 she established Selwyn Studio at the property, where she produced the majority of her prints on her own small handpress.

Pages 91–3:
Evening, Mt Egmont | 1946 | linocut, 158 × 167 mm
Huias | c.1928 | linocut, 105 × 130 mm
The Proposal | c.1931 | linocut, 97 × 110 mm

1 In 1925 a motion was passed to exclude women from the Quoin Club; both Arnold Goodwin and Thomas Gulliver voted against the motion. Quion Club minutes, 17 March 1925, see Gail Ross, 'The Quoin Club: Auckland Print Pioneers 1916–1930', *The Journal of New Zealand Art History*, vol. 26, 2005, page 94.

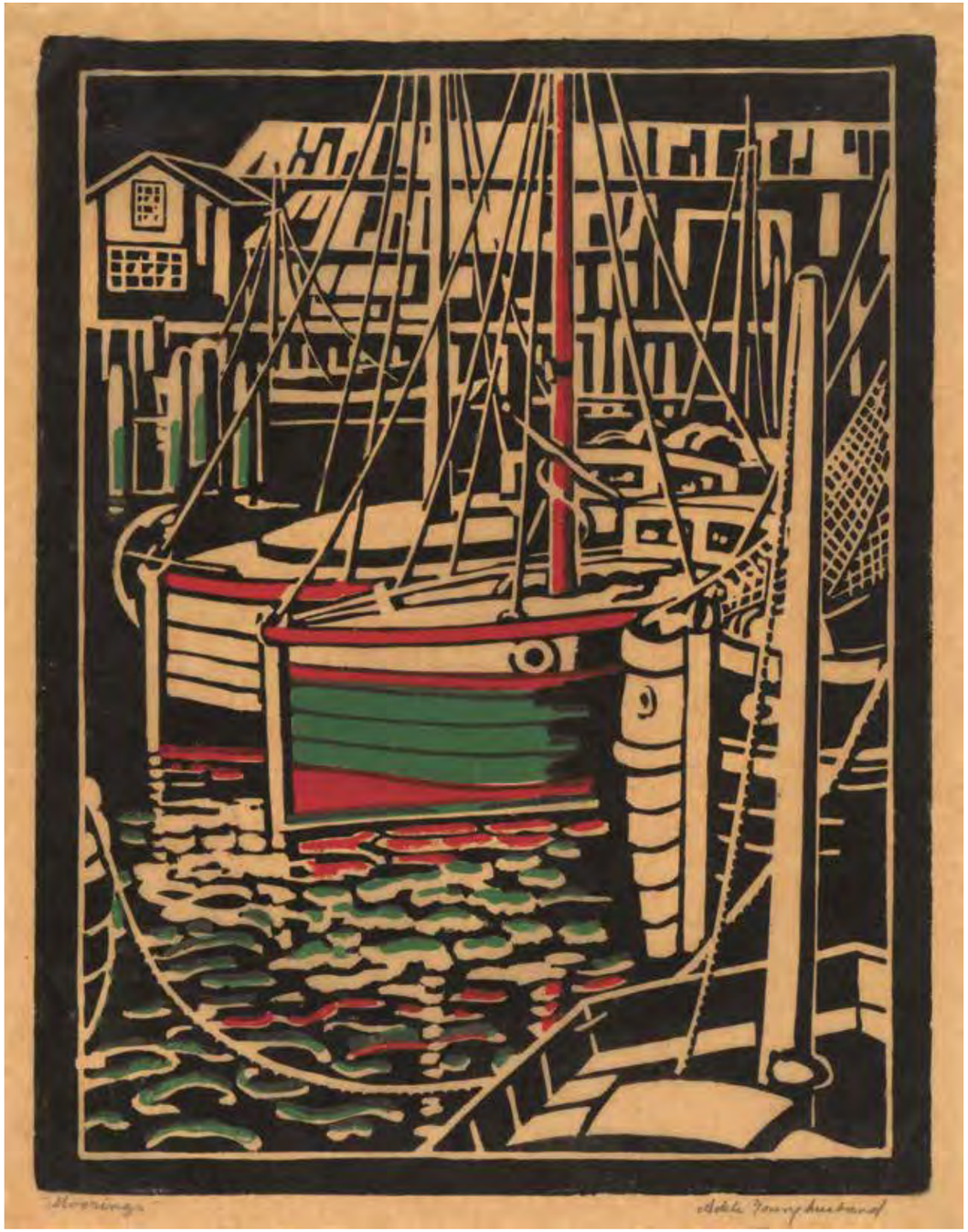
Adele Younghusband 1878–1969

Adele Younghusband grew up in the Waikato and took her first art lessons with English artist Horace Moore-Jones. After the end of her marriage, around 1919 she moved with her three children to Whangārei where she worked in a photographic studio. Over the next decade she worked in studios in Tākiwira Dargaville, Tāmaki Makaurau Auckland and Tauranga before returning to her family home in Kirikiriroa Hamilton in 1934.

Adele became a strong advocate for the formation of the Waikato Society of Arts after her move to Hamilton, and was by this time a regular exhibitor with the Auckland Society of Arts. Her first linocuts date from 1933, and it was a medium she explored further when she left for Sydney in 1937 where she made several key prints including *Illuminations* (1938), an iconic view across Sydney's downtown rooftops towards the newly built Harbour Bridge.

In 1938 Adele moved to Melbourne where she studied under George Bell, one of the leading champions of modernism in Australia at the time, who introduced her to modern concepts such as abstraction and surrealism. She exhibited with the Melbourne Contemporary Society and the Victorian Artists Society before returning to Aotearoa in 1940. In 1941 *Art in New Zealand* published an article highlighting her success in Australia and the progressive pioneering nature of her work within the New Zealand art scene.[1] The author, Arthur Hipwell, noted that New Zealand art was slowly emerging from a purely representational phase and that artists such as Adele, with her experience of contemporary movements overseas, were crucial to a new aesthetic consciousness.

Adele eventually settled in Auckland and was involved with several art groups, including the Phoenix Group and the Studio Art Group which she founded in 1952 and 1957 respectively. A highlight of her career was a 1963 retrospective of her work at the Waikato Art Gallery in her home town of Hamilton at the age of eighty-five.



Pages 95–9:
By the Waterfront [also known as *Moorings*] | 1933 | linocut, 305 × 235 mm
Tree Strawberry | 1936 | linocut, 248 × 209 mm
Industry | 1937 | linocut, 217 × 268 mm
Illuminations [also known as *Illuminations, Sydney*] | 1938 | linocut, 330 × 433 mm
Girl Ironing | 1942 | linocut, 185 × 139 mm

1 Arthur Hipwell, 'Adele Younghusband: A New Zealand Surrealist', *Art in New Zealand*, vol. XIV, no. 2, #54, December 1941, pages 83–6.


Tree Strawberry
1936

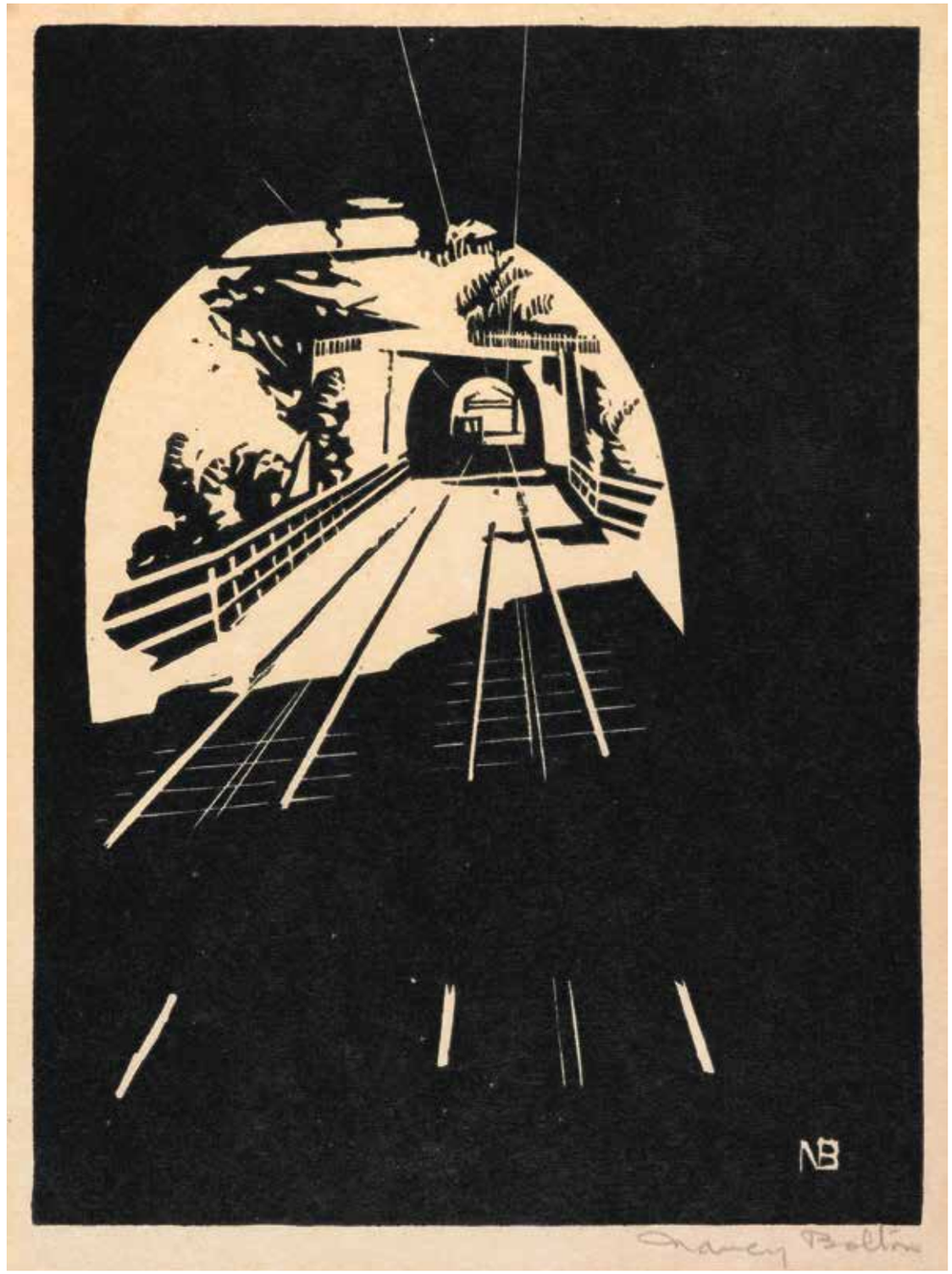

Girl Sewing
1942

Nancy Bolton 1913–2008

Nancy Bolton was born in Sydney and trained as a commercial artist at the East Sydney Technical College. She moved to Te Whanganui-a-Tara Wellington in 1939 when her husband, Professor Robert Parker, was appointed to Victoria University College. Nancy became an important member of the city's artistic community and wrote articles for *Art in New Zealand* during the early 1940s.[1] She held an exhibition of her linocuts and watercolours at Wellington's Kirkcaldie & Stains department store in 1941 and also advertised to take private art lessons in that same year. In 1943 her linocut *Botanical Gardens, Wellington* was reproduced on the cover of *Art in New Zealand*, and she completed a mural for Wellington's landmark modernist Dixon Street Flats.[2] Nancy worked as an illustrator for the New Zealand *School Journal* during the early 1940s and also illustrated several children's books including *The Book of Wiremu* by Stella Morice in 1947.

The linocut *Cable Car* (c.1939), made shortly after Nancy's arrival in Wellington, is an example of her interest in the urban environment as subject matter—a focus promoted by Claude Flight, the major champion of the linocut medium during the 1920s and 1930s. Making the most of the linocut's ability to print broad, flat areas, *Cable Car* powerfully conveys the scene from inside a tunnel to the daylight beyond. Sunlight hitting the shining tracks creates the perfect viewpoint into the distance further up the hill. It's an astonishingly simple and economic use of black and white.

In 1946 Nancy and her husband moved to Canberra. Nancy continued to work with linocuts and watercolours, exhibiting work at A.M. Nicholas Studio in Canberra. In 1949 they returned for several years to Wellington, and by the mid 1950s Nancy was working in lithography. She held an exhibition of her work at the Architectural Centre Gallery in Wellington in 1955 before settling again in Canberra. She is also known as Nancy Parker in Australia.



Cable Car | c.1939 | linocut, 172 × 127 mm

1 'Style in Painting', *Art in New Zealand* vol. 15, no. 1, #57, September 1942, pages 18–20; and 'Young Wellington Artists', *Art in New Zealand* vol. 16, no. 1, #61, September 1943, pages 4–6.

2 *Art in New Zealand*, vol. 15, no. 4, #60, June 1943, cover.

Ida Eise 1891–1978

Born in Tāmaki Makaurau Auckland, Ida Eise studied at the Elam School of Art from 1906 to 1915, where she excelled at painting. She joined the staff at Elam in 1920, working there until 1956. Fondly remembered by students, she was a highly respected teacher of painting and drawing. Ida exhibited with the Auckland Society of Arts and the New Zealand Academy of Fine Arts throughout her career and was closely associated with the Rutland Group in Auckland.

Along with Hilda Wiseman, May Gilbert and Adele Younghusband, Ida was a regular exhibiting member of the Auckland Society of Arts Sketch Club during the 1920s and 1930s. Ida would travel into the countryside on sketching trips, and the coastal landscapes of Northland featured regularly in her work. Although primarily a painter, she began taking an interest in the linocut around 1933—thought to have been encouraged by her close friend, the printmaker Hilda Wiseman—and produced several works in this medium throughout the 1930s. *Sawmill, Whangarei* (1933), shown here, is an example of Ida's interest in depicting workers in industrial settings, a motif she had used in earlier works and a scene far removed from the peaceful settings of her Northland paintings. She also produced a linocut of a highly decorative scene of deer in a forest. Simply titled *Design* (c.1935), with its primary focus on nature it has similarities to the work of her fellow Auckland artist Lois White with whom she shared a close friendship, travelling around Europe together in 1960 visiting art galleries. In 1976 Ida was awarded a Member of the Order of the British Empire for her services to art.

Sawmill, Whangarei [also known as *Timber Yard*] | 1933 | linocut, 165 × 201 mm

A. Lois White 1903–1984

Like her close friend Ida Eise, Lois White was born in Tāmaki Makaurau Auckland and studied at the Elam School of Art, where she later taught from 1927 to 1963. She had a long and productive art career in that city, both as an art teacher and a practising artist, becoming one of the leading artists of her generation.

Primarily a painter, Lois had a terrific ability as a graphic artist and produced stunning ink designs as well as a number of linocuts which she developed an interest in around 1933, at the same time as Ida. Known for her allegorical subjects, she produced several linocuts based on stories such as *Jonah and the Whale* (c.1933), *Father Time* (c.1933) and *Leda and the Swan* (c.1933). Her interest in the female form and the rhythmic design found in much of her painting is carried over to the linocut *Bathers* (c.1938), reproduced here, as well as other examples such as *Woman Bathing* (1933) and *Girl by a Stream* (c.1938).

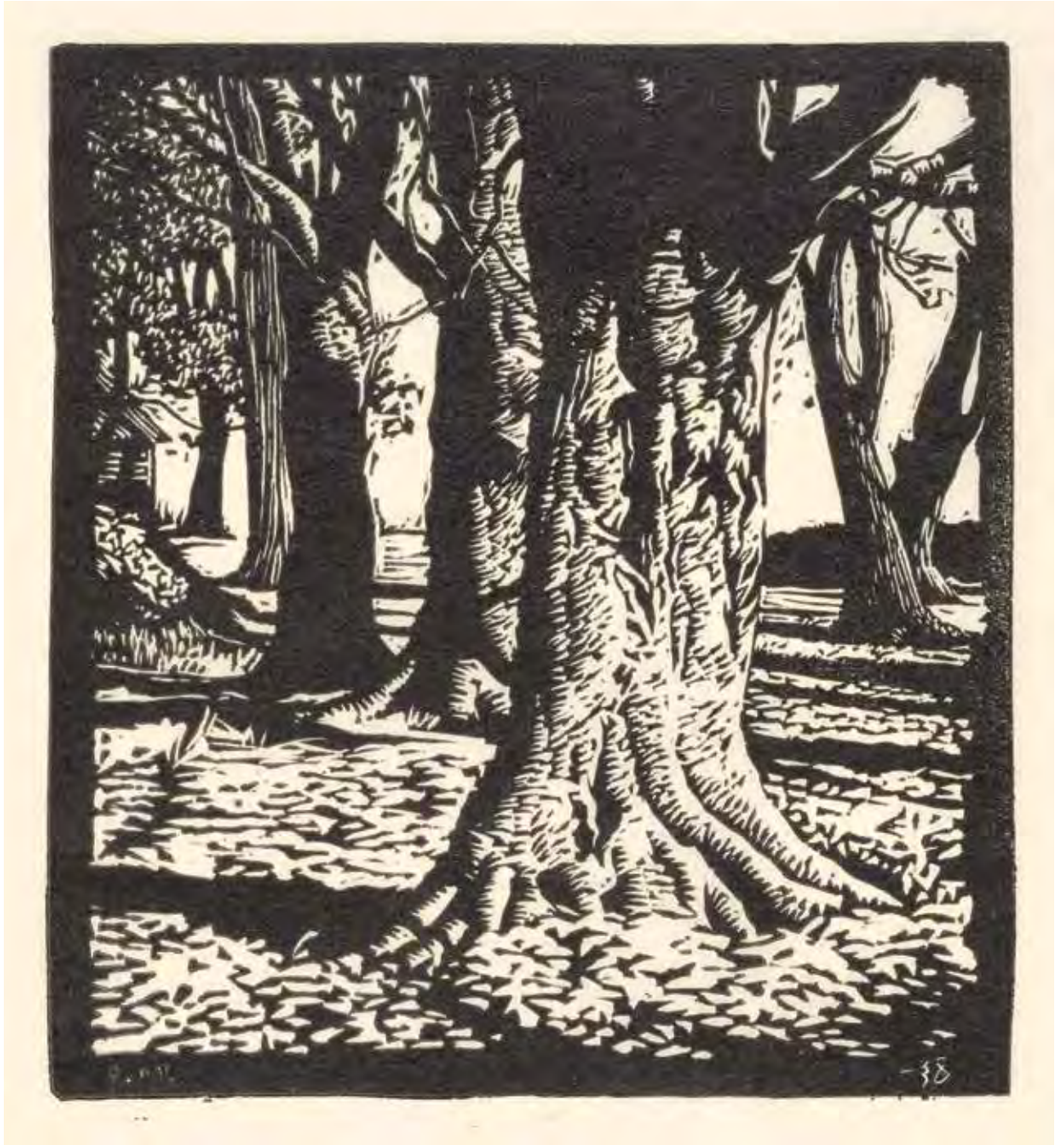
The three women in *Bathers* capture something of the exuberance of the late 1930s. A modern New Zealand was emerging, symbolised here in the artist's celebration of vigorous, youthful female forms. The linocut was a modern medium for a modern era. Lois also produced etchings and wood-engravings, but found most success with her linocut prints.

Bathers | c.1938 | linocut, 176 × 132 mm

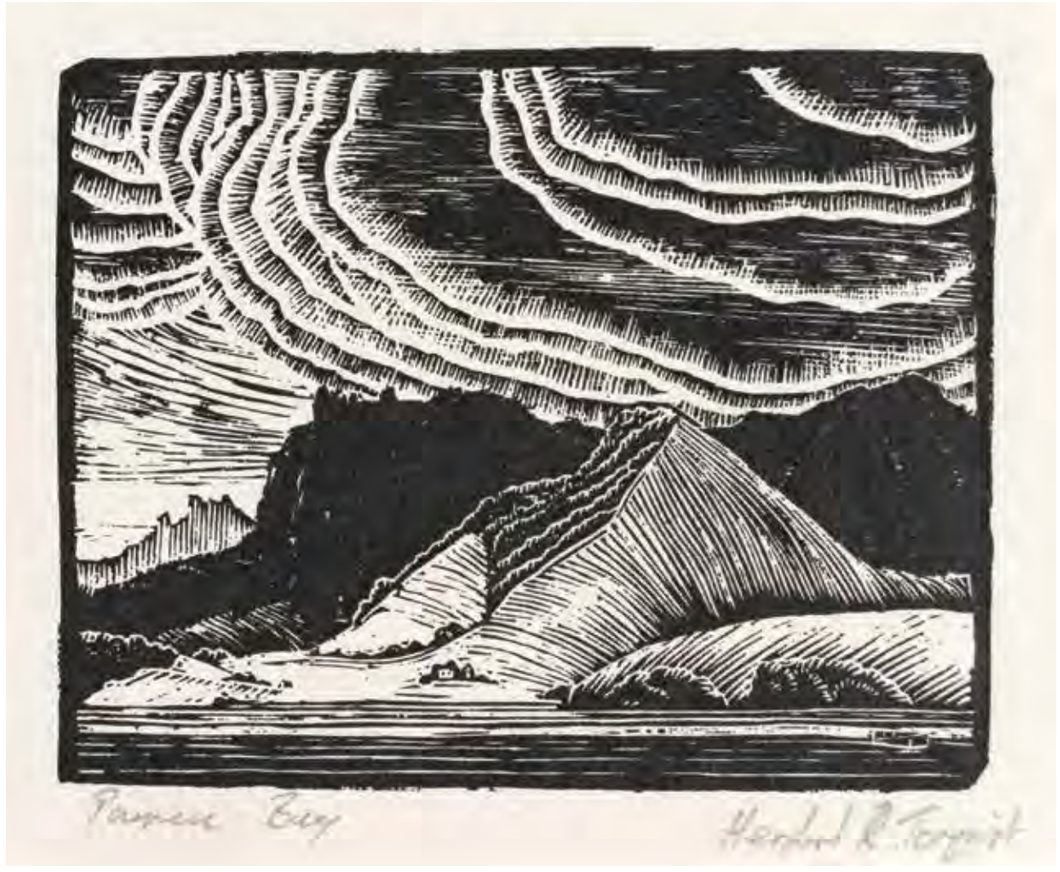
Douglas McLeod 1906–1983
Herbert Tornquist 1897–1969

Douglas McLeod enrolled at the Canterbury College School of Art in 1920 and was a contemporary of Alfred Cook, James Cook, Rita Angus, Evelyn Page and Olivia Spencer Bower. His success as a student at the school is reflected in the numerous awards he received for drawing and poster design. Unlike his fellow artists, however, after finishing art school Douglas pursued a successful career as a commercial artist, joining the Ōtautahi Christchurch advertising firm Chandler & Co. in 1927. He created some of the company's most striking billboard designs, including the legendary 1939 'Creamoata' billboard displayed nationwide. Douglas exhibited with the Canterbury Society of Arts from 1933 and continued to make art, including linocuts, alongside his work as a commercial artist. Having served in the Pacific with the New Zealand forces between 1941 and 1944, the death of his wife Fanny in 1947 had a profound effect on him and he ceased painting from this point on.

Herbert (Bert) Tornquist studied art under Edward Fristrom at the Elam School of Art in Tāmaki Makaurau Auckland between 1910 and 1915 before leaving for Canada with his brother Fred, where they trained with the Royal Flying Corps. They arrived in England too late to see active service in World War I. Back in the United States they studied at the School of the Art Institute of Chicago before returning to Auckland in the early 1920s. Bert initially worked as a commercial artist with Arnold Goodwin at the Carlton Studio before he and Fred established a photography studio in 1925. Bert became one of New Zealand's most successful portrait photographers but continued to work with printmaking and painting. He was an active member of the Quoin Club, and throughout the 1930s and 1940s produced a large number of woodcuts—of which very few are held in public collections. In 1939 he held a successful exhibition of woodcuts at the Auckland Society of Arts Club Rooms with fellow printmaker Gilbert Meadows, which was very favourably received. He retired in 1954, by which time he had stopped making prints to focus on his painting.



Pages 107–9:
Douglas McLeod | *Trees* | 1938 | linocut, 122 × 110 mm
Herbert Tornquist | *Parua Bay* | c.1940 | wood-engraving, 72 × 93 mm
Herbert Tornquist | *Albany* | c.1940 | wood-engraving, 92 × 103 mm


Herbert R. Torpit


Herbert R Torpit

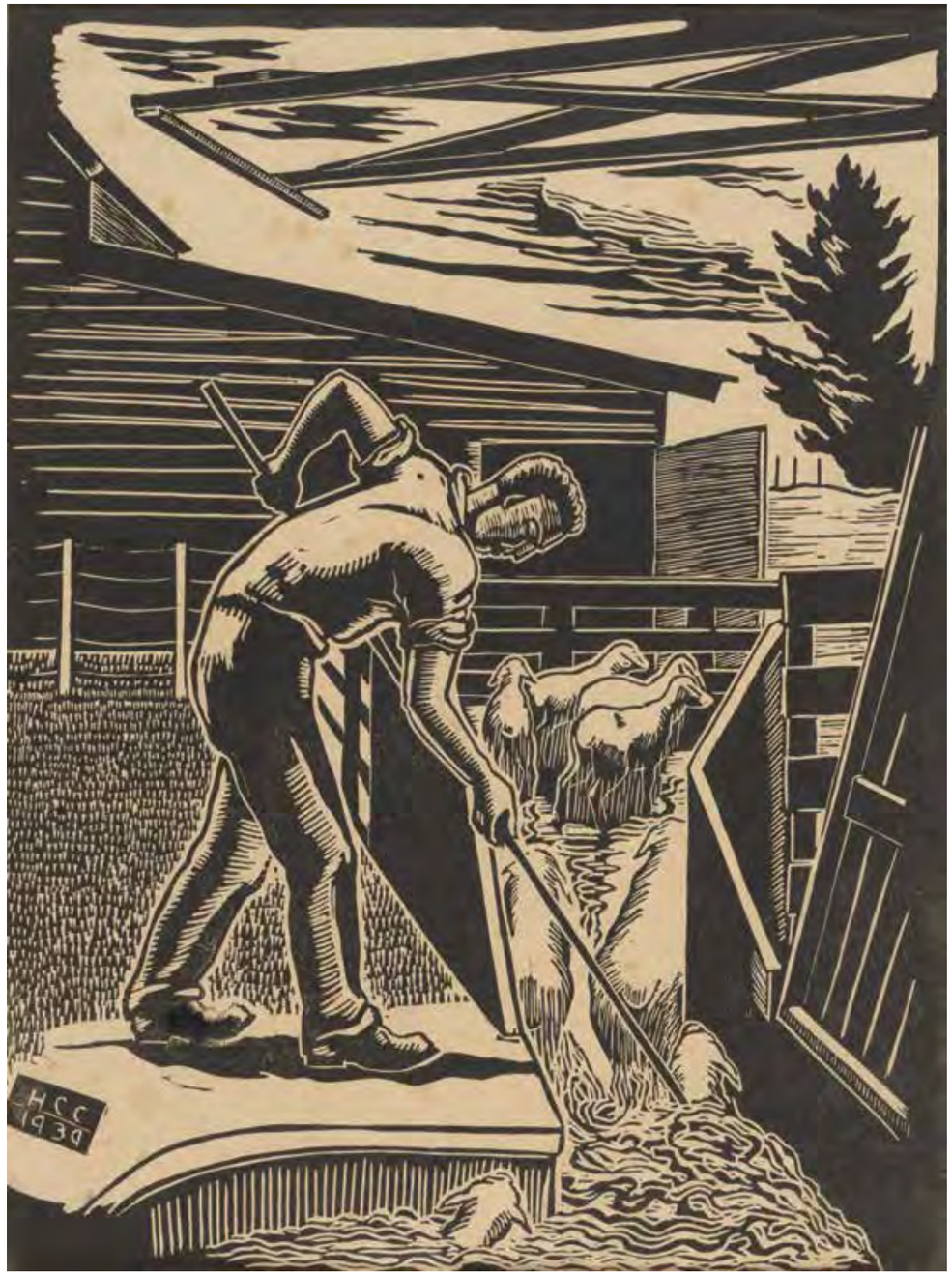
Hinehauone Coralie Cameron 1904–1993

One of the least known yet most talented printmakers of her generation, Hinehauone Coralie Cameron produced wood-engravings and linocuts that were at the forefront of regionalism in New Zealand. Coralie grew up on a remote farm at Te Ore Ore in the Wairarapa, and her first art lessons were at the Masterton Technical School in 1920. She went on to take private art lessons under Mary Tripe and Dorothy Richmond in Te Whanganui-a-Tara Wellington in 1924, and also attended Wellington Technical College where she was taught by Harry Linley Richardson. In 1929 Coralie travelled to Paris where she studied at several schools including the Académie Colarossi, and then on to the Central School of Arts and Crafts in London in 1929 where her studies focused on wood-engraving, linocuts and etching. It was here that her interest in modern art grew, and she developed an appreciation for the avant-garde vorticist movement under the tutelage of British artist William Roberts.

Coralie fell ill, and in 1930 her parents, who were visiting England, decided it prudent to take their daughter home with them. Back home on the farm at Te Ore Ore, she continued her efforts as a printmaker, focusing on farm work, rural landscapes and wharves at Wellington harbour as well as modern Māori life at Te Ore Ore. She was one of the few New Zealand artists to work as a wood-engraver during the 1930s, although her work was viewed as too modern by some and was refused for exhibition by the committee of the New Zealand Academy of Fine Arts in 1937.

In 1940 Coralie married George Cook, who had six children from his previous marriage, and they went on to have a further three children. Domestic duties took over, as was often the case for women of this generation, and Coralie stopped working as prolifically as an artist for the next few years. In the 1970s, however, she returned to printmaking and continued to make prints until her death in 1993. Coralie's prints are rare, as she only created small editions or pulled prints to order, which accounts for her work remaining relatively unknown in Aotearoa's art history.

Pages 111–15:
Norman Dipping at Te Ore Ore | 1939 | linocut, 262 × 195 mm
Shearing Shed | 1935 | wood-engraving, 170 × 255 mm
Grading and Packing Apples, Motueka | 1938 | wood-engraving, 230 × 152 mm
Dance at Te Ore Ore Marae, Masterton | 1937 | linocut, 232 × 320 mm
Wellington Wharves, Steam Crane and Boats | 1935 | linocut, 103 × 155 mm




HCC
1938

Frances Hodgkins 1869–1947

As far as it is known, New Zealand expatriate painter Frances Hodgkins produced just one print during her long career, this still-life subject titled *Arrangement of Jugs* printed at the famous Curwen Press in 1938. Frances had by this stage forged a successful career in England as a painter and was highly regarded among her contemporaries including John Piper, Barbara Hepworth and Henry Moore. She was selected in 1940 to represent England at the 22nd Venice Biennale, which never eventuated due to World War II. Further recognition of her work came in 1944 when Frances was selected for the Penguin Modern Painters Series of artist monographs, of which she was the only woman alongside fifteen men.

Thanks to studios such as Curwen Press and the Ladies of Miller's studio in Lewes, lithography enjoyed a resurgence of interest among English painters in particular during the 1940s and 1950s, and *Arrangement of Jugs*, with its emphasis on drawing and painting on the stone, shows it was a natural fit for Frances who was very much a painter first and foremost. *Arrangement of Jugs* was part of a series of fifteen lithographs launched in 1938 by Contemporary Lithographs Ltd. Frances was new to the medium and was assisted by her close friend the painter and printer John Piper, who was also included in the series together with Vanessa Bell, Edward Wadsworth and Duncan Grant. Frances successfully employed lithographic crayons and touche washes on the lithograph stone to complete her semi-abstracted view of a still-life based on two watercolours completed the previous year. A highly skilled lithographer himself, John Piper judged *Arrangement of Jugs* to be the highlight of the series.

Arrangement of Jugs | 1938 | lithograph, 406 × 605 mm

Anne Hamblett 1915–1993
Doris Lusk 1916–1990

Anne Hamblett and Doris Lusk were lifelong friends who studied together at the Dunedin School of Art at King Edward Technical College in Ōtepoti Dunedin under Robert Field. Both in their twenties, they were in the thick of Dunedin's young, avant-garde art community throughout the 1930s and early 1940s. Although Anne and Doris both specialised in painting, they also studied etching at the school—for which they were both awarded first class passes in 1936. Among their contemporaries were Rodney Kennedy and Colin McCahon, whom Anne later married. In 1939 Anne, Doris, Mollie Lawn and Morris Kershaw took a lease on an old photographic studio on Moray Place in central Dunedin where they established a studio that soon doubled as a vibrant social space for the local art community, including the Dunedin Art Group, to come together for exhibitions, art lectures and parties.[1]

In 1942 Doris and Anne travelled together to the picturesque Central Otago settlement of St Bathans. They used the studies they made of this landscape as the basis for several paintings as well as the two linocuts reproduced here. Anne's linocuts *Blue Lake, St Bathans* (1942) and *Rose* (1939) were singled out in a review when they were exhibited at the Otago Art Society later that year.[2]

The artists' careers took different paths after they each married in late 1942 and began raising their young families. Doris was able to sustain her ambitions of painting and forged a successful career until her death in 1990, but Anne's creative output became very much reduced as she supported her husband's career. A major retrospective of Doris's paintings was held in 1996, and more recently Anne's paintings were reassessed and reintroduced to the public with a survey exhibition in 2016.[3]

Pages 119–21:
Anne Hamblett | *Rose* | 1939 | linocut, 148 × 130 mm
Anne Hamblett | *Blue Lake, St Bathans* | 1942 | linocut, 70 × 80 mm
Doris Lusk | *Old Sluicing Pipes, St Bathans* | 1942 | linocut, 150 × 130 mm

1 The Dunedin Art Group formed in 1940 and met fortnightly at the Moray Place studio. Numerous art lectures were presented by members of the local arts community such as Harry Miller, Robert Field, Gordon Tovey and Charlton Edgar. The group also used the space for life-drawing classes, exhibitions and film screenings, often accompanied by a bring-a-plate supper.

2 'Otago Art Society Winter Exhibition', *Otago Daily Times*, 22 June 1942, page 7.

3 *Landmarks: The Landscape Paintings of Doris Lusk* [exhibition and publication], Robert McDougall Art Gallery (now Christchurch Art Gallery Te Puna o Waiwhetū), 1996; *A Table of One's Own: The Creative Life of Anne McCahon* [exhibition and publication], Te Uru Waitākere Contemporary Gallery, 2016/17.


Old Sluicing Pipes, St. Bathans.
S. Lusk.

E. Mervyn Taylor 1906–1964

New Zealand's best-known and respected printmaker working during the twentieth century, Mervyn Taylor produced at least 239 wood-engravings over the course of his career, and many more linocuts as well. His prints focused on subjects that were unique to Aotearoa at a time when a national identity was at the forefront of Pākehā art, including the interpretation of elements from Māori culture as well as New Zealand landscapes and native flora and fauna.

Born and raised in Tāmaki Makaurau Auckland, Mervyn initially worked as a jeweller, for which his training included engraving. He moved to Te Whanganui-a-Tara Wellington in 1935 to work as a commercial artist in the advertising sector and made his first wood-engraving in 1937. He turned to freelance work, and during World War II served as a maps draughtsperson. In 1944 he started working as the arts editor for the School Publications Branch of the Department of Education where artists such as Juliet Peter and Russell Clark worked as illustrators. Mervyn was elected a member of the Society of Illustrators in New York in 1950, held a solo exhibition at the American Museum of Natural History in New York in 1954, and had work in *The 1st International Biennial Exhibition of Prints in Tokyo* in 1957.

Unlike his contemporaries who trained at art schools throughout the country and abroad, Mervyn was self-taught. He often produced his prints in editions of at least twenty, and his New Zealand subjects ensured they sold well. Mervyn did much to promote printmaking here in Aotearoa through his position on the committee of the New Zealand Academy of Fine Arts between 1953 and 1960. He worked as a painter, muralist and book illustrator. Two books of his wood-engravings were published in 1946 and 1957, and a retrospective exhibition was held after his death in 1967.[1] His wood-engravings remain popular and are highly sought after in New Zealand.

Pages 123–5:
Ruru (Morepork) | 1943 | wood-engraving, 75 × 65 mm
Toward Evening | 1940 | linocut, 196 × 225 mm
Tauhou Feeding Chick | 1943 | wood-engraving, 65 × 115 mm

1 See *A Book of Wood Engravings*, Caxton Press, Ōtautahi Christchurch, 1946; *Engravings on Wood*, Mermaid Press, Te Whanganui-a-Tara Wellington, 1957; *E. Mervyn Taylor: 1906–1964*, New Zealand Academy of Fine Arts, Te Whanganui-a-Tara Wellington, 1967.

Leo Bensemann 1912–1986

Leo Bensemann had an uncanny talent as a graphic artist, and from an early age displayed great aptitude for drawing. He grew up in the towns of Tākaka and Whakatū Nelson at the northern end of Te Waipounamu / the South Island, then in his late teens moved to Ōtautahi Christchurch where he worked for an advertising agency. At this time Christchurch was home to a dynamic art and literature scene, later described as "Bloomsbury South", and Leo soon was one of a group of young artists at the heart of it.[1] Between 1932 and 1936 he took evening classes at the Canterbury College School of Art where he befriended Francis Shurrock, whose collection of ukiyo-e Japanese woodcut prints had a major impact on his style as a printmaker and painter. In Christchurch he met the young poet and publisher Denis Glover and became involved with the newly established Caxton Club (soon to become the Caxton Press), creating a linocut for its first publication, *Oriflamme*, in 1933. The Caxton Press rapidly became a focal point for progressive, modern publishing in Aotearoa, and Leo provided illustrations for many of their exquisite publications over the next four decades. His natural skill as a designer, typographer and printer is perhaps at its finest in his publication *Fantastica: Thirteen Drawings*, published in 1937 by the Caxton Press; it remains one of the most highly regarded artist books to have been produced in New Zealand. The following year Leo began renting a studio next to Rita Angus's in a converted house in Cambridge Terrace, which became the hub of the city's modern scene. It was a vibrant social space where writers and artists gathered for musical recitals and parties—Olivia Spencer Bower later spoke of "the people, the life, the parties and the whole glorious excitement of it all".[2] Leo was also a key member of the influential arts collective known as The Group, designing and printing their catalogues each year from 1940 until they folded in 1977.

Leo produced several linocuts early in his career, but it was the wood-engraving medium in which he excelled, perhaps because it allowed him to fully utilise his skill as a draughtsperson and develop his interest in line and pattern. He was not a prolific wood-engraver, likely due to having to balance his work as a printmaker and painter alongside his day job as a designer, printer and manager at the Caxton Press, but the prints he did produce remain some of the most imaginative and skilled wood-engravings to have been printed in New Zealand.

Pages 127–9:
Death and the Woodcutter | c.1940 | wood-engraving, 222 × 172 mm
Night | c.1940–5 | wood-engraving, 129 × 103 mm
Boy (working proof) | c.1940 | wood-engraving, 230 × 180 mm

1 Peter Simpson, *Bloomsbury South: The Arts in Christchurch 1933–1953*, Auckland University Press, Tāmaki Makaurau Auckland, 2016.

2 Olivia Spencer Bower, in Julie King, *Olivia Spencer Bower: Making Her Own Discoveries*, Canterbury University Press, Ōtautahi Christchurch, 2015, page 89.

Rona Dyer 1923–2021

Rona Dyer lived and worked in Ōtepoti Dunedin for much of her career. She studied at the Dunedin School of Art at King Edward Technical College during the early 1940s and at the Dunedin Teachers' Training College in 1944. Dunedin had a vibrant art scene at the time, and the city's art school had a reputation for being more progressive than others in New Zealand. Graduates included Doris Lusk, Colin McCahon and Toss Woollaston, who each went on to become among the country's most successful artists of the twentieth century.

Rona was exhibiting wood-engravings at the Otago Art Society by 1944, aged in her early twenties, and was also interested in mural painting; winning a national mural competition in 1947 inspired her to travel to London the following year to further her studies. In London she studied mural design at Goldsmiths' College and wood-engraving and book design at the Central School of Arts and Crafts, where she was taught by renowned English wood-engraver Gertrude Hermes. She relished this time, noting: "Engraving under the guidance of Gertrude Hermes has increased my assurance that wood-engraving can be one of the most creative media."[1] While in London Rona exhibited with the Society of Wood Engravers, the London Society of Painters, Etchers and Engravers and the Royal Academy of Arts. She returned to New Zealand in 1952.

Rona illustrated numerous books including *Rona Dyer: Engravings on Wood* printed by Leo Bensemann at the Caxton Press in 1948 and *The Legend of Io: Engravings on Wood* in 1956. Back in Dunedin, Rona continued to work with wood-engraving, with many of her subjects reflecting her interest in nature. She became a lifetime member of the Otago Art Society, which held a major retrospective of her work in 1995.

Pages 131–3:
Goldfish | c.1948 | wood-engraving, 195 × 143 mm
The Octagon, Dunedin | 1964 | wood-engraving, 130 × 103 mm
Vauxhall Yachting Shed, Otago Harbour | 1953 | wood-engraving, 150 × 172 mm

1 Quoted in Harry Tombs, 'New Zealand Artists Abroad', *Yearbook of the Arts in New Zealand 5*, Wingfield Press, Te Whanganui-a-Tara Wellington, 1949, pages 180–2. Rona Dyer, Molly Canaday, Kathleen Browne and Max Walker were also featured.

Stewart Maclennan 1903–1973

Stewart Maclennan studied at the Dunedin School of Art at King Edward Technical College in Ōtepoti Dunedin under artists Thomas Jenkin, Frederick Ellis, William Allen and Robert Field, all of whom had an interest in printmaking. From 1935 to 1939 he attended the Royal College of Art in London, where his interest in printmaking and design was ignited by some of England's most respected artists in these subjects, including Eric Ravilious, Paul Nash, John Nash, Edward Bawden, Edward McKnight Kauffer and Edward Johnston. He relished his time at the Royal College of Art and the opportunities it gave him to see works of art in the real instead of reproductions and photographs in books, as well as becoming familiar with the work of his teachers. Stewart's wood-engraving *Limehouse* (c.1939), produced during his time at the college, highlights the influence of Eric Ravilious and Paul Nash and his growing interest in wood-engraving. He excelled at design and lithography, and was awarded prizes in these subjects in 1938.

Stewart returned to Aotearoa in 1939 to take up a teaching position in the Wairarapa. In 1947 he was appointed director of the National Art Gallery in Te Whanganui-a-Tara Wellington, a position he held until 1968. Stewart continued to produce prints in linocut, wood-engraving and lithography alongside his work as a painter throughout his career.

Limehouse | c.1939 | wood-engraving, 120 × 135 mm

Florence Akins 1906–2012

Florence Akins began attending the Canterbury College School of Art in Ōtautahi Christchurch in her early teens. Her father, a skilled interior decorator, encouraged Florence to take up art from an early age. Among her fellow students was Chrystabel Aitken, who became a lifelong friend. Her teacher, Francis Shurrock, taught Florence printmaking and was an important role model for the young student. She described him as "an outstanding teacher [who] taught much else besides technique".[1] Shurrie, as he was known to his students, was an enthusiastic Morris dancer, and he encouraged Florence and fellow students Mary Barrett and Leo Bensemann to join him, along with his contemporary William Allen.

Metalwork was a popular subject at the school at this time, and Florence and other students made coffee and tea pots, caskets and items of jewellery. She was appointed to a part-time teaching role at the art school in 1927, where she taught linocut, design, lettering, calligraphy, embroidery and modelling. She graduated in 1931 and continued teaching at the school from 1936 until 1969.

Only a handful of Florence's linocuts are known to be extant, including *The Metalworker* (1932). This wonderfully simple study in black and white shows one of her fellow students working to shape a piece of metal clamped in a vice. Another art deco-inspired linocut of figures was used as the frontispiece for *Sirocco*, a 1933 Caxton Club (later the Caxton Press) publication.

In 1997 Florence gave a collection of her rare prints, including works by herself and her friends Bill Sutton, Francis Shurrock and Alexander McLintock, to Christchurch Art Gallery Te Puna o Waiwhetū.

The Metalworker | 1932 | linocut, 130 × 59 mm

1 Florence Akins in Ann Calhoun, *The Arts and Crafts Movement in New Zealand 1870–1940*, Auckland University Press, Tāmaki Makaurau Auckland, 2000, pages 194–5.

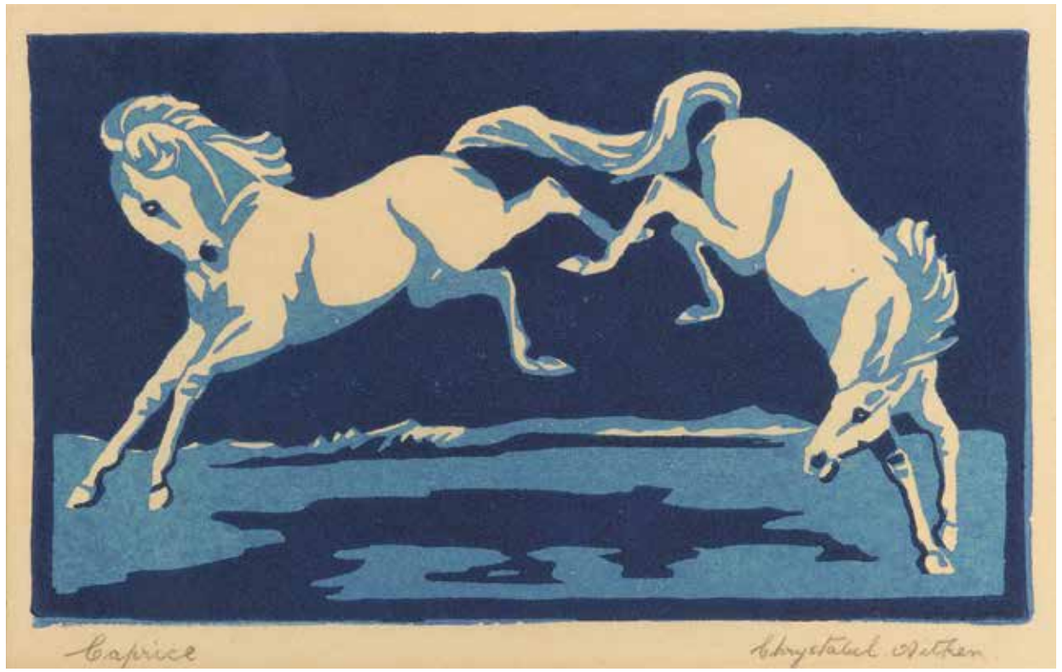
Chrystabel Aitken 1904–2005

Chrystabel Aitken grew up on a farm in Murihiku Southland where she developed an affinity for animals, particularly horses, that was to become the primary focus of her art throughout her long career. Recognising Chrystabel's artistic talent, her family moved to Ōtautahi Christchurch so she could attend the Canterbury College School of Art in 1921. She flourished under the instruction of Francis Shurrock, who arrived at the school in 1924 and inspired her to work with sculpture; she also studied metalwork and craft under James Johnstone. Part of a stellar group of students attending the school, her peers included Rhona Haszard, Ivy Fife, Douglas McLeod, Florence Akins, Russell Clark and Olivia Spencer Bower.

In 1926 Chrystabel was appointed as a tutor and assistant to Francis Shurrock, with whom she shared an interest in printmaking. By the early 1930s she was working with linocuts, a medium she continued to use through to the mid 1940s. She exhibited the delightful linocut *Caprice* (c.1933) at the New Zealand Society of Artists in 1933.

Among her career highlights, Chrystabel was one of the artists selected to work on the sculptural designs and their execution for the 1939–40 New Zealand Centennial Exhibition in Te Whanganui-a-Tara Wellington, a major national event visited by 2.6 million people. She was a prominent member of The Group and exhibited with the Canterbury Society of Arts and the New Zealand Academy of Fine Arts. Chrystabel worked expertly with a wide range of mediums, including sculpture, painting, metalwork, printmaking, jewellery and ceramics.

Pages 139–41:
Untitled (Three Women) | c.1935 | linocut, 65 × 68 mm
Caprice | c.1933 | linocut, 92 × 155 mm
Tigers | 1944 | linocut, 118 × 305 mm


Caprice
Chrystabel Aitken


Tigers Lin. Cut 1942
1942
Chrystabel Aitken

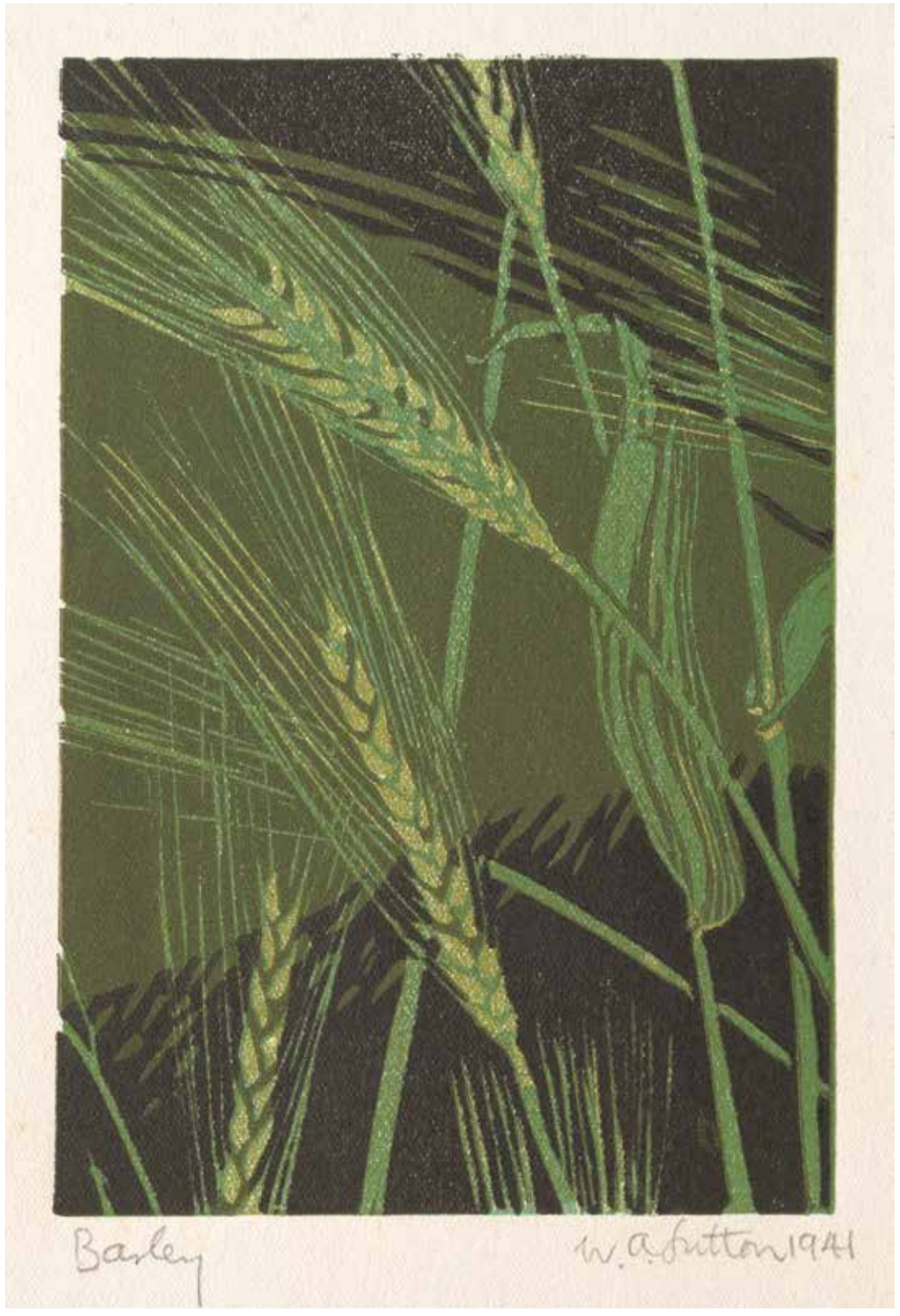
Bill Sutton 1917–2000

Bill Sutton studied at the Canterbury College School of Art from 1934 to 1937. He was a painter first and foremost, and his works in oil and watercolour of the Canterbury High Country are highly regarded and revered for their distinctive representation of the region. Bill had an intuitive temperament suited to many artforms and turned his creative flair to numerous media including printmaking, bookbinding, calligraphy and letterpress printing. It is his linocuts from the 1940s, however, that show him at his strongest. To this at-times brutal medium he brought the same delicacy and care he applied to any of his artistic outputs. Some of his linocuts are traditional in subject matter, looking back to European subjects, but his landscapes highlight his longstanding interest in regionalism that was also present in his painting. The 1945 linocut *Road from Cromwell* incorporates the use of four blocks, all meticulously cut, inked and registered, to create a stunning view from the Central Otago region.

Several of Bill's linocuts were used as Christmas cards and exchanged with other printmakers including Hilda Wiseman, Mervyn Taylor and Florence Akins. Although he had stopped producing prints by the late 1940s, his interest in printmaking resurfaced in 1966 when he bought an Albion printing press and a cabinet of metal type and established the Templar Press in Ōtautahi Christchurch. He used it to print poetry by Charles Brasch, exhibition invitations and catalogues, printer's follies and, in 1983, a major book on the stained glass windows he designed for ChristChurch Cathedral.

Bill presented a large collection of his prints and those of his contemporaries to Christchurch Art Gallery Te Puna o Waiwhetū in 1983.

Pages 143–5:
Road from Cromwell | 1945 | linocut, 125 × 153 mm
Barley | 1941 | linocut, 135 × 90 mm
Grass in Flower | 1942 | linocut, 115 × 90 mm


Barley
W.A.Sutton 1941

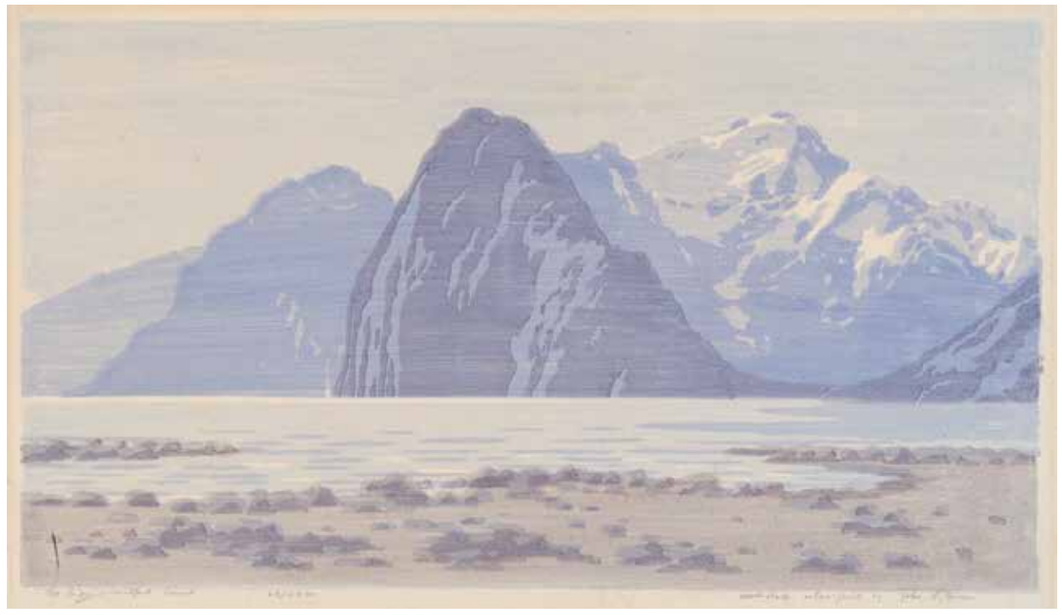

grass in flower.
W.A.Sutton 1942

John Moore 1897–1965

John Moore was a prolific printmaker known for his simple black and white woodcuts of Aotearoa's native flora and fauna as well as more ambitious and larger scale colour woodblocks of the New Zealand landscape often done in the manner of ukiyo-e Japanese woodblock prints, such as *The Lion, Milford Sound* (c.1945) shown here.

Born in Hāwera, John studied in Te Whanganui-a-Tara Wellington in the 1910s under Dorothy Richmond and also at the Wellington Technical College where Harry Linley Richardson taught. In 1921 he was awarded several prizes in design, painting and drawing at the college. John was in England by 1923 where he studied art at Goldsmiths' College in London and then at the British Academy in Rome. He travelled extensively, painting in Italy, England, Scotland and Norway, and in 1926 he held an exhibition of his work at the Graham Gallery in London.

Returning to Aotearoa in 1927, John settled in Karanema Havelock North before moving to York Bay in Wellington Harbour. He exhibited his woodcuts regularly with the New Zealand Academy of Fine Arts from 1927 until his death in 1965. He was also interested in hand-dyeing and spinning wool and designed a spinning wheel that was very popular with spinning groups throughout the country.



The Lion, Milford Sound | c.1945 | woodcut, 255 × 460 mm

Ivy Fife 1903–1976

Throughout the 1930s and 1940s many New Zealand painters tried their hand at printmaking, particularly the linocut because of its ease of production. Ōtautahi Christchurch artist Ivy Fife is well-known for her appealing paintings of the Canterbury High Country and gritty urban views. In this untitled work made around 1940, light spills from the windows of her brother's Broadway Avenue apartment block in Papaioea Palmerston North creating a silhouette of the weeping beech tree—which still stands to this day. Like many of her contemporary painters, including Evelyn Page, Rita Angus, Bill Sutton and Olivia Spencer Bower, Ivy produced a limited number of linocuts alongside her work as a painter.

Ivy first enrolled at the Canterbury College School of Art in 1920 where she was one of a group of talented, motivated artists including Olivia Spencer Bower, Rata Lovell-Smith and Rhona Haszard. After graduating in 1931 she remained at the art school assisting Francis Shurrock, and was appointed to a full-time teaching position in 1934 which she held until 1959. Prominent among her pupils were Carl Sydow, John Panting and Tony Fomison. Ivy exhibited regularly with the Canterbury Society of Arts and the New Zealand Academy of Fine Arts as well as The Group in Christchurch, and a major retrospective of her paintings was held just after her death in 1976.[1]

Untitled | c.1940 | linocut, 150 × 109 mm

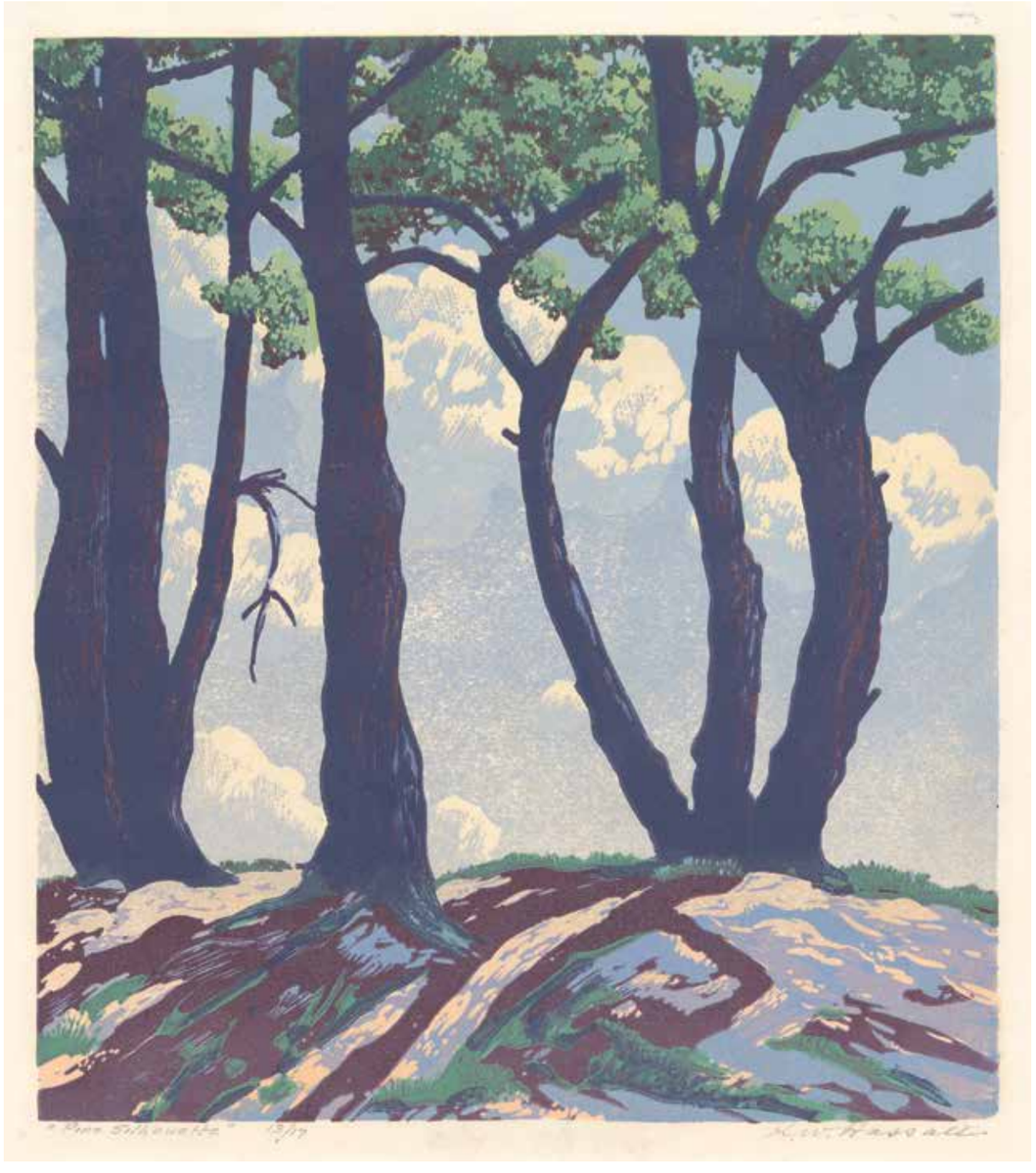
1 *Ivy Fife: Retrospective Exhibition, 1938–1976*, Robert McDougall Art Gallery (now Christchurch Art Gallery Te Puna o Waiwhetū), 1977.

Kenneth Hassall 1902–1970

Kenneth Hassall was born in England and emigrated to Aotearoa New Zealand with his mother in 1907. By 1921 he was studying design at the Wellington Technical College, where the printmaker Harry Linley Richardson taught. He then worked as an architect and draughtsperson, skills that were a good fit for his work in linocut, wood-engraving and aquatint—of which he made more than eighty prints during the 1930s and 1940s.

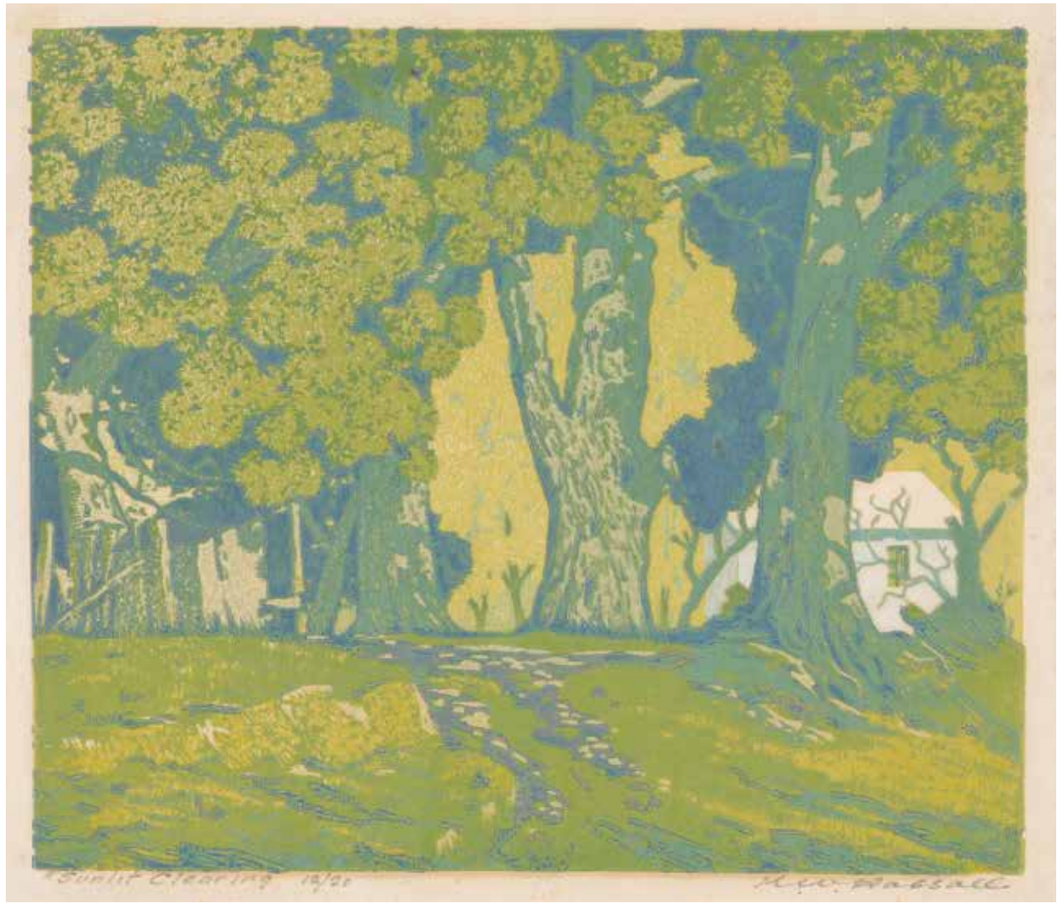
Kenneth began exhibiting with the New Zealand Academy of Fine Arts in 1931 and also exhibited with art societies throughout the country. In 1938 he became a founding member of Wellington's Studio Sketch Club with his friend and fellow printmaker Mervyn Taylor, and was elected to the New Zealand Society of Artists in 1940. His work was included in an exhibition of contemporary New Zealand printmakers organised by the Community Arts Service in 1947 alongside George Woods, Mervyn Taylor, Gilbert Meadows, Stewart Maclennan and James Boswell.

One of the most talented linocut artists in New Zealand at the time, Kenneth's work appeared on the cover of *Art in New Zealand* in 1943 and was reproduced several times in the same magazine during the mid 1940s.[1] In 1946 his linocuts were singled out and praised for the high standard of printing technique by Harry Vye Miller when reviewing the Otago Art Society's annual exhibition. Kenneth retired to the suburb of Devonport in Tāmaki Makaurau Auckland around 1948.



Pages 151–3:
Pine Silhouette | c.1945 | linocut, 255 × 226 mm
Sunlit Clearing | c.1944 | linocut, 154 × 181 mm
Tree Daisies | 1940 | linocut, 114 × 120 mm

1 *Art in New Zealand* issues include: vol. 16, no. 2, #62, December 1943, cover; vol. 16, no. 3, #63, March 1944, page 11; *The Arts in New Zealand* vol. 17, no. 4, #68, June–July 1945, pages 18, 21.


Sunlit Clearing 10/20
Roy Randall


"Tree Daisies" 1/20
Roy Randall '60

Gertrude Ball 1879–1971

The daughter of painter Thomas Ball, Gertrude Ball was raised in the late 1800s in Tāmaki Makaurau Auckland. She exhibited with the Auckland Society of Arts in the 1910s, and travelled to London in 1920 where she studied at the Regent Street Polytechnic. Gertrude worked predominantly in watercolours at this time, and her work was included in the annual Royal Academy of Arts exhibitions between 1926 and 1940. She also became a member of the Society of Graphic Art and the Society of Women Artists.

Gertrude struggled to make a living as an artist in London, which she described as "a long uphill row to hoe" when she was interviewed in 1931 on her return to Aotearoa to look after her ageing mother—a situation many female artists found themselves in, expected to prioritise family over career.[1] She was friends with the Auckland printmaker Hilda Wiseman, whose work with linocuts may have encouraged Gertrude to develop her own interest in the woodcut medium.

Gertrude returned to London in July 1932, and around 1936 she began working on a major publication to be titled *British Castles: A Book of Woodcuts, Written and Illustrated by Gertrude Ball*. Although ultimately unpublished, it involved the creation of thirty woodcuts, and with her interest in typography and letterpress printing she also designed and set the title page and text.

Returning to New Zealand after World War II, in 1948 Gertrude travelled throughout Central Otago with artist Mabel Still, making several woodcuts of the region including *Gorge, Arrowtown* and her untitled view of Alexandra Bridge shown here. She continued to live and paint in Auckland until her death in 1971.

Pages 155–7:
Untitled | c.1935 | woodcut and watercolour, 65 × 95 mm
Untitled | 1948 | woodcut, 193 × 255 mm
Gorge, Arrowtown | 1948 | woodcut, 225 × 290 mm

1 Gertrude Ball in 'New Zealand Artist Miss G. Ball Returns', *Auckland Star*, 9 December 1931, page 13.

John Buckland Wright 1897–1954

Born in Ōtepoti Dunedin, John Buckland Wright left for England at a young age in 1908. After the end of his service in World War I he began studying architecture at the Bartlett School of Architecture at London University in 1920. After graduating the following year he abruptly decided to change course, and with his interest in engraving piqued he moved to Brussels in 1925 where he taught himself wood-engraving. John excelled at the medium and associated with De Vijf, a group of contemporary Belgian woodblock printers. He was also a founding member of La Société de la Gravure Originale Belge in 1927.

John's skill with engraving developed quickly and he gained his first commission as an illustrator with the Maastricht-based Halcyon Press in 1929. In 1933 John moved to Paris with his wife, Mary Anderson, where he became involved with Stanley William Hayter's famous Atelier 17 studio working alongside such renowned artists as Constantin Brâncuşi, Joan Miró, Pablo Picasso and Henri Matisse. In 1934 he joined the Society of Wood Engravers in England and the following year began his long association with the Golden Cockerel Press, becoming one of its most regular illustrators. His finest work for Golden Cockerel was John Keats' *Endymion* in 1947, for which he completed fifty-eight wood-engravings.

John and Mary fled to England at the outbreak of World War II. In 1952 he was appointed to the Slade School of Fine Art in London to teach etching, and the following year he published an authoritative book on the subject, *Etching and Engraving: Techniques and the Modern Trend*. John was in discussions with Stanley William Hayter regarding the establishment of an Atelier 17 studio in London when he died suddenly in 1954. He was a prolific printmaker producing more than a thousand prints during his illustrious career.

Pages 159–61:
Diana & Endymion | 1944 | wood-engraving, 200 × 135 mm
The Song from beyond the World | 1931 | wood-engraving, 159 × 108 mm
Three Bathers | 1951 | wood-engraving, 163 × 110 mm

"The Song from beyond the Trees" Clive Weeks-Townsend Tenafly 1931

Three Bathers 19/20 Peter Rose-Townsend Tenafly 51

Mabel Annesley 1881–1959

Mabel Annesley came from the aristocratic Annesley family in Northern Ireland from whom she inherited Castlewellan Estate in 1914. Her interest in wood-engraving led her to study under Noel Rooke, a major figure in the revival of the medium in Britain, at the Central School of Arts and Crafts in London in 1920–21. By this time aged in her forties, she was part of a vibrant scene at the height of the print revival and became a member of the Society of Wood Engravers in 1925 alongside several influential British wood-engravers including Eric Gill, Paul Nash, Eric Ravilious, Clare Leighton, Robert Gibbings, Gwen Raverat and David Jones. Mabel was commissioned to illustrate several fine press books with her wood-engravings, including *Songs from Robert Burns* published by the popular Golden Cockerel Press in 1925.

Early in World War II, her home, Castlewellan, was commandeered by the British Army and Mabel decided to move to Aotearoa, arriving in Tāmaki Makaurau Auckland "with no particular plan" in September 1941.[1] She settled in Whakatū Nelson later that year where she befriended artist William Allen, who had come out from England to teach at the Dunedin Art School with Robert Field in 1925 and was by this stage the art master at Nelson College.

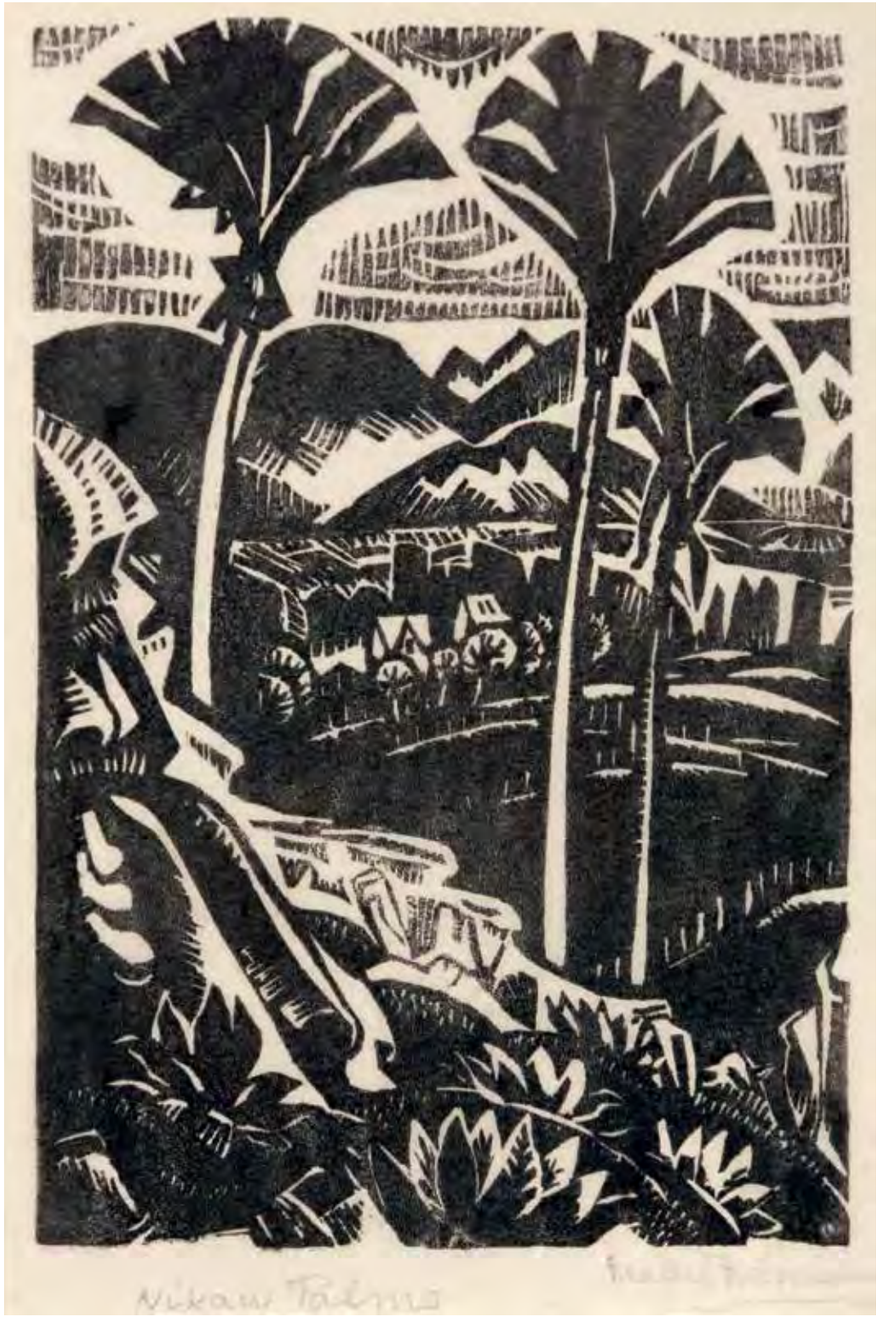
Mabel located an Albion press for printmaking, but wood-engraving blocks, paper and inks were near impossible to locate due to wartime restrictions. Instead, she turned to linocutting, pulling the linoleum up from the floor of her house in Nelson to make relief prints. Her work was appreciated in New Zealand, and several prints were reproduced in *Art in New Zealand* during the 1940s.[2] She also contributed an autobiographical piece for the magazine titled 'A Wood Engraver Looks Back' in 1943.[3]

Mabel returned to England after the war but was drawn again to New Zealand in 1949, settling this time at Motupipi in the remote Golden Bay at the top of Te Waipounamu / the South Island. In 1951 Stewart Maclennan, who himself had studied wood-engraving in England under several of Mabel's contemporaries, arranged for an exhibition of her prints to be shown at the National Gallery in Te Whanganui-a-Tara Wellington. Mabel left again for England in 1953, where she remained until her death in 1959. A year later, a selection of her prints was included in an exhibition alongside work by Robert Gibbings and Gwen Raverat at the Whitworth Gallery in Manchester, attesting to her standing as a printmaker.

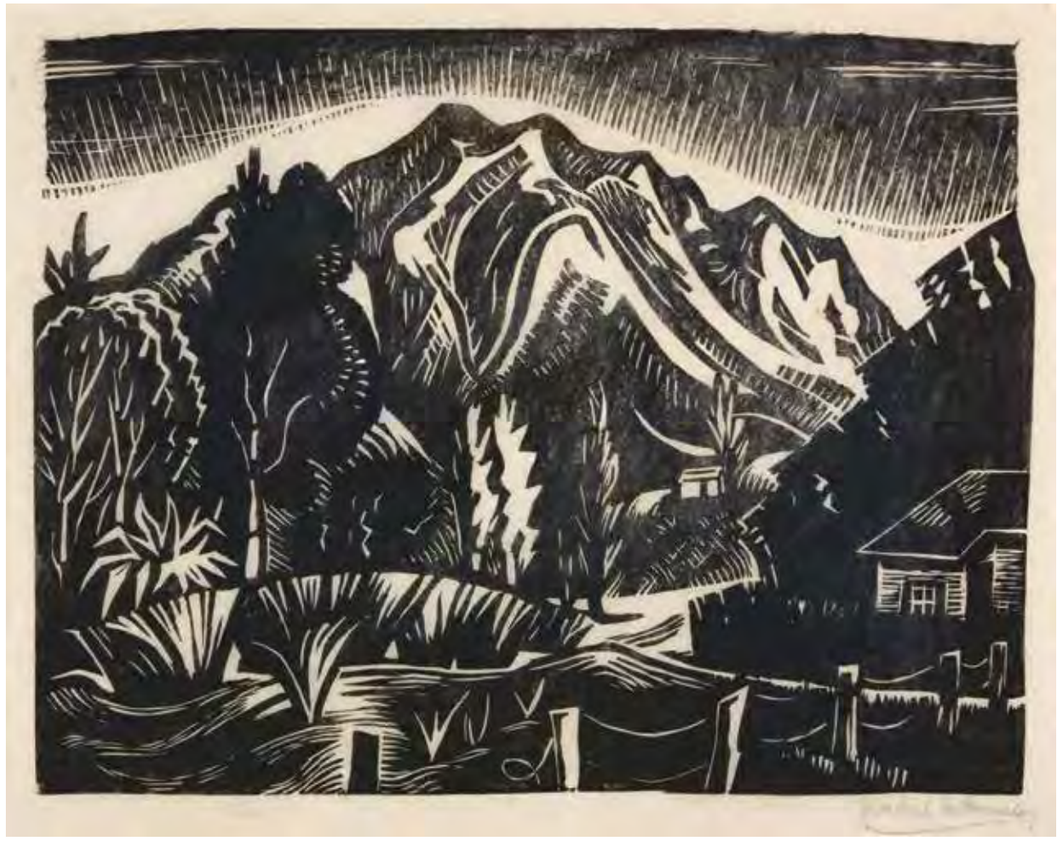
1 Mabel Annesley in 'Personal Notes', *Evening Post* (Te Whanganui-a-Tara Wellington), 23 September 1941, page 4.

2 *Art in New Zealand* issues include: vol. XIV, no. 4, #56, June 1942, page 188; vol. 15, no. 3, #59, March 1943, cover, pages 13, 15; vol. 16, no. 3, #63, March 1944, cover.

3 Mabel Annesley, 'A Wood Engraver Looks Back', *Art in New Zealand*, vol. 15, no. 3, March 1943, page 14.



Pages 163–5:
Nikau Palms | 1950 | linocut, 228 × 150 mm
At Pohara | c.1950 | linocut, 210 × 270 mm
Pig Farm | 1950 | linocut, 102 × 123 mm




13/30

Juliet Peter 1915–2010

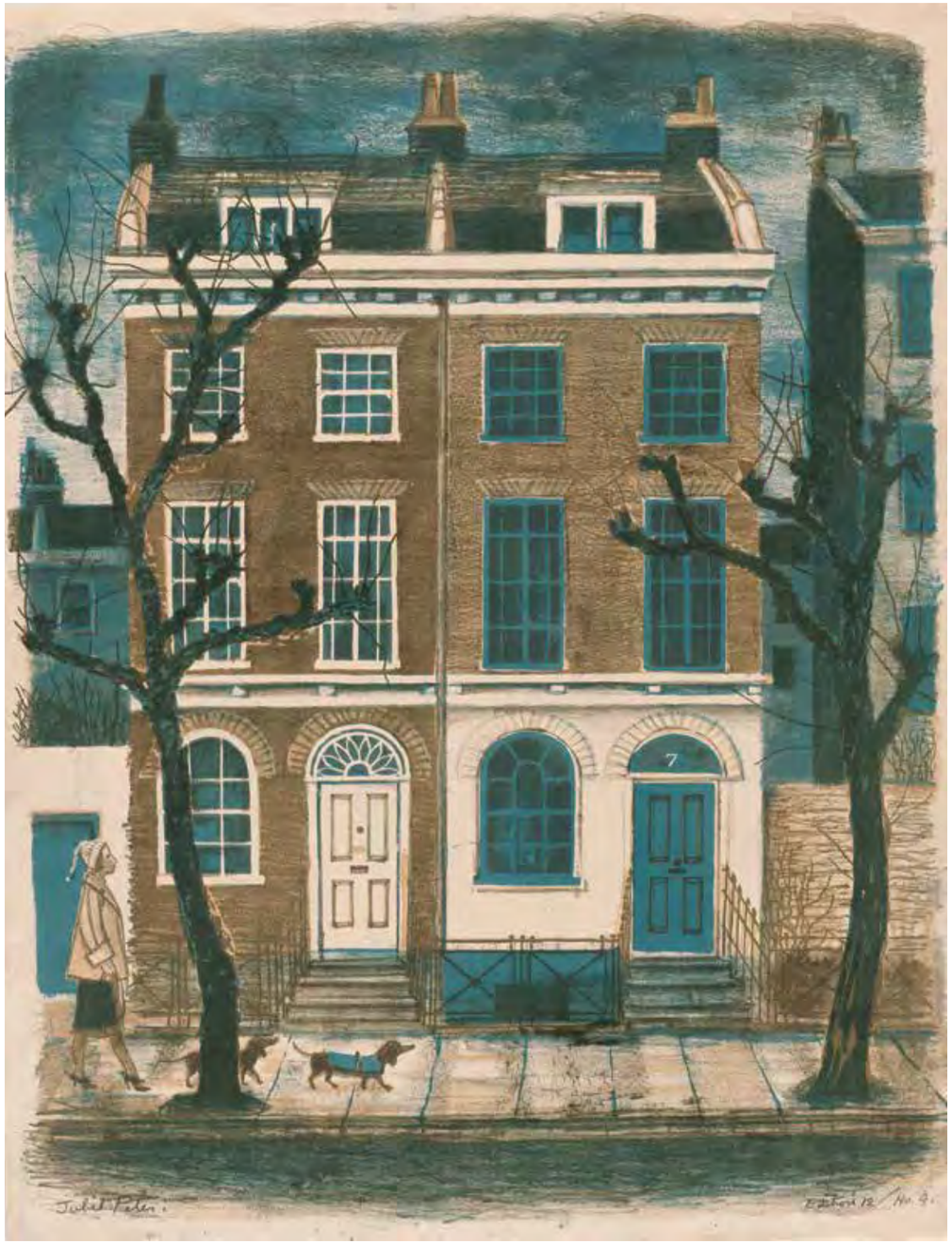
Juliet Peter began attending the Canterbury College School of Art in 1936 where she was greatly influenced by her tutor Francis Shurrock, whom she described as being crucial to broadening her mind as an artist.[1] She completed a diploma in painting in 1939, and in the same year made several linocuts—the only print medium being taught at the school at the time. During World War II Juliet joined the New Zealand Women's Land Service to become a 'Land Girl' in Waitaha Canterbury; she later worked as an illustrator with the army's education unit in Te Whanganui-a-Tara Wellington. After the war she was employed as an illustrator for the School Publications Branch of the Department of Education, illustrating the *School Journal* with artists Mervyn Taylor and Roy Cowan, who she later married.

Juliet travelled with Roy to England in 1951 where she attended the Central School of Arts and Crafts. The following year she studied at the Hammersmith School of Arts and Crafts, which focused on ceramics and lithography—two mediums she and Roy embraced. Many leading contemporary English artists were working with lithography at this time, including William Scott, Ceri Richards and Eileen Agar, and the formation of the Society of London Painter-Printers did much to promote the medium. As was the case for many painters, lithography appealed to Juliet because of its close association with painting.[2] Having enjoyed working with the medium, Juliet and Roy acquired a lithographic press in England which they brought back to New Zealand on their return in 1955. They settled in Wellington and by 1960 were working as full-time artists. Juliet continued to work with lithography throughout the remainder of her career, producing a substantial body of prints.

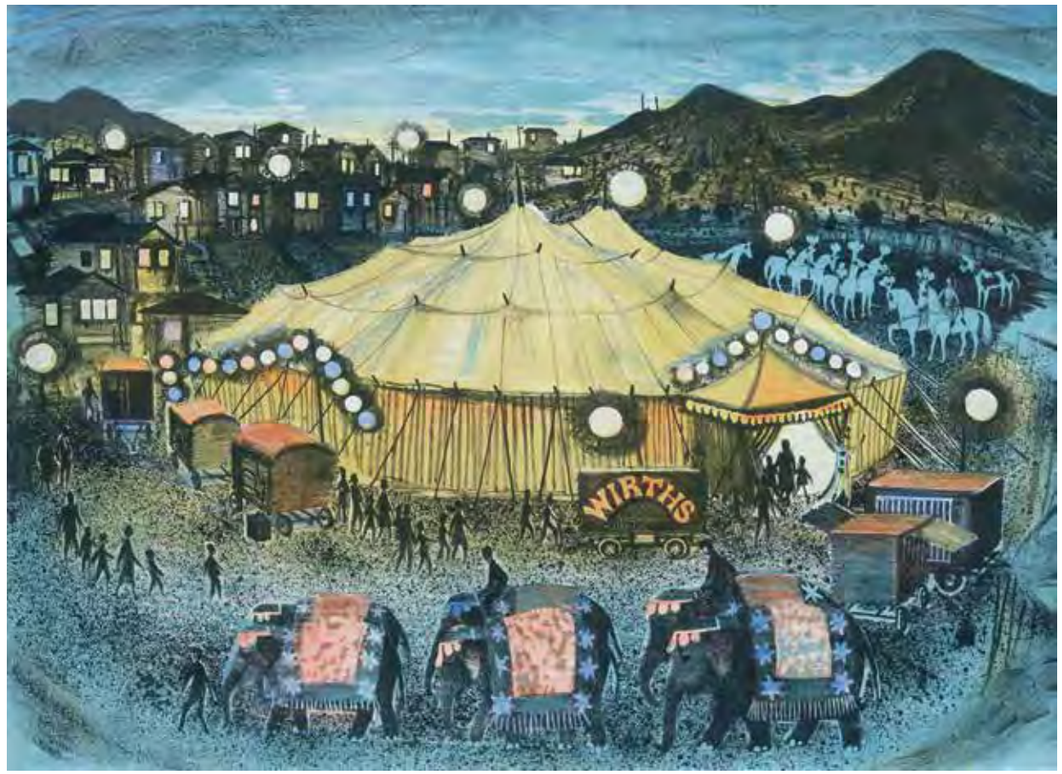
Pages 167–9:
Facades, W.9. | 1954 | lithograph, 550 × 430 mm
Nor'west | 1939 | linocut, 160 × 213 mm
Circus, Night | c.1955 | lithograph, 452 × 620 mm

1 Juliet Peter interviewed by Damian Skinner, 'A Modest Modernism: A Conversation with Juliet Peter', *Art New Zealand* 119, winter 2006, page 67.

2 Vickie Hearnshaw, 'Juliet Peter: Painter, Potter, Printmaker', *Art New Zealand* 101, summer 2001–02, page 79.




Nor'west.
Peter/39


WIRTHS

Colin McCahon 1919–1987

One of New Zealand's most well-known painters, Colin McCahon produced several prints throughout his career, including his potato relief print *Hoeing Tobacco* (1944) shown here, which challenged the notion of fine art. Colin grew up in Ōtepoti Dunedin. He received lessons from Russell Clark before attending the Dunedin School of Art at King Edward Technical College between 1937 and 1939, where he was inspired by the works and teaching of Robert Field.

Colin's first prints were ephemeral: a tiny woodcut of a bird printed on what appears to be a piece of tobacco rolling paper and the aforementioned potato print that was used as a Christmas card. He created a linocut for the cover of *7 Poems* by John Caselberg in 1952, and after moving to Tāmaki Makaurau Auckland he produced his first lithograph in 1954 followed by two suites titled *Van Gogh – poems by John Caselberg* and *Puketutu Manukau* in 1957. Colin employed a commercial lithographic printer to produce his *Van Gogh* suite with mixed results. In 1957 he also produced a small series of monotype prints titled *Night fishing, French Bay*, which he made by cutting away abstract shapes from a piece of cardboard, which he then inked and printed using a roller over the sheet of paper. There are at least ten examples of these monotypes extant, each one slightly different. In 1969 Colin collaborated with Mervyn Williams to create a screenprint titled *North Otago Landscape*, which was part of the 'Multiples' suite published by Barry Lett Galleries with the intention of making modern art accessible to a wide audience.

Pages 171–3:
Hoeing Tobacco | 1944 | potato cut, 60 × 43 mm
Van Gogh – poems by John Caselberg [*four*] | 1957 | lithograph, 335 × 240 mm
Night fishing, French Bay | 1957 | monotype, 205 × 127 mm
Reproduced courtesy of the Colin McCahon Research and Publication Trust

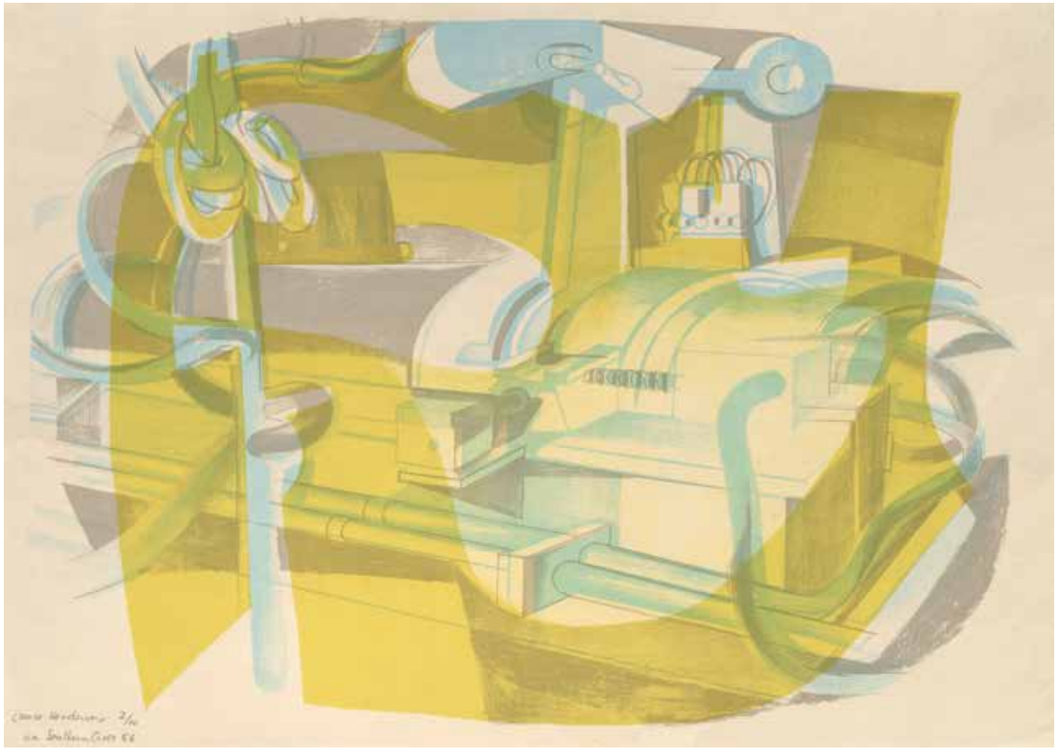

Six years I have wrestled
With a bare branch,
Sought sap in an old tree,
Heard a thrill chaffinch
Cry out occasionally
From a black bough,
Seen her hair and her features
And her turned away brow.


4

Louise Henderson 1902–1994

Like several painters of her generation, Louise Henderson produced numerous prints alongside her paintings and was particularly drawn to lithography during the mid 1950s. Born in Paris, she attended l'École de la broderie et dentelle de la ville de Paris between 1919 and 1921 where she studied furniture and wallpaper design as well as embroidery. In 1925 she emigrated to Aotearoa, settling in Ōtautahi Christchurch with her New Zealand husband, Hubert Henderson, whom she had met in Paris. There, she painted, learned te reo Māori and later took up a position at the Canterbury College School of Art teaching embroidery and design. She was awarded an honorary diploma from the school in 1931. Louise quickly became immersed in local arts circles, exhibiting with the New Zealand Society of Artists, The Group and the Canterbury Society of Arts. In 1933 she exhibited linocuts alongside Olivia Spencer Bower and Chrystabel Aitken at the New Zealand Society of Artists exhibition.

Louise and Hubert moved to Te Whanganui-a-Tara Wellington in 1941 where she taught art alongside Roland Hipkins at the Wellington Teachers' Training College between 1944 and 1950. The couple settled in Tāmaki Makaurau Auckland in 1950 where Louise had a new studio built and devoted herself to painting full-time. She travelled to Europe in 1951 where she studied under the cubist painter Jean Metzinger who fostered her interest in the movement. Returning to Aotearoa in 1953 she again travelled overseas to the Middle East between 1956 and 1958. Louise produced a number of lithographs during the 1950s that often incorporated cubist elements, which were also present in her paintings at the time. This was the period in which her fellow Auckland artists Colin McCahon and Gabrielle Hope were also producing lithograph prints. In 1991 the survey exhibition *Louise Henderson: The Cubist Years 1946–1958* was held at Auckland Art Gallery, and in 2020 a major retrospective, *Louise Henderson: From Life*, was developed by Christchurch Art Gallery Te Puna o Waiwhetū and Auckland Art Gallery Toi o Tāmaki.



On Southern Cross | 1956 | lithograph, 345 × 500 mm

E. Mervyn Taylor | *Toward Evening* (detail) | 1940 | linocut

List of works

Ordered alphabetically by artist

All measurements, unless otherwise noted, are 'image size'—that is, the area of paper that the image covers. Measurements are height by width in millimetres.

Chrystabel Aitken
Aotearoa New Zealand, 1904–2005

Caprice c.1933
Linocut, 92 × 155 mm
Collection of the Museum of New Zealand Te Papa Tongarewa, gift of the artist, 1996
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Tigers 1944
Linocut, 118 × 305 mm
Collection of the Museum of New Zealand Te Papa Tongarewa, gift of the artist, 1996
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Untitled (Three Women) c.1935
Linocut, 65 × 68 mm
Collection of Macmillan Brown Library, University of Canterbury, UC-MBL-2670
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Florence Akins
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The Metalworker 1932
Linocut, 130 × 59 mm
Collection of Christchurch Art Gallery Te Puna o Waiwhetū, gift of the artist, 1997
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The Road to Wanaka c.1928
Wood-engraving, 153 × 102 mm
Collection of Macmillan Brown Library, University of Canterbury, UC-MBL-2355
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Rita Angus
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Ruins, Napier c.1932
Linocut, 172 × 186 mm
Collection of Alexander Turnbull Library, Te Whanganui-a-Tara Wellington, ref. B-051-066
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Untitled [plate from *Sirocco*, published by the Caxton Club, Ōtautahi Christchurch, 1933] 1933
Linocut, 102 × 80 mm
Collection of Christchurch Art Gallery Te Puna o Waiwhetū, Robert and Barbara Stewart Library and Archives, Leo Bensemann Collection
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At Pohara c.1950
Linocut, 210 × 270 mm
Collection of The Suter Art Gallery Te Aratoi o Whakatū, purchased 1951
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Nikau Palms 1950
Linocut, 228 × 150 mm
Collection of The Suter Art Gallery Te Aratoi o Whakatū, bequeathed by Gladys Bisley, 1982
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Gorge, Arrowtown 1948
Woodcut, 225 × 290 mm
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Untitled c.1935
Woodcut and watercolour, 65 × 95 mm
Collection of Christchurch Art Gallery Te Puna o Waiwhetū, gift of Martin Ball in memory of his great aunt Gertrude Ball, 2022
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Untitled 1948
Woodcut, 193 × 255 mm
Collection of Christchurch Art Gallery Te Puna o Waiwhetū, gift of Martin Ball in memory of his great aunt Gertrude Ball, 2022
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Leo Bensemann
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Boy (working proof) c.1940
Wood-engraving, 230 × 180 mm
Collection of Christchurch Art Gallery Te Puna o Waiwhetū, gift of the Bensemann family, 2022
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Death and the Woodcutter c.1940
Wood-engraving, 222 × 172 mm
Collection of Christchurch Art Gallery Te Puna o Waiwhetū, gift of Francis Shurrock, 1961
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Night c.1940–5
Wood-engraving, 129 × 103 mm
Collection of Christchurch Art Gallery Te Puna o Waiwhetū, purchased 2004
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Nancy Bolton
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Cable Car c.1939
Linocut, 172 × 127 mm
Collection of the Museum of New Zealand Te Papa Tongarewa, purchased 2004
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John Buckland Wright
Aotearoa New Zealand / England, 1897–1954

Diana & Endymion 1944
Wood-engraving, 200 × 135 mm
Collection of Christchurch Art Gallery Te Puna o Waiwhetū, purchased 2002
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The Song from beyond the World 1931
Wood-engraving, 159 × 108 mm
Collection of Christchurch Art Gallery Te Puna o Waiwhetū, gift from the Estate of John Buckland Wright, 2016
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Three Bathers 1951
Wood-engraving, 163 × 110 mm
Collection of Christchurch Art Gallery Te Puna o Waiwhetū, transferred from the Canterbury Public Library, 1995
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Hinehauone Coralie Cameron
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Dance at Te Ore Ore Marae, Masterton 1937
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Collection of Alexander Turnbull Library, Te Whanganui-a-Tara Wellington, ref. E-915-q-016
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Grading and Packing Apples, Motueka 1938
Wood-engraving, 230 × 152 mm (view)
Private collection, Te Whanganui-a-Tara Wellington
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Norman Dipping at Te Ore Ore 1939
Linocut, 262 × 195 mm (view)
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Shearing Shed 1935
Wood-engraving, 170 × 255 mm
Collection of Alexander Turnbull Library, Te Whanganui-a-Tara Wellington, ref. E-914-q-031
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Wellington Wharves, Steam Crane and Boats 1935
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Collection of Alexander Turnbull Library, Te Whanganui-a-Tara Wellington, ref. A-424-018
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Old Cottages 1914–15
Monotype, 150 × 225 mm
Collection of The Edith Collier Trust, in the permanent care of the Sarjeant Gallery Te Whare o Rehua Whanganui
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Untitled (Town Scene) c.1920
Woodcut, 159 × 108 mm (posthumous printing)
Collection of The Edith Collier Trust, in the permanent care of the Sarjeant Gallery Te Whare o Rehua Whanganui
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Untitled (Village Scene) c.1920
Woodcut, 101 × 123 mm
Collection of The Edith Collier Trust, in the permanent care of the Sarjeant Gallery Te Whare o Rehua Whanganui
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Rona Dyer
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Goldfish c.1948
Wood-engraving, 195 × 143 mm
Hocken Collections Uare Taoka o Hākena, University of Otago, accessioned in 1968
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The Octagon, Dunedin 1964
Wood-engraving, 130 × 103 mm
Hocken Collections Uare Taoka o Hākena, University of Otago, given by Mrs Herd, Ōtepoti Dunedin, 1965
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Vauxhall Yachting Shed, Otago Harbour 1953
Wood-engraving, 150 × 172 mm
Hocken Collections Uare Taoka o Hākena, University of Otago, given by Charlton Edgar in 1968 as part of the Mona Edgar Collection after her death
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Ida Eise
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Sawmill, Whangarei [also known as **Timber Yard**] 1933
Linocut, 165 × 201 mm
Collection of the Museum of New Zealand Te Papa Tongarewa, gift of anonymous donors, 1980
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Robert Nettleton Field
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South Taieri 1930
Linocut, 200 × 154 mm
Collection of Auckland Art Gallery Toi o Tāmaki, purchased 1980
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The Bell Tower 1928
Linocut, 272 × 173 mm
Collection of Alexander Turnbull Library, Te Whanganui-a-Tara Wellington, ref. C-119-018
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Ivy Fife
Aotearoa New Zealand, 1903–1976

Untitled c.1940
Linocut, 150 × 109 mm
Collection of Christchurch Art Gallery Te Puna o Waiwhetū, purchased 2020
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James Fitzgerald
England / Aotearoa New Zealand, 1869–1945

High Street Christchurch, Relaying the Tram Track c.1932
Etching, 225 × 300 mm
Collection of Canterbury Museum 1979.71.14, Ōtautahi Christchurch
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May Gilbert
Aotearoa New Zealand, 1901–1977

Auckland Houses 1929
Linocut, 100 × 116 mm
Collection of Christchurch Art Gallery Te Puna o Waiwhetū, purchased 2021
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Arnold Goodwin
England / Aotearoa New Zealand, 1890–1978

The Timber Yard 1919
Etching, 160 × 210 mm
Collection of Auckland Art Gallery Toi o Tāmaki, purchased 1919
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Thomas Gulliver
Aotearoa New Zealand, 1891–1933

Malt and Hops 1918
Wood-engraving, 103 × 103 mm
Thomas Gulliver Quoin Club collection (MSS & Archives FA 2011/01), Special Collections, University of Auckland
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Morepork 1919
Lithograph, 180 × 132 mm
MTG Hawkes Bay, collection of Hawkes Bay Museum's trust Ruawharu Tā-ū-rangi
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Pied Fantail 1919
Lithograph, 180 × 130 mm
MTG Hawkes Bay, collection of Hawkes Bay Museum's trust Ruawharu Tā-ū-rangi
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Anne Hamblett
Aotearoa New Zealand, 1915–1993

Blue Lake, St Bathans 1942
Linocut, 70 × 80 mm
Hocken Collections Uare Taoka o Hākena, University of Otago, given by Rodney Kennedy, Ōtepoti Dunedin, 1977
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Rose 1939
Linocut, 148 × 130 mm
Hocken Collections Uare Taoka o Hākena, University of Otago, given by Rodney Kennedy, Ōtepoti Dunedin, 1977
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Reproduced courtesy of the family

Kenneth Hassall
England / Aotearoa New Zealand, 1902–1970

Pine Silhouette c.1945
Linocut, 255 × 226 mm
Collection of Auckland Art Gallery Toi o Tāmaki, purchased 1977
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Sunlit Clearing c.1944
Linocut, 154 × 181 mm
Collection of Christchurch Art Gallery Te Puna o Waiwhetū, purchased 2020
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Tree Daisies 1940
Linocut, 114 × 120 mm
Collection of Christchurch Art Gallery Te Puna o Waiwhetū, purchased 2021
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Rhona Haszard
Aotearoa New Zealand, 1901–1931

Condé-en-Brie 1929
Linocut, 135 × 92 mm
Collection of the Dunedin Public Art Gallery, gift of D. Macdonald, 2006
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La Coupée, Sark c.1930
Linocut, 260 × 175 mm
Collection of Christchurch Art Gallery Te Puna o Waiwhetū, purchased 1992
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Sidi Bishr, Egypt c.1929
Linocut, 325 × 268 mm
Collection of Christchurch Art Gallery Te Puna o Waiwhetū, purchased 2020
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Louise Henderson
France / Aotearoa New Zealand, 1902–1994

On Southern Cross 1956
Lithograph, 345 × 500 mm
Collection of Christchurch Art Gallery Te Puna o Waiwhetū, Dame Louise Henderson Collection presented by the McKegg Family, 1999
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Roland Hipkins
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East Cape 1940
Woodcut, 100 × 100 mm
Collection of Christchurch Art Gallery Te Puna o Waiwhetū, purchased 1992
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Frances Hodgkins
Aotearoa New Zealand / England, 1869–1947

Arrangement of Jugs 1938
Lithograph, 406 × 605 mm
Collection of Christchurch Art Gallery Te Puna o Waiwhetū, purchased 1980
Page 117

Eleanor Hughes
Aotearoa New Zealand / England, 1882–1959

A Cornish Farm c.1930
Etching, 195 × 175 mm
Collection of Christchurch Art Gallery Te Puna o Waiwhetū, purchased 2001
Page 81

Apple Tree c.1930
Etching, 234 × 198 mm
Collection of Christchurch Art Gallery Te Puna o Waiwhetū, purchased 2001
Page 80

Two Ash Trees c.1929
Etching, 173 × 112 mm
Collection of Christchurch Art Gallery Te Puna o Waiwhetū, purchased 2001
Page 79

Doris Lusk
Aotearoa New Zealand, 1916–1990

Old Sluicing Pipes, St Bathans 1942
Linocut, 150 × 130 mm
Courtesy of the Doris Lusk Estate and Trust
Page 121

Stewart Maclennan
Aotearoa New Zealand, 1903–1973

Limehouse c.1939
Wood-engraving, 120 × 135 mm
Collection of Christchurch Art Gallery Te Puna o Waiwhetū, purchased 2021
Page 135

Colin McCahon
Aotearoa New Zealand, 1919–1987

Hoeing Tobacco 1944
Potato cut, 60 × 43 mm
Hocken Collections Uare Taoka o Hākena, University of Otago, John & Ethel McCahon Bequest, 1973
Page 171

Night fishing, French Bay 1957
Monotype, 205 × 127 mm
Collection of the Museum of New Zealand Te Papa Tongarewa, gift of Ron Brownson, 1981
Page 173

Van Gogh – poems by John Caselberg [**four**] 1957
Lithograph, 335 × 240 mm
Collection of Christchurch Art Gallery Te Puna o Waiwhetū, gift of Christchurch City Libraries, 2005
Page 172

Reproduced courtesy of the Colin McCahon Research and Publication Trust

Raymond McIntyre
Aotearoa New Zealand, 1879–1933

French Window c.1925
Linocut, 159 × 153 mm
Collection of the Museum of New Zealand Te Papa Tongarewa, gift of the estate of C. Millan Thompson to mark the occasion of the retirement of the director, S. B. Maclennan, 1968
Page 38

Landscape with Two Figures c.1917
Woodcut, 157 × 137 mm
Collection of the Museum of New Zealand Te Papa Tongarewa, gift of the estate of C. Millan Thompson to mark the occasion of the retirement of the director, S. B. Maclennan, 1968
Page 35

Street Scene c.1917
Etching, 173 × 124 mm
Collection of the Museum of New Zealand Te Papa Tongarewa, gift of the estate of C. Millan Thompson to mark the occasion of the retirement of the director, S. B. Maclennan, 1968
Page 36

Tulips c.1925
Lithograph, 280 × 241 mm
Collection of the Museum of New Zealand Te Papa Tongarewa, gift of the estate of C. Millan Thompson to mark the occasion of the retirement of the director, S. B. Maclennan, 1968
Page 39

Untitled c.1917
Lithograph, 172 × 123 mm
Collection of Christchurch Art Gallery Te Puna o Waiwhetū, purchased 2002
Page 37

Ronald McKenzie
Aotearoa New Zealand, 1897–1963

The Coal Hulk 1922
Etching, 205 × 175 mm
Collection of Christchurch Art Gallery Te Puna o Waiwhetū, purchased 2003
Page 75

Douglas McLeod
Aotearoa New Zealand, 1906–1983

Trees 1938
Linocut, 122 × 110 mm
Collection of Christchurch Art Gallery Te Puna o Waiwhetū, gift of the artist's nephews and nieces
Page 107

Alexander McLintock
Aotearoa New Zealand, 1903–1968

A Windy Day 1929
Etching, 210 × 150 mm
Collection of Christchurch Art Gallery Te Puna o Waiwhetū, purchased 2019
Page 77

Harry Vye Miller
Aotearoa New Zealand, 1907–1986

Theatre Beautiful
[also known as **Regent Theatre**] 1931
Linocut, 98 × 128 mm
Collection of Christchurch Art Gallery Te Puna o Waiwhetū, purchased 2019
Page 85

Untitled c.1931
Linocut, 123 × 90 mm
Collection of Christchurch Art Gallery Te Puna o Waiwhetū, purchased 2019
Page 83

Untitled c.1931
Linocut, 140 × 165 mm
Collection of Christchurch Art Gallery Te Puna o Waiwhetū, purchased 2019
Page 84

John Moore
Aotearoa New Zealand, 1897–1965

The Lion, Milford Sound c.1945
Woodcut, 255 × 460 mm
Collection of Christchurch Art Gallery Te Puna o Waiwhetū, purchased 2020
Page 147

Evelyn Page
Aotearoa New Zealand, 1899–1988

Winter Pattern c.1932
Linocut, 190 × 125 mm
Collection of Christchurch Art Gallery Te Puna o Waiwhetū, purchased 2003
Page 87

Juliet Peter
Aotearoa New Zealand, 1915–2010

Circus, Night c.1955
Lithograph, 452 × 620 mm (view)
Collection of Christchurch Art Gallery Te Puna o Waiwhetū, Helen O'Dea and John Illingworth Bequest, 2021
Page 169

Facades, W.9. 1954
Lithograph, 550 × 430 mm
Collection of Christchurch Art Gallery Te Puna o Waiwhetū, purchased 1954
Page 167

Nor'west 1939
Linocut, 160 × 213 mm
Collection of Christchurch Art Gallery Te Puna o Waiwhetū, gift of William A. Sutton, 1983
Page 168

Albert Rae
Aotearoa New Zealand, 1884–1971

Mt Sefton from Mueller Hut c.1928
Mezzotint, 125 × 172 mm
Collection of Christchurch Art Gallery Te Puna o Waiwhetū, purchased 2001
Page 74

Francis Shurrock
England / Aotearoa New Zealand, 1887–1977

Be Still Earth, Be Silent, Be Still & Be Silent c.1933
Wood-engraving, 104 × 76 mm
Collection of Christchurch Art Gallery Te Puna o Waiwhetū, gift of Florence Akins, 1997
Page 55

Deidre of the Sorrows 1932
Linocut, 140 × 85 mm
Collection of Christchurch Art Gallery Te Puna o Waiwhetū, gift of Florence Akins, 1997
Page 54

Poppies c.1929
Linocut and watercolour, 255 × 175 mm
Collection of Christchurch Art Gallery Te Puna o Waiwhetū, purchased 2021
Page 53

May Smith
England / Aotearoa New Zealand, 1906–1988

Textile Design c.1935
Linocut, 300 × 230 mm
Collection of Auckland Art Gallery Toi o Tāmaki, purchased 1979
Endpapers

The Area 1931
Wood-engraving, 120 × 100 mm (plate)
Collection of Auckland Art Gallery Toi o Tāmaki, purchased 1979
Page 65

Olivia Spencer Bower
England / Aotearoa New Zealand, 1905–1982

The Wine Cellar, Poggio Gherardo c.1932
Linocut, 180 × 220 mm
Collection of Christchurch Art Gallery Te Puna o Waiwhetū, purchased with assistance from the Friends of Robert McDougall Art Gallery, 1999
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Bill Sutton
Aotearoa New Zealand, 1917–2000

Barley 1941
Linocut, 135 × 90 mm
Collection of Christchurch Art Gallery Te Puna o Waiwhetū, gift of Florence Akins, 1997
Page 144

Grass in Flower 1942
Linocut, 115 × 90 mm
Collection of Christchurch Art Gallery Te Puna o Waiwhetū, gift of Florence Akins, 1997
Pages 145, 182 (detail)

Road from Cromwell 1945
Linocut, 125 × 153 mm
Collection of Christchurch Art Gallery Te Puna o Waiwhetū, gift of the artist, 1983
Page 143

E. Mervyn Taylor
Aotearoa New Zealand, 1906–1964

Ruru (Morepork) 1943
Wood-engraving, 75 × 65 mm
Collection of Christchurch Art Gallery Te Puna o Waiwhetū, purchased 2022
Page 123

Tauhou Feeding Chick 1943
Wood-engraving, 65 × 115 mm
Collection of Christchurch Art Gallery Te Puna o Waiwhetū, purchased 1993
Page 125

Toward Evening 1940
Linocut, 196 × 225 mm
Collection of Christchurch Art Gallery Te Puna o Waiwhetū, gift of William A. Sutton, 1983
Pages 124, 176 (detail)

Herbert Tornquist
Aotearoa New Zealand, 1897–1969

Albany c.1940
Wood-engraving, 92 × 103 mm
Collection of Christchurch Art Gallery Te Puna o Waiwhetū, purchased 2001
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Parua Bay c.1940
Wood-engraving, 72 × 93 mm
Collection of Christchurch Art Gallery Te Puna o Waiwhetū, purchased 2001
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Marion Tylee
Aotearoa New Zealand, 1900–1981

Rooftops c.1928
Linocut, 170 × 125 mm
Collection of Te Manawa Art Society, Te Papaioea Palmerston North
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Frank Weitzel
Aotearoa New Zealand, 1905–1932

Abstract Design 1931
Linocut, 290 × 225 mm
Collection of Christchurch Art Gallery Te Puna o Waiwhetū, gift of Rex Nan Kivell, 1953
Page 70

Abstract Design No. 2 c.1931
Linocut, 290 × 228 mm
Collection of the Museum of New Zealand Te Papa Tongarewa, gift of Rex Nan Kivell, 1953
Page 71

Vase of Flowers 1930
Linocut, 259 × 165 mm
Collection of the Museum of New Zealand Te Papa Tongarewa, gift of Rex Nan Kivell, 1953
Page 69

A. Lois White
Aotearoa New Zealand, 1903–1984

Bathers c.1938
Linocut, 176 × 132 mm
Collection of Te Manawa Art Society, Te Papaioea Palmerston North
Pages 4 (detail), 105

Hilda Wiseman
Australia / Aotearoa New Zealand, 1894–1982

Evening, Mt Egmont 1946
Linocut, 158 × 167 mm
Collection of Christchurch Art Gallery Te Puna o Waiwhetū, gift of William A. Sutton, 1983
Page 91

Huias c.1928
Linocut, 105 × 130 mm
Collection of Christchurch Art Gallery Te Puna o Waiwhetū, gift of William A. Sutton, 1983
Page 92

The Proposal c.1931
Linocut, 97 × 110 mm
Collection of Christchurch Art Gallery Te Puna o Waiwhetū, gift of William A. Sutton, 1983
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Adele Younghusband
Aotearoa New Zealand, 1878–1969

By the Waterfront
[also known as **Moorings**] 1933
Linocut, 305 × 235 mm
Collection of Whangārei Art Gallery
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Girl Ironing 1942
Linocut, 185 × 139 mm
Collection of Whangārei Art Gallery
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Illuminations [also known as **Illuminations, Sydney**] 1938
Linocut, 330 × 433 mm
Collection of Whangārei Art Gallery
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Industry 1937
Linocut, 217 × 268 mm
Collection of the Museum of New Zealand Te Papa Tongarewa, gift of anonymous donors, 1980
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Tree Strawberry 1936
Linocut, 248 × 209 mm
Collection of Whangārei Art Gallery
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Bill Sutton | *Grass in Flower* (detail) | 1942 | linocut

Further reading

Many of the artists included in *Ink on Paper* have had monographs published that focus on their wider artistic output including printmaking. The selection below relates specifically to books, articles and other publications focusing on Aotearoa New Zealand printmakers from the modern era.

The journal *Art in New Zealand* was published from 1928 to 1946, and from 1945 to 1951 as the annual *Yearbook of the Arts in New Zealand*, and is an important source of information on many printmakers from this period, particularly those with little information published about their work elsewhere. The journal is indexed in Richard Dingwall, Rosemary Entwisle and Lois Robertson, 'A Journal of Their Own: An Index to *Art in New Zealand*, 1928–1946', *Bulletin of New Zealand Art History*, Special Series No. 2, 1997.

David Bell, 'Alexander Hare McLintock: Printmaker', *Bulletin of New Zealand Art History*, Special Series No. 1, 1994

Leo Bensemann (with an introduction and notes by Peter Simpson), *Engravings on Wood*, Holloway Press, Tāmaki Makaurau Auckland, 2004

Christopher Buckland Wright (ed.), *The Engravings of John Buckland Wright*, Scolar Press, Aldershot, 1990

Diane Allwood Egerton, *Artist and Aristocrat: The Life and work of Lady Mabel Annesley, 1881–1959*, Ulster Historical Foundation, Belfast, 2010

Bryan James, *E. Mervyn Taylor: Artist: Craftsman*, Steele Roberts, Te Whanganui-a-Tara Wellington, 2006

Anne Kirker, 'A History of Printmaking in New Zealand' (thesis), University of Auckland, Tāmaki Makaurau Auckland, 1969

Tony Mackle, 'Lady Mabel Annesley: A European Perspective in the Antipodes', *The Journal of New Zealand Art History*, vol. 24, 2003, pages 73–80

Gail Ross, 'A Sullen Silence: Frank Weitzel, Modernist (1905–1932)', *Art New Zealand*, no. 116, spring 2005, pages 88–91

Gail Ross, *Hinehauone Coralie Cameron: Printmaker*, Steele Roberts, Te Whanganui-a-Tara Wellington, 2013

Gail Ross, 'New Zealand Prints 1900–1950: An Unseen Heritage' (thesis), University of Canterbury, Ōtautahi Christchurch, 2006

Gail Ross, 'The Quoin Club: Auckland Print Pioneers 1916–1930', *The Journal of New Zealand Art History*, vol. 26, 2005, pages 85–97

Peter Simpson, *Fantastica: The World of Leo Bensemann*, Auckland University Press, Tāmaki Makaurau Auckland, 2011

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Dust jacket: Hinehauone Coralie Cameron | *Wellington Wharves, Steam Crane and Boats* (detail) | 1935 | linocut

Endpapers: May Smith | *Textile Design* | c. 1935 | linocut

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