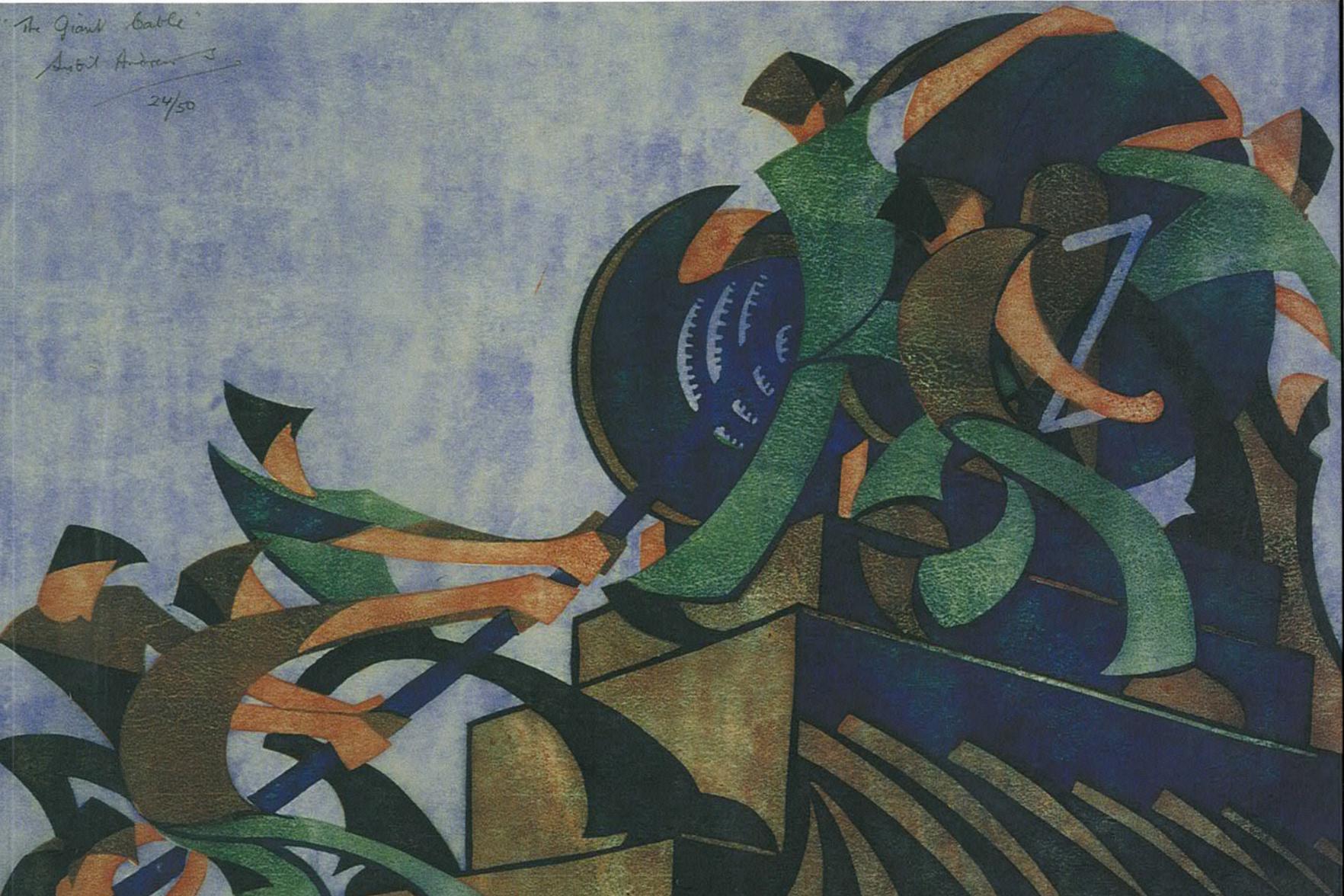


GRAPHICA BRITANNICA

THE REX NAN KIVELL GIFT OF BRITISH MODERNIST PRINTS

The Giant Cable
André Breton
24/50



GRAPHICA BRITANNICA

THE REX NAN KIVELL GIFT OF BRITISH MODERNIST PRINTS

Peter Vangioni
Introduction by Neil Roberts

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Much time has been spent researching artists and artworks to determine dates for each artwork; however, in a number of cases this information is still unknown. Christchurch Art Gallery Te Puna o Waiwhetu welcomes information on any of these works.

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TE PUNA O WAIWHETU
CHRISTCHURCH
ART GALLERY



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Foreword

Sir Rex de Charembac Nan Kivell is today perhaps best known for the important collection of historical Australasian and Pacific artworks and other material he gathered over a lifetime, now housed in the collections of the National Library of Australia. However, his generosity also extended to his country of birth, New Zealand, when in 1953 he gifted a selection of British prints by many of the leading artists of the day to the public art galleries of Auckland, Wellington, Christchurch and Dunedin.

The early twentieth century had witnessed a remarkable surge of creative activity in British graphic arts, and with his connoisseur's eye and penchant for collecting British modern art, Nan Kivell placed himself at the centre of this activity. As director of London's celebrated Redfern Gallery, he fostered the talent of many of Britain's best-known print artists, and was able to utilise these connections in the quality and scope of the four gifts of prints he sent to New Zealand. Christchurch Art Gallery (then Robert McDougall Art Gallery) finally accessioned, in 1994, 217 of the original 301 prints presented, and thereby hangs a fascinating tale, told in Neil Roberts' introduction. These are now acknowledged as the international print collection's most significant gift. Indeed, they represent some of the finest print

examples from the post-war period – the peak of the medium's revival in Britain.

The exhibition **Graphica Britannica: Highlights from the Rex Nan Kivell Gift** at the Gallery displays a number of key works from this collection, each of which is reproduced in this publication. Together, they make an exceptional snapshot of British modernism from the 1910s to the 1950s.

Like most public art institutions, the Gallery depends greatly upon the generosity of donors to continue to expand and conserve its collections. Since its establishment in 1932, the Gallery has acquired many hundreds of works through gift or bequest, and the Rex Nan Kivell Gift remains a major contribution to our national heritage.

I would like to congratulate our Curator of Works on Paper, Peter Vangioni, for his extensive research on the Gift and his accompanying essay, and Neil Roberts, Manager of Collections and Senior Curator, for his insightful introduction to Nan Kivell's life. Yet again, to the Friends of Christchurch Art Gallery go our thanks for their generous support of this publication.

P. Anthony Preston

Director, Christchurch Art Gallery Te Puna o Waiwhetu



Introduction

On 8 October 1953, Dr Roger Duff, then Director of Canterbury Museum, wrote to Rex Nan Kivell, Managing Director of the Redfern Gallery in London, 'I must not close this letter without thanking you again for the remarkable collection of modern prints.'¹

Duff was referring to part of what must stand as the most important individual gift of British contemporary graphic art to be made to New Zealand in the twentieth century. Public art galleries in this country frequently receive offers of works of art and have the discretion to accept or decline, but few gifts have been made to all the major New Zealand galleries on the scale of those by expatriate New Zealander Rex Nan Kivell.

The reason for Nan Kivell's gift was, on the surface, most philanthropic, but it has since become clear that his motives were not entirely altruistic. The gift, however, was timely: the reputation of printmaking in New Zealand in the early 1950s was somewhat subdued and clearly needed a boost. With just a few recognised practitioners, such as Mervyn Taylor, Stewart MacLennan and British graphic artist Lady Mabel Annesley, it was still very much a Cinderella art form.

Mabel Annesley, eldest daughter of the fifth Earl of Annesley, was perhaps the best known abroad. Until her departure to live in Takaka in New Zealand's Nelson region in 1942, she had been one of the more prominent British graphic artists who was exhibited and sold by the Redfern Gallery, and likely a personal friend of its managing director.

Because of her title, it is almost certain that Mabel Annesley would have been among Nan Kivell's favourites, and it is perhaps no coincidence that late

in 1952 he dispatched thirty-seven lithographs by prominent British contemporary artists to the Nelson Suter Art Society for them to exhibit and sell on his behalf. As an act of goodwill, Nan Kivell also donated four lithographs to the Suter. Following their exhibition at the Nelson Institute Rooms in November 1952,² the lithographs were sent on to Christchurch in August of the following year to be shown at the Durham Street gallery of the Canterbury Society of Arts (CSA). This initial gesture was just the beginning of Nan Kivell's attempt to lift his profile and garner favour in New Zealand.

Meanwhile, he was in correspondence with the Director of the National Art Gallery in Wellington, Stewart MacLennan, who was also a skilled printmaker, negotiating a similar exhibition to that held in Nelson, with the proposition that a percentage of sales profits would go to the National Art Gallery coffers. With printmaking at a low ebb in New Zealand, Nan Kivell, an able entrepreneur, probably saw his homeland as a potential market. He was also keen to show himself as a generous and philanthropic benefactor to enhance his chances of finding a secure home for his considerable collection of historical Australasian art and an appropriate preferment from the New Zealand government in the 1953 Coronation Honours.

As a further gesture to help the promotion of Redfern Gallery artists, and himself, he proposed to gift prints by contemporary British artists to the galleries in New Zealand's four main centres – Auckland, Wellington, Christchurch and Dunedin – principally for educational purposes but also to build prospects of further sales. Accordingly, in January 1953, 1160 prints were sent to New Zealand in four packages. Each contained prints by mostly the same hundred or so artists, though

- 1 Letter from Dr Roger Duff to Rex Nan Kivell, 8 October 1953, National Library of Australia, Rex Nan Kivell Archive.
- 2 J. N. Neale, *Nelson Suter Art Society 1889–1989*, Nelson Suter Art Society Inc., 1989, pp. 38, 39.

Fig. 1 Rex Nan Kivell (left) with his business partner Harry Tatlock Miller in the Redfern Gallery (detail) 1957
Reproduced courtesy of the National Library of Australia

the numbers differed. The National Art Gallery (now Museum of New Zealand Te Papa Tongarewa) in Wellington received 400 prints, Auckland City Art Gallery 307, Robert McDougall Art Gallery (now Christchurch Art Gallery Te Puna o Waiwhetu) 301, and Dunedin Public Art Gallery 152.

In a letter to the National Art Gallery on 16 January 1953, Nan Kivell requested Maclennan to send the Christchurch parcel to Dr Roger Duff, Director of the Robert McDougall Art Gallery.³ Duff, however, was director of the museum, not the art gallery, which at that time had only an honorary curator, William (Billie) S. Baverstock. In reply on 1 May 1953, Maclennan stated: 'In discussion with Roger Duff I am sending the parcel to him as you suggested originally. He is a very good friend of W. S. Baverstock of the Robert McDougall Art Gallery and they will make arrangements to their mutual satisfaction.'⁴

By September 1953, the prints allocated for Christchurch had been delivered to Canterbury Museum, and Duff and Baverstock would have discussed their disposal.

At this time, Baverstock was Secretary of the CSA, and his role at the Robert McDougall Art Gallery was part time. He viewed prints with some disdain as being very much secondary works of art. Between 1910 and 1928, he had worked in the lithography department of Christchurch's *Press* newspaper, headed by his father William Baverstock senior, where prints were seen as having a purpose but were then disposed of. Even after he became Director of the Robert McDougall Art Gallery in 1960, Baverstock was reluctant to support gifts of prints for the collection.

There had been much interest in the August exhibition

at the CSA gallery of lithographs from Canterbury Public Library, and Baverstock and Duff decided that thirty-four lithographic prints should be selected from the Nan Kivell gift and passed to the library for its loan collection.⁵ The City Librarian at that time, R. N. O'Reilly, was a man of great foresight who fostered the promotion of contemporary art through the library's loan collection. O'Reilly happily accepted the gift, and within a matter of weeks had them framed and available for hire by the public.

Canterbury Museum in turn also selected eighteen prints for its collection. Duff informed Nan Kivell of what he had put aside for the Museum and what had gone to the library: 'We still hold the balance in the Museum until the School of Art and Art Gallery decide what to do with them.'⁶

No immediate decision was made about what to do with the remaining 249 prints, and as time went on the Nan Kivell gift was quietly forgotten. The Robert McDougall Art Gallery accepted no prints for the collection at this time, although in August 1953, for whatever reason, the Christchurch City Council Art Gallery committee approved the purchase of three lithographs by Robert MacBryde, Michael Ayton and Henry Moore from the Redfern set shown in the CSA exhibition. This was an odd purchase, considering the number of prints that were potentially to be given to the Gallery. It seems unlikely that Baverstock would have championed their acquisition, and it must be assumed that another member of the committee proposed the purchase. Another hypothesis is that Baverstock, very much aware of the pending large gift, did recommend the purchases so he would be able to say that the Gallery already had three good examples and did not need any more.

3 Letter from Rex Nan Kivell to Stewart Maclennan, 16 January 1953, Museum of New Zealand Te Papa Tongarewa Archive 31/34.

4 Letter from Stewart Maclennan to Rex Nan Kivell, 1 May 1953, Museum of New Zealand Te Papa Tongarewa Archive 31/34.

5 Christchurch City Council Minute Book, 24 August 1953, Folio 34063.

6 Letter from Dr Roger Duff to Rex Nan Kivell, 8 October 1953, National Library of Australia, Rex Nan Kivell Archive.

In any event, the Nan Kivell gift was clearly of no real interest, and no trace of any documentation concerning it survived in the Gallery archive. So things may have remained until, in 1993, Oliver Stead, then Registrar at Dunedin Public Art Gallery and working on a postgraduate thesis concerned with Nan Kivell, contacted the Robert McDougall Art Gallery. He asked the then Registrar Anna Crighton what the Gallery still held from the Nan Kivell gift, which he thought should number around 300 prints comprising woodcuts, wood engravings, linocuts and lithographs.

As curator, I was asked what I knew about the gift but I was totally unaware of it. After some research, the Christchurch City Council minutes revealed that the prints had indeed been received and some had been distributed, but other than that nothing could be found. Canterbury Museum had nothing on file that could shed any light. Apart from a few prints still in the Canterbury Public Library collection it was assumed that the others had been disposed of in the 1950s. It seemed the whole matter must remain unresolved.

Then in 1994, when Canterbury Museum was relocating its pictorial and archives collections following renovations, a remarkable discovery was made. One afternoon, a temporary assistant doing research at the museum on the print collections rang to ask for help with biographical information on several British Modern artists. As the names were read out over the phone it became apparent that many matched those on the Dunedin Public Art Gallery Nan Kivell gift list. This seemed too much of a coincidence; the British prints found in a drawer turned out to be part of the missing 1953 gift to Christchurch. Initially, Canterbury Museum was hesitant about transferring the collection to the Gallery, but later agreed and the

transfer of the surviving prints proceeded. In 1994, too, the library offered back what remained of its Nan Kivell prints.

These British prints, made between 1916 and 1953, are of unquestioned artistic value to the Gallery's works on paper collection, as many of the artists concerned are no longer affordable. It is fortunate that this collection has survived and not been lost to the city where donor Rex Nan Kivell was born.

So, who was this generous and illustrious benefactor, Rex de Charembac Nan Kivell, who rose from such humble beginnings to become a knight of the realm?

Rex Nan Kivell was born in in the town of Cust on 8 April 1898, the illegitimate son of eighteen-year-old Alice Nankivell, a domestic servant and daughter of fisherman George Henry Nankivell and his wife Annie. At birth his name was registered as Reginald Nankivell. His natural father was thought to be New Brighton grocer Alfred H. Wyatt, who had a reputation for taking advantage of his young female domestic employees.⁷ When Wyatt denied paternity, attempts were made in court to prove it, but these were unsuccessful. The case remained inconclusive. Baby Reginald, as he was then called, was the principal exhibit in the court action.

Eventually it was decided that Nan Kivell's grandparents would assume the place of parents, and his mother would become his sister. It was not until he was sixteen that he discovered the true circumstances of his birth. This revelation may have led him to realise that, as something of an outsider, he would progress in the world only by continuing to reinvent himself. Thereafter Nan Kivell's life developed as a careful balance between fact and fiction.



Fig. 2 Portrait of Rex Nan Kivell
Robert Buhler, 1969
Pastel on masonite
Reproduced courtesy of the
National Library of Australia

After attending New Brighton School, Nan Kivell, with a consummate interest in books and collecting, began an apprenticeship at the bookbinding firm of Andrews & Co. in Cathedral Square. But this ended in May 1916, when he enlisted for war service and soon after sailed for England on a troopship, never to return.

Contrary to later stories said to have involved service in France, it is known that Nan Kivell spent a lacklustre war at Codford Military Camp in Wiltshire. His military records show that while there he was charged with a variety of offences ranging from theft, insolence and misuse of travel warrants to masquerading as an officer.⁸ But his time in Wiltshire was not without its rewards, for he gained the friendship of an elderly spinster, Frances Hubert, who eventually adopted him as her son and made him her heir. It was also around this time that his reinvention of himself took its first positive course: in 1918 he cast off the rather pedestrian name of Reginald Nankivell for the far more distinguished Rex de Charembac Nan Kivell. After being demobilised in 1919 with a new identity, family association and prospects for the future, he headed for London where he enrolled at the Royal College of Science in South Kensington and began his entrée into the contemporary art scene.

He also spent time as an assistant on the Iron Age Settlement of Britain excavations in Wiltshire and built up a considerable personal collection of archaeological relics, which he gifted in 1930 to the Devizes Museum in Wiltshire. While living in London in the early 1920s, Nan Kivell started collecting early New Zealand and Australian art and books. Apart from a few collectors, there was then limited interest in such works. He soon became well known among London art dealers, and in 1925 joined the Redfern Gallery at 27 Old Bond

7 Letter from Richard Greenaway, Canterbury Libraries, to Tim Jones, 14 June 2005, Robert & Barbara Stewart Library and Archive, Christchurch Art Gallery Te Puna o Waiwhetu.

8 J. Thompson, 'Self-made: Towards a Life of Rex Nan Kivell', *Paradise Possessed: The Rex Nan Kivell Collection*, National Library of Australia, 1998, p. 22.

Street in the heart of London's West End. The Redfern had been formed in 1923 by wealthy businessmen A. Knyvett Lee and A. Maxtone Graham to advance emerging young British artists.⁹ In 1931, Nan Kivell took over as managing director, and through the 1930s and 1940s continued to promote some of the most promising young artists in Britain, among them Henry Moore, Paul Nash, Graham Sutherland and Barbara Hepworth. One of his business strategies was to market original colour prints. In 1936, the Redfern Gallery moved to Cork Street where it is located to this day. Later, Nan Kivell joined forces with Australian-born Harry Tatlock Miller, a business partnership that endured until the end of Nan Kivell's life.

There is no question that Nan Kivell had a remarkable ability as an art collector, connoisseur and dealer. He was the quintessential self-made man who, despite his proclivity to constantly embellish his life and to disguise his illegitimacy, modest family and colonial origins, limited formal education and unconventional sexual preference, achieved a great deal throughout a remarkably colourful career.

By the last years of his life, the poor boy from New Brighton in Christchurch, New Zealand, had become an English gentleman and was perhaps the greatest ever private collector of Australasian art. He had been granted a knighthood, had a residence in London, a country house in Wiltshire and a villa in Morocco, and when he died in 1977 was buried in the vault of a distinguished old English family at West Lavington, Wiltshire.

Although all his adult life was spent away from Christchurch, he still remains one of its most remarkable sons. Living in self-appointed exile he never

forgot his home country, and despite the motive behind the gift, the Nan Kivell collections of British prints in the Christchurch Art Gallery Te Puna o Waiwhetu, and those housed in Auckland City Art Gallery, Museum of New Zealand Te Papa Tongarewa and Dunedin Public Art Gallery, are testimony to that fact.

Neil Roberts

9 G. S. Whitett, 'A Gallery of Art Dealers 2. The Redfern Gallery', *The Studio*, Vol. CXII, No. 698, May 1951, p. 129.



A Parcel From London

The single most significant gift to the international print collection of Christchurch Art Gallery Te Puna o Waiwhetu undoubtedly remains the collection of twentieth century British prints presented by Rex Nan Kivell in 1953. In its breadth and depth, this collection comprises a comprehensive survey of several mediums of British printmaking activity from 1916 to 1953. Many major British artists who worked in both printmaking and other mediums are represented. Alongside the more established names are artists whose profiles and activities are less well known or researched, but collectively they represent a key period in the history of British printmaking.

Printmaking has held a strong position as a fine art medium in Britain since the middle of the 1850s. Over this period an extremely rich history and tradition in a variety of graphic mediums has emerged. Much of the impetus behind the widespread interest and popularity in printmaking was due to the formation of a number of societies and groups that worked to encourage an interest in various print mediums, both with artists and the public alike. These included the Society of Painter-Etchers (est. 1880), the Senefelder Club (est. 1908), the Society of Graver Printers in Colour (est. 1909), the Colour Woodcut Society (est. 1920), the Society of Wood Engravers (est. 1920) and the English Wood Engraving Society (est. 1925), the British Lino-cut group, which first exhibited in 1929, and the Society of London Painter-Printers (est. 1948).

Coinciding with the formation of these groups, a large number of magazines and books catering to the print market were published during the early twentieth century. A variety of guides to producing prints were published at this time, and *The Studio*, one of the prominent British art magazines of the day, regularly

featured printmaking. *The Studio* also produced a large number of 'Special Issues' and a 'How To Do It' series that were dedicated to the print. These not only focused on contemporary developments of the print but also examined historical print artists of note, such as the great nineteenth century French master of etching, Charles Meryon. Other publications to promote the print included *The Bookman's Journal and Print Collector* and *The Connoisseur*.

The 1920s were undoubtedly a high point for graphic art in Britain; the onset of the Great Depression saw a dramatic decline in popularity and sales during the 1930s. A shortage of art materials during the Second World War contributed to a further decline in the print's prominence in British art during the 1940s. Since the 1950s and 1960s, however, printmaking has regained its prominence.

The Redfern Gallery was established as a small artists' cooperative in 1923 during the height of Britain's graphic art period. Initially housed at 27 Old Bond Street, London W1, the gallery moved to 20 Cork Street in 1936, where it remains today one of the best known and longest established dealers in modern and contemporary art. A young Nan Kivell joined the Redfern in 1925, taking control of the company in 1931. He was intimately connected with the gallery's focus on works on paper, including contemporary prints. Between the 1920s and the 1950s, the Redfern actively encouraged printmaking, and exhibitions were held in association with print organisations such as the Society of Wood Engravers, the British Lino-cut group and the Society of London Painter-Printers. By the 1950s, the gallery had built up an unprecedented stock of British prints from which Nan Kivell selected examples to gift to New Zealand's four major art

Fig. 3 Portrait of Rex Nan Kivell (detail)
James Mortimer, 195-?
Reproduced courtesy of the National
Library of Australia

galleries – 400 prints to the National Art Gallery (now Museum of New Zealand Te Papa Tongarewa), 307 to Auckland City Art Gallery, 152 to Dunedin Public Art Gallery and 301 to the Robert McDougall Art Gallery (now Christchurch Art Gallery Te Puna o Waiwhetu).¹ Nan Kivell had also made an initial gift of 181 prints to the National Art Gallery in 1952.² All four collections contain more or less the same artists but with a certain amount of variation in the prints. All the collections were accompanied with a list of the works drawn up by Nan Kivell. On the back of each print is a small red number that corresponds with the number on the respective list to assist in identifying the work. The Christchurch collection was divided by Nan Kivell into four distinct mediums: 126 wood engravings, sixteen colour woodcuts, sixty-six linocuts and eighty-nine lithographs. Three etchings and a metal offset print were also included in the gift.

As Neil Roberts explains in his introduction, while the other collections made their way to the designated galleries and were readily welcomed into their permanent collections, the Christchurch prints were inadvertently sent to Roger Duff of Canterbury Museum, who had recently been in correspondence with Nan Kivell. Duff contacted the Robert McDougall Art Gallery's honorary curator, William Baverstock, who viewed the prints but decided to reject the gift. He may have felt uncomfortable that many of the works were too contemporary or cutting edge when held up against the rest of the Gallery's permanent collection, then dominated by Victorian and Edwardian art.³ However, many of the prints, particularly the wood engravings, are quite representational in style and concerned with readily accessible nature subject matter.

Prints were not highly regarded in New Zealand at the time – even Nan Kivell saw the four New Zealand collections as primarily of educational value:

I have included besides the lithographs, a number of wood engravings and linocuts which you might be able to make use of by lending to the local junior art schools. I am supposing that you want these kind of prints for use in loan collections to schools and students.⁴

As a result, no real effort had been made to develop the Gallery's print collection. Many prints were acquired as gifts or through bequests such as the Joseph Kinsey Bequest, and several prints were gifted to the Gallery by the Canterbury Society of Arts. The sheer size of the collection may have influenced Baverstock's decision to reject Nan Kivell's offer. On such a limited budget and with no professional staff, mounting and framing such a large collection may have seemed too daunting.

When the scattered collection was consolidated in 1994 from Canterbury Museum and Canterbury Public Library, a significant number of works were unaccounted for – primarily wood engravings but also a number of lithographs which had disappeared over the years from Canterbury Public Library's lending programme. Of the eighty-nine lithographs, twenty-one are missing; of the original 126 wood engravings, fifty-nine have disappeared. Although this is a great loss it remains quite remarkable that the Gallery was able to secure 217 works from the original 301. Today these are highly prized works of art by some of the most successful exponents of British printmaking during the first half of the twentieth century.

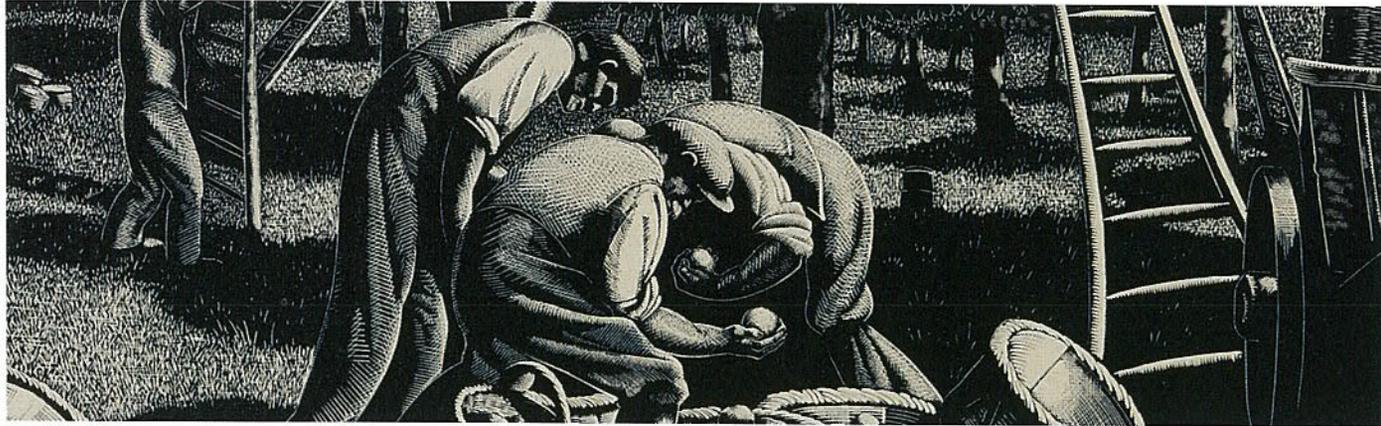
1 Oliver Stead, 'New Lamps for Old: The Activities of Sir Rex de Charembac Nan Kivell as a Collector and Dealer of Fine Art', Thesis, University of Otago, Dunedin, 2003, p. 207.

2 Ibid., p. 206.

3 Ibid., p. 207. Stead asserts that the prints were rejected owing to their modernism.

4 Letter from Rex Nan Kivell to Stewart MacLennan, 16 January 1953, Museum of New Zealand Te Papa Tongarewa Archive 31/34.

Wood Engravings



Wood engravings dominate the Nan Kivell collection. The medium saw a dramatic revival as an art form in its own right during the 1920s and 1930s after it had been used extensively as a means of commercial mass reproduction throughout the nineteenth century. During this period, many wood engravings lacked artistic integrity, and people making them were often seen as technicians rather than as artists. Many wood engravings used as reproductions were produced in large workshops where there was a strong emphasis on accuracy and detail rather than artistic ability.

During the early 1900s, wood engravings and woodcuts became incorporated into the fine arts, as teachers like Noel Rooke, a wood engraving tutor at the Central School of Arts and Crafts in London, advocated the medium. The revival was aided by the formation of the Society of Wood Engravers in 1920 and the English Wood Engraving Society in 1925. Then there was the establishment of private presses such as the Gregynog Press and the Golden Cockerel Press, which commissioned many British wood engraving

artists to produce illustrations for their publications. Now wood engravers had a variety of outlets for their work, which provided opportunities to earn a living from it. Magazine articles, surveys and technical manuals also began appearing regularly throughout the 1920s and 1930s, which further encouraged the revival. *The Studio* also published numerous special issues dedicated to wood engraving.⁵

During the early 1920s, London's dealer galleries competed intensely for a share in the wood engraving market. The Redfern Gallery, along with St George's Gallery, the Chenil Galleries and Colnaghi's, all exhibited wood engravings by leading British artists during this period.⁶ By 1930 the Redfern was advertising itself as carrying the largest selection of English and foreign wood engravings in London.⁷

In 1924 a rift developed in the Society of Wood Engravers between artists who viewed wood engravings primarily for use as book illustrations, and those who viewed it as purely a fine art medium. The

Above: *Apple Picking* (detail)
Clare Leighton, 1933

5 James Hamilton, *Wood Engraving and the Woodcut in Britain c.1890–1990*, Barrie & Jenkins, London, 1994, p. 71.

6 *Ibid.*, pp. 74–75.

7 Malcolm Salaman, *The New Woodcut*, The Studio, 1930, p. AD IV.

THE REDFERN GALLERY, 27 OLD BOND STREET

THE SOCIETY OF WOOD-ENGRAVERS

SEVENTH ANNUAL EXHIBITION, OPEN TILL DECEMBER 30th

ERIC GILL	GWENDOLEN RAVERAT	NOEL ROOKE	PAUL NASH
ROBERT GIBBINGS	ERIC DAGLISH	CLARE LEIGHTON	JOHN NASH
MABEL ANNESLEY	M. PILKINGTON	DAVID JONES	HESTER SAINSBURY

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ENGLISH WOOD-ENGRAVING SOCIETY

DECEMBER

breakaway group, made up largely of younger artists, formed the English Wood Engraving Society in 1925. In the same year the Society of Wood Engravers shifted their annual exhibition from St George's Gallery to the Redfern.⁸ The English Wood Engraving Society continued to exhibit at St George's Gallery.

By the mid 1930s, the popularity of the wood engraving had declined significantly. As the effects of the Depression took hold, many artists abandoned working in the medium and the momentum gained in the 1920s fell off rapidly. The Society of Wood Engravers held their last annual exhibition at the Redfern Gallery in 1935. Flagging sales and a lack of interest from the public forced Nan Kivell to cancel the 1936 annual exhibition thereby ending the gallery's association with the society.⁹

The wood engraving component of the Nan Kivell gift is staggering in its comprehensiveness. Many of the leading British wood engravers of the period are represented, often by several examples of their work.

The diversity in styles and subject matter is also considerable, from the Surrealist-influenced approach of Gertrude Hermes to the more representational and illustrative nature subjects of Eric Daghish and Agnes Miller Parker.

Both Daghish and Parker were prolific book illustrators. Daghish's *Flocking Starlings* (page 24) highlights his keen sense of design and technical prowess. His attention to detail was ideally suited to wood engraving. Daghish specialised in depicting the natural world, and most of his wood engravings appeared in his own publications, including *Woodcuts of British Birds* (1925). Although Daghish studied at both London and Bonn Universities, it was his close friendship with artist Paul Nash that encouraged him to develop as a wood engraver. Nash taught Daghish the art of wood engraving, and in 1922 the pair became members of the Society of Wood Engravers.¹⁰

Like Daghish, Parker is renowned for her delicate depictions of subjects drawn from the natural world.

Fig. 4 Advertisement for the Society of Wood Engravers at the Redfern Gallery *The Studio*, December 1926, Vol. 92, No. 405, p. AD IV

Fig. 5 Advertisement for the English Wood Engraving Society at St George's Gallery *The Studio*, December 1926, Vol. 92, No. 405, p. AD IV

8 Hamilton, p. 101.

9 *Ibid.*, p. 130.

10 Robin Garton, *British Printmakers 1855–1955: A century of printmaking from the Etching Revival to St Ives*, Garton & Co. in association with Scolar Press, Devizes, 1992, p. 20.

THE REDFERN GALLERY
27 OLD BOND STREET, LONDON, W.1



The Forest Pool Ethelbert White Size 7 in. by 9 in.

WOOD-ENGRAVINGS BY

ERIC GILL	ROBERT GIBBINGS	PAUL NASH
G. RAVERAT	DAVID JONES	CLARE LEIGHTON
ERIC DAGLISH	JOHN NASH	ERIC RAVILIOUS
IAIN MACNAB	BERNARD RICE	NOEL ROOKE
A. ALLINSON	HESTER SAINSBURY	JON FARLEIGH
MAY SMITH	MONICA RAWLINS	M. WETHERED
A. WILLOUGHBY	JOHN GREENWOOD	TIRZAH GARWOOD
GRACE GOLDEN	M. HAYTHORNE	ETHELBERT WHITE
MURIEL JACKSON	SIDNEY LEE	CLIFFORD WEBB
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MONTHLY EXHIBITIONS OF CONTEMPORARY
OILS, WATER - COLOURS, WOOD - ENGRAVINGS
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Fig. 6 Advertisement from 1930 for Wood Engravings at the Redfern Gallery *The New Woodcut*, M. C. Salaman, p. AD IV



Left: *Fox Cubs* (detail) Agnes Miller Parker, 1936

In *Fox Cubs* (page 21) her ability to achieve subtle nuances in tonal variations is evident. The variety of tones from soft greys to dense blacks showcases her masterly approach to the medium and her skilled control in the cutting of the block. *Fox Cubs* was one of seventy-three wood engravings used to illustrate H. E. Bates's *Through The Woods: The English Woodland – April to April* (1936). In 1930 Parker was employed as an illustrator by the Gregynog Press alongside Gertrude Hermes and Blair Hughes-Stanton, and was a member of the Society of Wood Engravers.

One of the most talented figures of the wood engraving revival was Clare Leighton, represented by eight wood engravings in the Nan Kivell collection. Leighton's sensitivity to the medium is almost unrivalled, and though many of her subjects, like those of Daglish and Parker, were based on the natural world, she is best known today for her depiction of farm labourers at work. In the harvest scene of *Apple Picking* (page 26), her expert rendering of tonal variations is clear in the subtle shifts between light and dark. Like

many British wood engravers of her day, Leighton was employed regularly as an illustrator, and *Apple Picking* was used as an illustration for *The Farmer's Year: A Calendar of English Husbandry* (1933). Leighton also produced an excellent manual on wood-engraving techniques in 1932, which became a standard reference on the medium.¹¹

Eric Gill and Eric Ravilious are also well represented in the Nan Kivell gift. Both artists worked for the Golden Cockerel Press as illustrators, but unlike Daglish, Parker and Leighton their subjects tended to be based on literature. Gill's *Ibi Dabo Tibi* (I give my love to thee, page 30) was used as an illustration for *The Song of Songs*, published by the Golden Cockerel Press in 1925. *Ibi Dabo Tibi* highlights Gill's economic use of line and the composition's relief-like approach reflects his training as a sculptor and stonemason.

One of the most important wood engravings in the Nan Kivell collection is *More People* (page 32) by Gertrude Hermes. Unlike many of her contemporaries

who tended to work on a small scale, in *More People* Hermes has produced a work on a dramatic scale that gives a greater presence to the Surrealist-influenced image. Hermes's approach is more robust and vigorous than that of Parker and Daglish; she incorporates large areas of untouched, dense black, which add a degree of tension. Hermes projects dreamlike qualities into the image with four figures portrayed blending into each other, highlighting her unique approach. Perhaps more than any other British wood engraver of her day, Hermes used the medium to explore the possibilities and potential it offered for imagery.

11 Clare Leighton, *Wood-engraving and Woodcuts*, 'How to do it' series, The Studio, London, 1932.

Wood engraving is a technique related to the woodcut. The artist uses tools called gravers or burins to cut or engrave a design into a block of wood, usually boxwood. The raised, uncut surface of the wood takes the ink and, when pressed on to 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.

Probably first used in the seventeenth century and becoming more common in the eighteenth century, wood engraving was popular in the 1800s for illustrating books and journals. The medium enjoyed something of a revival in the twentieth century – particularly in the expensive books that were the product of the private press movement. In the 1930s a number of artists were using wood engraving, often to create works that were slightly whimsical or pastoral. Wood engraving still has many practitioners, especially in England; their work is often in a revivalist style.



Fig. 7 Fox Cubs Agnes Miller Parker, wood engraving, 1936
Paper: 179 x 209 mm / Image: 127 x 125 mm
Reproduced courtesy of the Artist's Estate

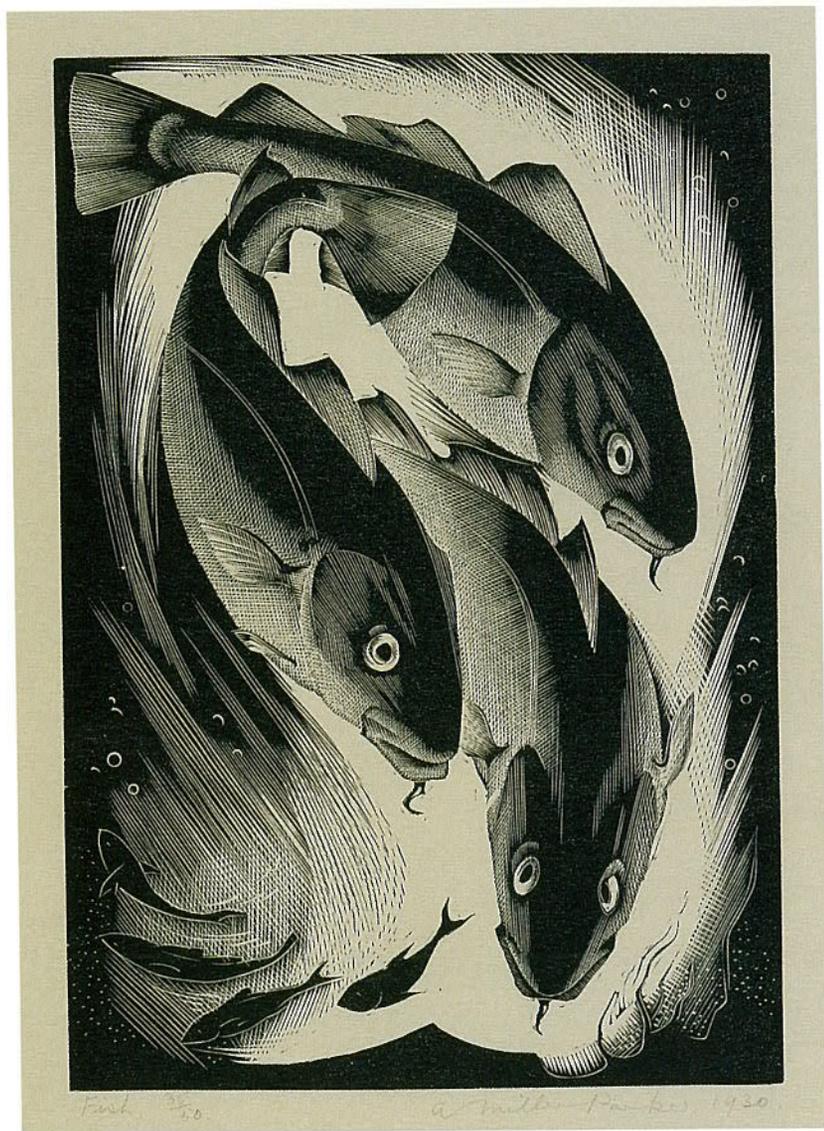


Fig. 8 Fish Agnes Miller Parker, wood engraving, 1930
Paper: 220 x 195 mm / Image: 152 x 105 mm
Reproduced courtesy of the Artist's Estate

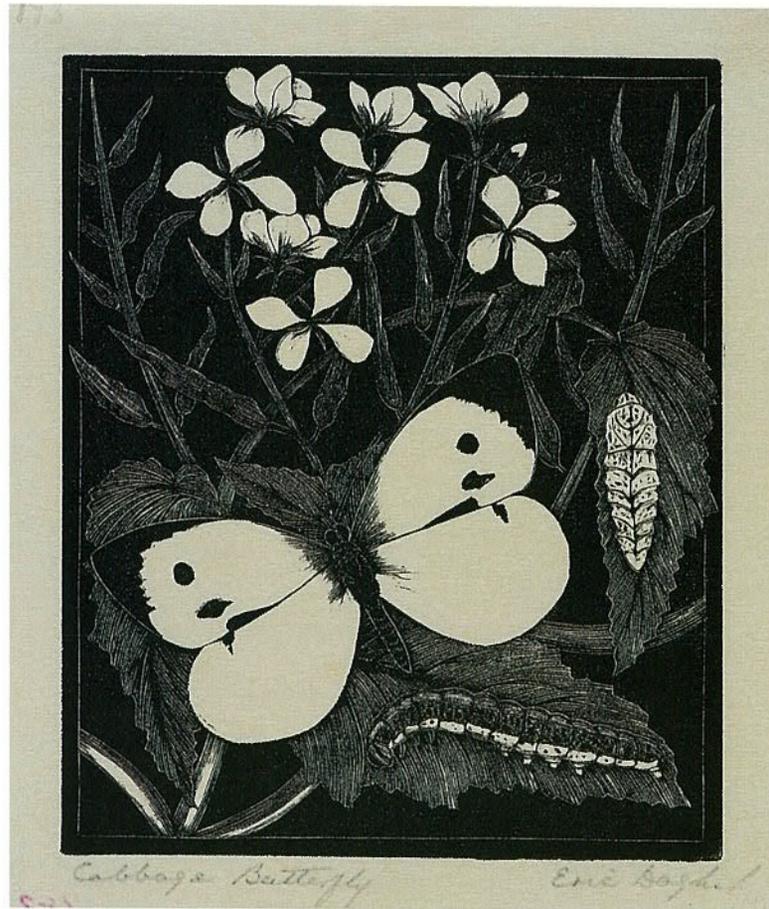


Fig. 9 Cabbage Butterfly Eric Daghli, wood engraving, date unknown
Paper: 129 x 106 mm / Image: 108 x 88 mm



Fig. 10 Flocking Starlings Eric Daglish, wood engraving, date unknown
Paper: 152 x 124 mm / Image: 114 x 90 mm



Fig. 11 Poplars in France Gwendolen Raverat, wood engraving, 1916
Paper: 97 x 184 mm / Image: 83 x 178 mm
© The Artist, licensed by Viscopy, Australia, 2005



Fig. 12 Apple Picking Clare Leighton, wood engraving, 1933
Paper: 280 x 384 mm / Image: 205 x 265 mm



Fig. 13 Hemlock John Farleigh, wood engraving, 1928
Paper: 400 x 328 mm / Image: 362 x 260 mm



Fig. 14 Ship John Nash, wood engraving, date unknown
Paper: 212 x 272 mm / Image: 120 x 150 mm
Reproduced courtesy of New Grafton Gallery



Fig. 15 Doctor Faustus Conjuring Mephistophilis Eric Ravilious, wood engraving, 1929
Paper: 260 x 215 mm / Image: 185 x 125 mm
© The Artist, licensed by Viscopy, Australia, 2005

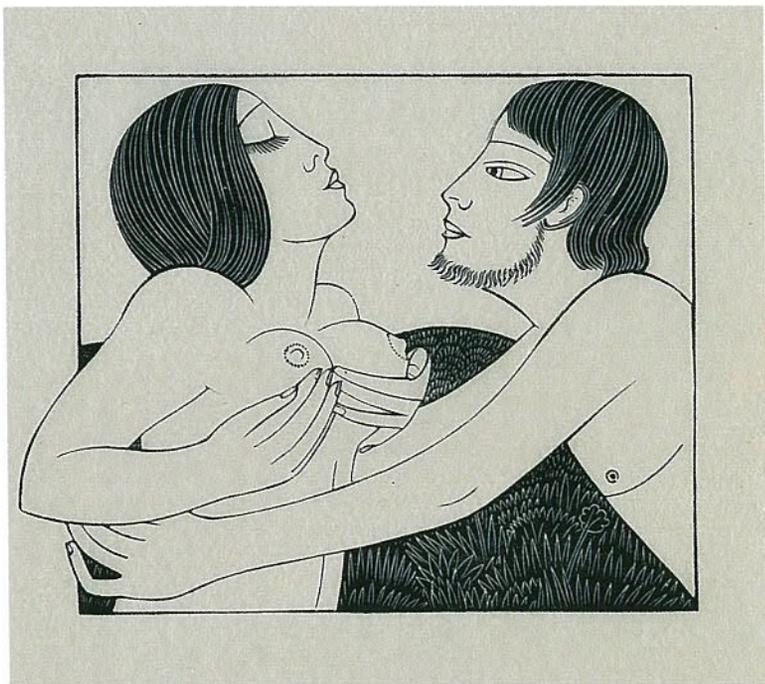


Fig. 16 Ibi Dabo Tibi Eric Gill, wood engraving, 1925
Paper: 303 x 240 mm / Image: 74 x 90 mm
Reproduced courtesy of the Bridgeman Art Library, London

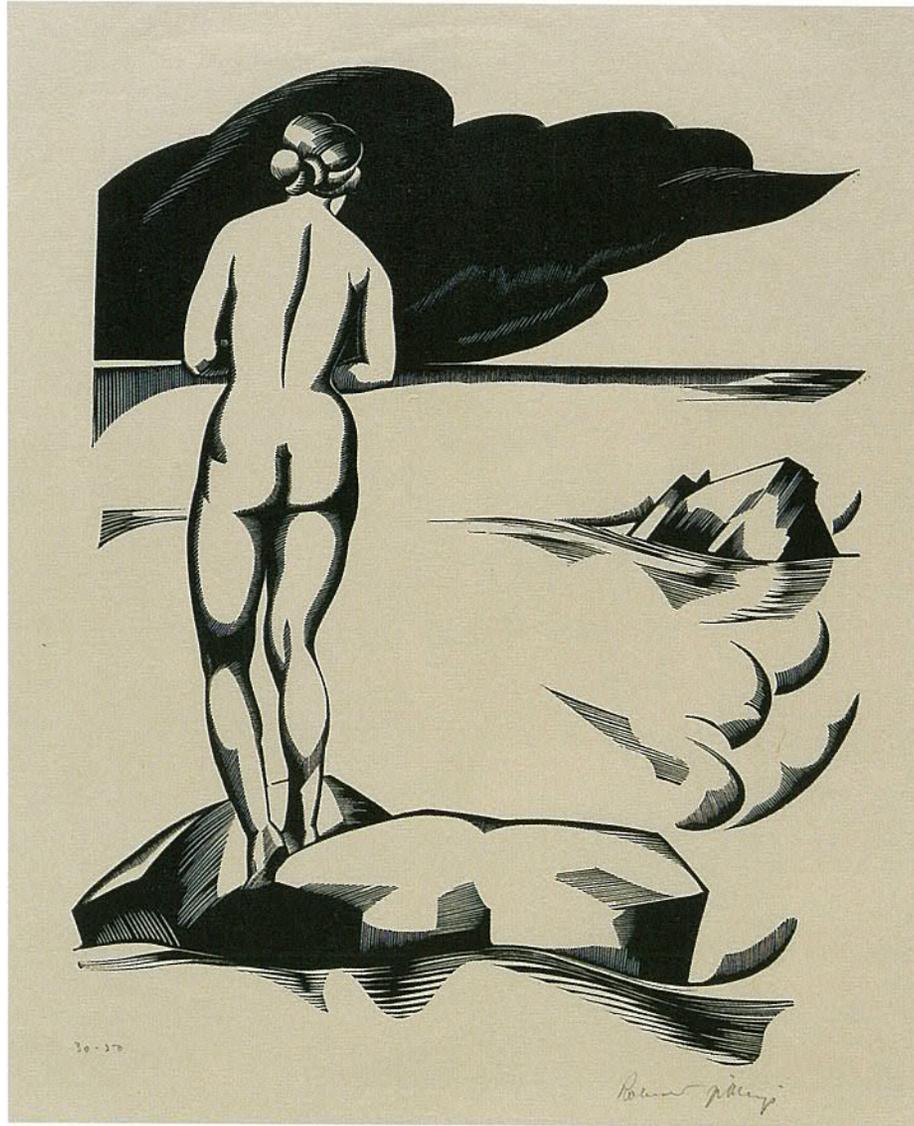


Fig. 17 The Sun Bather Robert Gibbins, wood engraving, 1933

Paper: 342 x 268 mm / Image: 240 x 185 mm

Reproduced courtesy of the Artist's Estate and the Heather Chalcraft Literary Agency



Fig. 18 More People Gertrude Hermes, wood engraving, 1935
Paper: 510 x 555 mm / Image: 445 x 490 mm

Colour Woodcuts



The smallest group of works in the collection are the colour woodcuts: just sixteen prints are represented. As with the wood engraving, the woodcut experienced a surge in interest during the 1920s and 1930s. Two main societies helped to promote the medium – the Society of Graver Printers in Colour, founded in 1909, and the Colour Woodcut Society, founded in 1920. The woodcut was popularised in Britain during the late nineteenth century by William Morris and artists who associated with him, such as Pre-Raphaelite Edward Burne-Jones. Most woodcuts produced at that time were black and white.¹² Although colour woodcuts were produced in Britain by Lucien Pissarro and William Nicholson around the turn of the century,¹³ Edward Wadsworth, Vanessa Bell and Duncan Grant were all producing black and white woodcuts in 1918. Frank Morley Fletcher, John Dickson Batten, William Giles and Yoshijiro Urushibara were key figures in the development of the colour woodcut in Britain. The technique for Japanese woodcuts involves the cutting of separate blocks for each colour, then applying

coloured ink by brush rather than roller. Fletcher's 1916 book, *Wood-block Printing: a description of the craft of woodcutting and colour printing based on the Japanese practice*, helped to inform artists on the practice and popularise the medium.

Eight prints by Gwendolen Raverat were included in the Nan Kivell gift, including two colour woodcuts, *The Tiger* (page 39) and *The Bird Talisman* (page 40). Both these works were used as illustrations in the 1939 publication of Henry Wedgwood's *The Bird Talisman: An Eastern Tale*. Raverat, like so many wood engravers and woodcut artists of the period, supplemented her income as an artist with commissions for illustrations. Her work has often been described as capturing a sense of impressionism as it renders the effects of light on her subjects. In *The Bird Talisman* her technical ability with the medium is evident in her lively yet expertly controlled cutting technique, especially the shimmering effect of light reflecting on the water.

Wilfred Wood's *Iris* (page 37) is one of the highlights from the colour woodcuts selected by Nan Kivell for

Above: *Waterfall* (detail)
Winifred McKenzie, c.1935

12 Garton, p. 217.

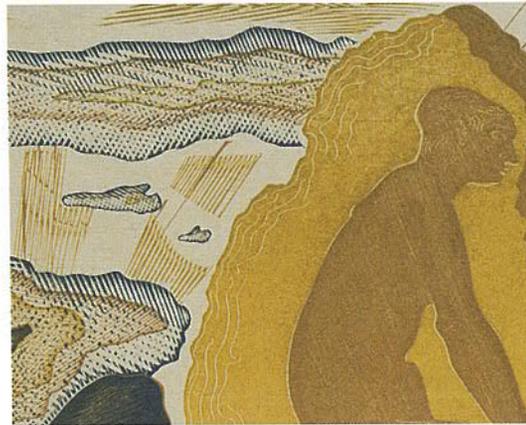
13 *Ibid.*, pp. 217–18.



Left: *The Tiger* (detail)
Gwendolen Raverat, 1939

the collection. The delicately worked flower-heads are beautifully arranged among a sea of green foliage. Wood's sensitivity to the colouring in the print can be seen in the subtle shifts of tone he has created throughout the composition. Although Wood is not as well known as some of the other artists, this work highlights his high degree of technical ability in the medium. Wood also worked in linocuts and specialised in botanical studies. In 1926 he was commissioned to produce several botanical studies relating to Kew Gardens, which were used as posters for the London Underground. Like many of the artists represented in the Nan Kivell gift, Wood worked with a wide variety of print media.

For much of her career, Winifred McKenzie worked closely alongside her sister, printmaker Alison McKenzie – both sisters produced woodcuts. Winifred was introduced to colour woodcuts by Chica MacNab when she attended the Glasgow School of Art in 1923.¹⁴ In the same year, an exhibition of Japanese prints in Glasgow had a great impact on Winifred, encouraging



Right: *Horizon* (detail)
Blair Hughes-Stanton,
date unknown

her to develop further interest in the medium.¹⁵ Many of her subjects were rural nature scenes, such as *Waterfall* (page 38). Between 1932 and 1938 she exhibited regularly with the Society of Graver Printers in Colour and the Society of Wood Engravers at the Redfern Gallery. By the mid 1930s she had developed a strong reputation.

The most progressive artist represented in the colour woodcut collection is undoubtedly Blair Hughes-Stanton, whose works were among the finest produced in Britain during the 1930s. Woodcuts such as *The Rock* (page 43) and *Horizon* (page 42), with their complex compositions and use of several blocks, highlight his absolute mastery of the medium. Like many of his fellow contemporary British artists, Hughes-Stanton was interested in a certain degree of abstraction in his compositions but always retained a sense of the subject.¹⁶ His work has been described as showing the rhythmic style of El Greco, while also having strong similarities with the wood engravings of Gertrude Hermes, to whom he was married in 1926. Together

14 Aylwin Clark, *The McKenzie Sisters*, Black Ace Books, Berwickshire, 1996, p. 52.

15 *Ibid.*, p. 54.

16 Garton, p. 39.

they were employed as illustrators at the Gregynog Press in 1930 but separated in 1931. Like Hermes's woodcuts, many of his works portray the human figure and show a Surrealist influence in their fluid, dreamlike quality. Hughes-Stanton's highly imaginative works show a keen sensitivity towards the medium and the utmost technical finesse in his use of finely incised lines alongside more broadly cut areas.



Fig. 19 Advertisement for Modern Colour Prints at the Redfern Gallery *The Studio*, August 1932, Vol. 104, No. 473, p. AD XII

The term woodcut is often applied to any printmaking technique that employs a wooden block. Strictly speaking, the term applies only to prints made from blocks taken from the side-grain of wood (cut from the length of the tree). Usually fairly soft wood is used, such as pear, beech or walnut. Similar to wood engraving techniques, the artist cuts a design into a block of wood so that the printing surface becomes raised. Via a press, the ink is transferred from the raised, uncut surfaces of the wood on to paper to make a print. Colour woodcuts are made either by inking different areas of the image in different colours, or by sawing the block into sections, inking each section separately and putting them back together for printing. Colour woodcuts can also be printed from several blocks with the colours either separated or superimposed to create new shades.

The woodcut technique was developed in China and became popular in Europe in the fifteenth century. The medium flourished in the twentieth century, especially in the years before the Second World War and in the work of the German Expressionists.



Fig. 20 Still-life Hellmut Sail (attributed), hand-coloured woodcut, date unknown
Paper: 260 x 320 mm / Image: 209 x 270 mm



Fig. 21 Iris Wilfred Wood, coloured woodcut, date unknown
Paper: 487 x 357 mm / Image: 427 x 325 mm



Fig. 22 Waterfall Winifred McKenzie, colour woodcut, c.1935
Paper: 345 x 275 mm / Image: 335 x 245 mm



Fig. 23 The Tiger Gwendolen Raverat, colour woodcut, 1939

Paper: 201 x 143 mm / Image: 157 x 110 mm

© The Artist, licensed by Viscopy, Australia, 2005



Fig. 24 The Bird Talisman Gwendolen Raverat, colour woodcut, 1939

Paper: 172 x 147 mm / Image: 127 x 112 mm

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Fig. 25 **Tethering Goats** Marjorie Firth, colour woodcut, date unknown
Paper: 312 x 350 mm / Image: 265 x 325 mm

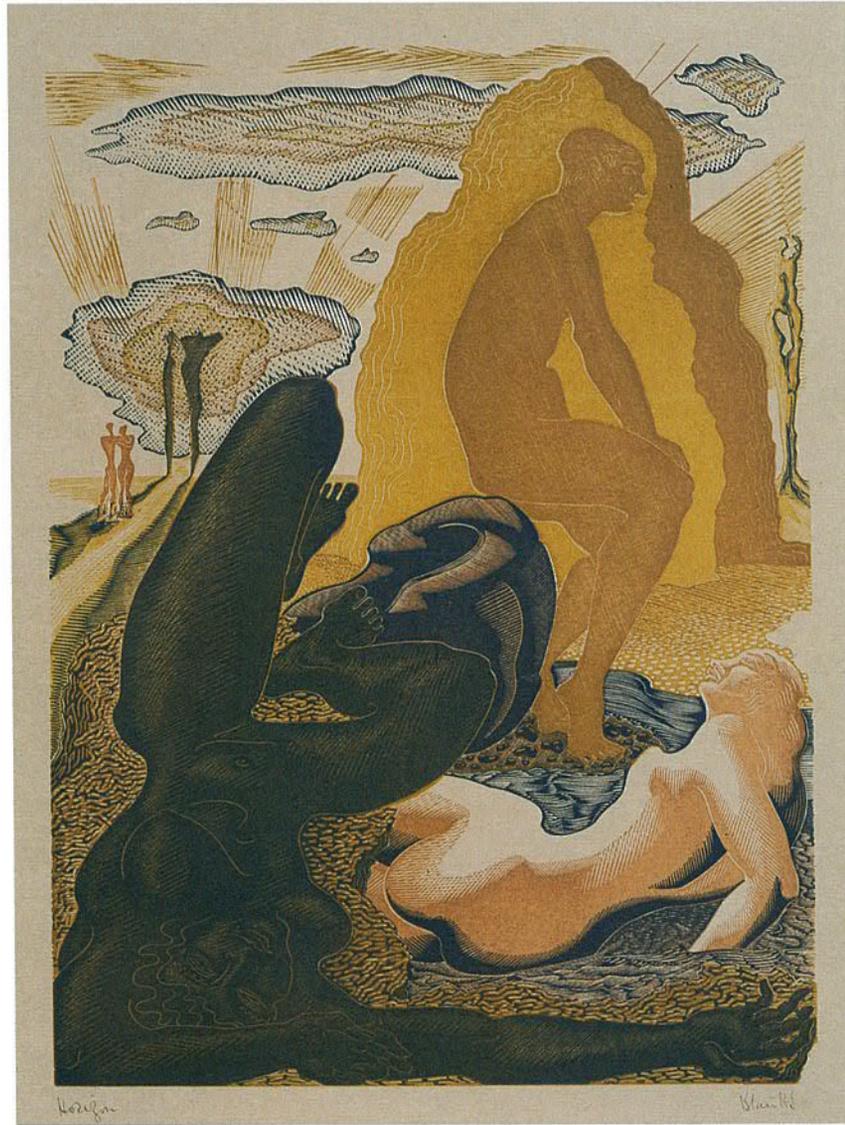


Fig. 26 Horizon Blair Hughes-Stanton, colour woodcut, date unknown
Paper: 465 x 310 mm / Image: 335 x 245 mm

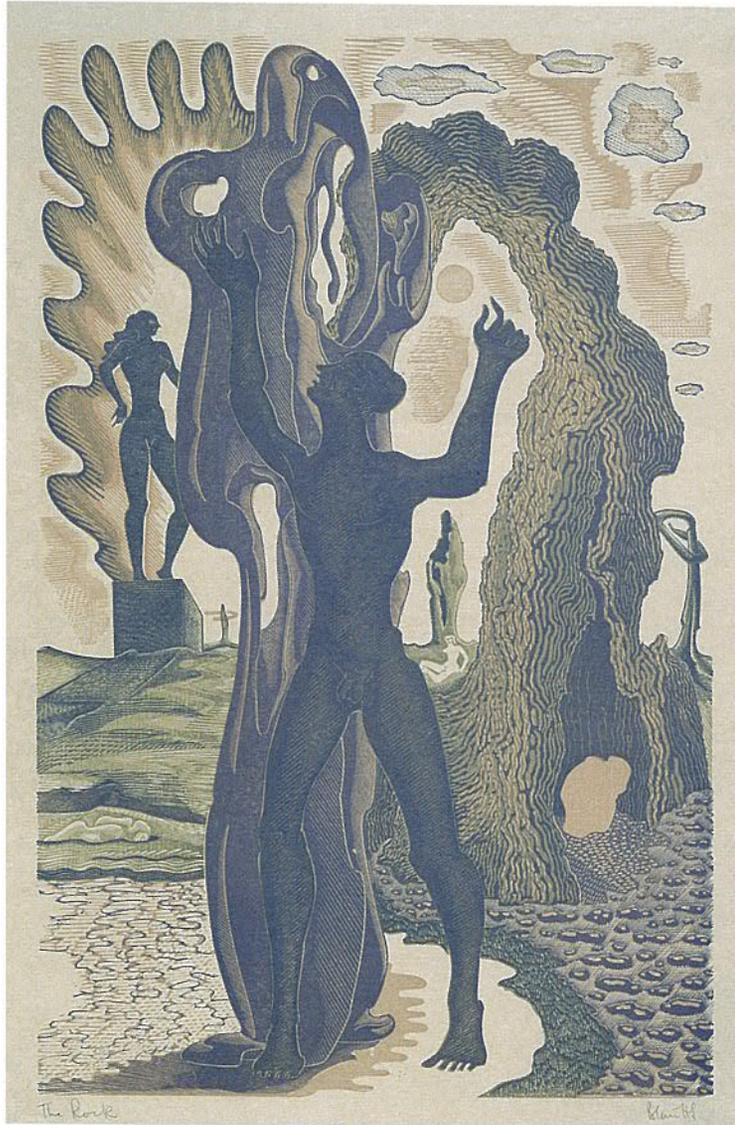


Fig. 27 The Rock Blair Hughes-Stanton, colour woodcut, date unknown
Paper: 465 x 310 mm / Image: 370 x 230 mm

Lithographs



The lithographs included in the Nan Kivell gift date mostly from the late 1940s and early 1950s – although there are earlier examples, such as the two submarine subjects by Eric Ravilious produced in 1941. The collection includes a wide selection of styles, from representational to Surrealism to abstraction. Lithography had a strong presence in British art around the turn of the twentieth century when artists such as James McNeill Whistler, Robert Anning Bell, William Nicholson and Charles Shannon were all working with the medium. The Senefelder Club, formed in 1908, also encouraged artists to work in lithography. Named after the inventor of the lithographic process, Aloys Senefelder, the club promoted artists working in lithography and regularly toured exhibitions throughout Britain.

In 1948 Nan Kivell's Redfern Gallery was an important element in the establishment of the Society of London Painter-Printers, which encouraged artists to work in lithography. The impetus for the society came from 'the Ladies of Miller's', sisters Caroline Lucas

and Frances Byng-Stamper, who in 1941 established a gallery and studio at their house in Lewes, which in effect became a regional arts centre. They invited many British painters of the day to draw on transfer paper which was then sent to printers for printing,¹⁷ and in 1945 they acquired their own press. Lucas and Byng-Stamper encouraged artists to explore the possibilities offered by lithography. Many members of the Society of London Painter-Printers were leading British painters who readily adapted to the lithographic process, a graphic medium ideally suited to those accustomed to paint. As one critic noted in *The Studio* in 1951 on the lithographs by members of the Society:

All the abilities of the artists are well expressed in this medium ... [and] colour is the touchstone of all the prints, in its variety, complexity and harmony there is something to suit all tastes. Artists are using colour not as a means of representation but as a pictorial vehicle, complete in itself.¹⁸

Above: *Shrimps at Sea* (detail)
Eileen Agar, c.1948

17 *Ibid.*, p. 255.

18 G. S. Whittet, 'A Gallery of Art Dealers 2. The Redfern Gallery', *The Studio*, Vol. CXII, No. 698, May 1951, p. 134.

A wide range of works was produced through the Miller's Press, artists drawing from numerous aspects of contemporary art practice, including Surrealism and semi-abstractism.

The Redfern Gallery was an active participant in the surge of interest in British printmaking from the 1920s through to the 1950s, providing an exhibition venue for many print artists and print-associated societies. The Redfern had long identified prints as an affordable way for private buyers to purchase original artwork by leading British artists, and its involvement with the Society of London Painter-Printers reinforced this aim. As the 1951 *Studio* article pointed out:

One of the most enterprising activities of the Redfern Gallery is the sale of colour prints by artists joined in a group called the London Painter-Printers, which are regularly exhibited. From twelve to fifty copies of an original colour lithograph are printed and sums of from two guineas upwards [...] will gain possession of exciting and original works by Henry Moore, Michael Rothenstein, Graham Sutherland, Prunella Clough, Edwin la Dell, Robert MacBryde, Robert Colquhoun and Ceri Richards, as well as many lesser-known artists of promise.¹⁹

The Miller's Press was very near Charleston, the country house of Vanessa Bell and Duncan Grant with whom Lucas and Byng-Stamper developed a friendship. Bell and Grant produced a number of lithographs through the press, including the 1948 portfolio 'Six Lithographs'. Grant's *Collie Dog* (page 49) is from this portfolio and highlights his ability to readily adapt his skill as a painter to lithography. This work in particular shows how lithography is closely



Left: *Collie Dog* (detail)
Duncan Grant, 1948

aligned to painting: Grant applies washes of tusche in an expressive, painterly manner. The dog's form emerges from a field of intensely applied strokes; marks create the form of the dog's back, while black and pink effectively highlight the animal's other features.

Bell is represented in the Nan Kivell collection by five lithographs, all dating between 1948 and 1951. Like Grant, her approach to the medium is very painterly and most of her lithographs from this period are concerned with still life subjects. The composition in *Flowers and Grapes* (page 48) has been divided into two distinct areas of light and dark. Much of the vase is concealed by shadow, its form being suggested rather than deliberately depicted, while the flowers seem almost to float. Bell and Grant's collaboration with the Miller's Press ended in 1954 when the sisters, now elderly, found it too difficult to continue; the press was disbanded the same year.²⁰

Robert MacBryde and Robert Colquhoun, known as the 'Two Roberts', are also well represented in the Nan

19 *Ibid.*, pp. 133–34.

20 Tony Bradshaw, *The Bloomsbury Artists: Prints and Book Design*, Aldershot, 1999, p. 23.

Kivell collection with four lithographs by MacBryde and five by Colquhoun. The two artists worked very closely together and much of their work dealt with character studies depicted indoors. They were the rising stars in the London art world of the 1940s and 1950s but alcoholism tragically shortened their careers. The pair were put up by Lucas and Byng-Stamper at the Miller's Press between 1947 and 1949 after they had been evicted from their London flat, and it was during this period that the sisters commissioned a number of lithographs from the two artists. They both worked in a semi-abstract manner, as is seen in Colquhoun's *Woman with Cat* (page 54) and MacBryde's *Woman at Table* (page 53). There is a strong sense of unease in *Woman with Cat*, created by a jarring stiffness of the human figure and cat. During the late 1940s Colquhoun based a number of figure studies on puppets he had seen while travelling through Italy after the Second World War.

A Surrealist influence is also evident in Eileen Agar's *Shrimps at Sea* (page 56) and Graham Sutherland's *Articulated Forms* (page 57). Agar, one of the few British women artists to be associated with Surrealism during the 1930s, was included in the International Surrealist Exhibition held in London in 1936. *Shrimps at Sea* was exhibited at the Redfern Gallery in 1948 and is one of the few examples of printmaking Agar produced. The abstract forms suggest living organisms, but they are not readily identifiable as shrimps. Sutherland worked with a variety of graphic media throughout his career. *Articulated Forms*, published by the Redfern Gallery, highlights the artist's interest in semi-abstract compositions, which he had developed throughout the 1930s and 1940s.

Lithography relies on the premise that grease and water repel each another. Using greasy or waxy crayon, pencil or washes, marks are made directly on to untreated blocks of limestone, usually quarried from Bavaria. The stone is then 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. Oil-based ink applied by roller is accepted by the greasy marks of the image but repelled by the wet blank areas on the surface. Paper is laid on top of the stone and the ink is pressed onto its surface by the printing press. A separate stone is made for each colour, and the same sheet of paper is passed through the press with each new stone to create a multicolour print.

Lithography was first used in Munich in 1798 as a commercial printing process. It was the first printmaking technique that captured the immediacy of the drawn mark, allowing the artist to create an image by painting or drawing naturally onto the limestone slab.

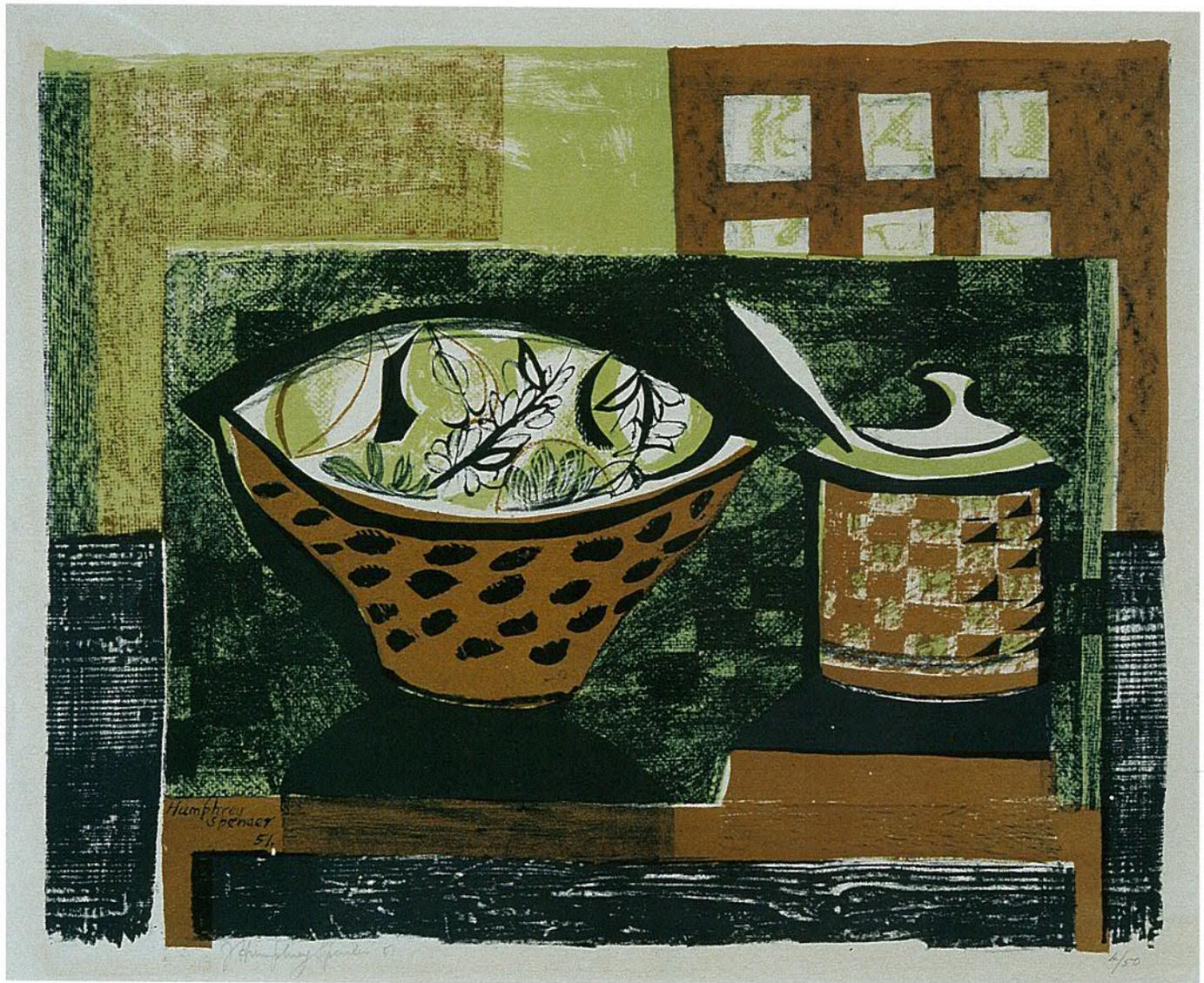


Fig. 28 Chequered Still Life Humphrey Spender, lithograph, 1951
Paper: 505 x 638 mm / Image: 425 x 505 mm



Fig. 29 Flowers and Grapes Vanessa Bell, lithograph, 1951

Paper: 455 x 290 mm / Image: 255 x 180 mm

© 1961 Estate of Vanessa Bell, reproduced courtesy of Henrietta Garnett

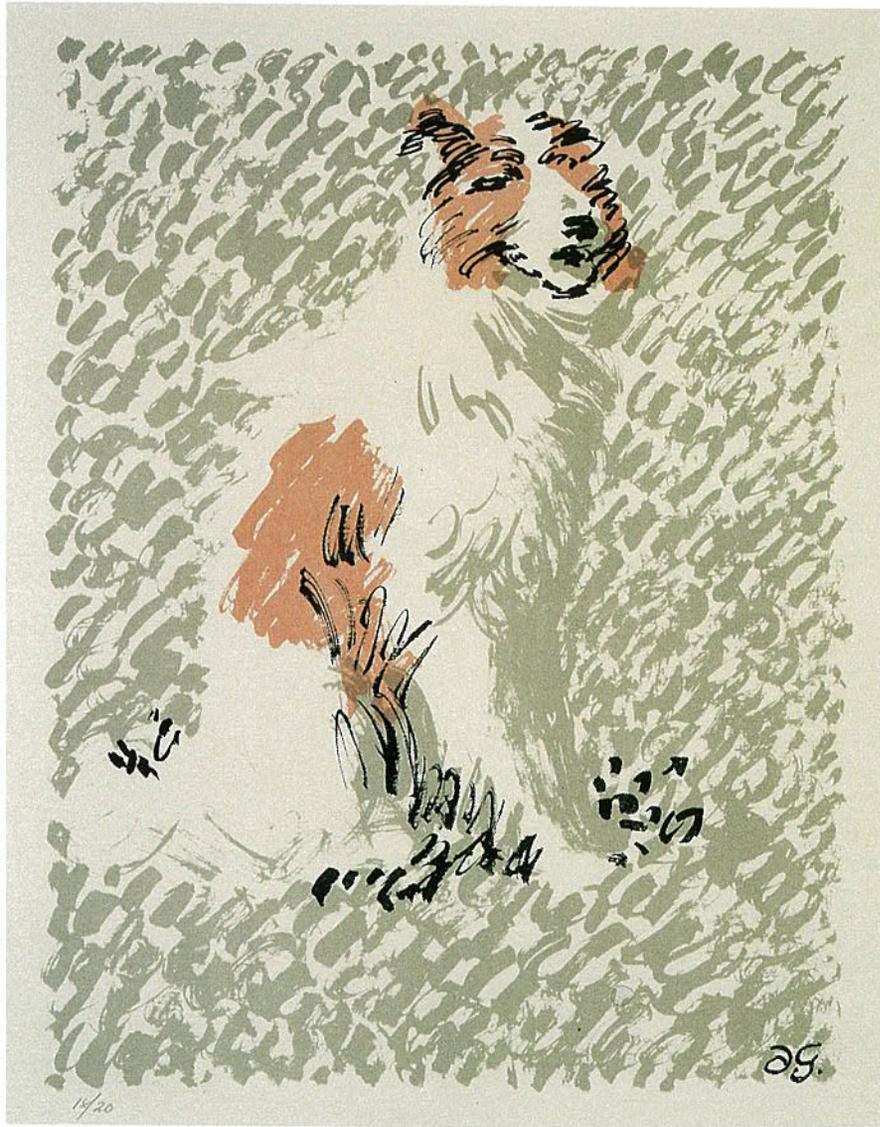


Fig. 30 Collie Dog Duncan Grant, lithograph, 1948

Paper: 445 x 350 mm / Image: 345 x 255 mm

© 1978 Estate of Duncan Grant, reproduced courtesy of the Artist's Estate



Fig. 31 Diving Controls II Eric Ravilious, lithograph, 1941
Paper: 348 x 284 mm / Image: 318 x 277 mm
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Fig. 32 **The Woodman** Keith Vaughan, lithograph, c.1950
Paper: 572 x 430 mm / Image: 460 x 310 mm
© The Artist, licensed by Viscopy, Australia, 2005



Fig. 33 Interlude in Baroque Ceri Richards, lithograph, 1951
Paper: 658 x 500 mm / Image: 550 x 380 mm
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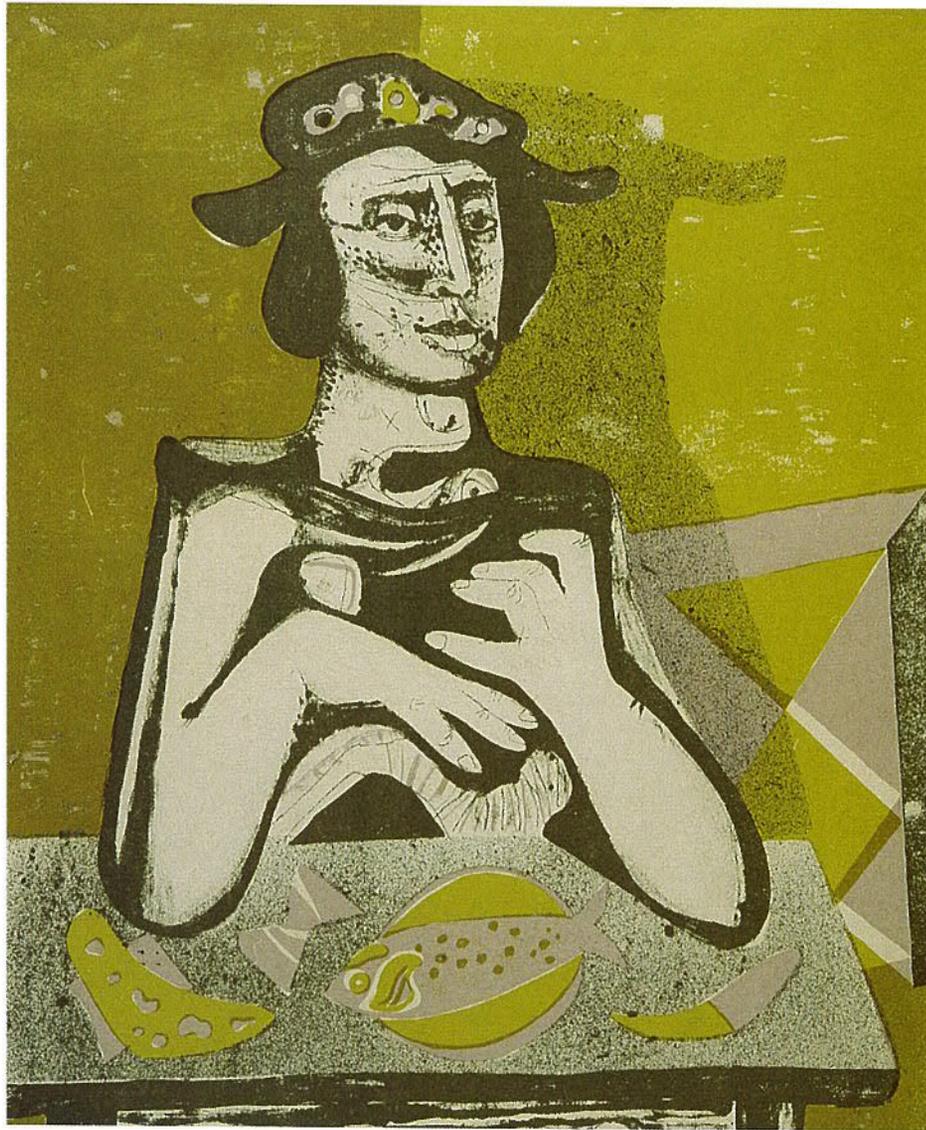


Fig. 34 **Woman at Table** Robert MacBryde, lithograph, 1948
Paper: 440 x 345 mm / Image: 378 x 305 mm



Fig. 35 Woman with Cat Robert Colquhoun, lithograph, 1948
Paper: 508 x 332 mm / Image: 392 x 265 mm
Reproduced courtesy of the Bridgeman Art Library, London



Fig. 36 Stone Wall, Anglesey John Piper, lithograph, 1949
Paper: 507 x 635 mm / Image: 400 x 505 mm
Reproduced courtesy of The Piper Estate



Fig. 37 Shrimps at Sea Eileen Agar, lithograph, c.1948
Paper: 343 x 445 mm / Image: 272 x 380 mm
Reproduced courtesy of the Artist's Estate

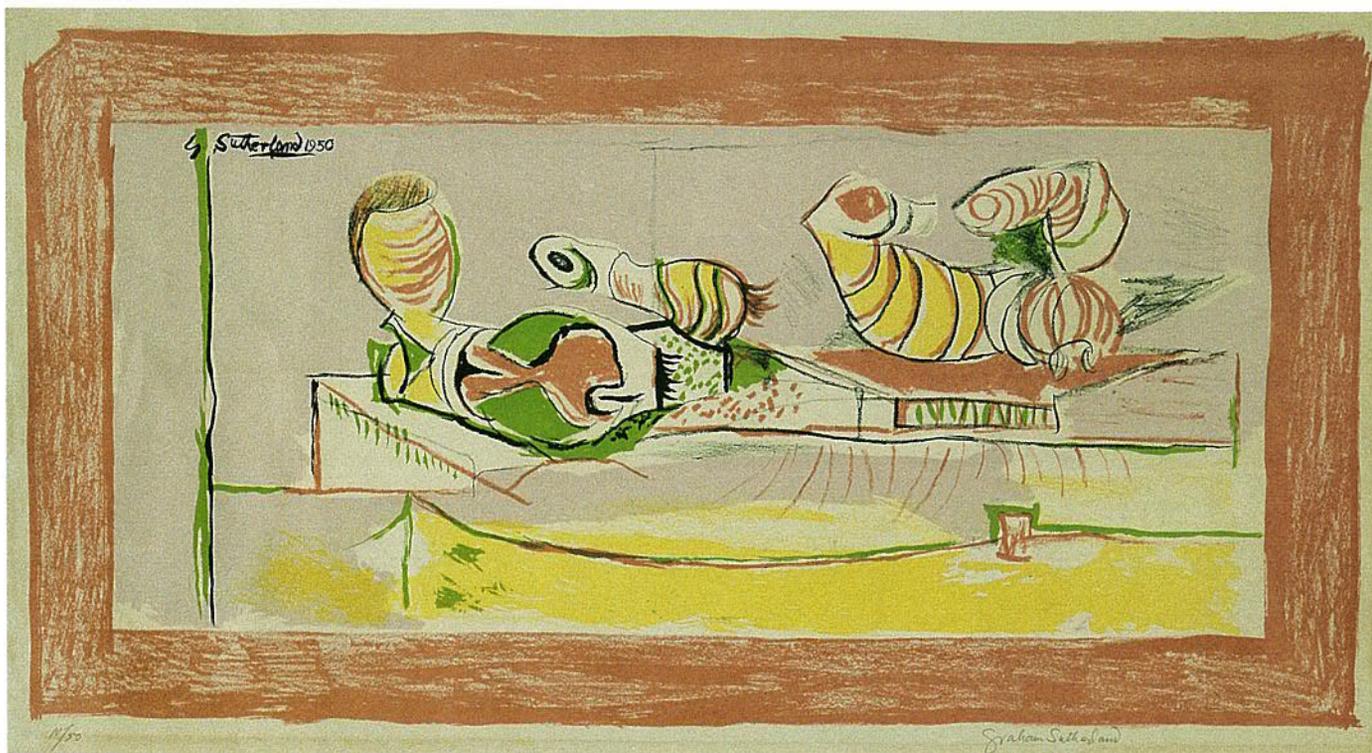


Fig. 38 Articulated Forms Graham Sutherland, lithograph, 1950
Paper: 458 x 636 mm / Image: 310 x 585 mm
Reproduced courtesy of the Artist's Estate



Fig. 39 Bean Poles Henry Cliffe, lithograph, 1951
Paper: 562 x 382 mm / Image: 575 x 340 mm
Reproduced courtesy of the Artist's Estate

Linocuts



The linocut movement began to gain momentum in Britain during the 1920s, largely due to Claude Flight. As a tutor of the linocut at the Grosvenor School of Modern Art between 1926 and 1930, Flight enthusiastically introduced this relatively new medium to his students. By the early 1930s, the linocut was one of the most dynamic forms of printmaking in Britain. The Redfern Gallery did much to promote the movement and held the First Exhibition of British Lino-Cuts in July 1929 at the invitation of Nan Kivell.²¹ The gallery continued to hold annual linocut exhibitions for the next three years before Flight and Nan Kivell fell out and the annual exhibition was relocated to the Ward Gallery until the eighth and last show in 1937.²²

Although Flight is not included in the Nan Kivell collection, many of the other artists associated with the movement are represented by several examples. Among over sixty linocuts are key works by such major figures as Sybil Andrews, Cyril Power, Lill Tschudi, Edith Lawrence, Ethel Spowers, Eileen Mayo, Dorrit Black and Julia Mavrogordato, all of whom were extremely

sought after during the 1920s and 1930s. The medium was so popular that Nan Kivell arranged for the prints to be marketed internationally by touring the annual exhibitions to the United States, China, Australia and Canada.²³

Flight encouraged his students to explore the possibilities of modern life as a key theme in their work. Because the qualities and fluid nature of the linocut made it an ideal medium to capture movement, the artists regularly used themes such as sport, manual labour and motor vehicles. These subjects reflect an influence of the Italian Futurist and British Vorticist movements, which glorified machinery and focused on the dynamic effects of movement and contemporary modern life. Flight also encouraged the use of linocuts through the publication of two books, *Lino-Cuts: A handbook of linoleum-cut colour printing* (1927) and *The Art and Craft of Lino Cutting and Printing* (1934). Although the linocut was a popular, well-patronised medium during the 1920s and 1930s, it came under attack from artists who believed it to be inferior to the

Above: *Wet Afternoon* (detail)
Ethel Spowers, 1930

21 Stephen Coppel, *Linocuts of the Machine Age: Claude Flight and the Grosvenor School*, Scolar Press in association with the National Gallery of Australia, Aldershot, 1995, p. 19.

22 *Ibid.*, p. 20.

23 *Ibid.*, p. 20.

LINOCUTS BY CLAUDE FLIGHT

10s. 6d. net. Mr. Claude Flight has here written a practical manual on this interesting new art form. He outlines the history and origins of the method, and gives a detailed account of the tools and equipment necessary, with valuable hints as to technique and procedure.

more traditional relief processes of wood engraving and woodcuts. Frank Morley Fletcher, who had helped to raise the profile of the woodcut in Britain during the early twentieth century, felt strongly that the linocut was 'not suited for printing a beautiful surface of colour nor giving the finer qualities of line, and when it is used for colour the result is poor'.²⁴ But detractors aside, there is no denying the vibrancy of the linocuts in the Nan Kivell gift. A new medium unconstrained by tradition, the linocut proved ideal for capturing the modern world of the 1920s and 1930s.

Two important artists central to the movement were Sybil Andrews and Cyril Power, and their work is well represented in the Nan Kivell collection. The pair worked closely together, sharing a studio in Hammersmith, London, from 1930 to 1938. They were also both employed at the Grosvenor School where they studied linocut under Claude Flight. Andrews's

work *The Giant Cable* (page 66) shows her interest in capturing the exertion of manual labourers: their bodies are displayed in a curved rhythm, arching and toiling with an enormous winch and thick cable. Andrews produced several works about workmen performing strenuous physical tasks.

Sporting subjects were also a common element in the work of the British linocut artists. In a similar manner to *The Giant Cable*, Power reveals the strength of rowers in his work *The Eight* (page 67). The view, from the Hammersmith Bridge on the Thames, captures the rowers passing below. Power's sense of design is evident in the repetitive forms of the rowers leaning forward pulling on their oars, the curving forms suggesting the force of the movement and complementing the wash formed on the water's surface by the wake of the boat.

Fig. 40 Advertisement for *Linocuts* by Claude Flight *The Studio*, December 1927, Vol. 94, No. 417, p. AD V

24 Gordon Samuel and Nicola Penny, *The Cutting Edge of Modernity: Linocuts of the Grosvenor School*, Lund Humphries, Aldershot, 2002, p. 10.



Lill Tschudi also used many sporting subjects. A contemporary of Power and Andrews, she too studied under Flight at the Grosvenor School and exhibited alongside them at the annual exhibitions of British linocuts. *Just Off* (page 68) captures runners as they spring forward from the starting line, arms swinging and legs beginning the powerful strides of the race. Forms are simplified into blocks of colour and, as with Andrews and Power, there is a strong element of design; the repetition of the runners lined up along the track creates a clear sense of rhythm and movement.

The Nan Kivell collection includes four examples of linocuts by the Australian artist Ethel Spowers, who studied under Flight at the Grosvenor School in 1928–29 and did much to promote the linocut in Australia during the 1930s. She helped to organise linocut exhibitions, including the Exhibition of Modern Colour Prints and Wood Engravings from the Redfern Gallery in Melbourne in 1932.²⁵ In *Wet Afternoon* (page 63) Spowers depicts a bustling city street scene where a rain shower has people sheltering under umbrellas,



Left: *Abstract Design* (detail)
Frank Weitzel, c.1930

Right: *The Giant Cable* (detail)
Sybil Andrews, 1931

²⁵ Ibid., p. 56.

unidentified and faceless except for the child in the centre of the composition about to enter a car door.

Two linocut artists represented in the Nan Kivell gift have New Zealand connections – Frank Weitzel and Eileen Mayo. Weitzel was born in Levin, New Zealand and after studying in Wellington and North America he settled in Sydney in 1928. Around 1930 he shifted to Britain where he studied linocuts under Flight and exhibited in the 1931 Annual British Lino-cut Exhibition. *Abstract Design* (page 71) highlights his superb use of technique in the medium. One of the most progressive linocut images in the collection, it revels in the interaction of abstract forms and layers of colour. *Abstract Design* is a strong study of overlaid abstracted forms which combine to create a rich patterning of shapes and colours.

Eileen Mayo also studied under Flight at the Grosvenor School in 1928, and her work was included in the British linocut exhibitions of the 1920s and 1930s. As well as working with linocuts, Mayo was also an accomplished wood engraver, lithographer and

screenprinter. In 1953 she left Britain for Sydney, and eventually settled in New Zealand in 1962, where she was mostly based in Christchurch. Mayo specialised in subjects from the natural world and published several books on a variety of subjects, including the impressive volume *The Story of Living Things and Their Evolution* (1944). Domestic cats in particular were a favoured subject and one Mayo continued to explore throughout her career. *Cats in the Trees* (page 70) shows Mayo's keen sense of design – the two animals are perfectly balanced within the composition.

Thanks to Canterbury Museum, Christchurch Art Gallery Te Puna o Waiwhetu was extremely fortunate to have been able to secure as much of the original Nan Kivell gift as it did in 1994, forty-one years after it was originally presented. Although many prints by prominent artists remain unaccounted for, much of the collection – one of the Gallery's most significant – has remained intact and in excellent condition. As a body of British prints from the early to mid twentieth century,



Nan Kivell's gift contains a wide and diverse range of artists, subjects and mediums. It can be regarded as a who's who of British printmaking in that period.

Since the 1980s there has been an important international shift in attitude towards many of the artists and works represented in the Nan Kivell collection. A flurry of research has been completed and published on many of the artists, helping to provide a more comprehensive picture of this vitally important period. The prints in the Nan Kivell collection are recognised as some of the very best examples produced during one of the highpoints in the history of printmaking in Britain.

Peter Vangioni

A linocut is a relief print made from a piece of linoleum, usually mounted on a wooden block. (Linoleum is a durable, washable material formerly used for flooring.) Using gouges and knives, the artist cuts the design into the linoleum in much the same way woodcuts are produced. It is well-suited to multicolour printing, usually with a separate block for each colour. The linocut can be printed through a press, or by hand. Because linoleum is soft, fine lines and details tend to crumble; the medium is better suited to broader effects.

Linoleum was invented in the early 1860s, and was first used for printing in Germany for wallpaper designs. Linocuts became popular among artists by the 1930s. The most significant British advocate of the linocut was Claude Flight (1881–1955), who stressed its accessibility to the wider public. The ease with which the medium can be used made it ideally suited for children, students and amateur artists.

Fig. 41 Advertisement for the third British Linocut exhibition at the Redfern Gallery *The Studio*, July 1931, Vol. 102, No. 460, p. AD XXII



Fig. 42 Wet Afternoon Ethel Spowers, linocut, 1930
Paper: 320 x 225 mm / Image: 240 x 175 mm



Fig. 43 France Edith Lawrence, linocut, 1931
Paper: 270 x 350 mm / Image: 240 x 332 mm



Fig. 44 Built-up Town Ursula Fookes, linocut, c.1932
Paper: 268 x 335 mm / Image: 250 x 295 mm

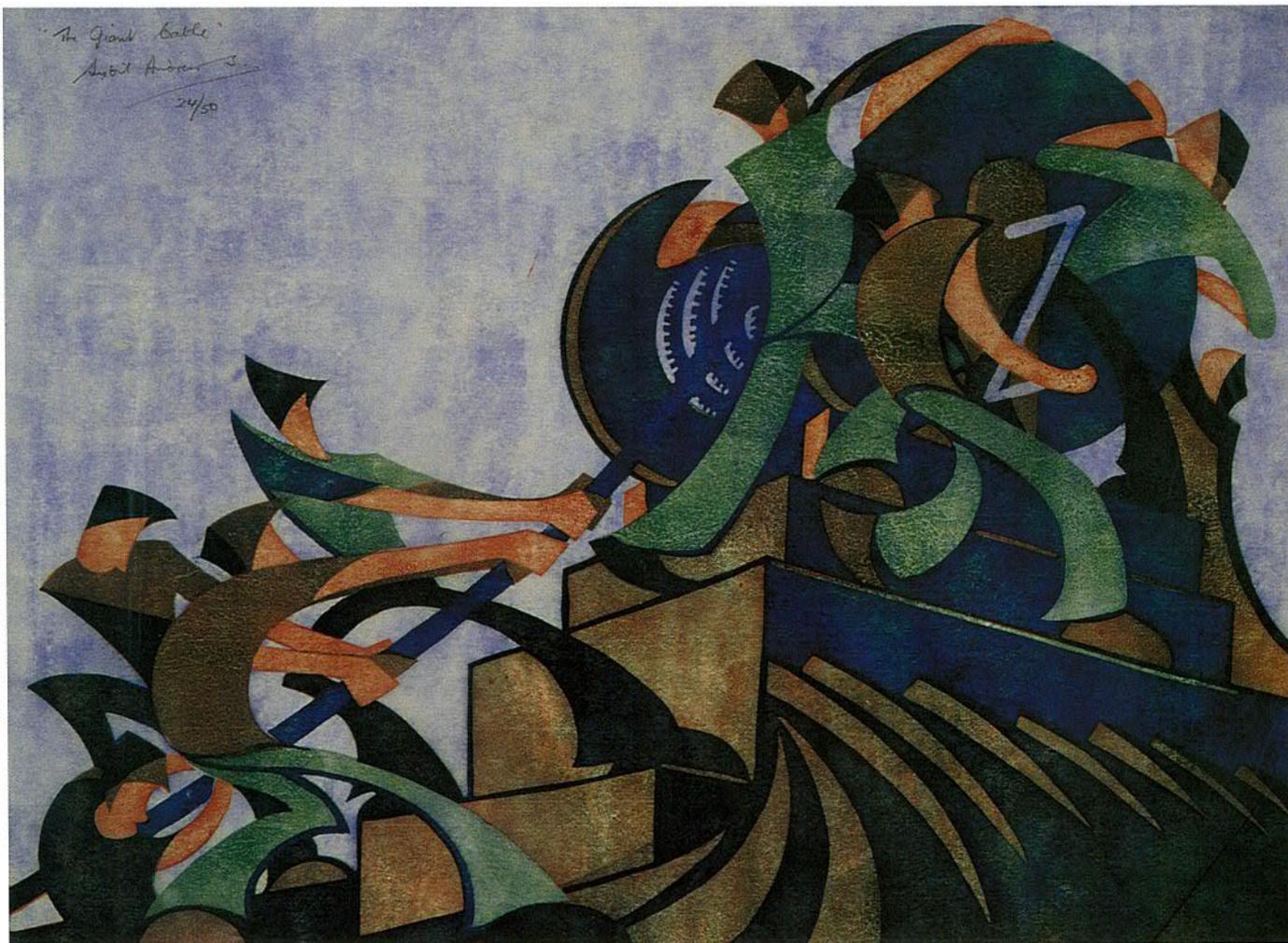


Fig. 45 The Giant Cable Sybil Andrews, linocut, 1931
Paper: 380 x 465 mm / Image: 312 x 430 mm
Reproduced courtesy of Glenbow Museum, Canada

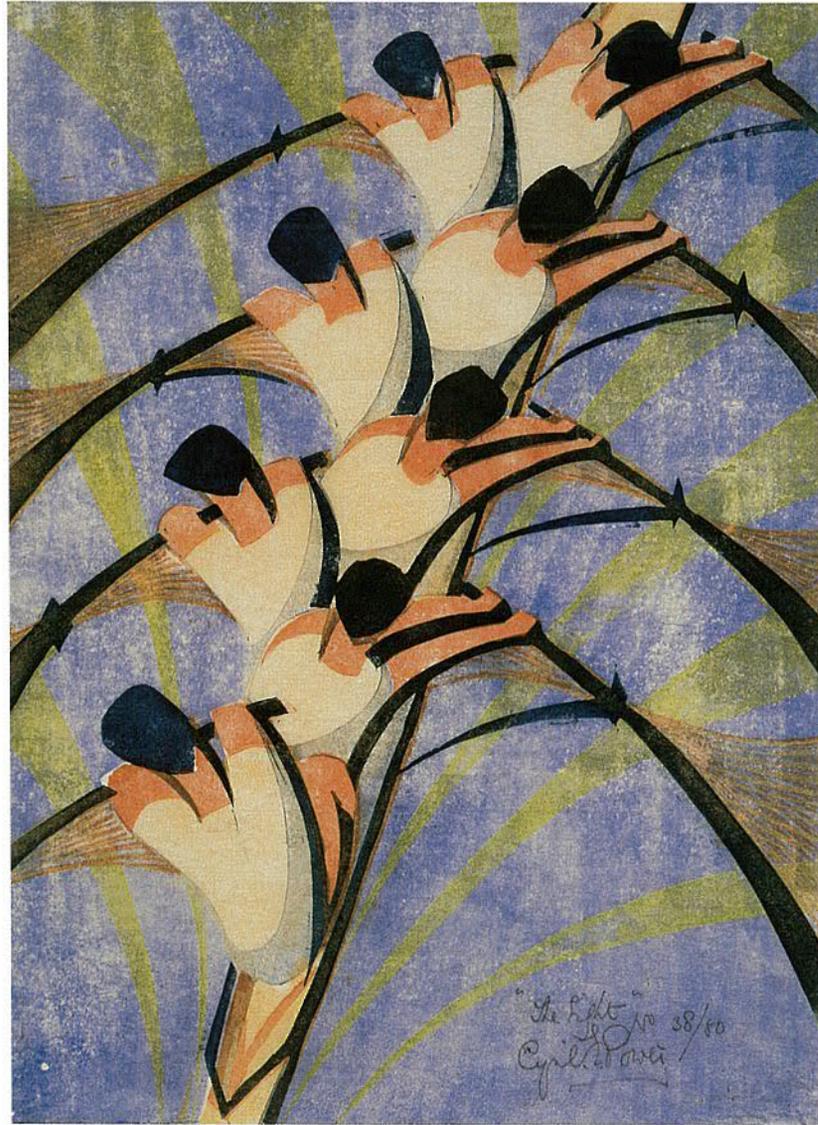


Fig. 46 *The Eight* Cyril Power, linocut, 1930
Paper: 385 x 260 mm / Image: 325 x 233 mm
Reproduced courtesy of Edmond Berry Power



Fig. 47 Just Off Lill Tschudi, linocut, 1932
Paper: 230 x 300 mm / Image: 215 x 285 mm
Reproduced courtesy of Donald R. Matter



Fig. 48 Rugby William Greengrass, linocut, 1933
Paper: 240 x 310 mm / Image: 200 x 265 mm
© The Artist, licensed by Viscopy, Australia, 2005



Fig. 49 Cats in the Trees Eileen Mayo, linocut, 1931
Paper: 350 x 230 mm / Image: 300 x 205 mm
Reproduced courtesy of the Artist's Estate

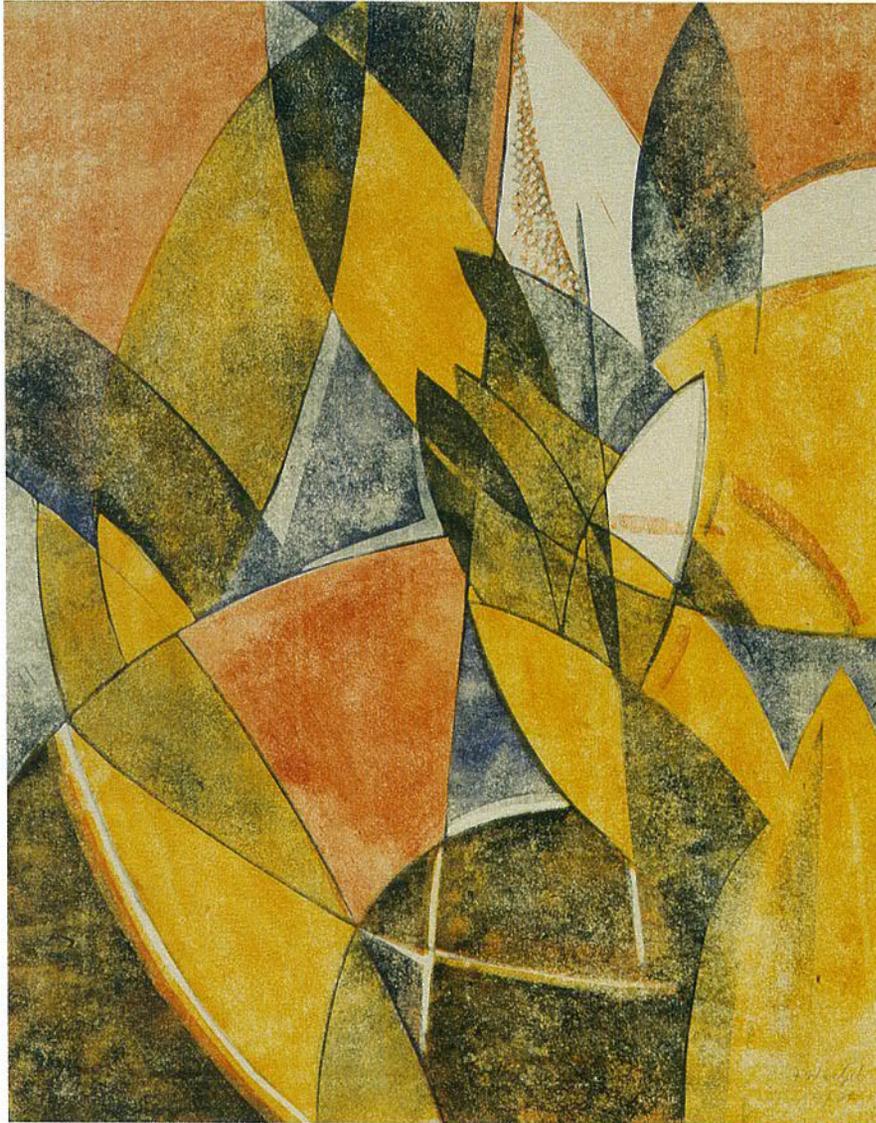


Fig. 50 **Abstract Design** Frank Weitzel, linocut, c. 1930
Paper: 350 x 270 mm / Image: 290 x 225 mm

Notes on Selected Artists and Artworks

Eileen Agar

British (1904–1991)



Shrimps at Sea c.1948
Lithograph

Born in Argentina, Eileen Agar arrived in England in 1906 and studied at the Slade School of Fine Art in London from 1925 to 1926. She was a member of the progressive London Group from 1933.

Shrimps at Sea was exhibited at the Redfern Gallery in 1948 and is one of the few examples of printmaking produced by Agar. The abstract forms suggest living organisms and show her interest in Surrealism. She was one of the few women artists to be selected to exhibit in the International Surrealist Exhibition held in London in 1936.

Sybil Andrews

British (1898–1992)



The Giant Cable 1931
Linocut

Sybil Andrews studied linocuts under Claude Flight at the Grosvenor School of Modern Art in London. Her technical ability in the medium was better even than that of Flight, and she became one of the most important figures in the British linocut movement.

Andrews often chose manual labourers as subjects in her linocuts. In *The Giant Cable* she creates a strong sense of rhythm and physical exertion with the curved figures of the men as they wrestle with a large cable and winch.

Vanessa Bell

British (1879–1961)



Flowers and Grapes 1951
Lithograph

Vanessa Bell is today considered a major figure in twentieth century British painting. She was one of the first British artists to produce abstract compositions and was a central figure in the Bloomsbury Group, which also included Roger Fry, Duncan Grant and Dora Carrington.

Throughout her career, still-life images were important elements in Bell's work. In *Flowers and Grapes* the composition has been divided into two distinct areas of light and dark. Much of the vase is concealed by shadow, through which flowers emerge, almost floating in the composition.

Henry Cliffe

British (1919–1983)



Bean Poles 1951
Lithograph

Henry Cliffe was born in Scarborough, where he studied art before serving in the army between 1939 and 1946. He then studied at the Bath Academy. Cliffe was the principal teacher of painting and lithography at Corsham Court from 1950 and provided much technical assistance to other artists working in lithography. In 1965 he published *Lithography: A Studio Handbook*, a notable guide for students and artists alike.

Cliffe exhibited several lithographs at the Redfern Gallery during the early 1950s. *Bean Poles* shows his interest in including highly abstract forms within his compositions.

Robert Colquhoun

British (1914–1962)



Woman with Cat 1948
Lithograph

Robert Colquhoun studied at the Glasgow School of Art from 1933. There he met the artist Robert MacBryde who was to remain an intimate friend throughout his life. He was commissioned to produce a number of lithographs for Miller's Press during the late 1940s.

There is a strong sense of unease in *Woman with Cat*, created by a jarring stiffness of the woman and cat. During the late 1940s Colquhoun based a number of figure studies on puppets he had seen while travelling through Italy after the Second World War.

Eric Daghish

British (1894–1966)



Flocking Starlings date unknown
Wood engraving



Cabbage Butterfly date unknown
Wood engraving

Eric Daghish attended London University and Bonn University. It was his close friendship with artist Paul Nash, who taught him wood engraving, that encouraged him to develop as a wood engraver, and in 1922 the pair became members of the Society of Wood Engravers.

Daghish was a highly skilled draughtsman, and his attention to detail was ideally suited to the medium. He specialised in depicting the natural world. He was a prolific illustrator, with the majority of his wood engravings accompanying his own publications on nature subjects.

John Farleigh

British (1900–1965)



Hemlock 1928
Wood engraving

John Farleigh began his career as a commercial artist, but later studied wood engraving under Noel Rooke at the Central School of Arts and Crafts in London between 1919 and 1922. He joined the Society of Wood Engravers in 1925 and was a major figure in the British revival of the wood engraving. His work included a number of commissions for London Transport posters.

Hemlock shows Farleigh's strong talent for, and empathy with, wood engraving. His delicate lines and sharp contrasts of light and dark create a powerful image of a humble weed. He liked to experiment with technique and worked in a variety of print mediums.

Marjorie Firth

British (active 1920s – 1960s)



Tethering Goats date unknown
Colour woodcut

Marjorie Firth was based in London for most of her career. She exhibited at the Redfern Gallery and was also a member of the New English Art Club and the Society of Women Artists. She also exhibited at the Royal Academy between 1923 and 1960 and worked predominantly with linocuts and wood engravings.

In most woodcuts a key block is used to define in black the outlines of forms. *Tethering Goats* does not have a key block; instead Firth has produced a more subtle and soft effect with expertly laid areas of colour, showing her technical expertise with the medium.

Ursula Fookes

British (1906–1991)



Built-up Town c.1932
Linocut

It is likely that Ursula Fookes attended the Grosvenor School of Modern Art and studied linocuts under Claude Flight. She exhibited in the annual British Linocut exhibitions at the Redfern and Ward Galleries and also showed her work with the Society of Women Artists.

In *Built-up Town* Fookes effectively shows the spread of the urban environment. Rows of housing, two tall chimney stacks and a railway leading into a tunnel are dramatic symbols of modern life encroaching upon the rural landscape and drastically altering it.

Robert Gibbings

British (1889–1958)



The Sun Bather 1933
Wood engraving

Robert Gibbings was a significant figure in the British wood engraving revival during the first half of the twentieth century. He studied wood engraving under Noel Rooke at the Central School of Arts and Crafts around 1912, and, after serving in the First World War, began working as an illustrator. In 1924 he bought the Golden Cockerel Press, which employed many of the leading British wood engravers of the day as illustrators. Golden Cockerel Press publications are seen as a highpoint in British twentieth-century book design.

Works such as *The Sun Bather* show Gibbings's talent with the medium. He is noted particularly for his economical use of line.

Eric Gill

British (1882–1940)



Ibi Dabo Tibi 1925
Wood engraving

Eric Gill worked not only as a wood engraver, but also as a sculptor and typographer. He studied at the Central School of Arts and Crafts and established a community of artists at Ditchling in Sussex, where he lived between 1907 and 1924. Gill's wood engravings often reflect his training as a stonemason, with many compositions having relief-like features.

Book illustration was an important aspect of Gill's work, and he was closely associated with Robert Gibbings's Golden Cockerel Press. *Ibi Dabo Tibi* (I give my love to thee) was used to illustrate *The Song of Songs* published by the press in 1925. Gill often included erotic subject matter in his work.

Duncan Grant

British (1885–1978)



Collie Dog 1948
Lithograph

Duncan Grant was an active printmaker throughout most of his career, also producing works as a painter, designer, potter and decorator. He is a major figure in twentieth century British art and was a central member of the Bloomsbury Group. He was also closely associated with the Omega Workshops that operated in London between 1913 and 1919.

Collie Dog is from a set titled 'Six Lithographs', a collaboration between Grant and Vanessa Bell, with each artist contributing three works. Grant's three lithographs also included *Hawk* and *The Cat* and were produced at Miller's Press.

William Greengrass

British (1896–1970)



Rugby 1933
Linocut

William Greengrass worked at the Victoria and Albert Museum in London as an Assistant Keeper. He worked mainly with wood engravings before adapting his style to the linocut. He studied under Claude Flight and exhibited regularly in the annual British Linocut exhibitions at the Redfern and Ward Galleries during the 1930s.

Greengrass, like many other British linocut artists, used subjects from modern life. In the 1930s these artists were especially interested in showing movement and physical activity. Sport, of course, provided dynamic and energised subjects that were full of movement.

Gertrude Hermes

British (1901–1983)



More People 1935
Wood engraving

From 1922 Gertrude Hermes studied under Leon Underwood at the School of Painting and Sculpture, where she met Blair Hughes-Stanton. The pair married in 1926 and settled in Wales, where they worked as illustrators for the Gregynog Press. Her work as an engraver is today highly regarded and she is considered one of the most important British printmakers of the twentieth century.

More People was included in the annual Society of Wood Engravers exhibition in 1935. The dream-like qualities of the composition show Hermes's interest in Surrealism. Her training as a sculptor comes out in the expert way that she has depicted the forms of the figures.

Blair Hughes-Stanton

British (1902–1981)



The Rock date unknown
Colour woodcut



Horizon date unknown
Colour woodcut

Blair Hughes-Stanton studied at the Leon Underwood School of Painting and Sculpture between 1923 and 1925. It was here he met Gertrude Hermes, whom he married in 1926. Together they worked at the Gregynog Press in 1930, separating in 1931. Throughout his career Hughes-Stanton taught printmaking at various art institutions, including the Central School of Art and Design.

The Rock and *Horizon* highlight Hughes-Stanton's fluid style. His technical ability can be seen in how he has arranged his compositions in a complex way and used separate blocks for each colour.

Edith Lawrence

British (1890–1973)



France 1931
Linocut

Edith Lawrence was a prominent figure in the British linocut movement. She studied at the Slade School of Art before attending the Grosvenor School of Modern Art, and worked in a variety of media, including designing textiles and interiors, which she did in partnership with Claude Flight. She also regularly contributed to linocut exhibitions organised by Flight, and the two of them regularly travelled to Europe during the 1930s.

The outdoor street scene in *France*, with table, chairs and umbrellas, has been done in bold, hard-edged blocks of colour, showing the influence of Cubism.

Clare Leighton

British (1898–1989)



Apple Picking 1933
Wood engraving

Clare Leighton studied wood engraving under Noel Rooke at the Central School of Arts and Crafts. In 1932 she published an important manual on wood engraving techniques. Leighton was a prolific wood engraver and a significant figure in the British wood engraving revival of the first half of the twentieth century. Her work is noted for its intense contrasts between black and white.

Much of her work was based on rural subjects which she often used to illustrate her own books. *Apple Picking* was one of twelve illustrations for *The Farmer's Year* (1933). Leighton moved to the United States in 1939.

Robert MacBryde

British (1913–1966)



Woman at Table 1948
Lithograph

From 1932 to 1937 Robert MacBryde studied at the Glasgow School of Art, where he met Robert Colquhoun, his lifelong lover. After the Second World War they settled in London and became leading figures in contemporary British art. Both MacBryde and Colquhoun were heavy drinkers, and alcoholism eventually not only affected their reputations but also contributed to their early deaths.

In 1947 MacBryde and Colquhoun stayed at the Miller's Press in Lewes. *Woman at Table* is one of the lithographs they were each commissioned to produce during this period.

Eileen Mayo

British / New Zealander (1906–1994)



Cats in the Trees 1931
Linocut

Claude Flight was a major influence on Eileen Mayo, under whom she studied the linocut technique at the Grosvenor School of Modern Art in 1928. She exhibited regularly with the British Linocut exhibitions held in London between 1929 and 1937. Mayo emigrated to Sydney in 1953, and settled in New Zealand in 1962. She taught at the University of Canterbury School of Fine Art from 1967 to 1972.

Cats were a favourite subject of Mayo, but all animal and botanical subjects were a constant source of inspiration for her. She illustrated several books on nature subjects, including the monumental *The Story of Living Things and Their Evolution* (1948).

Winifred McKenzie

British (1905–2001)



Waterfall c.1935
Colour woodcut

Winifred McKenzie worked in both wood engraving and colour woodcuts. She was first introduced to the colour woodcut in 1923 when she studied under Chica MacNab at the Glasgow School of Art. She also attended the Grosvenor School of Modern Art. In 1944 McKenzie joined the Dundee College of Art where she taught wood engraving. She exhibited with the Society of Graver Printers in Colour between 1932 and 1938, and it is likely that *Waterfall* dates from this period. Throughout her artistic career, McKenzie worked closely with her sister, printmaker Alison McKenzie. Her works often focused on rural subjects.

John Nash

British (1893–1977)



Ship date unknown
Wood engraving

John Nash received little formal training but was encouraged to take up art by his brother, artist Paul Nash. John became a founding member of the Society of Wood Engravers in 1920, and encouraged Paul to take up the medium. He also worked in a variety of other media.

Ship is an excellent example of Nash's technical ability with wood engraving. The dark plume of smoke and the shadow created by the boat create a striking contrast with the lighter areas of the composition, particularly in the foreground.

Agnes Miller Parker

British (1895–1980)



Fox Cubs 1936
Wood engraving



Fish 1930
Wood engraving

Agnes Miller Parker studied at the Glasgow School of Art and was introduced to wood engraving by Gertrude Hermes and Blair Hughes-Stanton. All three artists worked as illustrators for the Gregynog Press in 1930. Parker was a member of the Society of Wood Engravers and the Royal Society of Painter–Etchers and Engravers.

Parker was a prolific wood engraver and illustrated numerous publications throughout her career. She specialised in nature subjects, particularly animals and plants found in Britain. *Fox Cubs* was one of seventy-three wood engravings used in H. E. Bates's *Through The Woods: The English Woodland – April to April* (1936).

John Piper

British (1903–1992)



Stone Wall, Anglesey 1949
Lithograph

John Piper was a prolific printmaker, producing over 350 prints during his career. He studied at the Royal College of Art from 1928 to 1929, and between 1934 and 1935 was a member of the 7 and 5 Society, a group of progressive British artists. During the 1930s Piper's work tended to be abstract, but by 1938 his style had become more representational. He continued to produce prints as well as paintings until the end of his career.

Anglesey is an island off the north coast of Wales and it was one of Piper's favourite places. He produced numerous works relating to the island's landscape.

Cyril Power

British (1872–1951)



The Eight 1930
Linocut

Originally trained as an architect, Cyril Power helped establish the Grosvenor School of Modern Art in 1925. Here, he studied linocut under Claude Flight and went on to become one of the most significant figures in the movement. Power collaborated with Sybil Andrews on several London Underground posters.

Sporting subjects were commonly used by many of the British linocut artists. Power had a studio near Hammersmith Bridge from which he would watch the rowing teams on the River Thames. The rhythmical composition in *The Eight* skilfully captures the power and energy of the rowers as they pull on the oars.

Gwendolen Raverat

British (1885–1957)



Poplars in France 1916
Wood engraving

Gwendolen Raverat's first wood engravings date from 1905 and, although she received little formal training, she excelled with the medium, becoming a major figure in the British wood engraving movement of the twentieth century. She studied at the Slade School of Art in 1908, and in 1915 settled in France with her husband and two daughters. Raverat was a founding member of the Society of Wood Engravers in 1920. She returned to England in 1925 and continued to illustrate books.

Raverat took an impressionistic approach to the medium. She worked on many of her subjects, including *Poplars in France*, out of doors.

Eric Ravilious

British (1903–1942)



Doctor Faustus Conjuring Mephistophilis 1929
Wood engraving



Diving Controls II 1941
Lithograph

Eric Ravilious was a prolific printmaker, watercolourist, illustrator and designer. He taught at the Design School of the Royal College of Art and was widely respected. Through his friendship with Paul Nash, a tutor at the College, Ravilious was introduced to the Society of Wood Engravers, with whom he began to exhibit. He also became a friend of Robert Gibbings who ran the Golden Cockerel Press and commissioned Ravilious to illustrate a number of their publications.

The subject for *Doctor Faustus Conjuring Mephistophilis* relates to sixteenth century medical practitioner Dr

Johannes Faust who, legend has it, sold his soul to the evil spirit Mephistopheles.

With a sharp light penetrating the gloom in *Diving Controls II*, Ravilious intensifies the claustrophobic feeling of the submarine interior. His Submarine Series was based on his experiences as an Official War Artist during the Second World War, when he was stationed at the submarine training base at Gosport. Ravilious was killed in 1942 whilst on a mission in Iceland.

Ceri Richards

British (1903–1971)



Interlude in Baroque 1951
Lithograph

Ceri Richards worked as a painter and lithographer. He studied at the Swansea School of Art from 1921 to 1924 before attending the Royal College of Art from 1924 to 1927. He was a talented lithographer with many of his works having musical themes. He received numerous commissions from the Redfern Gallery, the Miller's Press and the Curwen Press.

During the late 1940s and early 1950s Richards produced a series of paintings and lithographs based on interior scenes, including a piano and figures. Many of these works, such as *Interlude in Baroque*, were exhibited at the Redfern Gallery.

Hellmut Sail (attributed)

(active 1930s)



Still-life date unknown
Hand-coloured woodcut

The Rex Nan Kivell gift includes four still-life hand-coloured woodcuts by Hellmut Sail. He added emphasis to the composition through applying watercolour washes to the print to highlight certain elements.

Little is known about Sail's career as an artist. He was active in England during the 1930s and worked in a number of different media, including woodcuts and gouache. In 1935 he held an exhibition with Eric Gill and Paul Nash at the Storrin Gallery in London.

Humphrey Spender

British (1910–2005)



Chequered Still Life 1951
Lithograph

Humphrey Spender originally studied as an architect before specialising in documentary photography and photo-journalism. After serving in the Tank Corps during the Second World War he worked in a wide variety of media. Alongside lithography and photography, he did design work for textiles, wallpaper and carpet, and completed a number of mural commissions. Spender taught at the Textile School at the Royal College of Art and received the Council of Industrial Design Award four times. Although Spender is best known for his work as a painter and photographer, he also excelled at lithography. He exhibited regularly at the Redfern Gallery from 1943.

Ethel Spowers

Australian (1890–1947)



Wet Afternoon 1930
Linocut

Born in Melbourne, Ethel Spowers attended the Grosvenor School of Modern Art between 1928 and 1929 and again in 1931. She studied linocuts under Claude Flight and participated in the British Linocut exhibitions. In 1930 Spowers organised an exhibition of Australian linocut artists in Melbourne and helped to promote the medium in Australia.

Contemporary scenes of modern life, particularly busy street scenes such as *Wet Afternoon*, were common subjects in Spowers's linocuts. Apart from a young child in the centre of this composition, people have become anonymous underneath a sea of umbrellas.

Graham Sutherland

British (1903–1980)



Articulated Forms 1950
Lithograph

Graham Sutherland's early career as a printmaker was heavily influenced by the rural scenes of Samuel Palmer. During the 1930s, however, he became interested in the Surrealist movement and had work included in the International Surrealist Exhibition held in London in 1936. From 1941 to 1944 he served as an Official War Artist and produced a number of memorable works based on the destruction of London during the Blitz.

By the 1950s, when *Articulated Forms* was produced, Sutherland's style had become semi-abstract. This work and two other lithographs by Sutherland were published by the Redfern Gallery between 1948 and 1950.

Lill Tschudi

Swiss (1911–2004)



Just Off 1932
Linocut

Lill Tschudi was a major figure among British linocut artists during the 1930s. She studied under Claude Flight in 1929 and 1930, leaving London to study in Paris under Cubist André Lhote and Futurist Gino Severini. She retained close contact with Flight and Edith Lawrence throughout the 1930s and continued to exhibit in the annual British Linocut exhibitions.

Like many of the British linocut artists, Tschudi often chose sporting themes for her work. Sporting activities provided excellent opportunities for artists to capture movement and portray physical effort.

Keith Vaughan

British (1912–1977)



The Woodman c.1950
Lithograph

Largely self-taught, Keith Vaughan developed as an artist through constant practice. After the Second World War he became a full-time artist and held teaching positions at the Central School of Arts and Crafts in the early 1950s and at the Slade School of Art in 1954.

Vaughan produced around ten lithographs, the majority of which were commissioned by the Redfern Gallery in the late 1940s and early 1950s. He often chose figure studies because he was particularly interested in depicting man integrated with the landscape.

Frank Weitzel

New Zealander (1906–1932)



Abstract Design c.1930
Linocut

Frank Weitzel was born in Levin, New Zealand, and studied at the Wellington Technical College. In 1925 he was awarded a scholarship to study at the Californian Institute of Fine Arts, and by 1928 he had settled in Sydney. Around 1930 Weitzel moved to London where he studied under Claude Flight at the Grosvenor School of Modern Art.

By 1930 Weitzel had developed a strong interest in abstract compositions. *Abstract Design* is a delightful study of overlaid abstracted forms that combine to create a rich patterning of shapes and colours. Weitzel was only twenty-six years old when he died of tetanus.

Wilfred Wood

British (1888–1976)



Iris date unknown
Colour woodcut

Wilfred Wood studied at the Manchester School of Art before moving to London where he attended the Central School of Arts and Crafts and the Slade School of Art. He worked in a wide variety of media, including woodcuts, linocuts, lithography, poster design and watercolour. Wood exhibited regularly at the Redfern Gallery and also the New English Art Club.

Wood specialised in delicate botanical studies such as *Iris*, showing his technical skill working with woodcuts. In 1926 Wood was commissioned to produce several botanical posters relating to Kew Gardens for the London Underground.

Complete List of Gifted Works

The following list of works encompasses the entire gift of 301 artworks by Rex Nan Kivell to the Robert McDougall Art Gallery, and is based on a list provided by Nan Kivell with the gift. On the back of each print is a small red number, which corresponds with the number on the respective list to assist in identifying the work; however, the inclusion of number 100A means the list is numbered to 300, not 301. The ordering of this list corresponds with Nan Kivell's list.

A number of artworks went missing over the years the artworks were stored at Canterbury Museum and Canterbury Public Library; as a result, edition information is not known for every artwork. Of the works that have not been located, the list notes those that were known to have been formerly held at Canterbury Museum or Canterbury Public Library. Much time has been spent researching artists and artworks to determine dates for each artwork; however, in a number of cases this information is still unknown. Christchurch Art Gallery would welcome information on any of these works.

All works are in the collection of Christchurch Art Gallery, unless otherwise stated.

Symbols

CPL *Formerly held at Canterbury Public Library, Christchurch*

CM *Formerly held at Canterbury Museum, Christchurch*

Sutherland, Graham

- 1 **Maize** 1948
Lithograph, edition unknown
Location unknown
- 2 **Articulated Forms** 1950
Lithograph, ed. 10/50

Clough, Prunella

- 3 **Cranes** 1952
Lithograph, ed. 14/50
- 4 **Carafe** date unknown
Lithograph, edition unknown
CPL Location unknown

Rothenstein, Michael

- 5 **Signals** 1952–53
Lithograph, edition unknown
CPL Location unknown

Reynolds, Alan

- 6 **Moth Barn, Suffolk** date unknown
Lithograph, edition unknown
Location unknown

Vaughan, Keith

- 7 **Walled Garden** 1951
Lithograph, edition unknown
Location unknown
- 8 **The Woodman** c.1950
Lithograph, ed. 10/50
- 9 **Figure with a Boat** 1949
Lithograph, ed. 2/50

Spender, Humphrey

- 10 **Chequered Still Life** 1951
Lithograph, ed. 4/50
- 11 **Basket with Fruit** 1951
Lithograph, ed. 9/50

Piper, John

- 12 **Stone Wall, Anglesey** 1949
Lithograph, ed. 28/50

Scott, William

- 13 **Cornish Harbour** 1951
Lithograph, ed. 26/60
- 14 **Fish** 1951
Lithograph, ed. 19/50
- 15 **Portrait of a Girl** 1948
Lithograph, ed. 45/60

Miller, Denis Wirth

- 16 **Bird Cage** 1948
Lithograph, edition unknown
Location unknown

Wynter, Bryan

- 17 **Landscape with Xerophyte** 1948
Lithograph, ed. 34/50
- 18 **Cockerel in a Landscape** 1949
Lithograph, ed. 15/20

Paolazzi, Eduardo

- 19 **Marine Composition** 1950
Lithograph, edition unknown
CPL Location unknown
- 20 **Design** 1951
Lithograph, edition unknown
Location unknown

Minton, John

- 21 **Bull-fighter, Spain** date unknown
Lithograph, ed. 15/20
- 22 **Thames Side** date unknown
Lithograph, edition unknown
CPL Location unknown

Mayo, Eileen

- 23 **Mending the Net** 1949
Lithograph, edition unknown
CM Location unknown
- 24 **Cat in the Sun** 1948
Lithograph, edition unknown
CM Location unknown

Adler, Jankel

- 25 **Landscape** 1948
Lithograph, ed. 10/20
- 26 **Portrait of a Girl** 1948
Lithograph, ed. 3/20

Adams, Robert

- 27 **Black Forms** date unknown
Lithograph, edition unknown
CPL Location unknown

Wood, Kenneth

- 28 **Spring Landscape** date unknown
Lithograph, edition not marked

Agar, Eileen

- 29 **Shrimps at Sea** c.1948
Lithograph, ed. 10/20

Colquhoun, Robert

- 30 **Woman with Cat** 1948
Lithograph, ed. 3/50
- 31 **Two Masked Figures with Horse** 1953
Lithograph, ed. 20/20
- 32 **The Trinket Seller** date unknown
Lithograph, ed. 4/20
- 33 **Sleeping Figure** date unknown
Lithograph, ed. 19/50
- 34 **Boy with Bird Cage** date unknown
Lithograph, edition not marked

MacBryde, Robert

- 35 **Clown** 1950
Lithograph, ed. 25/50
- 36 **Costume, 'Donald of the Burthens'** date unknown
Lithograph, ed. 8/20
- 37 **Woman at Table** 1948
Lithograph, edition not marked
- 38 **Yellow Still Life** 1948
Lithograph, ed. 20/20

Cliffe, Henry

- 39 **Bean Poles** 1951
Lithograph, edition not marked

Richards, Ceri

- 40 **Girl and Piano** 1949
Lithograph, ed. 22/50
- 41 **Interlude in Baroque** 1951
Lithograph, ed. 26/50
- 42 **The Pursuit** date unknown
Lithograph, edition unknown
Location unknown
- 43 **Costers** 1949
Lithograph, ed. 2/5

Bell, Vanessa

- 44 **Flowers in a Jug** 1951
Lithograph, edition unknown
Location unknown
- 45 **Roses** date unknown
Lithograph, edition not marked
- 46 **Child with Flowers** 1948
Lithograph, ed. 16/30
- 47 **Flowers and Grapes** 1951
Lithograph, ed. 15/20
- 48 **Virgin and Child** 1951
Lithograph, ed. 14/20
- 49 **Jug of Flowers** 1951
Lithograph, ed. 15/20

Grant, Duncan

- 50 **Persephone** 1948
Lithograph, edition not marked
- 51 **Window at Venice** 1949
Lithograph, edition not marked
- 52 **Collie Dog** 1948
Lithograph, ed. 18/20
- 53 **The Cat** 1948
Lithograph, ed. 16/20

Temple, Vera

- 54 **Snow Geese** 1939
Lithograph, edition unknown
Held at Canterbury Museum
- 55 **Canada Goose** 1939
Lithograph, edition unknown
Held at Canterbury Museum

Durig, Rolf

- 56 **Boats at Finisterre** date unknown
Lithograph, edition unknown
CM Location unknown

Reade, Margaret

- 57 **Girl Seated on Floor** date unknown
Lithograph, edition unknown
Location unknown

La Dell, Edwin

- 58 **Interior** date unknown
Lithograph, ed. 2/10
- 59 **The Bath** date unknown
Lithograph, edition unknown
Location unknown
- 60 **Reflections** date unknown
Lithograph, edition unknown
Location unknown
- 61 **Serpentine** 1951
Lithograph, ed. 3/25

Lucas, Caroline

- 62 **Marine Square, Kemp Town** 1948
Lithograph, ed. 10/30
- 63 **Girl in a Blue Frock** date unknown
Lithograph, ed. 3/20

Ravilious, Eric

- 64 **Submarine I** 1941
Lithograph, ed. 3/20
- 65 **Diving Controls II** 1941
Lithograph, ed. 9/20

Feibusch, Hans

- 66 **Man with Two Horses** date unknown
Lithograph, edition unknown
CM Location unknown

Jonzen, Basil

- 67 **Almond Blossom, Tenerife** date unknown
Lithograph, ed. 2/8
- 68 **Coast, Tenerife** date unknown
Lithograph, ed. 1/2

Laing, Margaret

- 69 **The Dying Year** 1938
Lithograph, ed. 9/26

MacNab, Iain

- 70 **Haute Savoie** date unknown
Lithograph, edition unknown
Location unknown
- 71 **Bathers** date unknown
Lithograph, ed. 5/50

Anderson, Kay

- 72 **Girls Bathing** date unknown
Lithograph, edition not marked
- 73 **Girls Dressing** date unknown
Lithograph, ed. 1/12
- 74 **Boys with Bicycles** date unknown
Lithograph, ed. 1/10

Nash, John

- 75 **Flowers** date unknown
Lithograph, ed. 2/20

Farleigh, John

- 76 **Laurels** date unknown
Lithograph, ed. 10/25
- 77 **Auricular Theatre** date unknown
Lithograph, ed. 1/12
- 78 **Fuchsia** date unknown
Lithograph, ed. 3/12

- 79 **Camellias** date unknown
Lithograph, ed. 5/10

Alleyne, Mabel

- 80 **Spring** date unknown
Lithograph, ed. 6/6

Fitton, James

- 81 **Girl Brushing her Hair** date unknown
Lithograph, ed. 9/10
- 82 **The Toilet** date unknown
Lithograph, ed. 8/10

Henderson, Elsie

- 83 **Leopard Killing a Parrot** date unknown
Lithograph, edition unknown
Location unknown

Bissill, George

- 84 **Wringing Coal** date unknown
Lithograph, ed. 3/3

Colley, William

- 85 **Gypsies in Autumn** 1939
Lithograph, ed. 7/10
- 86 **Gazelle** date unknown
Lithograph, ed. 19/20

Dallas, Ann

- 87 **Quimper, a Retrospect** date unknown
Lithograph, ed. 1/18

Paterson, Viola

- 88 **The Bodelian** date unknown
Lithograph, ed. 3/15
- 89 **Cat in a Window** date unknown
Lithograph, edition unknown
Location unknown
- 90 **The Wine Shop** date unknown
Colour woodcut, ed. 2/6

Unwin, Francis

- 91 **Whiteleaf** 1923
Etching, ed. 1/6
- 92 **The Boulder** 1920
Etching, edition not marked

Sail, Hellmut (attributed)

- 93 **Watermelon** 1946
Hand-coloured woodcut, ed. 3/10
- 94 **Still-life** 1944
Hand-coloured woodcut, ed. 6/10
- 95 **Still-life by a Window** date unknown
Hand-coloured woodcut, ed. 6/10
- 96 **The Red Stool** date unknown
Hand-coloured woodcut, ed. 8/10

McKenzie, Winifred

- 97 **Devon Valley** 1937
Colour woodcut, ed. 3/25
- 98 **Waterfall** c.1935
Colour woodcut, ed. 3/25

Raverat, Gwendolen

- 99 **The Tiger** 1939
Colour woodcut, ed. 4/10
- 100 **The Bird Talisman** 1939
Colour woodcut, ed. 8/10

Wood, Wilfred

- 100A **Iris** date unknown
Colour woodcut, ed. 3/50
- 101 **Cadagues** date unknown
Colour woodcut, ed. 16/50

Parker, Agnes Miller

- 102 **Siamese Cat** date unknown
Colour woodcut, edition unknown
Location unknown

Hughes-Stanton, Blair

- 103 **Horizon** date unknown
Colour woodcut, edition not marked
- 104 **The Shore** date unknown
Colour woodcut, ed. 11/20
- 105 **The Rock** date unknown
Colour woodcut, edition not marked

Firth, Marjorie

- 106 **Tethering Goats** date unknown
Colour woodcut, ed. 3/30

Andrews, Sybil

- 107 **Storm** 1935
Linocut, ed. 8/60
- 108 **The Windmill** 1933
Linocut, ed. 12/60
- 109 **The Giant Cable** 1931
Linocut, ed. 24/50
- 110 **Football** 1937
Linocut, ed. 2/60
- 111 **Golgotha** 1931
Linocut, ed. 51/60
- 112 **In Full Cry** 1931
Linocut, ed. 15/50
- 113 **Racing** 1934
Linocut, ed. 3/60

Tschudi, Lill

- 114 **Affaire d'Honneur** 1932
Linocut, ed. 4/50
- 115 **Kiosk in Paris** 1933
Linocut, edition not marked
- 116 **Gymnastic Exercises** 1931
Linocut, ed. 7/50
- 117 **Sailors' Holiday** 1932
Linocut, ed. 24/50
- 118 **Just Off** 1932
Linocut, ed. 22/50

- 119 **Ice Hockey** 1933
Linocut, ed. 21/50

- 120 **Fixing the Wires** 1932
Linocut, ed. 33/50

Nicholson, George

- 121 **Fish and Red Pot** date unknown
Linocut, ed. 20/50

- 122 **Mentone** date unknown
Linocut, ed. 13/20

Power, Cyril

- 123 **The Tube Staircase** 1929
Linocut, ed. 34/50
- 124 **'Appy 'Ampstead** c.1933
Linocut, edition not marked
- 125 **The Eight** 1930
Linocut, ed. 38/50

Black, Dorrit

- 126 **Dutch Houses** c.1929
Linocut, ed. 7/50

Lockyer, Isabel de Bohun

- 127 **Back Yard Picnic** date unknown
Linocut, edition not marked

Mayo, Eileen

- 128 **Turkish Bath** 1930
Linocut, edition not marked
- 129 **Doric Dairy** 1935
Linocut, ed. 16/30
- 130 **Cats in the Trees** 1931
Linocut, ed. 11/30

Yonge, Clara

- 131 **Snarling Tiger** c.1930
Linocut, edition not marked
- 132 **Young Leopard** date unknown
Linocut, ed. 2/20

Barnard, Margaret

- 133 **Night Fishing** date unknown
Linocut, ed. 22/30

- 134 **Girl and Fox** date unknown
Linocut, edition not marked

- 135 **The Vet's Visit** date unknown
Linocut, edition not marked

Spowers, Ethel

- 136 **Gust of Wind** 1931
Linocut, ed. 24/50

- 137 **Swings** 1932
Linocut, ed. 12/50

- 138 **The Plough** 1933
Linocut, ed. 25/50

- 139 **Wet Afternoon** 1930
Linocut, ed. 39/50

Beaumont, Leonard

- 140 **Grog** c.1933
Linocut, edition not marked

Coats, Alice

- 141 **The Calf Pasture** date unknown
Linocut, ed. 7/50
- 142 **Two White Horses** date unknown
Linocut, USA ed. 11/50
- 143 **Moorhen Reach** date unknown
Linocut, ed. 12/50

Findlay, Anna

- 144 **Factories** date unknown
Linocut, ed. 17/50

Fookes, Ursula

- 145 **Built-up Town** c.1932
Linocut, ed. 9/50

Grierson, Ronald

- 146 **Jug and Fruit** date unknown
Linocut, ed. 27/50

147 **The Plaster Figure** date unknown
Linocut, ed. 12/50

148 **The Pine Cone** date unknown
Linocut, ed. 10/50

149 **Anchor and Shell** 1933
Linocut, ed. 16/50

Martin, Enid

150 **Pink and Blue** date unknown
Linocut, ed. 20/50

Lawrence, Edith

151 **France** 1931
Linocut, ed. 18/50

Waddington, Vera

152 **Aquarium** date unknown
Linocut, ed. 5/25

Roberts, Kittie

153 **The Seven Veils** date unknown
Linocut, edition not marked

154 **Scenic Railway** 1933
Linocut, edition not marked

Greengrass, William

155 **Rhythm** 1933
Linocut, ed. 13/50

156 **Hurdlers** 1932
Linocut, ed. 38/50

157 **The King's Horses** 1931
Linocut, ed. 40/50

158 **Rugby** 1933
Linocut, ed. 15/50

Hardman, Winifred

159 **Nasturtiums** date unknown
Linocut, ed. 6/100

160 **Spring Flowers** date unknown
Linocut, ed. 22/50

Rekitt, Rachel

161 **Dingo** date unknown
Linocut, ed. 9/25

Airy, Jack Langton

162 **On the Quay** date unknown
Linocut, ed. 2/12

Mavrogordato, Julia

163 **Sailing** date unknown
Linocut, ed. 11/20

164 **Gone to Ground** date unknown
Linocut, ed. 2/15

Henderson, A.

165 **The Deck** date unknown
Linocut, ed. 1/20

Collyer, Mildred

166 **Flowers in a Vase** date unknown
Linocut, No. 8

Summers, John

167 **Deserted Lead Mine** 1932
Linocut, ed. 6/20

168 **Girl Dressing** date unknown
Linocut, ed. 8/30

Sullivan, Fred

169 **DÉCOR** 1931
Linocut, ed. 2/50

Weitzel, Frank

170 **Abstract Design** c.1930
Linocut, ed. 2/50

Rowe, Hooper

171 **Common Objects** date unknown
Linocut, ed. 5/50

172 **Portrait of R. O. Dunlop** date unknown
Linocut, ed. 1/50

Raverat, Gwendolen

173 **Fishing** 1930
Wood engraving, edition not marked

174 **Threshing** 1930
Wood engraving, edition not marked

175 **Poplars in France** 1916
Wood engraving, edition not marked

176 **The Gooseherd** 1919
Wood engraving, edition not marked

177 **Cows Drinking** 1930
Wood engraving, edition not marked

178 **The Golden Age** 1937
Wood engraving, ed. 3/6

Daglish, Eric

179 **The Dipper** date unknown
Wood engraving, edition not marked

180 **Song Sparrows** date unknown
Wood engraving, edition not marked

181 **Hedgehogs** date unknown
Wood engraving, edition not marked

182 **Cabbage Butterfly** date unknown
Wood engraving, edition not marked

183 **Flocking Starlings** date unknown
Wood engraving, No. 3

184 **Fallow Deer** date unknown
Wood engraving, No. 6

185 **Avocets** date unknown
Wood engraving, edition not marked

186 **The Carp** date unknown
Wood engraving, No. 3

187 **The Jay** date unknown
Wood engraving, No. 15

Jones, David

188 **Stag** 1930
Wood engraving, ed. 6/30

- 189 **Pompey** 1926
Wood engraving, ed. 1/15

Nash, John

- 190 **Laurel** date unknown
Wood engraving, edition not marked
- 191 **Window** date unknown
Wood engraving, edition not marked
- 192 **Spring Bouquet** date unknown
Wood engraving, edition not marked
- 193 **Garden Wall** date unknown
Wood engraving, edition not marked
- 194 **The Quay** date unknown
Wood engraving, edition not marked

Ravilious, Eric

- 195 **Chanticleer I** date unknown
Wood engraving, edition not marked
- 196 **Sussex Landscape** 1933
Wood engraving, edition unknown
Location unknown
- 197 **Decoration to Five Eyes** date unknown
Wood engraving, edition not marked
- 198 **Doctor Faustus Conjuring Mephistophilis** 1929
Wood engraving, edition not marked
- 199 **Maria and Clown** date unknown
Wood engraving, edition not marked
- 200 **Rich Jew of Malta** 1933
Wood engraving, edition not marked

Gill, Eric

- 201 **Ibi Dabo Tibi** 1925
Wood engraving, edition not marked
- 202 **Gordian Gill** 1929
Metal off-set, edition not marked
- 203 **Mrs Williams of Ditchling** 1929
Wood engraving, edition not marked
- 204 **Ruth Lowinsky** 1929
Wood engraving, edition not marked

- 205 **Carrying of the Cross** 1926
Wood engraving, edition not marked

Parker, Agnes Miller

- 206 **Coquette** 1934
Wood engraving, ed. 13/35
- 207 **Geese** 1937
Wood engraving, ed. 14/35
- 208 **Chaffinches** 1936
Wood engraving, ed. 7/35
- 209 **Fish** 1930
Wood engraving, ed. 35/50
- 210 **Fox** 1936
Wood engraving, ed. 17/35

- 211 **Fox Cubs** 1936
Wood engraving, ed. 11/35

- 212 **Catkins** 1936
Wood engraving, ed. 15/35

- 213 **Tree Fruits** 1936
Wood engraving, ed. 10/35

- 214 **Iris, Burweed and Rushes** 1937
Wood engraving, ed. 9/35

- 215 **Swans in Floodwater** 1937
Wood engraving, ed. 18/35

- 216 **Farm-yard** date unknown
Wood engraving, edition unknown
Location unknown

White, Ethelbert

- 217 **Ploughman's Cottage** 1924
Wood engraving, ed. 30/50
- 218 **The Forest Pool** c.1927–1933
Wood engraving, edition unknown
Location unknown
- 219 **Reeco** c.1930
Wood engraving, ed. 13/50
- 220 **The Hurdle Maker** 1933
Wood engraving, edition unknown
Location unknown

- 221 **The Wooded Path** 1930
Wood engraving, edition unknown
Location unknown

Leighton, Clare

- 222 **Chair Bodgers** date unknown
Wood engraving, edition unknown
Location unknown

- 223 **A Lap-full of Windfalls** date unknown
Wood engraving, edition unknown
Location unknown

- 224 **Ploughing** date unknown
Wood engraving, edition unknown
Location unknown

- 225 **Boston Cod** 1929
Wood engraving, ed. 28/75

- 226 **The Fat Stock Market** date unknown
Wood engraving, ed. 2/30

- 227 **Apple Picking** 1933
Wood engraving, ed. 24/30

- 228 **Threshing** date unknown
Wood engraving, ed. 11/30

- 229 **Resting** date unknown
Wood engraving, ed. 90/100

Gibbins, Robert

- 230 **Goats on the Mountain** 1934
Wood engraving, ed. 5/20

- 231 **Mid Coral Caves, Bermuda** 1932
Wood engraving, ed. 9/20

- 232 **The Sun Bather** 1933
Wood engraving, ed. 30/50

Ellis, Lionel

- 233 **Spring Song** c.1948
Wood engraving, ed. 2/50

Williams, B. Moray

- 234 **The Lacemaker** 1936
Wood engraving, edition not marked

Hughes-Stanton, Blair

- 235 **Turkish Bath** date unknown
Wood engraving, ed. 24/30

Austen, John

- 236 **Black Venus** date unknown
Wood engraving, ed. 17/25

Groom, Mary

- 237 **Turkeys in the Snow** date unknown
Wood engraving, ed. 1/10
- 238 **The Barn in Winter** date unknown
Wood engraving, ed. 3/25

Klooster, Johannes ten

- 239 **De Baai** c.1923
Wood engraving, edition not marked

Chadwick, Tom

- 240 **Lorton, Cumberland** 1932
Wood engraving, ed. 4/50

- 241 **When Fishes Flew and Forests Walked**
date unknown
Wood engraving, edition not marked

- 242 **The Introduction** date unknown
Wood engraving, edition unknown
Location unknown

Malet, Guy

- 243 **The Village** date unknown
Wood engraving, edition unknown
Location unknown

- 244 **Old Hastings** date unknown
Wood engraving, edition unknown
Location unknown

- 245 **A Highland Glen** date unknown
Wood engraving, edition unknown
Location unknown

Firth, Marjorie

- 246 **Waterbirds Fishing** date unknown
Wood engraving, edition unknown
Location unknown

- 247 **Summer Rain** date unknown
Wood engraving, edition unknown
Location unknown

Crowe, Jocelyn

- 248 **Hour-glass** date unknown
Wood engraving, edition unknown
Location unknown

Allinson, Adrian

- 249 **Winter** date unknown
Wood engraving, edition unknown
Location unknown

- 250 **Abruzzan Village** date unknown
Wood engraving, edition unknown
Location unknown

- 251 **Entreveau** date unknown
Wood engraving, edition unknown
Location unknown

- 252 **The Shepherd** date unknown
Wood engraving, edition unknown
Location unknown

Nash, Paul

- 253 **Still-life by a Window** date unknown
Wood engraving, edition unknown
Location unknown

- 254 **Design of Flowers** 1926
Wood engraving, edition unknown
Location unknown

- 255 **Black Poplar Pond** 1922
Wood engraving, edition unknown
Location unknown

- 256 **Paths into the Wood** 1921
Wood engraving, edition unknown
Location unknown

257 **Design of Arches** 1926

- Wood engraving, edition unknown
Location unknown

Webb, Clifford

- 258 **Building the Rick** date unknown
Wood engraving, edition unknown
Location unknown

- 259 **Earthworks, Painswick** date unknown
Wood engraving, edition unknown
Location unknown

- 260 **Swans Nesting** date unknown
Wood engraving, edition unknown
Location unknown

- 261 **Cheetah and Black Buck** date unknown
Wood engraving, edition unknown
Location unknown

- 262 **Estuary** date unknown
Wood engraving, edition unknown
Location unknown

- 263 **Legend** date unknown
Wood engraving, edition unknown
Location unknown

Farleigh, John

- 264 **Hemlock** 1928
Wood engraving, ed. 39/50

- 265 **The Nightingale** 1936
Wood engraving, ed. 4/6

- 266 **Creation of Eve** 1933
Wood engraving, ed. 14/50

Luling, Peter

- 267 **Provincial Farm** date unknown
Wood engraving, ed. 2/50

Rice, Bernard

- 268 **Adoration of the Shepherds** date unknown
Wood engraving, edition unknown
Location unknown

- 269 **Deposition** 1927
Wood engraving, ed. 28/50

Pellew, Cloughton

- 270 **Evening** date unknown
Wood engraving, edition unknown
Location unknown

- 271 **The Squirrel** date unknown
Wood engraving, edition unknown
Location unknown

- 272 **The Entombment** 1930
Wood engraving, edition unknown
Location unknown

Annesley, Mabel

- 273 **Moel Siabod** date unknown
Wood engraving, edition unknown
Location unknown

Bissill, George

- 274 **Harlequin** date unknown
Wood engraving, edition unknown
Location unknown

Brian, S.

- 275 **Boxer** date unknown
Wood engraving, edition unknown
Location unknown

Smith, May Aimee

- 276 **Crayfish** date unknown
Wood engraving, edition unknown
Location unknown

- 277 **Basket of Fruit** date unknown
Wood engraving, edition unknown
Location unknown

Buday, George

- 278 **Timon of Athens I** 1940
Wood engraving, edition unknown
Location unknown

- 279 **Timon of Athens II** 1940
Wood engraving, edition unknown
Location unknown

MacNab, Iain

- 280 **A Southern Landscape** 1933
Wood engraving, edition unknown
Location unknown

- 281 **A Mediterranean Port** date unknown
Wood engraving, edition unknown
Location unknown

- 282 **The Waterfront, Calvi, Corsica** 1930
Wood engraving, edition unknown
Location unknown

- 283 **Corsican Landscape** 1931
Wood engraving, edition unknown
Location unknown

- 284 **Le Quai de l'Île, Annecy** 1929
Wood engraving, edition unknown
Location unknown

- 285 **La Lessive** 1927
Wood engraving, edition unknown
Location unknown

Hyde, Ulrica

- 286 **The Skull** date unknown
Wood engraving, ed. 1/10

Hilken, A. K.

- 287 **The Chilterns** date unknown
Wood engraving, edition unknown
Location unknown

- 288 **The Cotswold** date unknown
Wood engraving, edition unknown
Location unknown

Bliss, Douglas

- 289 **Anglers** date unknown
Wood engraving, edition unknown
Location unknown

- 290 **Sunt Lachrymae Rerum** date unknown
Wood engraving, edition unknown
Location unknown

- 291 **From 'Rasselas'** date unknown
Wood engraving, edition unknown
Location unknown

- 292 **'Things that go bump in the night'** date unknown
Wood engraving, edition unknown
Location unknown

Pissaro, Orovida

- 293 **Curves** date unknown
Etching, edition unknown
Location unknown

Mason, William

- 294 **Deer Eating Leaves** 1932
Wood engraving, edition unknown
Location unknown

- 295 **Birds on a Branch** date unknown
Wood engraving, edition unknown
Location unknown

Cator, Diana

- 296 **The Crested Tit** date unknown
Wood engraving, edition unknown
Location unknown

Hermes, Gertrude

- 297 **Mistletoe** 1930
Wood engraving, edition unknown
Location unknown

- 298 **Waterlilies** 1930
Wood engraving, edition unknown
Location unknown

- 299 **The Harvest** 1929
Wood engraving, ed. 29/30

- 300 **More People** 1935
Wood engraving, ed. 6/30

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Peter Vangioni is Curator of Works on Paper at Christchurch Art Gallery Te Puna o Waiwhetu, overseeing one of the country's most comprehensive works on paper collections.

Peter's main interest is New Zealand and international printmaking, both historical and contemporary. He has written for a number of Christchurch Art Gallery publications, including *The Collections* (2003), a major reference book on the most important works in the Gallery's collection, and *Hotere: Empty of Shadows and Making a Shadow* (2005), a comprehensive publication on the lithographs of Ralph Hotere.

Peter curated the exhibition 'Graphica Britannica: The Rex Nan Kivell Gift' at Christchurch Art Gallery (13 May 2005 – 28 May 2006), and has dedicated much time to researching the works from the gift.

Neil Roberts is Manager of Collections and Senior Curator at Christchurch Art Gallery Te Puna o Waiwhetu. Formerly an artist and teacher, he joined the Robert McDougall Art Gallery in 1979 as its first full time professional curator.

Neil specialises in New Zealand art of the nineteenth and twentieth centuries, with particular emphasis on art of the Canterbury region. He has written for numerous publications, including *A Canterbury Perspective* (1990), *Good Works* (1994) and *W. A. Sutton: A Retrospective* (2003).

Neil became involved with the Rex Nan Kivell Gift when research brought its existence to light in 1993, and oversaw the transfer of the surviving prints from Canterbury Museum to the Gallery.

GRAPHICA BRITANNICA

THE REX NAN KIVELL GIFT OF BRITISH MODERNIST PRINTS

From London's celebrated Redfern Gallery, Sir Rex de Charembac Nan Kivell in 1953 packaged a selection of more than one thousand prints by the leading British artists of the day in four separate parcels to the public art galleries of Auckland, Wellington, Christchurch and Dunedin. This was to become one of the most significant offerings to the public print collections of New Zealand.

In its heyday, the graphic arts in Britain produced some of the most spectacular prints seen in the twentieth century. The works gifted to Christchurch Art Gallery Te Puna o Waiwhetu represent a selection of the finest examples from 1916 to 1953, produced at the peak of the medium's revival.

This beautifully illustrated publication reflects Nan Kivell's original list, grouping the prints according to technique – wood engravings, colour woodcuts, lithographs and linocuts. Full colour illustrations of key works accompany an essay by Peter Vangioni, with an introduction by Neil Roberts.

This book is a celebration of a generous gift that remains a major contribution to our national art heritage, and a snapshot of the most significant period in the history of the print in Britain.

Cover: *The Giant Cable* (detail)
Sybil Andrews, linocut, 1931

Right: *Fox Cubs* (detail)
Agnes Miller Parker, wood engraving, 1936

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