

CONTEMPORARY  
BRITISH  
PRINTS AND DRAWINGS



NEW ZEALAND

1948-9



CONTEMPORARY  
BRITISH  
PRINTS AND DRAWINGS  
SELECTED FROM THE  
WAKEFIELD  
COLLECTION  
OF THE  
BRITISH COUNCIL



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## INTRODUCTION

BY  
GENERAL SIR RONALD ADAM  
CHAIRMAN OF THE BRITISH COUNCIL

The British Council was established under a Royal Charter in 1934, with the dual object of making the life and thought of Britain more widely known abroad and of encouraging other countries to make themselves better known in Britain.

The structure of peace depends to a great extent on international friendship and understanding. The main work of the Council aims at strengthening this understanding through interchange of ideas in the realm of music, drama and fine arts, as well as literature, science and higher education. It is, in fact, a non-political organization designed to interpret Britain to other countries through the medium of her culture.

This exhibition of prints and drawings is presented in response to many requests from New Zealand. It covers a broad field of contemporary British graphic art, and it is hoped that it will be welcomed not only by New Zealand artists but by a wide section of the general public.

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## FOREWORD

THE late Lord Wakefield, shortly before his death, presented to the British Council, through the late Sir Lionel Faudel-Philips, first Chairman of the Fine Arts Committee, the sum of £3,000. This generous gift was intended to be used for the purchase of contemporary British watercolours, drawings and prints to form a permanent collection for circulation in foreign countries and throughout the British Dominions and Colonies.

In pursuit of this purpose Mr. Campbell Dodgson, formerly keeper of Prints and Drawings at the British Museum, has for the last nine years visited exhibitors, dealers and studios in a constant search for new works. His great enthusiasm and his unrivalled experience were placed unreservedly at the service of the Committee and the result is probably as representative a collection of British work in the fields of watercolour painting and the graphic arts generally as it would be possible to get together.

### WATERCOLOURS AND DRAWINGS

The task was, for obvious reasons, more difficult in the case of watercolours than of prints. The more famous an artist is, the more eagerly is his work acquired not only by private collectors but by public galleries; and, as watercolours are unique objects, every work purchased narrows the field of choice to later collectors. It is no easy task to get together a collection, in modern times, which shall represent every watercolourist and draughtsman of importance and represent them by something which is on a level with their best work. Whether this has been accomplished or not in the present instance, it is an ideal which has never been lost sight of for a moment. For a collection of this kind is an ambassador, an accredited representative of England, and it is all important that nothing should be included unless it is worthy of the excellent work which has been done by British artists during the past generation.

The watercolours will probably make the first claim on the visitor's attention. From the works of such veterans as Philip Wilson Steer, and such 'old masters' as H. B. Brabazon to the works of such comparatively young artists as Robin Darwin or Raymond T. Cower, the exhibition covers an artistic activity of the best part of a century, although in selecting the older artists choice has been restricted to those in whose work was to be seen the germ and inspiration of the later schools.

The drawings cover, if not in time at least in manner, an even wider field. There are drawings for sculpture or as studies for painting; there are drawings which have been made for their own sake and exist in their own right. Walter Richard Sickert, Sir Muirhead Bone and Augustus John are the veterans in this part of the exhibition. Of course a great many more artists of distinction were working in Great Britain during the period in question than it has been at all possible to represent in the present collection. It is hoped none the less that the drawings selected will give some idea of the great variety of technique and purpose and the high level of quality of British draughtsmanship in modern times.



PRINTS

Very few prints are pulled in single examples; hardly any are, therefore, unique, and it is possible to have considerable liberty of choice and even to take as one's standard of selection prints which have already been chosen for the principal public collections.

The tradition of graphic art in Great Britain is a very strong one, at least since the middle of the eighteenth century, when the great English masters of mezzotint had such a monopoly of the process that the technique itself was known as *la manière anglaise*.

In the aquatint process Englishmen were genuine pioneers and exquisite work was produced in the late eighteenth and early nineteenth centuries. In the great revival of original etching which took place towards the middle of the nineteenth century, although France took the lead, England played an honourable and indeed essential part. Reproductive wood-engraving is outside the scope of the present exhibition but it is none the less true to say that the patient craftsmanship of the 'Men of the Sixties', no less than the spontaneous art of Bewick and Blake is part of the foundation of modern wood engraving in England.

In lithography Britain has only come forward in the present century. We have nothing in the nineteenth century to compare with the work of the great French masters. But in modern times, especially in the work produced by those who have mastered in their entirety the technical processes involved, Britain has placed herself in the forefront of lithographic art.

There has been also a notable revival of line engraving, no longer as a mere handmaid to book-illustration or reproductive work generally but in its own right as a craft of great beauty and power. Linocutting is a newcomer in the field of the creative arts, but it has already established itself both for purposes of instruction in schools and for its own particular qualities and effects.

Particularly interesting in all these media are the many successful attempts to produce colour prints. These now undoubtedly form one of the most attractive features of the present exhibition which will, it is hoped, stimulate interest in the various techniques represented and serve to show the high level which has been achieved by British artists throughout the entire field of the Graphic Arts.

JAMES LAVER

WATERCOLOURS AND DRAWINGS

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|--|--|
| AUSTIN, Robert Sargent, A.R.A., 1895               | COLQUHOUN, Robert, 1914                            |
| 1. READING OUT OF DOORS. <i>Chalk</i>              | 15. CARD PLAYERS. <i>Monotype watercolour</i>      |
| BIRKBECK, Geoffrey, 1875                           | COWERN, Raymond T., 1913                           |
| 2. SPRING FLOWERS. <i>Watercolour</i>              | 16. MINSTER STREET, WINCHESTER. <i>Watercolour</i> |
| BLAMPIED, Edmund, 1886                             | DARWIN, Robin, 1910                                |
| 3. TWO HORSES. <i>Charcoal</i>                     | 17. SUDELEY CASTLE. <i>Watercolour</i>             |
| BONE, Sir Muirhead, 1876                           | DOBSON, Frank, 1887                                |
| 4. OUTSKIRTS OF MARSEILLES. <i>Chalk</i>           | 18. STUDY FOR A SCULPTURE. <i>Pencil</i>           |
| 5. SAN GIMIGNANO. <i>Pencil</i>                    | 19. WET AFTERNOON. <i>Watercolour</i>              |
| BRABAZON, H. B., 1821-1906                         | DODD, Francis, R.A., 1874                          |
| 6. CLASSICAL LANDSCAPE. <i>Wash-drawing in ink</i> | 20. RUSSELL SQUARE. <i>Watercolour</i>             |
| 7. SCENE IN ITALY. <i>Watercolour</i>              | DODGSON, Catherine, 1883                           |
| BRIEN, Stanislaus, 1895                            | 21. GARDEN FIGURE, VEITSHOCHSTEIN. <i>Sepia</i>    |
| 8. TIGER. <i>Chalk</i>                             | FAIRCLOUGH, Wilfred, 1907                          |
| BUCKTON, Eveleen                                   | 22. MOUNTAINS NEAR INNSBRUCK. <i>Pen and wash</i>  |
| 9. TYINSHOLMEN. <i>Watercolour</i>                 | FREETH, Hubert A., 1912                            |
| BURN, Rodney T., 1899                              | 23. S. M. LITTEN, ESQ. <i>Pen and ink</i>          |
| 10. MELTING SNOW. <i>Gouache</i>                   | FRY, Roger, 1866-1934                              |
| CHESTON, Charles, 1882                             | 24. VERONA. <i>Watercolour</i>                     |
| 11. DORSET LANDSCAPE. <i>Pen and wash</i>          | GILL, Eric, A.R.A., 1882-1940                      |
| CLAUSEN, Sir George, R. A., 1852-1944              | 25. STUDY OF A NUDE GIRL. <i>Pencil</i>            |
| 12. INTERIOR OF A BARN. <i>Pencil and wash</i>     | GROSS, Anthony, 1905                               |
| 13. WOODY LANDSCAPE. <i>Watercolour</i>            | 26. THE PIER AT ST. LEONARDS. <i>Pen and Wash</i>  |
| COLLINS, Cecil, 1908                               |  |
| 14. VASE OF FLOWERS. <i>Pen and wash</i>           |  |



GUTHRIE, Robin, 1902  
27. STUDY OF A CHILD. *Pencil*

HENNELL, Thomas, 1903-46  
28. THE ORCHARD RIDLEY. *Watercolour*

HODGKINS, Frances, 1870  
29. FISH. *Watercolour*

HOLMES, Sir Charles, 1868-1936  
30. NEAR KIRKBY STEPHEN. *Watercolour*

HUSKINSON, Leonard, 1905  
31. GIRL'S HEAD. *Pencil*

JOHN, Augustus Edwin, R.A., O.M., 1878  
32. BOY IN A LARGE HAT. *Pencil*  
33. CANADIAN TROOPER. *Pencil*  
34. HEAD OF A CHILD. *Pencil*

JOWETT, P. H., 1882  
35. WILD FLOWERS. *Watercolour*

LEES, Derwent, 1885-1931  
36. STUDIO IN FITZROY SQUARE.  
*Pen and ink*

LEWIS, Edward Morland, 1903-43  
37. THE STRAND, LAUGHARNE.  
*Watercolour*

MCBEY, James, 1883  
38. FORD NEAR RIO TINTO.  
*Watercolour*

METHUEN, Lord, 1886  
39. 13 RUE ST. ELOI, ROUEN.  
*Pen and wash*

40. NUDE. *Pen and ink*

MINTON, John, 1917  
41. LONDON BRIDGE. *Pen and wash*

MORLEY, Harry, 1881-1943  
42. SAILING BOATS, BLAKENBY.  
*Watercolour*

MUIRHEAD, David, A.R.A., 1867-1930  
43. LANDSCAPE WITH MILL. *Watercolour*

MUNCASTER, Claude, 1903  
44. CAPE OF GOOD HOPE. *Watercolour*

NASH, John, A.R.A., 1893  
45. OXWICH BARROWS. *Watercolour*

NASH, Paul, 1889-1946  
46. STONE CLIFF. *Watercolour*

PIPER, John, 1903  
47. CHRISTCHURCH, NEWGATE STREET.  
*Watercolour*

RAVILIOUS, Eric, 1903-42  
48. THE CARNATION HOUSE, KEW.  
*Watercolour*

RICH, A. W., 1856-1922  
49. LANDSCAPE WITH FIGURES.  
*Watercolour*

ROBERTS, William, 1895  
50. COUNTRY DANCE. *Watercolour*

RUTHERSTON, Albert  
51. SEA MIST, SALCOMBE. *Watercolour*

SHANNON, Charles, R.A., 1885-1937  
52. FIGURES IN MARMITON COSTUME.  
*Chalk*

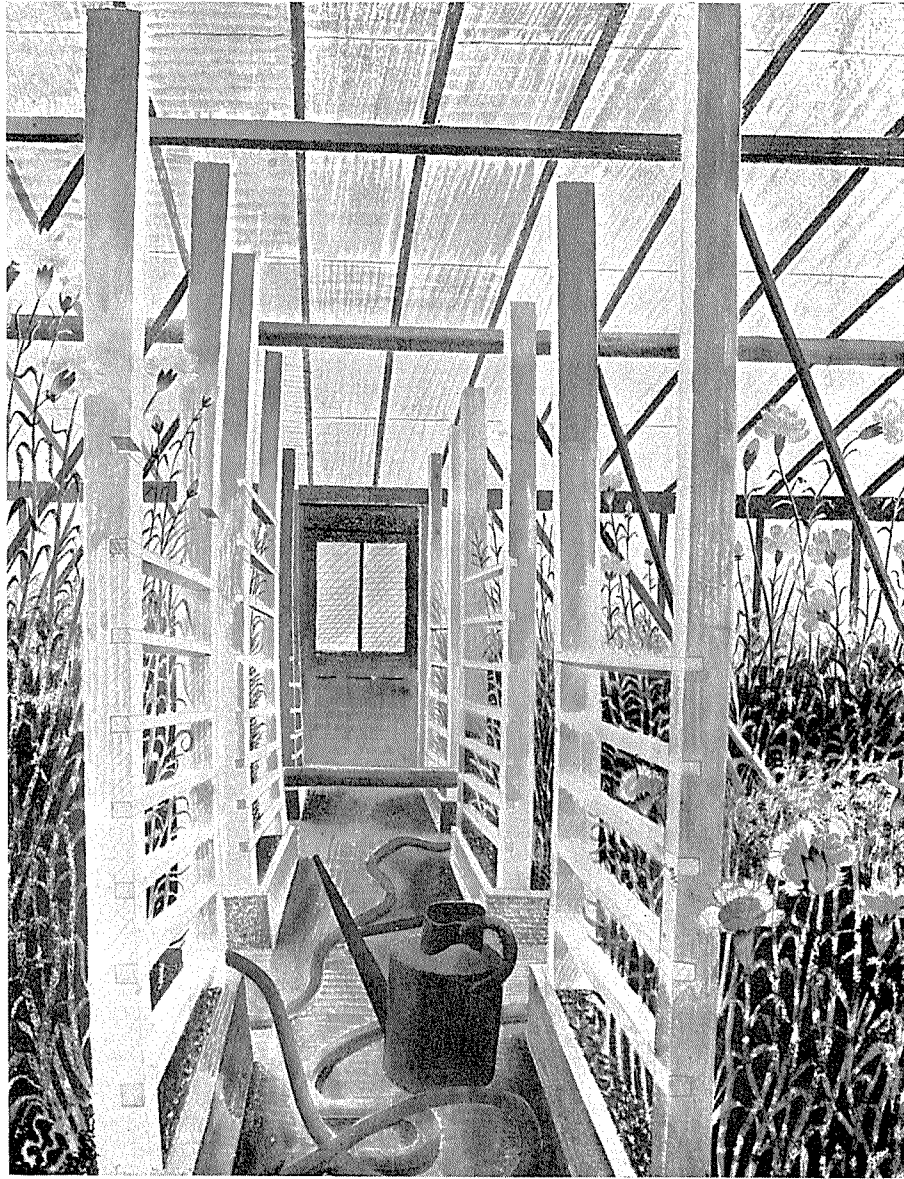
SICKERT, Walter Richard, 1860-1942  
53. ST. JACQUES, DIEPPE. *Pencil and wash*  
54. STUDY FOR LITTLE RACHEL. *Chalk*  
55. THE PREVARICATOR. *Pen and ink*



PHILIP WILSON STEER, O.M. Stormy Sky, Whitstable

*Water*





ERIC RAVILIOUS. Carnation House, Kew

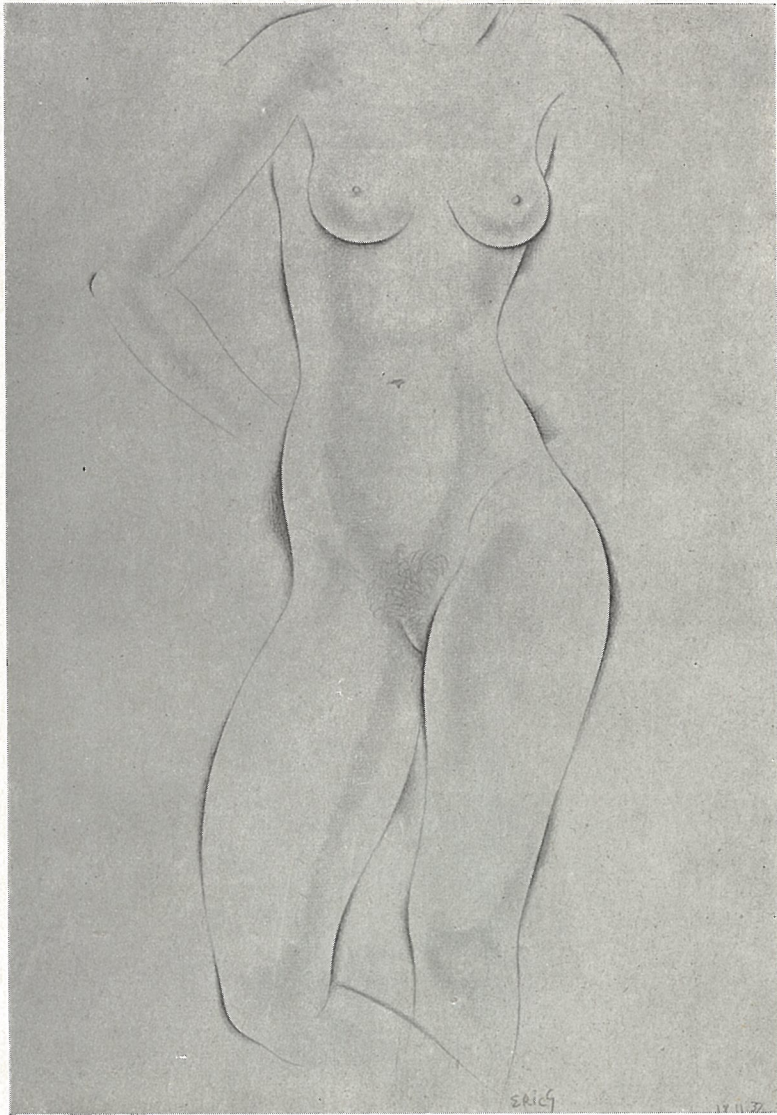
*Watercolour*



CECIL COLLINS. Vase of Flowers

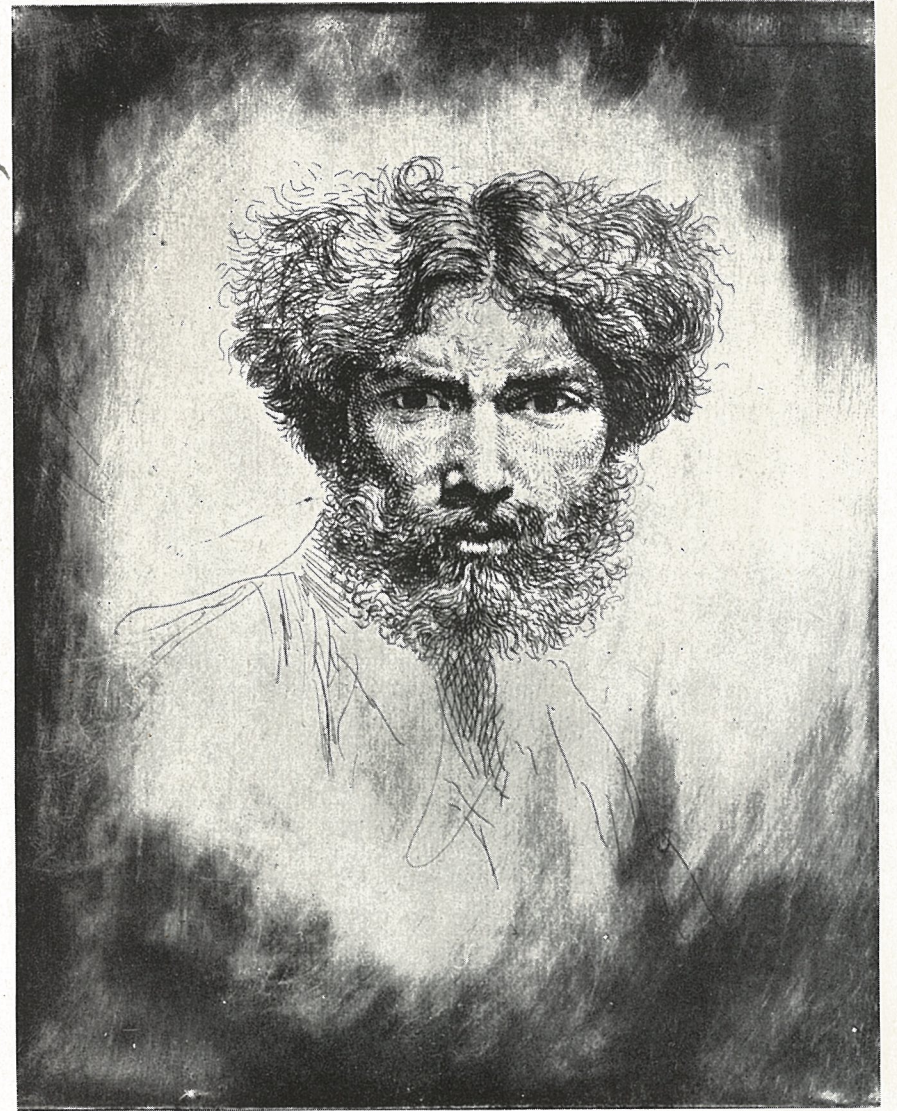
*Watercolour*





ERIC GILL. Nude Study of a Girl

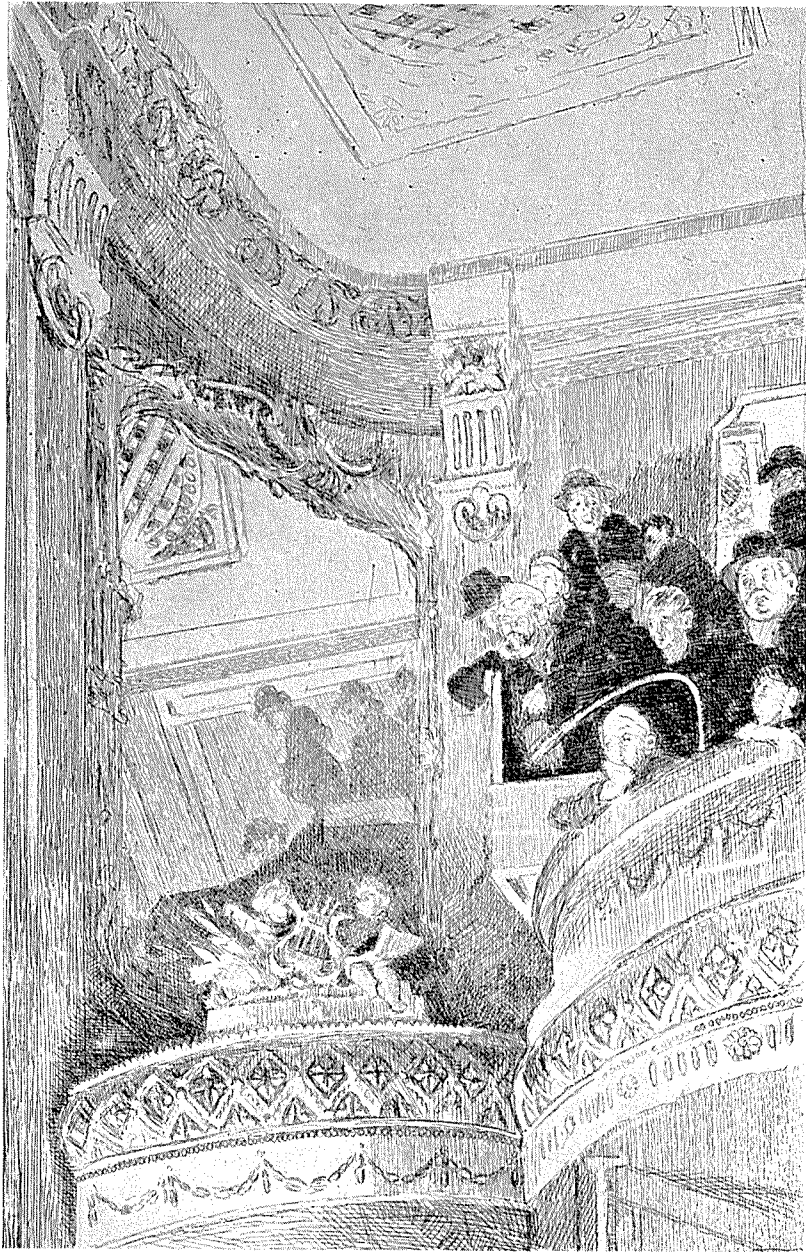
*Drawing*



AUGUSTUS JOHN. Tête Farouche (Self-portrait)

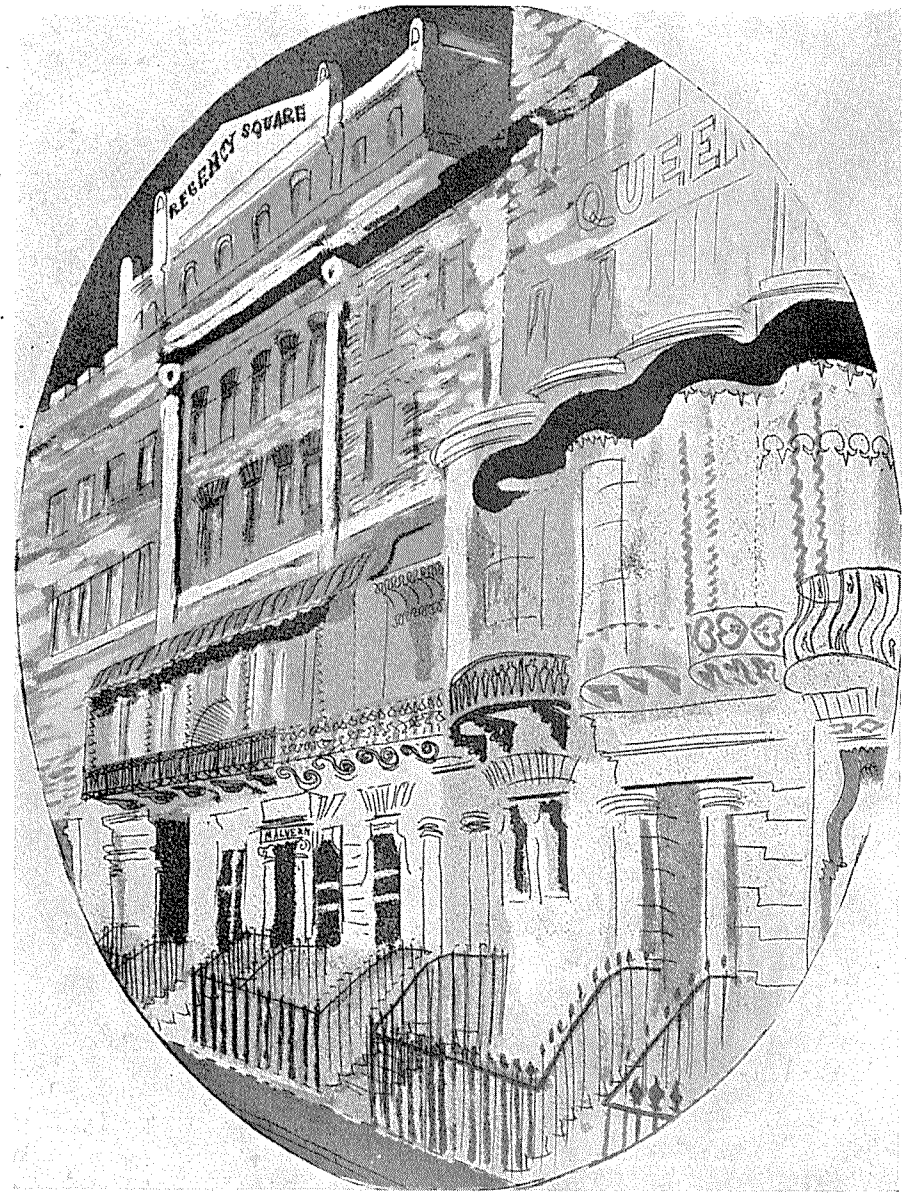
*Etching*





W. R. SICKERT. The Old Bedford

Etching



JOHN PIPER. Regency Square, Brighton

Aquatint





Wood-engraving

DAVID JONES. Everyman

SMART, Douglas Ian, 1879  
56. AT GERONA. *Pen and wash*

SPENCER, Gilbert, 1892  
57. FROSTY AIR. *Watercolour*

STEER, Philip Wilson, O.M., 1860-1942  
58. LOW TIDE, MILLBEACH. *Watercolour*  
59. MORNING LANDSCAPE. *Watercolour*  
60. STORMY SKY, WHITSTABLE.  
*Watercolour*

THORNTON, Alfred, 1863  
61. EARLY DAWN NEAR GIBRALTAR.  
*Watercolour*

TONKS, Henry, 1862-1937  
62. GIRL MODEL. *Pastel*

TRIVICK, Henry, 1909  
63. BLOOM WOOD. *Watercolour*

TUNNARD, John, 1900  
64. THE TERMINUS. *Watercolour*

WARD, John, 1917  
65. HEAD OF A WOMAN. *Chalk*

WOOD, Christopher, 1901-30  
66. BRETON WOMAN. *Pencil*

WOOD, Francis Derwent, 1871-1926  
67. CAP CANAILLE. *Watercolour*  
68. OLD QUARRY, AMBERLEY.  
*Pen and wash*

## ETCHINGS, ENGRAVINGS, WOOD-ENGRAVINGS, LITHOGRAPHS AND COLOUR PRINTS

ANDERSON, Stanley, R.A., 1884  
69. HURDLE MAKERS. *Line-engraving*

AUSTIN, Robert Sargent, A.R.A., 1895  
70. STUDY OF A GIRL'S HEAD.  
*Line-engraving*

71. WOMAN MILKING A GOAT.  
*Line-engraving*

72. YOUNG MOTHER. *Line-engraving*

BECKER, Harry, 1865-1928  
73. TOPPLING PEAS. *Lithograph*

BELCHER, George, A.R.A., 1875  
74. THE TREASURER TO THE KING.  
*Engraving in colour*

BLAMPIED, Edmund, 1886  
75. THE CYDER BARREL. *Drypoint*  
76. THE MEADOW ROAD. *Drypoint*  
77. THE STREAM. *Lithograph*

BONE, Sir Muirhead, 1876  
78. FROM THE GULL LIGHTSHIP.  
*Drypoint*

79. CONVENT OF SAN PAYO, SANTIAGO  
DE COMPOSTELLA. *Drypoint*

80. BELGRAVE HOSPITAL, KENNINGTON.  
*Drypoint*

81. MIDNIGHT AT VENICE. *Lithograph*

BOREEL, Wendela  
82. STREET SCENE, LISBON.  
*Lithograph in colour*



- BRAMMER, Leonard Griffith, 1906  
83. SHRAFF PICKERS. *Etching*
- BRANGWYN, Sir Frank, 1867  
84. CHURCH OF SAN SPIRITO, MESSINA. *Etching*
- BROCKHURST, Gerald Leslie, R.A., 1890  
85. ADOLESCENCE. *Etching*  
86. WEST OF IRELAND. *Etching*
- BROWN, Henry Stuart, 1871-1941  
87. THUNDER CLOUDS. *Etching*
- BUCKLAND WRIGHT, John, 1897  
88. THE BATHER. *Wood-engraving*  
89. DANCER NO. I, KHAN LUONG. *Wood-engraving*  
90. COMPOSITION NO. 9. *Wood-engraving*  
91. THE COUPLE. *Wood-engraving*
- BUCKTON, Eveleen  
92. NANT GWYNANT. *Aquatint*
- CAMERON, Sir D. Y., R.A., 1865-1945  
93. SOUVENIR D'AMSTERDAM. *Etching*
- COLE, Leslie, 1910  
94. WORKMEN AT THE FORGE. *Lithograph*
- CONDER, Charles, 1868-1909  
95. BEATRICE ET CALYSTE. *Lithograph*  
96. ESTHER. *Lithograph*
- COPLEY, John, 1875  
97. THE OLIVE GROVE. *Lithograph*
- COWERN, Raymond T., 1913  
98. THE FEAST OF S. ANTONIO IN ANTICOLI, CORRADO. *Etching*  
99. THE VALLEY OF THE PIAVE AT SOTTOCASTELLO. *Etching*
- CRAIG, Edward Gordon, 1872  
100. WOMAN WITH SERPENT. *Woodcut*  
101. (a) KING LEAR. *Woodcut*  
(b) STAGE SCENE NO. 2. *Woodcut*  
102. BIRD DANCER, HAMLET. *Woodcut*
- DAGLISH, Eric Fitch, 1892  
103. METAMORPHOSIS. *Wood-engraving*  
104. MARINE LIFE. *Wood-engraving*
- DAVIS, W. D. Brockman, 1892  
105. SEA URCHINS. *Etching*
- DETMOLD, Edward Julius, 1883  
106. DEER. *Etching*
- DODD, Francis, R.A., 1874  
107. ANCHOR INN, GREENWICH. *Drypoint*  
108. JACOB EPSTEIN. *Drypoint*
- DRURY, Paul, 1903  
109. FRENCH CEMETERY. *Etching and aquatint*
- FAIRCLOUGH, Wilfred, 1907  
110. PALMA CATHEDRAL. *Etching*
- FARLEIGH, John, 1900  
111. MELANCHOLIA. *Wood-engraving*
- FREETH, Hubert A., 1912  
112. CAMPBELL DODGSON, ESQ. *Etching*
- GABAIN, Ethel, 1883  
113. COLOMBINE A PARIS. *Lithograph*
- GIBBINGS, Robert, 1889  
114. BERMUDIAN FISH. *Wood-engraving*
- GILES, William, 1872-1939  
115. OUR LADY'S BIRDS. *Woodcut in colour*
- GILL, Eric, A.R.A., 1882-1940  
116. PRIOR OF CALDEY. *Line-engraving*  
117. ILLUSTRATION TO THE CANTERBURY TALES. *Wood-engraving*
- GOODEN, Stephen, A.R.A., 1892  
118. (a) FISHER AND FLUTE PLAYER. *Line-engraving*  
(b) ACORN AND BUMPKIN. *Line-engraving*  
(c) WOLF AND CROSS BOW. *Line-engraving*  
(d) ASS IN LION'S SKIN. *Line-engraving*  
119. ST. GEORGE. *Line-engraving*  
120. SATYRS. *Line-engraving*
- GOSSE, Sylvia, 1887  
121. THE IRON BEDSTEAD. *Etching*  
122. LANSDOWNE ROAD, BATH. *Aquatint*
- GRANT, James A., 1885  
123. THE DRESSING ROOM. *Drypoint*
- GREENMAN, Edwin, 1909  
124. THE OWL. *Woodcut in colour*
- GREG, Barbara, 1900  
125. THE EDGE OF THE WOOD. *Wood-engraving*
- GRIERSON, Ronald, 1901  
126. THE LYRE. *Lithograph in colour*
- GRIGGS, F. L., R.A., 1876-1936  
127. THE CROSS HANDS. *Etching*
- GROSS, Anthony, 1905  
128. LA ROUTE DE STE. LIVRADE. *Etching*
- HADEN, Sir Francis Seymour, 1818-1910  
129. BATTERSEA BRIDGE. *Etching*
- HARDIE, Martin, 1875  
130. THE OPEN ROAD. *Drypoint*
- HARTRICK, Archibald Standish, 1864  
131. THREE ROUNDS (OLD STYLE). *Lithograph*
- HASSALL, Joan, 1906  
132. (a) PENTHESPERON. *Wood-engraving*  
(b) THE WATER SPLASH. *Wood-engraving*
- HAYTER, Stanley William, 1901  
133. LAOCOON. *Engraving and soft ground etching*
- HERMES, Gertrude, 1901  
134. AUTUMN FRUITS. *Wood-engraving*  
135. THORNAPPLE. *Wood-engraving*
- HODGKINS, Frances, 1870  
136. ARRANGEMENT OF JUGS. *Lithograph in colour*
- HUGHES-STANTON, Blair, 1902  
137. THE MIGHTY ANGEL. *Wood-engraving*  
138. THE FOUR HORSEMEN. *Wood-engraving*  
139. THE SONS OF ZION. *Wood-engraving*  
140. THE WONDER. *Wood-engraving*
- JOHN, Augustus Edwin, R.A., O.M., 1878  
141. JACOB EPSTEIN. *Etching*  
142. PERCY WYNDHAM LEWIS. *Etching*  
143. TÊTE FAROUCHÉ (SELF PORTRAIT). *Etching*  
144. THE PHEASANT. *Etching*  
145. STUDIES—HORSE AND FIGURE. *Etching*  
146. MAN BY A CAMP FIRE. *Etching*



- JONES, David, 1895  
147. CRUCIFIXION. *Line-engraving*  
148. EVERYMAN. *Wood-engraving*
- JONZEN, Basil, 1913  
149. TENERIFFE. *Lithograph in colour*
- LEE, Sydney, R.A., 1866  
150. IL PONTE PARADISO. *Wood-engraving*
- LOCK, Anton, 1893  
151. HAULING. *Woodcut*
- LUMSDEN, Ernest, R.S.A., 1883  
152. LHAMAS. *Etching*  
153. CENTRAL GHAT, BENARES. *Etching*
- McBEY, James, 1883  
154. THE DESERT OF SINAI. *Etching*  
155. ALBERT BASIN, ABERDEEN. *Etching*  
156. DUST, BEERSHEBA. *Etching*
- MACNAB, Iain, 1890  
157. SAILS, LAKE GARDA. *Wood-engraving*
- MALET, Guy, 1900  
158. THE FOOTBRIDGE. *Wood-engraving*
- MAYO, Eileen  
159. THE WATER CARRIER.  
*Linocut in colour*
- MITCHELL, Crawford  
160. WEEDS. *Wood-engraving*
- MOODY, John Charles, 1884  
161. RANNOCH MOOR. *Drypoint*
- MOORE, Thomas Sturge, 1870  
162. PAN AS AN ISLAND. *Wood-engraving*
- MORGAN, William E. C., 1903  
163. THE BROOK. *Line-engraving*
- MORLEY, Harry, A.R.A., 1881-1943  
164. PERUGIAN BALCONY. *Line-engraving*
- NASH, John, A.R.A., 1893  
165. SUSSEX LANDSCAPE.  
*Wood-engraving*  
166. STILL LIFE. *Wood-engraving*  
167. PHYLLOCACTUS. *Wood-engraving*
- NASH, Paul, 1889-1946  
168. THE PILL BOX. *Lithograph*  
169. THE BAY. *Wood-engraving*
- NEVINSON, Christopher R. W., A.R.A.,  
1889-1946  
170. A PARIS WINDOW. *Drypoint*
- NICHOLSON, Sir William, 1872  
171. SARAH BERNHARDT. *Lithograph*
- NIXON, Job  
172. CAVE DWELLERS, DIEPPE. *Drypoint*
- OROVIDA (O. C. PISSARRO), 1893  
173. THE HORSE HERDS.  
*Etching and aquatint*
- OSBORNE, Malcolm, R.A., 1880  
174. C. M. GILLESPIE, ESQ. *Drypoint*
- PARKER, Agnes Miller, 1895  
175. SEAGULLS. *Wood-engraving*  
176. FISH. *Wood-engraving*  
177. WATER LILIES AND DRAGONFLY.  
*Wood-engraving*
- PATRICK, J. McIntosh, 1907  
178. LOCH ETIVE. *Etching*
- PELLEW, Cloughton, 1890  
179. LANDSCAPE. *Wood-engraving*
- PIPER, John, 1903  
180. REGENCY SQUARE, BRIGHTON.  
*Aquatint in colour*
- PLATT, John, 1886  
181. FIRE. *Woodcut in colour*
- RAVERAT, Gwendolen  
182. COWS DRINKING. *Wood-engraving*  
183. THE FEN. *Wood-engraving*  
184. (a) HORSE CHESTNUTS.  
*Wood-engraving*  
(b) THE MILL POOL. *Wood-engraving*
- RAY-JONES, Raymond, 1886-1942  
185. SELF PORTRAIT. *Etching*
- REEVE, Russell, 1895  
186. DUCKS IN WINTER.  
*Lithograph in colour*
- RICE, Bernard, 1900  
187. THE MILL. *Woodcut*
- RICKETTS, Charles, R.A., 1866-1931  
188. FAITH. *Wood-engraving*
- ROBINS, William Palmer, 1882  
189. MALT HOUSES. *Lithograph*
- RUSHBURY, Henry, R.A., 1889  
190. L'ILE DE LA CITE. *Drypoint*  
191. THE FOUR GABLES. *Drypoint*
- SHANNON, Charles, R.A., 1865-1937  
192. SELF PORTRAIT. *Lithograph*  
193. SEA AND BREEZE. *Lithograph*
- SHORT, Sir Frank, R.A., 1857-1946  
194. THE NIGHT PICKET BOAT.  
*Mezzotint*  
195. THE STREET, WHITSTABLE. *Etching*
- SICKERT, Walter Richard, 1860-1942  
196. THE OLD BEDFORD. *Etching*  
197. 'THAT OLD-FASHIONED MOTHER  
OF MINE.' *Etching*  
198. ENNUI. *Etching*
- SIMPSON, Joseph, 1879-1939  
199. THE PRIEST. *Etching*
- SMITH, May Aimée, 1891  
200. THE SPANISH JAR. *Wood-engraving*
- SOPER, George, 1870-1942  
201. WILMINGTON. *Wood-engraving*
- STRANG, Ian, 1886  
202. ST. PAUL'S CATHEDRAL. *Etching*  
203. ST. ETIENNE, UZES. *Etching*
- STRANG, William, R.A., 1859-1921  
204. FREDERICK GOULDING, ESQ.  
*Drypoint*
- SULLIVAN, Edmund John, 1869-1933  
205. THE BRAZIER. *Etching*
- TAYLOR, Charles William, 1878  
206. BELOW WINCHELSEA.  
*Wood-engraving*  
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