

William Strang  
*The Fruit Seller*  
Etching 1883



BRITISH INTAGLIO PRINTS  
A SELECTION OF 22 ETCHINGS, AQUATINTS.,  
MEZZOTINTS AND DRYPOINTS

FROM THE AUCKLAND CITY ART GALLERY  
PERMANENT COLLECTION

MAY 7 — JUNE 17, 1979



## BRITISH INTAGLIO PRINTS

### BIOGRAPHIES

AUSTIN, ROBERT SARGENT (1895-1973) A watercolourist and engraver. A fine draughtsman, his etchings frequently reflect his interest in Durer. He studied art at the Leicester School of Art and the Royal College of Art, was a Rome Scholar in 1922, was tutor of engraving at the R.C.A. 1927-1944 and professor in the Department of Graphic Design 1948-1955.

BAYES, ALFRED (1832-1909) A genre painter and sometime etcher. He exhibited at leading galleries from 1858, chiefly at the Royal Academy. Elected to Royal Society of Painter-Etchers and Engravers in 1900. Lived in London.

CROME, JOHN (1768-1821) A landscape painter and sometime etcher and founder of the Norwich School, in quality and quantity of work the most important regional school of the century. He interpreted the East Anglian landscape in an idiom close to Hobbemma and the Dutch 17th century masters. He was much influenced by paintings by Gainsborough, Wilson, Hobbemma and Cuyp from the collection of Thomas Havery, a local amateur painter. Around 1790, he received assistance from Sir William Beechey. He started an art school in his own house in 1801 and founded the Norwich Society of Artists in 1803, with whom he exhibited regularly. His landscape etchings were published posthumously under the title Norfolk Picturesque Scenery (1834).

DODD, FRANCIS (1874-1949) Painter of landscapes, portraits and genre, in oil and watercolour, and etcher--specially noteworthy for his drypoint portraits, although he also did excellent work in architectural and landscape subjects. He studied art at the Glasgow School of Art, winning a travelling scholarship. Visited France, Italy and later Spain. He lived at Blackheath where he painted numerous local scenes. He was also an official war artist from 1917-1918. Elected to the Royal Academy in 1935. He died at Blackheath.

FLINT, RUSSELL (1880-1969) Born in Edinburgh. At the age of 14 he was apprenticed to a firm of lithographers where he remained for 6 years. His formal art training commenced at 15. He then painted in Belgium and Holland with his brother. In 1900 he moved to London and was first employed to do medical drawings and was later appointed to the staff of the Illustrated London News (1903-1907). He became interested in book illustration, his first work in this field being the illustrations to Rider Haggard's King Solomon's Mines. Visited Italy in 1912-1913 and, at that time, took up etching which he studied at the Hammersmith School of Art in 1914. The bulk of his etchings were produced between 1928-1932. He is best known for his excellent watercolour landscapes and his paintings of semi-nudes in French and Spanish settings.

HARTLEY, ALFRED (1855-1933) Painter and etcher, in both line and aquatint, predominantly of landscapes. Studied at the Royal College of Art and Westminster School of Art. Earliest attempts at etching predate his formal art training. His first interest in aquatint was inspired by an article he read on French colour prints. Although he first used the medium for colour prints, he later found it a sympathetic means of expression in monochrome. Attributed his skill in aquatint to the assistance and advice he received from Frank Short. His etchings and aquatints are of scenes both in England and Europe.

LEE-HANKEY, WILLIAM (1869-1952) Painter and etcher of landscapes, figure subjects and portraits. Like Strang, Lee-Hankey was touched by the simple pathos of common people, particularly the French and Flemish peasantry whose war-gripped lives he came into contact with during his period of active service in the first part of the Great War. His etchings are of firm bold lines and he was one of the foremost exponents of the colour print from aquatint plates for tints and soft-ground etching for contours. He also produced a number of monochromatic aquatints. His most characteristic work, however, was in drypoint and there is a softness in such prints typical of the medium which is in harmony with the mood of his subjects.

LUCAS, DAVID (1802-1881) Son of a grazier, he worked on the land himself until he was twenty. By a sheer coincidence, S.W. Reynolds discovered his talent and made him his apprentice in 1823. Among his earliest dated works are some portraits but these are insignificant against his landscape work. Besides holding a unique position among mezzotinters, he is famous as an interpreter of Constable whom the mass of his work is after. Certain of his works after Constable are notable for their brilliant and luminous rendering of Constable's atmospheric effects. Like his master and most of his contemporaries, Lucas frequently combined etching with mezzotint.

OSBORNE, MALCOLM (1880-1963) Etcher and engraver of portraits, figure subjects and landscapes. Born in Somerset. Went to London in 1901 with a scholarship at the Royal College of Art. Studied etching and engraving under Frank Short and won a British Institute scholarship for etching. His etchings express the serene aspect of landscape and architecture. Many of his landscape prints derive from sketching tours in Dorsetshire, Sussex, France and Scotland, often in the company of friend and fellow artist, Alfred Bentley. He was professor of the Engraving School at the Royal College of Art for many years.

PALMER, SAMUEL (1805-1881) Born in London. A painter and etcher of pastoral landscapes imbued with mystic and religious vision. Plagued by misfortune, his unique vision only found a happy and spontaneous outlet in his Shoreham years (1827-1832) and in muted form, in his etchings of the 1870's. First exhibited in 1819 at the British Institute of the Royal Academy. In 1822, he met Linnell who helped him in his search beyond conventional landscape by introducing him to the works of Durer, Brueghel and Lucan van Leyden and by presenting him in 1824 to his friend Blake. Palmer's admiration for Blake verged on hero-worship, with his friends he formed a group of Blake disciples calling themselves The Ancients. In 1827 he moved to Shoreham where began a period of intense creativity which lasted however only until the early 1830's. In 1837



he married John Linnell's daughter, then made a poor living from teaching while painting conventional watercolours. He was plagued by the criticisms of his father-in-law and shattered by the death of his two children. His reputation was established only with the publication of Binyon's Followers of Blake in 1925 and a 1926 exhibition of his work at the Victoria and Albert Museum.

SHORT, FRANK (1857-1945) Trained as an engineer but abandoned his career in favour of art, which he studied at South Kensington and Westminster. Began exhibiting at leading London galleries from 1874 and won gold medals at the Paris Salon in 1889 and 1900 both for engraving. In 1891 he was appointed Director of Engraving at the R.C.A. He was knighted in 1911. He had much influence on the development of etching and engraving in the early years of this century and started a revival of interest in mezzotints and aquatints. Many of his works were original, others were after Turner, Constable, Watts, De Wint and East.

SICKERT, WALTER RICHARD (1860-1942) Born in Munich. He was a friend of Degas and his work provides one of the few links between England and French impressionism. He went to England with his family in 1868. Studied art for a short time at the Slade School in 1881 then under Whistler who influenced him greatly. He took Whistler's The Artist's Mother to Paris for an exhibition, where he met Degas who also influenced him greatly. He lived variously in Dieppe, London and Venice. After settling in London, a circle of artists gathered around him. This led to the formation of the Camden Town Group in 1911.

SNAPE, MARTIN (active 1874-1901) A Gosport painter and sometime etcher of birds, animals and landscape. Exhibited from 1874 to 1901 at the Royal Academy, Suffolk Street and Grosvenor Gallery and elsewhere.

STRANG, WILLIAM (1859-1921) Painter, etcher and engraver of portraits and figure subjects. Born at Dumbarton, he went to London in 1875 and studied under Legros at the Slade School. In all, he produced some 750 etchings, drypoints, line engravings, mezzotints, aquatints and woodcuts. Like his teacher, he preferred to take his subjects from life of a work-a-day people, but the range of his work is broad, including portraits, scriptural subjects, genre, and traditional themes such as death coming on the tramp or woodcutter. He freely borrowed from both contemporary, classical and even antique sources but always to his own distinctive ends. His style was strictly linear and when in the last quarter of the century many younger artists were attracted by the growing success of impressionism, he went against the current, preferring to delineate with firm precision; problems of atmosphere and illumination failing to interest him.

SUTHERLAND, GRAHAM (1903- ) Born in London. Perhaps the most influential English painter of his generation, his work represents a peculiarly English form of naturalism. Best known for his paintings of gorse, tree stumps, palm branches, thorns and other objets-trouvés from the English landscape. He also produced a number of etchings and engravings, predominantly landscapes, imbued with something of the mystical power of Samuel Palmer's etchings. He first studied etching and engraving at Goldsmith College of Art in 1921. In 1930 he became a teacher of engraving at the Chelsea School of Art.

WHISTLER, JAMES ABBOT MCNEILL (1843-1903) An American artist who lived most of his life in England and was England's most important link with Courbet, Manet, Degas and the French avant-garde; he was a major figure in the Aesthetic Movement. As a student in Paris, he was one of the first enthusiasts for Japanese prints. He spent most of his childhood in Europe but learnt etching with an American cartographer before arriving in Paris as an art student in 1855. He published his first etchings in 1858 and later won considerable reputation as a graphic artist. He settled in England in 1859.

BRITISH INTAGLIO PRINTS

CATALOGUE

ROBERT AUSTIN, (b 1895), British  
Springtime in Fulham, etching  
Purchased by Auckland City Council, 1937

ALFRED WALTER BAYES, (1832-1909), British  
Baiting his Hook, etching  
Presented by Mrs Ada Chapman Taylor, New Plymouth, 1930

JOHN CROME, (1768-1821), British  
Men and Cows, etching  
Purchased by Auckland City Council, 1954

FRANCIS DODD, (1874-1949), Scottish  
Susan Resting, drypoint  
Purchased by Auckland City Council, 1970

WILLIAM RUSSELL FLINT, (b 1880), British  
The Rendez-vous, drypoint  
Mackelvie Collection

ALFRED HARTLEY, (1855-1933), British  
Two Figures in a Landscape; Evening in Provence, aquatint  
Purchased by Auckland City Council, 1978

ALFRED HARTLEY, (1855-1933), British  
Stone Pines, aquatint  
Mackelvie Collection



WILLIAM LEE-HANKEY, (1869-1952), British  
The Shepherdess, drypoint  
Presented by Mrs E. Wilson Muirhead, 1929

DAVID LUCAS, (1802-1881), British  
Summer Evening, mezzotint (after John Constable, R.A.)  
Purchased by Auckland City Council, 1955

DAVID LUCAS, (1802-1881), British  
A Heath, mezzotint (after John Constable, R.A.)  
Purchased by Auckland City Council, 1955

MALCOLM OSBORNE, (1880-1963), British  
Bannockburn, etching, 1913  
Purchased by Auckland City Council, 1929

SAMUEL PALMER, (1805-1881), British  
The Rising Moon, (an English pastoral)  
etching, (sixth state)  
Presented by Mr Wallace Alexander, 1940

SAMUEL PALMER, (1805-1881), British  
The Weary Ploughman (The Herdsman or Tardus Bubulcus)  
etching, (sixth state)  
Presented by Mr Wallace Alexander, 1940

FRANK SHORT, (1857-1945), British School  
Polperro Harbour, etching  
Purchased by Auckland City Council

WALTER RICHARD SICKERT, (1860-1942), British  
The Old Bedford Music Hall, etching, (second state)  
Purchased by Auckland City Council, 1955

WALTER RICHARD SICKERT, (1860-1942), British  
Mushrooms, etching, (third state)  
Purchased by Auckland City Council, 1953

MARTIN SNAPE, (active 1874-1890), British  
A Study from Nature, etching  
Presented by Mrs Ada Chapman Taylor, New Plymouth, 1930

WILLIAM STRANG, (1859-1921), British  
The Woodman, etching  
Purchased by Auckland City Council, 1955

WILLIAM STRANG, (1859-1921), British  
The Fruit Seller, etching  
Mackelvie Collection

GRAHAM SUTHERLAND, (1903-), British  
Cray Fields, etching  
Purchased by Auckland City Council, 1952

GRAHAM SUTHERLAND, (1903-), British  
Village, etching  
Purchased by Auckland City Council, 1952

J.A. McNEIL WHISTLER, (1834-1903), American/British  
La Vieille aux Logues, (one of the twelve etchings from nature,  
the French Set), etching, (third state)  
Purchased by Auckland City Council, 1970



## BRITISH INTAGLIO PRINTS

### TECHNICAL NOTES

#### Intaglio

An intaglio print is an impression obtained from inked areas below the surface of a metal plate produced by engraving, etching, scratching or perforation. After the image has been executed on the plate by either one, or a combination, of the above techniques, ink is forced into the lines and stipples in the plate by means of an ink charged leather pad, known as a dabber. The surface of the plate is then wiped and finally polished, care being taken not to remove ink from the recesses of the plate. Finally, dampened paper is laid on the prepared plate and both are cranked through a press under great pressure. The damp paper is forced into the recesses of the plate and the ink transferred to the paper. The plate must be re-inked for each subsequent impression.

#### Engraving

A method of incising lines in a metal plate with a sharp chisel called a burin.

Also the name given to an impression taken from an engraved print.

#### Etching

A method of biting an image into a metal plate by the corrosive action of a mordant (acid). The common method is to cover the plate to be etched with a wax-based ground which is acid resistant. Into this the image is drawn by scraping or scratching with a stylus or a similar instrument to expose the metal beneath prior to immersion in acid.

Also the name given to an impression from an etched plate.

#### Aquatint

A method of producing tonal areas by the etching process. Areas to print white are blacked out with an acid resistant ground, while areas to be aquatinted are dusted with a fine rosin dust. The metal plate is then heated so as to fuse the rosin particles to it and subsequently immersed in acid. The acid bites only between the acid resistant particles, imparting to the plate a stippled texture. The plate is inked and printed in the same way as an etching.

Also the name given to an impression from an aquatinted plate.

### Drypoint

A method of incising an image in a metal plate by means of a steel needle. Drypoints are characterised by a particularly fine, hair-like line. Early impressions from a drypoint plate commonly exhibit a velvety quality caused by ink trapped by the irregular metal burr produced at the edges of lines. These wear away after several impressions.

Also the name given to an impression from a drypoint plate.

Andrew Bogle,  
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Auckland City Art Gallery.



