



The Robert McDougall Art Gallery
Christchurch City Council
New Zealand

BRITISH PRINTS

1920–1940

The growth of interest in print making as a creative medium amongst artists during the first four decades of this century can be divided into two categories. There were either those artists who continued the traditions of the 19th century based on the example of Haden, or those who were primarily painter printmakers for whom the print media stood side by side with their work in paint.

During this period artists like Cameron, Rushbury, Lumsden, Nixon, and Osborne led by Sir Frank Short, were to raise the art of the traditional etching and drypoint to new heights.

In their continuation of the ideas of the 19th century print makers they were to become the admired establishment of the 20th century. In contrast many of the artists of this generation who were painter engravers were prepared to use any graphic technique to achieve the visual effects they sought. Followers of James McNeill Whistler were at the centre of this new development and his most important pupil was Walter Sickert. Others such as Brangwyn, Brockhurst, John, and Sutherland made their own unique contributions.

One of the major changes which encouraged the growth of printmaking in Britain during this time was the concept that such works as prints were valid wall pieces. Prior to this prints had been largely confined to portfolios.

It was in France in particular from the 1860's on that artists increasingly began to conceive their prints as individual works worthy of display as much as painting. However, it was really not until the end of the 19th century that a change in attitude began to become apparent in England.

By 1910, with the concepts of impressionism and even post-impressionism beginning to gain wider acceptance in England largely due to the efforts of artists such as Roger Fry, there was also increasing influence on printmakers.

However, at the same time a small group of artists with even more radical ideas were beginning to move towards the newer concepts of Cubism and Futurism. Wyndham Lewis Bomberg and Nevinson were in this group.

As a direct result of such currents of activity there arose a whole school of Modern British Painting paralleled by many new possibilities in printmaking. The impact of prints during this period reached its peak in the 1920's but suddenly collapsed in 1930 with the onset of the Great Depression, as the market in which prints had found their place suddenly dried up. During the 1930's prints held an increasing remote position in British art and really did not regain their prominence until the 1960's.

Neil Roberts
Curator

BRITISH PRINTS

1920-1940

1. SIR FRANCIS SEYMOUR HADEN 1818-1910
Village of Thames Ditton c 1865
Etching
Sir Joseph Kinsey Bequest
2. JAMES A. McNEILL WHISTLER 1834-1903
St James 1878
Etching
3. WILLIAM NICOLSON 1872-1949
His Royal Highness The Prince Of Wales
Lithograph after Woodblock
4. AUGUSTUS JOHN 1878-1961
Study of Horses with Girl Standing 1910
Etching
5. ALFRED BENTLEY 1879-1923
Back Lines on the Western Front
Drypoint
Sir Joseph Kinsey Bequest
6. STANLEY ANDERSON 1886-1966
Whitehall
Etching
Sir Joseph Kinsey Bequest 1936
7. SIR FRANK SHORT 1857-1945
Sea Road to Sea Ford
Drypoint
Sir Joseph Kinsey Bequest 1936
8. SIR FRANK BRANGWYN 1867-1957
The Beer Shop 1920
Etching
9. STEPHEN ERNEST LUMSDEN 1883-1948
James McBey 1920
Etching
Sir Joseph Kinsey Bequest
10. CHARLES HASELWOOD SHANNON 1863-1937
The Toilet
Lithograph
Sir Joseph Kinsey Bequest
11. CHARLES HASELWOOD SHANNON 1863-1937
Portrait of E. J. Wisselingh Art Dealer
Lithograph
Sir Joseph Kinsey Bequest
12. MALCOLM OSBORNE 1880-1963
Stanley Anderson
Etching/drypoint
Sir Joseph Kinsey Bequest 1936
13. MALCOLM OSBORNE 1880-1963
Trekkers at Salonika 1921
Etching
Sir Joseph Kinsey Bequest 1936
14. C. R. W. NEVINSON 1889-1946
Landscape
Etching
15. C. R. W. NEVINSON 1889-1946
Broadway Downtown 1922
Etching/drypoint
Sir Joseph Kinsey Bequest
16. ARTHUR ERIC GILL 1882-1940
Teresa and Winifred Maxwell 1923
Wood Engraving
17. GERALD LESLIE BROCKHURST 1890-1978
By the Window 1922
Etching
Sir Joseph Kinsey Bequest
18. GEORGE CLAUSEN 1874-1949
Francis Dodd
Etching
19. GRAHAM VIVIAN SUTHERLAND 1903-1980
Pegden Wood
Etching
Sir Joseph Kinsey Bequest 1936
20. EDMUND BLAMPIED 1886-1966
The Letter 1925
Etching/drypoint
Presented by Mr I. McDonald
21. FRED RICHARDS 1878-1932
The Street of Ink
Etching
Sir Joseph Kinsey Bequest 1936
22. DAME LAURA KNIGHT 1877-1970
Bank Holiday
Etching
May G. Moore Bequest 1954
23. HENRY RUSHBURY 1880-1968
Walls of Siena
Etching
Sir Joseph Kinsey Bequest 1936
24. WALTER SICKERT 1860-1942
Vision Volumes, and Recession
Roger Fry Lecturing c 1927
Etching
On Loan from Mr Cameron, Christchurch
25. CHARLES J. WATSON 1846-1927
Portico
Etching
26. WILLIAM WALCOT 1874-1943
The Consul
Etching