

City of Kalgoorlie-Boulder

*Sir Claude
Hotchin
Art Bequest*

*Exhibition
Guide*



18 May - 17 June 2012
Kalgoorlie Town Hall

Introduction

In 1955 the Municipality of Kalgoorlie was given a gift of 32 works of art by Claude Hotchin, with another 2 works donated the following year. Claude Hotchin was a business man from South Australia who owned successful hardware shops in Perth. He had a passion for art and after retiring from his business acquired a large collection of works which he displayed in his own gallery.

An annual competition called the Claude Hotchin Art Prize was started in the late 1940's; a £50 prize was awarded to the best oil and the best watercolour by an artist who had lived in Western Australia for no less than two years.

Hotchin's philanthropic nature saw him donate portions of his collection to local Municipalities to form public art galleries and Kalgoorlie was the eighth local government body to receive such a gift. At the time of the first opening of the public art gallery, the works were hung in the Kalgoorlie Town Hall at the foot of the staircase and in the foyer and remained there for a number of years, to give the gallery added illumination the lighting in the town hall was replaced with new fluorescent bulbs.

The Claude Hotchin Bequest is a collection of artworks that at the time comprised a mixture of up and coming artists who became famous and a few who already had a reputation for fine work. In the Kalgoorlie collection are oils, watercolours and an etching, all excellent examples of the artist's skills.

The History and Heritage Unit of the City of Kalgoorlie Boulder would like to welcome you to examine these fine works and explore the art and the artists who created the works.



George Feather Lawrence

(b. Annandale NSW, 14/06/1901; d. 1981)

Australian born George Lawrence studied at the Sydney Art School and worked as an advertising artist. He exhibited his urban landscapes and street scenes (such as this work) around the country and often at the Macquarie Gallery in his home town of Sydney. Lawrence's use of harmonious colour in this rain swept Sydney street is an example of impressionism, his interplay of light and colour and the blurring of distinction between people and objects is also typical of the style. The use of these elements won Lawrence much appreciation from his contemporaries and art critics from the 1950's saw an affinity with such famous artists as Camille Pissarro and at times Maurice Utrillo. Lawrence's works hang in all major Australian Galleries.



No. 1

“Bridge Street, Sydney” (BY GEORGE F. LAWRENCE)

George Lawrence was trained at the Sydney Art School and for years was occupied with Commercial Art, an occupation in which many well- known and famous artists began their artistic careers, this artist's work has arrived at the place where it has a rather more factual romantic expression in which Streetscapes play a considerable part. His pictures are harmonious in colour, his pigment describes excellently a variety of textures and he has a special regard for essential pictorial factors. Mr. Lawrence's work follows closely the Art of Impressionism and his work has an air of detachment and contemplativeness which calls to mind that great artist Maurice Utrillo. George Lawrence has received gratifying recognition for his art over a number of years, and a number of his pictures have been bought by the Sydney Art Gallery, as well as other important Australian Art Galleries.

*From the original 1955 catalogue
Written by Claude Hotchin 1955*



Bridge Street, Sydney

George Lawrence

1954

Oil on Board

77.0 x 90.0 cm

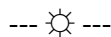
Douglas Roberts Dundas MBE

(b. Inverell, NSW 25/01/1900; d. 30/06/1981 NSW)

Douglas Dundas is one of Australia's most distinguished artists of the 20th century, and his work is known far beyond these shores. Born in New South Wales, he attended the Sydney Art School, working during the day as a window dresser in retail stores and attending night classes and weekend painting classes. His work is known for its modernistic style especially his other works in urban landscapes. "Lucerne Flats" was exhibited in Perth at Claude Hotchin Gallery in 1948 and is noted for Dundas's blonde style of art, its rich clear treatment of light and harmony of pattern and colour. The artwork itself was framed at "S. A. Parker Pty Ltd", Sydney. The company was run by the father of Dudley Parker, who is also represented in this collection.

Dundas was a full time staff member of the art School at Sydney Technical College. He was made head teacher of painting 1938 – 1960, then head of school until 1965. He won the NSW Society of Travelling Artists Scholarship in 1927 and the Wynne Prize in 1943, was one of the Trustees of the NSW Art Gallery 1948 – 1969 and President of NSW Society of Artists from 1948.

Dundas received an MBE (Member of the British Empire) in 1969 for his services to art.



No. 2

“Lucerne Flats” (BY DOUGLAS DUNDAS)

Douglas Dundas is a well-known Australian artist in Landscape and figure painting whose work shows a sensitive appreciation of nature's subtleties. It is quiet work, by a man who scorns pyrotechnical displays and it is work which will always find a place because of its attractive and personal realisation of the nuance. Douglas Dundas is above all else an inquiring painter. In addition to his painting, he is a draughtsman with a sensitive technique. His drawings are thoroughly worked out and are notable for a true drawing quality. Mr. Dundas has done well with his art. In 1927 he won the Sydney Society of Artist' Travelling Scholarship with which he studied in England and Europe for two years, he exhibited at the Royal Academy and Paris Salon in 1929. He was appointed a teacher of Life Drawing at the East Sydney Technical College in 1930 and later became Head Painting Teacher at that important School of art. Douglas Dundas has his work hanging in all the big Art Galleries of Australia.

Taken from the original 1955 catalogue

Written by Claude Hotchin



Lucerne Flats

Douglas Dundas

1947

Oil on Canvas

55 x 65cm

Dudley Bruce Parker

(b. Killara, NSW 17/07/1914; d. Unknown)

Born in New South Wales, Dudley Parker had a long interest in art, starting as a Picture Framer for his family's business "S.A. Parker" in George Street, Sydney. After a brief stint in the Army during the Second World War, Parker started painting, being self taught and coached by other artists like Arthur Streeton, Frederick McCubbin and Norman Lindsay. These artists used the services of Parker's father and himself to frame many of their works which hang in major galleries around the world. Critics from the 1950's saw Parker's work as a crude style of modern painting, a style that started in the 1890's with Cezanne and Gauguin and continued on to the minimalists of the 1960s and 1970s.



No. 3

“Morning in the Valley” (BY DUDLEY PARKER)

Dudley Parker is a man of outstanding ability in his art, he early in life, was fortunate to be to have amongst his contacts, which he was able to make through his father's business in Sydney (which was a well-known picture framing business) such famous Australian artists as the late Sir Arthur Streeton, Elioth Gruner, Fred McCubbin and Hilder. These great men noted this young man's desire to become an artist and often looked at his work and advised him from time to time, then of course he has enjoyed the friendship of such noted living artists as Norman Lindsay, Robert Johnson, John Eldershaw and so on, so that it is little wonder that Dudley Parker is gradually finding his way to the top in the art world amongst the artists around his own age. His work is sought after very much and thought highly of. Dudley Parker has his work hanging in several Art Galleries in Eastern Australia, and in several of the Country Galleries of Western Australia.

Taken from the 1955 catalogue

Written by Claude Hotchin



Morning in the Valley

Dudley Parker

Date unknown

Oil on Board

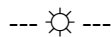
60 x 70cm

Maxwell Christopher Richard Ragless

(b. Edwardstown, SA. 10/08/1901. d 04/01/1981 Adelaide, SA.)

Max Ragless attended Kyre College (Scotch College), Adelaide where he received formal artistic training. After he left school Ragless was a wool classer and worked in vineyards while pursuing an artistic career. During the Second World War Ragless worked with the department of Home Security as a camouflage officer and in March 1945 he was appointed one of seven war time artists, he was to record the mobilisation of primary and civil industries related to war time production.

Strongly influenced by Hans Heysen and Tom Roberts, Ragless's work can be described as romantic; it is also a bold work with dry harmonious colours.



No. 4

“Albury Landscape” (BY MAX RAGLESS)

Max Ragless is in the forefront of the younger Australian artists to-day, his brilliant and vigorous work has won him many laurels. Mr. Ragless is practically self taught, to-day he has many admirers of his fine work, which ranks high in Australian art to-day. Mr. Ragless for many years earned his living as a vigneron in the Adelaide Foothills, but now he gives all his time to his art. Mr. Ragless has his work hanging in most of the important art Galleries in Australia and much has gone overseas. This artist is looked upon as an artist of great promise and is definitely a leader in his age group in Australian art to-day.

*Taken from the 1955 catalogue
Written by Claude Hotchin*



Albury Landscape

Max Ragless

Date unknown

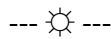
Oil on Canvas

67 X 67cm

Janet Agnes Cumbrae Stewart

(b. Brighton, Vic 23/12/1883; d. South Yarra Vic 08/09/1960)

Janet Cumbrae Stewart (she dropped the hyphen later in her career) was one of few notable women artists in early 20th century Australia and is mainly known for her work with female nudes in pastels, which many critics noted were completed in a non vulgar style. Cumbrae Stewart studied art at the National Gallery School and was awarded a number of prizes for her work during her time there. She travelled and lived in Europe with her companion Miss Argemore Farrington Bellairs, who was her publicist and business manager. Cumbrae Stewart had great success in Europe, North America and Australia, where her skills as an artist were highly sought after. This artwork is a brilliant example of Cumbrae Stewart's talent with pastels.



No. 5

“The Young Bather” (BY JANET AGNES CUMBRAE-STEWART)

Miss Cumbrae-Stewart was born in Melbourne and studied at the Melbourne National Gallery, she won second prize in connection with the Travelling Scholarship competition given in Melbourne in the year 1908, she went to London and lived there some years, Miss Stewart exhibited her work at the Royal Academy, the Venice International Exhibition, Royal Glasgow Institute and the Old Salon, where she was awarded the honourable mention in 1923. Miss Cumbrae-Stewart has work hanging in the Sydney, Melbourne, Adelaide and Brisbane Art Galleries, she did quite a lot of her work in pastels at which she excelled, this picture “The Young Bather” is a pastel work.

*Taken from the 1955 catalogue
Written by Claude Hotchin*



Young Bather

Janet Cumbrae Stewart

Date unknown

Pastel on paper

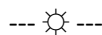
70.0 x 60.0 cm

John Roy Eldershaw

(b. Randwick NSW 1892; d. Nimmitabel, NSW 20/05/1973)

Born in New South Wales, John Eldershaw studied art under the instruction of Julian Ashton in Sydney and at the Central School of Art, London. He painted mainly landscapes in watercolour, which were exhibited at the Royal Academy London and in Paris. A prolific painter, he had over 50 exhibitions of his work around the world. Eldershaw was a member of the NSW Society of Artists, the Australian Art Association and the Australian Watercolour Institute of which he was President 1945 – 1951. He was a wartime artist and was a camouflage officer in the RAAF in Victoria. Eldershaw was commissioned by the Duke of Gloucester while the Duke was Governor General to paint a number of “Australian landscapes”. His work is described as fresh, broad and vigorous, but varied according to subject, mood and desired effect.

In 1948 when “Brandy Mary Flat” was exhibited it was named the finest work in the exhibition by the art critics.



No. 6

“Brandy Mary Flat” (BY JOHN ELDESHAW)

John Roy Eldershaw was born at Sydney in 1892. He had the good fortune to early come under the guiding hand of that famous old Australian Art Master Julian Ashton, he also studied under J. S. Watkins, and again at the Central School of Art, London. Mr. Eldershaw exhibited his work at the Royal Academy and at the Old Salon in 1927. He is a member of the Sydney Society of Artists, Australian Art Association and Australian Water Colour Institute. Mr. Eldershaw’s work is well known, and much sort after, his pictures have been purchased by all the important Art Galleries in Australia and many of his paintings have gone overseas. His work is sound in all aspects.

*Taken from the 1955 catalogue
Written by Claude Hotchin*



Brandy Mary Flat

John Eldershaw

c. 1948

Watercolour on paper

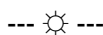
60.0 x 70.0 cm

George Whinnen

(b Gawler, SA 1891. d. Adelaide, SA 1950)

George Whinnen was a well known South Australian artist, who worked in a variety of media. He was well known principally for his watercolours of landscapes, still-life and etchings. He was president of the Royal South Australian Society of arts from 1940 - 1949 and won several awards.

He is represented in the art Gallery of South Australia and the Broken Hill Art Gallery. This work of Whinnen's, a study of flowers, is rich in colour with strong contrasts, a fine example of his work on this subject.



No. 7

“Spring Flowers” (BY GEORGE WHINNEN)

George Whinnen lived mostly in South Australia, where he became the President of the Adelaide Art Society, unfortunately he died of a heart attack when only about 56 years of age, at a time when he was beginning to reap the harvest that was due to him for his excellent contributions to Australian art, his work was highly appreciated throughout the land, he painted both in oils and Water colour, he was equally at home when painting landscape, seascape, flower pieces or portraiture. His work may be found in a number of Art Galleries throughout Australia, and in many important private collections.

*Taken from the 1955 catalogue
Written by Claude Hotchin*



Spring Flowers

George Whinnen

c. 1936

Oil on Canvas

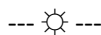
60.0 x 70.0cm

Elizabeth Durack CMG OBE

(b. Perth, WA 06/07/1915; d. Perth WA, 25/05/2000)

The daughter of Michael Durack a pastoralist from northern Western Australia, Elizabeth started off illustrating her sister Mary's books, then graduated to painting. Her life on Argyle and Ivanhoe cattle stations in WA, where she grew up, gave her an intimate knowledge of Aboriginal life and culture. This knowledge is the theme in most of her work. Around the mid 1990's she caused a scandal by creating a number of exceptional artworks in an Aboriginal style using the alias of Eddie Burrup, when the scandal broke a huge public furore erupted - with Durack labelled as an artistic fraud, while others defended her choice to paint under a different name.

This piece from the mid 20th century is an example of her work in the medium of watercolour.



No. 8

“Landscape With Crows” (BY ELIZABETH DURACK)

Elizabeth Durack has endeared herself to Western Australians through her paintings and writings. In her paintings she depicts our aboriginals as she herself sees them, because she knows them well, having spent a lot of her lifetime living on cattle stations in the Kimberley's of W.A., where she grew up amongst the aboriginals. Elizabeth Durack draws our attention through her art to the plight of the Australian aboriginal. Throughout Australia and overseas her paintings have caused a large amount of interest, causing her to become quite noted as an artist. Her work hangs in several Art Galleries, including a number of the Country Art Galleries in W.A. The Perth Art Gallery have also purchased her work. Elizabeth Durack is one of Western Australia's brilliant daughters, and belongs to a well-known pioneer family.

Taken from the 1955 catalogue

Written by Claude Hotchin



Landscape with Crows

Elizabeth Durack

c. 1950

Watercolour on paper

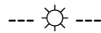
80.0 x 98.0cm

William Spence

(b, unknown. d, unknown)

Very little is known about this Victorian artist who was active from the 1920's up to the 1950's. It is known that William Spence studied art at the Ballarat Technical School with his friend Harold Herbert who became quite well known as a watercolourist, Spence soon after gave up art in favour of running a business. In later years Spence was reacquainted with his old friend Herbert in Melbourne and was encouraged to return to painting.

Spence lived in country Victoria and was obviously strongly influenced by his surroundings; he worked mainly with the medium of watercolour in which he showed a high degree of talent.



No. 9

“Foggy Morning” (BY W. SPENCE)

Here is the work of a fine artist whose art very definitely shows the influence of his friend and advisor, the Late Harold Herbert. Mr Spence demonstrates his ability to paint in this very delicate Water Colour “Foggy Morning” with its sensitive treatment and delicate handling. Mr. Spence has held several one man exhibitions with outstanding success and everywhere his work has appeared it has been hailed with pleasure and enthusiasm by artists and art Lovers alike. It is generally felt that this artist's work is of a high standard.

Taken from the 1955 catalogue

Written by Claude Hotchin



Foggy Morning

William Spence

c. 1950

Watercolour on paper

56.0 x 64.0cm

Allon Francis Cook

(b. Perth 11/05/1907. d. Upper Swan, WA 16/10/1971)

Allon Cook was a Western Australian artist who worked and lived in the Swan Valley. This area was the subject of many of his landscapes, which won him acclaim in the west. Cook studied at the Perth School of Art and won the Claude Hotchin Art Prize in 1950, 1951 and 1958 with his oil paintings.



No. 10

“Fertile Valley” (BY ALLON COOK)

Allon Cook is one of Western Australia’s most promising artists, his work is becoming known all over Australia. He has held many one man exhibitions, one as far afield as Brisbane, with success. He has won the Claude Hotchin Annual Art Prize for Oil Colours twice. Mr. Cook is a vigneron in the Swan Valley, at the foot of the Darling Range. His work hangs in the Perth Art Gallery and in most of the Country Art Galleries in Western Australia. As an artist, his work is popular, he should go a long way with his art.

*Taken from the 1955 catalogue
Written by Claude Hotchin*



Fertile Valley

Allon cook

c. 1950

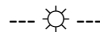
Oil on canvas

65.0 x 75.0cm

James Goatcher

(b. Philadelphia, USA 13/08/1879; arr Sydney, 1890; d. Perth 29/07/1957)

James Goatcher was an American born artist whose father, Phillip Goatcher painted the Goatcher Curtain in the Boulder Town Hall. James worked with his father for many years in scene painting for theatres. He was first apprenticed with the J. C. Williamson Comic Opera Company, and is better known for his conventional watercolours. He was the founding president of the Master Painter's, Decorators and Signwriters Association of WA. Goatcher annually exhibited his watercolours at Newspaper House from 1944 – 1955.



No. 11

“Near North Beach” (BY JAMES GOATCHER)

James Goatcher comes to us with an art background and history of over 100 years behind him. His father, the late Phil Goatcher and his grandfather, were both outstanding artists with international reputations. No wonder then, that this Western Australian artist is a master of line and colour. Born over 70 years ago in the United States of America, he was early in his life brought to Australia, and finally to Western Australia where he has lived ever since. Both Mr. James Goatcher and his fine old father are widely known for their contributions to the art of Scene Painting (theatrical scene painting) and their excellent water colour work, as per this example of Mr. James Goatcher's. James Goatcher won the Claude Hotchin Art Prize for Water Colours in 1950, with a very fine water colour which now hangs in the Albany Art Gallery. Mr. Goatcher's work clearly demonstrates his ability as a draughtsman and a colourist.

Taken from the 1955 catalogue

Written by Claude Hotchin



Near North Beach

James Goatcher

Date unknown

Watercolour on paper

53.0 x 62.0cm

Thomas Balfour Garrett

(b. Hobart, Tas 20/12/1879; d. Asquith, NSW 27/08/1952)

Born in Tasmania, Garrett studied at Hutchins in Hobart, before going to Melbourne to study as a minister. In 1929 he became a professional painter, producing a large number of small jewel-like blue and green monotypes. His artwork reminded many of the romantic style of J. J. Hilder, the Queensland romantic watercolourist from the 1900's. Hilder's influence can also be seen in the works of Arthur Streeton and Frederick McCubbin.



No. 12

“Temple Hill” (BY TOM GARRETT)

An outstanding Australian artist with a style all his own, this man's work will prove of great value to art Lovers and student alike. His excellent and convincing effects bring something different to us which will live long, although this artist has passed on. Quite a number of his pictures are to be found in Western Australia, where he is particularly popular, his work hangs in most of the important Art Galleries of Australia, and in many of the Country Art Galleries in Western Australia.

*Taken from the 1955 catalogue
Written by Claude Hotchin*



Temple Hill

Tom Garrett

Date unknown

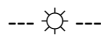
Watercolour on paper

50.0 x 61.0cm

Sir Wilhelm Ernst Hans Franz Heysen OBE.

(b. Hamburg, Germany 08/10/1877; arr. Adelaide. 1883; d. Hahndorf, SA 02/07/1968)

German born Heysen was aged 6 when he arrived in Australia with his family. He studied at Norwood Art School, Adelaide School of Design and the Académie des Beaux-arts in Paris. From the time of his very first exhibition in 1908 Heysen's work gained popularity. He made his home in Hahndorf in South Australia and became prolific in watercolours of the Australian bush. Heysen won the Wynne Prize nine times between 1900 and 1932. Many of his watercolours in delicate pinks and blues are of gum trees; these trees would have been found on his 60-hectare property in Hahndorf.



No. 13

“Summer Morning” (BY HANS HEYSEN)

Hans Heysen is one of Australia's most famous sons as far as art is concerned, although to-day he is a man of over 70 years of age, he is still doing some wonderful work. His art of course is known right throughout the world and is sought after from many influential quarters. Every Art Gallery throughout Australasia possesses more than one of this great artist's work, he is one of our own artists who helped largely to put the Australian flavour into our own Australian art and we Australians owe him a great debt of gratitude for his wonderful contribution to art in our time in Australia. Both Mr. Heysen and his wife are charming, they live on a farm at Hahndorf in the Adelaide Hills, where Mr. Heysen has his studio built on the side of a hill, where the cows he is so fond of painting, roam around beneath the shade of those lovely white gum trees, which he has made so famous throughout the world. To-day Hans Heysen's work is most difficult to procure, because he paints slowly, and is most particular what work he lets go to the public, so careful is he of his name as an artist.

Taken from the 1955 catalogue

Written by Claude Hotchin



Summer Morning

Hans Heysen

1946

Watercolour on paper

60.0 x 65.0cm

Robert Richmond Campbell CMG OBE

(b. Edinburgh, Scotland 18/07/1902; arr Aust 1916; d. Adelaide, SA 1972)

A skilful and versatile painter in oils and watercolours, Campbell achieved his first major success in 1928 with a sell out exhibition at Sedon Galleries, Melbourne. Campbell met Rupert Bunny in Melbourne, and stayed with him later in Paris; he also worked with John D. Fergusson, the Scottish impressionist. Returning to Australia in 1932, Campbell became an art teacher and director of art galleries around Australia: Curator, art Gallery of WA 1947 - 1949; Inaugural director, Queensland Art Gallery, 1949 – 1951 and Director, Art Gallery of SA, 1951 – 1967. He was awarded the Order of the British Empire (OBE) in 1958 and made a Companion of the Order of St. Michael and St. George (CMG) in 1967 for services to the arts.



No. 14

“Contrasts” (BY ROBERT CAMPBELL)

Robert Campbell came to Perth from Tasmania about 1948 to take up the position of Director of the Perth Art Gallery, a position which he filled with distinction for several years. Eventually he left Perth to become Director of the Brisbane Art Gallery and later Head of the Adelaide Art Gallery, a position which he still holds. Robert Campbell's background in art is one that any artist could be proud to possess. His ability to paint in oil colour or water colour has been soundly demonstrated by the work which hangs in the Art Galleries throughout W.A. Robert Campbell's work also hangs in most of the Art Galleries in the Eastern States of Australia. Mr. Campbell's work is worth studying, He is a master of water colour. He will be represented in the Kalgoorlie Art Gallery by two water colours. No. 14 “Contrasts” is a scene painted from Maylands looking toward Perth over East Perth. No. 29 is a scene painted in the Swan Valley about 20 miles north of Perth.

Taken from the 1955 catalogue

Written by Claude Hotchins



Contrasts

Robert Campbell

c. 1948

Watercolour on Paper

51.0 x 60.0cm

Cyril George Lander

(b. Footscray, Vic 1892; d. Boya, WA 20/07/1983)

Apprenticed as a cabinet maker, Cyril Lander studied at the Gordon Institute of Technology in applied arts and took up art after the First World War. He served in the 14th battalion, and was wounded at Gallipoli. Dividing his time between Western Australia and Victoria, Cyril Lander was better known in WA for his watercolours and art furniture, which was a feature of his many exhibitions.



No. 15

"The Old Tree" (BY CYRIL LANDER)

Here is an example of this well-known Western Australian artist's work which will delight everybody, and which could only come from the brush of a well-trained and expert artist. Mr Lander came to live in Perth some years ago and quickly became noted for his skill and ability in painting in both oil and water colour. Cyril Lander has held a number of one-man exhibitions throughout Australia with distinction. This artist can claim friendships with quite a few of our famous Australian artists past and present, from whom he gained most valuable knowledge, foremost amongst these were the late Sir Arthur Streeton and Harold Herbert. Mr. Lander's work is seen in a number of the Country Art Galleries throughout Western Australia.

*Taken from the 1955 catalogue
Written by Claude Hotchin*



The Old Tree

Cyril Lander

c. 1952

Watercolour and charcoal on paper

60.0 x 76.0cm

Maurice Montrose Kennedy

(b. Albany, WA. 18/01/1917; d. Nedlands, WA 20/01/2007)

Born in Albany, Western Australia, Kennedy showed a keen eye for art by winning school art prizes from as young as 10 years of age. Not much is known about his younger days, other than he worked in a department store in Perth as a shop fitter, designing and laying out the interior of the store.

Kennedy served in World War II in the 5th Field Company. He married Lorna Snowball in 1942. By the time he was 35 Kennedy was exhibiting art in Perth and won the Hotchin Prize in 1954.



No. 16

“Reabold Hill” (BY MAURICE M. KENNEDY)

Mr. Kennedy is one of our younger Western Australian artists, who is showing great promise in his art and is making much headway, he is employed by one of our largest emporiums in Perth, as a designer in the laying out and alterations to their vast premises. He too has won the Claude Hotchin Art Prize for water colours, he won the prize in 1954. This picture now hangs in the Collie Art Gallery. Maurice Kennedy has shown his work frequently in Perth and recently held a one-man exhibition with marked success. This young Western Australian is well-worth watching, he will do well in the future and should go far.

*Taken from the 1955 catalogue
Written by Claude Hotchin*



Reabold Hill

Maurice Kennedy

1954

Oil on board

60.0 x 72.0cm

Henri Benedictus Salaman Van Raalte

(b. Lambeth, UK 11/02/1881. arr. WA 10/10/1910. d. Second Valley, SA. 05/11/1929)



No. 17

“The Bush Rangers” ETCHING (BY H. VAN RAALTE)

Henry Van Raalte was born in London, in 1881, of Dutch and English parents, he studied at the St. John's Wood Art School, and later at the Royal Academy School of Art. He exhibited at the Royal Academy, and also with the Royal Society of Painter-Etchers in 1901. Henry Van Raalte came to Australia in 1910 at the age of 29, and went to work amongst the timber cutters so that he could gain an insight into bush life in this country, to help him in his art. It is said that Henry Van Raalte did for the gum tree in his etchings, what Hans Heysen has done for it in his famous oil and water colour paintings. Van Raalte later settled in a country town in South Australia called Second Valley, where he lived for some time. He was an original member of the Australian Painters and Etchers' Society, which was formed in 1921. Henry Van Raalte became Director of the Adelaide Art Gallery in 1922, a position he held for several years. He died in 1929. He is represented by his work in the Sydney, Melbourne, Adelaide and Perth National Galleries and in several of the Country Art Galleries in W.A. His etchings are also to be found in the print room of the British Museum, London. An early art school established in Perth was actually founded by Henry Van Raalte. He was a fine artist.

*Taken from the 1955 catalogue
Written by Claude Hotchin*



The Bush Rangers

Henri Van Raalte

1918

Limited edition etching on paper

65.0 x 87.0cm

Herbert Reginald Gallop

(b. Gunning, NSW 20/07/1890; d. Sydney, NSW 1958)



No. 18

“Farms at Ermington” (BY HERBERT R. GALLOP)

Herbert R. Gallop was a First World War soldier, he first began holding exhibitions of his paintings in Sydney in the early 1920's and like many other Australian artists of that period he followed largely in the style of Sir Arthur Streeton, which was the traditional style. Herbert Gallop is a tireless painter, doing his work quickly and always in a flush of inspiration, just as though he was afraid the scene he was about to paint would vanish in front of his anxious impatient eyes. This power to summarise so quickly, which Gallop possesses is very precious and not found in many artists. He paints in oils and water colours, mostly landscape. Herbert Gallop was born in 1890. His tuition in art was mostly received at the hands of that famous Australian Art Master, Julian Ashton, who said that he felt Gallop had excellent possibilities. Actually Herbert Gallop's earlier years, like so many other artists of note, were spent in the practice of signwriting and commercial art. He is now Art Master at the Art Department of the East Sydney Technical College. His work may be found in many Australian Art Galleries.

Taken from the 1955 catalogue

Written by Claude Hotchin



Farms at Ermington

Herbert Gallop

Date unknown

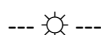
Oil on Board

50.0 x 58.0cm

Owen John Brentuall Gard

(b. South Australia 1919)

Owen Gard trained at the South Australian School of Fine Arts. After some years teaching, Gard studied portraiture in Melbourne under Sir John Longstaff and Max Meldrum. In 1950 he travelled to Perth to paint portraits full time and in 1954 established the Western Australian Academy of Fine Arts. Gard carried out overseas commissions and exhibited works in New York 1962 to 1965. Afterwards he returned to Australia to teach and paint portraits.



No. 19

**“Mr. Nathaniel (Nat) Harper”
(BY OWEN GARD)**

Owen Gard came to Western Australia some five years ago and immediately began to paint portraits, he quickly received a number of commissions along these lines, amongst the prominent Western Australians he painted were, His Excellency the Governor, Sir Charles Gairdner, Dr. Batty, Sir John Dwyer, C. P. Smith, Esq., and others, including of course, Mr. Nat Harper. In his portrait of Mr. Nat Harper, Mr. Gard has produced a most excellent piece of work, which all who see it will agree. It seems fitting that this portrait of the late Nathaniel Harper should find its way to Kalgoorlie, because Mr. Harper was a well-known identity of Eastern Goldfields in the early days.

*Taken from the 1955 catalogue
Written by Claude Hotchin*



Mr. Nathaniel (Nat) Harper

Owen Gard

Date unknown

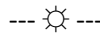
Oil on board

93.0 x 80.0cm

Ernest Sydney Philpot

(b. Walthamstowe, UK 11/06/1906. arr WA 1913. d. Shenton Park, WA 25/04/1984)

Ernest Philpot was born in England and migrated with his family to WA in 1913, he studied at the National Gallery School of Art in Melbourne, and became President of the Perth Society of Artists. He exhibited in London in 1960 and 1967 and he held more than 12 exhibitions in Perth between 1936 and 1984. Philpot's earlier artworks from 1934 – 54 were mainly works in oil and a few watercolours. His increasing absorption in modern abstract impressionism is evident in later work, which hangs in Royal Perth Hospital, Edith Cowan University, Curtin University and the University of Western Australia.



No. 20

“Holiday for Cranes” (BY ERNEST PHILPOT)

Ernest Philpot would be one of Western Australia's best known artists. His work has been exhibited many times with considerable success in this State. He won the Claude Hotchin Art Prize for Oil Colours in 1948, with a very fine picture called “East of the City”, which now hangs in the Bunbury Art Gallery. Ernest Philpot is a courageous and progressive painter, his work is inspirational. Of late years he has followed the modern or abstract type of style of painting, which have drawn much attention to his art. This picture which is called “Holiday for Cranes,” was painted at Fremantle during a wharf holiday. He is a most earnest man, who deserves encouragement, we should hear a lot more of this artist as the years go on.

*Taken from the 1955 catalogue
Written by Claude Hotchin*



Holiday for Cranes

Ernest Philpot

Date unknown

Oil on board

67.0 x 94.0

Gordon Esling

(b. Inverell, NSW 1897; d. Gosford, NSW 1973)

Gordon Esling studied at the Julian Ashton School in Sydney. He is known as a landscape artist and a painter of theatre scenes. Esling exhibited at the Society of Artists and the Royal Arts Society in Sydney from 1918. By 1930 he was painting interiors and coastal scenes, critics from the period noted his paintings are of conscientious and sensitive work.



No. 21

“Winburndale Valley” (BY GORDON ESLING)

This artist and the late Elioth Gruner (one of Australia’s most famous artists) were inseparable companions and naturally enough both painted in the same style. Mr. Esling’s work has become very popular in the Eastern States, and is much sought after by keen collectors. His pictures hang in quite a number of the more important Art Galleries in Australia. This artist, as you will see by his picture, is a very careful painter, he will not allow a picture to leave his studio without he feels it reaches the high standard he has set himself. His style of work is peculiarly his own, and a big future is forecast for him.

Taken from the 1955 catalogue

Written by Claude Hotchin



Winburndale Valley

Gordon Esling

Date unknown

Oil on Board

54.0 x 70.0cm

Kathleen Letitia O'Connor

(b. Hokitika, NZ 14/09/1876; d. Perth 23/08/1968)



No. 22

“Kathleen O'Connor” SELF PORTRAIT (BY KATHLEEN O'CONNOR)

This portrait is of special interest to the people of the Eastern Goldfields, because it is a portrait of Kathleen O'Connor, a daughter of the late C. Y. O'Connor, whose name is so closely connected with the wonderful water scheme which connects Kalgoorlie with Mundaring Dam. Miss O'Connor is a Western Australian artist of note, with an international reputation for her outstanding contributions in the field of art. Kathleen O'Connor had an early desire to apply herself to an artistic career and when quite a young lady made her way to Paris, where she studied under world famous tutors; her work has been prominent in the art Salons of France. This artist returned to Western Australia a few years ago and stayed here for some time, but the call of Paris was too much for her, she has returned to France. (*ed. O'Connor returned to Western Australia in 1955 and remained here until her death.*) Whilst in Australia on her recent trip, she held several exhibitions of her work with outstanding success. Two of her larger pictures were purchased by the Perth National Gallery; one has gone to the Brisbane National Gallery. Several of the Country Art Galleries in Western Australia have her work showing.

*Taken from the 1955 catalogue
Written by Claude Hotchin*



Kathleen O'Connor

Kathleen Letitia O'Connor

Date unknown

Oil on board

59.0 x 49.0cm

Walter Ebatarinja

(b. NT 20/10/1915; d. NT 10/06/1968)



No. 23

“Central Australian Splendour” (BY WALTER EBATARINJA)

One of our famous central Australian Aboriginal artists. This artist is an Australian Aboriginal and is a tribal brother of the famous artist Albert Namatjira, of the Arunta tribe of Central Australia. Walter Ebatarinja is also one of Mr. Rex Battarbee's discoveries, and as will be seen is an artist of extraordinary ability. Walter Ebatarinja has had his work shown in Sydney and other cities of Australia with outstanding success. Walter is really the Headman of the Arunta tribe. The Arunta tribe at the present time has amongst its members no less than 17 painters. It will no doubt be remembered that some of the work from the brushes of these Aboriginal artists were shown in Kalgoorlie by the writer about a year ago.

*Taken from the 1955 catalogue
Written by Claude Hotchins*



Central Australian Splendour

Walter Ebatarinja

Date unknown

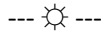
Watercolour on Paper

45.0 x 60.0cm

John Leach Barker

(b. Woodville, UK 14/11/1897. arr Aust 1923. d. Gosnells, WA 27/10/1967)

Barker trained at the Torquay School of Art and served in the Hampshire Regiment during the First World War before immigrating to Australia on a Returned Soldiers passage with his brother in 1923. By 1925 Barker was working for the Perth City Council and probably involved in establishment of pottery in Narrogin with his father and brother Leo Barker. Around 1938 Barker had shifted to Albany and was able to devote more time to painting. Barker joined the Australian Army in World War Two and after being severely wounded in Papua New Guinea, he was invalided back to Australia. On a war pension Barker spent more time painting, and became an art teacher at Albany High School.



No. 24

“Beautiful Albany” (BY LEACH BARKER)

Here is a well-known and clever Western Australian artist, who for many years has been a resident of Albany. Mr. Barker is an outstanding artist whose work is very well known and much liked. His pictures have been procured by the Perth Art Gallery, and they also hang in almost all the Country Art Galleries in W.A. Mostly, Mr. Barker has concentrated on depicting the scene around Albany and has made this district well known through his work. Mr. Barker served in both world wars, which to some extent has affected his health, however, he is still painting, and given the chance, should go a long way with his art.

*Taken from the 1955 catalogue
Written by Claude Hotchin*



Beautiful Albany

Leach Barker

Date unknown

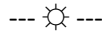
Watercolour on paper

37.0 x 54.0cm

George Whinnen

(b Gawler, SA 1891. d. Adelaide, SA 1950)

This is another of George Whinnen's oils, displaying his skill of landscapes.



No. 25

“Springtime” (GEORGE WHINNEN)

George Whinnen lived mostly in South Australia, where he became the President of the Adelaide Art Society, unfortunately he died of a heart attack when only about 56 years of age at a time when he was beginning to reap the harvest that was due to him for his excellent contributions to Australian art, his work was highly appreciated throughout the land, he painted both in oils and water colour, he was equally at home when painting landscape, seascape, flower pieces or portraiture. His work may be found in a number of art Galleries throughout Australia, and in many important private collections.

Taken from the 1955 catalogue

Written by Claude Hotchins



Springtime

George Whinnen

Date unknown

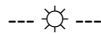
Oil on canvas

63.0 x 72.0cm

Percy Woodrow Tassell

(b. Thebarton West, SA 14/07/1884; d. Bayswater, WA 28/08/1958)

Percy Tassell was born in South Australia and his family moved to WA in the 1900s. Known as a sign writer, he was one of the original owners of the company, Rich Signs in Perth. He branched out as a scene painter for theatre in Western Australia. He died in Bayswater in 1958.



No. 26

**“Azalias”
(BY PERCY W. TASSELL)**

Mr. Tassell is a Western Australian of many years, who has had a long and continuous background in commercial art and fine art. He is an expert draughtsman and leaves nothing to be desired as a colourist. Several of his pictures hang in the Country Art Galleries of Western Australia. Mr. Tassell is a man over 70 years of age now, but is still actively painting.

Taken from the 1955 catalogue

Written by Claude Hotchin



Azaleas

Percy Tassell

Date unknown

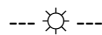
Oil on board

80.0 x 69.0cm

Marshall Waller Gervase Clifton

(b. Wokalup, WA 11/09/1903; d. Mosman Park, WA 03/12/1975)

Marshall Clifton was better known as an architect than an artist. Clifton was a self taught water-colourist, and belonged to a generation which considered that the ability to draw and knowledge of the history of art and Architecture were essential to an architect's training. He was inspired by the English water-colourists and painted "with as little fuss as possible", endeavouring to capture a scene with spontaneity and restrained colour harmonies.



No. 27

"Freshwater Bay" (BY MARSHALL CLIFTON)

Marshall Clifton is now a man of middle age and is one of our own Western Australian artists of outstanding ability with line and brush. An architect by calling, he has not as much time as he would like to have, to give to his painting, which is a loss to art in W.A., because we could do with more of this man's art, but what he does find time to do, is always of the highest quality and much sought after. Marshall Clifton has held several one-man exhibitions with great success, his undoubted ability to draw and depict water is particularly good. In 1951 Mr. Clifton won the Claude Hotchin art Prize for his water colour, an excellent piece of work, which now hangs in the Katanning Art Gallery. As time goes on we should hear and see much more of this outstanding artist.

*Taken from the 1955 catalogue
Written by Claude Hotchin*



Freshwater Bay

Marshall Clifton

Date unknown

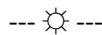
Watercolour on paper

60.0 x 70.0cm

Dorothy Millicent Hanton (nee Stubbs)

(b. Southern Cross, WA 1906; d. Bentley, WA 11/10/1986)

Dorothy Stubbs was born in Southern Cross and was the Grand Daughter of J. H. Stubbs JP, who was an auctioneer and business owner in Southern Cross for many years. For some time Dorothy lived in Boulder at 44 Evans Street, while her father Henry Stubbs ran a stationery business. Later the family moved to West Perth, where Dorothy was married to Hardy Hanton in 1939. Hardy was a Captain in the army during World War Two. Dorothy Hanton illustrated children's books for many years as well as painting water colours.



No. 28

“Anemones” (BY DOROTHY HANTON)

Dorothy Hanton is one of Western Australia's well-known lady artists, who lives at Darlington in the Darling Ranges. Her work, mostly flower studies has been exhibited on a number of occasions in Perth, where it has always met with success. A young married woman, with all the usual household responsibilities, she can find time to make such offerings to her fellow Australians as seen in this exquisite water colour, which is included in this gift to the people of Kalgoorlie and district, where it will give much pleasure to all who behold it.

Taken from the 1955 catalogue

Written by Claude Hotchin



Anemones

Dorothy Hanton

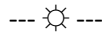
Date unknown

Watercolour and Pencil on paper

85.0 x 80.0cm

Robert Richmond Campbell CMG OBE

(b. Edinburgh, Scotland 18/07/1902; arr Aust 1916; d. Adelaide, SA 1972)



No. 29

“The Swan Valley” (BY ROBERT CAMPBELL)

Robert Campbell came to Perth from Tasmania about 1948 to take up the position of Director of the Perth Art Gallery, a position which he filled with distinction for several years. Eventually he left Perth to become Director of the Brisbane Art Gallery and later Head of the Adelaide Art Gallery, a position which he still holds. Robert Campbell's background in art is one that any artist could be proud to possess. His ability to paint in oil colour or water colour has been soundly demonstrated by the work which hangs in the Art Galleries throughout W.A. Robert Campbell's work also hangs in most of the Art Galleries in the Eastern States of Australia. Mr. Campbell's work is worth studying, He is a master of water colour. He will be represented in the Kalgoorlie Art Gallery by two water colours. No. 14 "Contrasts" is a scene painted from Maylands looking toward Perth over East Perth. No. 29 is a scene painted in the Swan Valley about 20 miles north of Perth.

*Taken from the 1955 catalogue
Written by Claude Hotchin*



The Swan Valley

Robert Campbell

1949

Watercolour on Paper

51.0 x 60.0cm

George Courtney Benson

(b. Melbourne, Vic 04/02/1886; d. Perth, WA 12/12/1960)

Victorian born Benson studied art at the National Gallery of Victoria, under artists such as Frederick McCubbin. He found work as a poster designer and worked on the *Bulletin* magazine for a year and in Melbourne for *Punch* and *Sporting and Dramatic News* as an illustrator and cartoonist. Later in life Benson would work as a cartoonist for the *Western Australian* newspaper. Benson began documenting the First World War well before he was commissioned as a wartime artist in 1918. From the decks of the HMS Queen Elizabeth he made sketches of the Dardanelles which included panoramic drawings of Turkish trenches and strategic features in the terrain.



No. 30

“Sand Dunes, Dongarra” (BY GEORGE BENSON)

George Benson is a Western Australian artist, who is widely known through- out Australia where his art has earned him the fame he now so rightly enjoys. Mr. Benson is a man in his seventies, but apart from a little ear trouble, is still actively engaged in painting. George Benson’s work hangs in several of the important Art Galleries of Australia and is well held in many private collections. He was in the last war where he was called upon to use his ability as an artist. It was George Benson who painted the excellent native motifs on the ceiling of Winthrop Hall at the University of Western Australia, he also did the murals in Gledden Buildings for the University. At the moment he is engaged on some very large murals in oils for the Kwinana Oil Refinery reception rooms and board room, which the writer feels will add further to his already lustrous name as an artist. Mr. Benson also won the Claude Hotchin Prize for Water Colours, in 1949.

Taken from the 1955 catalogue

Written by Claude Hotchin



Sand Dunes, Dongara

George Benson

Date unknown

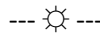
Watercolour on Paper

57.0 x 65.0cm

Ella Osborne Fry CBE

(b. Brisbane, Qld 13/05/1916; d. Melville, WA 17/05/1997)

Ella Robertson was born in Queensland and gained formal training with an apprenticeship to Morden & Bentley, a commercial art firm in Brisbane. Then shifting to Sydney, Ella attended the National Art School, studying both art and music. In 1945 Ella married Melville Fry, and moved to Perth. Ella produced music programs and performed recitals for ABC Radio up until 1948. In 1956 Ella was appointed to the Board of Trustees of the Art Gallery of WA, Vice-Chair on the board from 1970 and Chair 1976 – 1986. In 1983 Ella Fry was made a Companion to the Order of the British Empire (CBE).



No. 31

“River Lights” (BY ELLA FRY)

Ella Fry is another of our own Western Australian lady artists, who by her ability has pushed her way to the fore with her art, not only is she a good artist, but she also enjoys the distinction of being an outstanding pianist. Mrs. Fry is a progressive artist, she is not prepared to follow any defined paths in art, but desires to go her own way as far as style is concerned. This oil colour of hers, “River Lights,” is therefore, the more interesting and will repay the onlookers for any study he or she may be prepared to give the picture. Ella Fry has courage and she also has real ability, we should hear much more from her as time rolls on.

Taken from the 1955 catalogue

Written by Claude Hotchin



River Lights

Ella Fry

Date unknown

Oil on Canvas

57.0 x 55.0cm

Sir John William Ashton OBE

(b. Clifton, York UK 20/09/1881; arr Adelaide 1884; d. Mosman NSW 01/09/1963)

Ashton was educated at Prince Alfred College between 1887 and 1897. Afterwards he did odd jobs in his father's studio and studied drawing part time, around this time he also met Hans Heysen, who became a lifelong friend. In 1900 Will left for England to work under the seascapist Julian Olsson at St. Ives, Cornwall. Will Ashton mainly worked in oils, he was fascinated by the effects of changing light on white, such as snow, cloud and foam, and his most characteristic works are impressionist seascapes and landscapes. Ashton became the director of the Art Gallery of New South Wales 1937 - 1944; director of the David Jones Gallery 1944 – 1947. A member of the Commonwealth Art Advisory Board from 1918, Ashton was chairman in 1953 – 1962. Appointed Order of the British Empire in 1941 and knighted in 1960.

The Wreck was exhibited at the Royal Academy in London in 1901.



No. 32

“The Wreck” (BY Will ASHTON)

Will Ashton is one of Australia's best known famous artists still living, he is a man of about 70 years of age. His work both in Australia and abroad has brought lustre to the name of Australian art, and has helped greatly to put Australian art in the prominent position it enjoys to-day. Will Ashton is a relative of the famous Julian Ashton (spoken of earlier in this resume), who during the last half of the eighteenth century carried on an art School in Sydney, where most of our best known Australian artists received the bulk of their training, and although most of these artists have passed on they have also left their mark on our own Australian art. Will Ashton was for some years the Director of David Jones's Art Gallery in Sydney, where he was instrumental in introducing many a young and promising Australian artist to the people with great success. Will Ashton's work has found its way into all the corners of the globe, and all Australian Art Galleries have his work amongst their collections. He loved depicting sea scenes around the Australian coast.

Taken from the 1955 catalogue

Written by Claude Hotchin



The Wreck

Will Ashton

1901

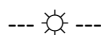
Oil on canvas

112.0 x 137 cm

Antonios Leonidas Karafyllakis

(b. Kalymnos, Greece 18/04/1908; d. Arlington County, Virginia, USA 07/07/1983)

Karafyllakis' career as an artist began very early. By the time he was out of school, he received a second prize for portraits (1930), the First "Averofion Prize for Nude Painting" (1931), and the first Philadelphian Prize for Composition" (1932). He studied painting and sculpture at the "Superior School of Fine Arts", Athens, Greece, and graduating in 1934 with honours and the "Averofion Award for Portraiture". He returned to Kalymnos to work as an artist, accepting primarily portraits and Orthodox Church iconography. He spent a great deal of time on Rhodes executing the iconography for many of the churches and monasteries of that island and eventually was offered the post of Dean of the Arts Department of the university preparatory school on Rhodes, where he moved his family to after World War Two. He taught as a high school professor of art, and became Director of the School of Fine Arts in Rhodes and President of one of the four Schools of Fine Arts in Greece. Karafyllakis immigrated to Australia in late 1949, hoping to establish a more international reputation, and secure a better standard of living for his family. While in Australia, he once again did many portrait commissions, but also found a better market for a wider range of work, including landscapes, still life and nudes. In 1955 Karafyllakis won the Claude Hotchin Art Prize with "Perth View". In 1956 he returned to Greece and then immigrated to Nassau, Bahamas, then to Washington DC in 1962, where he lived the rest of his life.



No. 33

**"Perth View"
(BY A. KARAFYLAKIS)**

Winning Oil Painting in the Claude Hotchin Art Prize 1955.

Taken from the 1955 Catalogue



Perth View

Antonios Karafyllakis

c. 1955

Oil on canvas.

90.0 x 150.0cm

Katherine Munro Jarvis

(b. Peterhead, Scotland 1910; arr. Aust. 1929; d. Rossmoyne, WA 31/10/1999)

Katherine Stephen was born in Scotland and studied at Gray's School of Art and the Central School of Art, London. She arrived in Fremantle with her parents in 1929, and then returned to Scotland to complete her training in art. Katherine returned to Australia and become an arts Teacher for the Department of Education and taught adult art classes as well. She was a member of the WA Society of artists and was at one time the Vice-President. During Katherine's career, she won the Dunlop Watercolour prize in 1953 and the Claude Hotchin Art Prize in 1953 and 1955. In 1939 Katherine married Raymond Jarvis in Perth. This watercolour "Over Blackwall Reach" was the winning watercolour for 1955 and was donated to the Municipality of Kalgoorlie by Claude Hotchin.



No. 34

**“Over Blackwall Reach”
(BY KATHLEEN JARVIS)**

Winning Water Colour in the Claude Hotchin Art Prize 1955.

Taken from the 1955 Catalogue



Over Blackwall Reach

Katherine Jarvis

Date unknown

Watercolour on paper

71.0 x 88.0cm