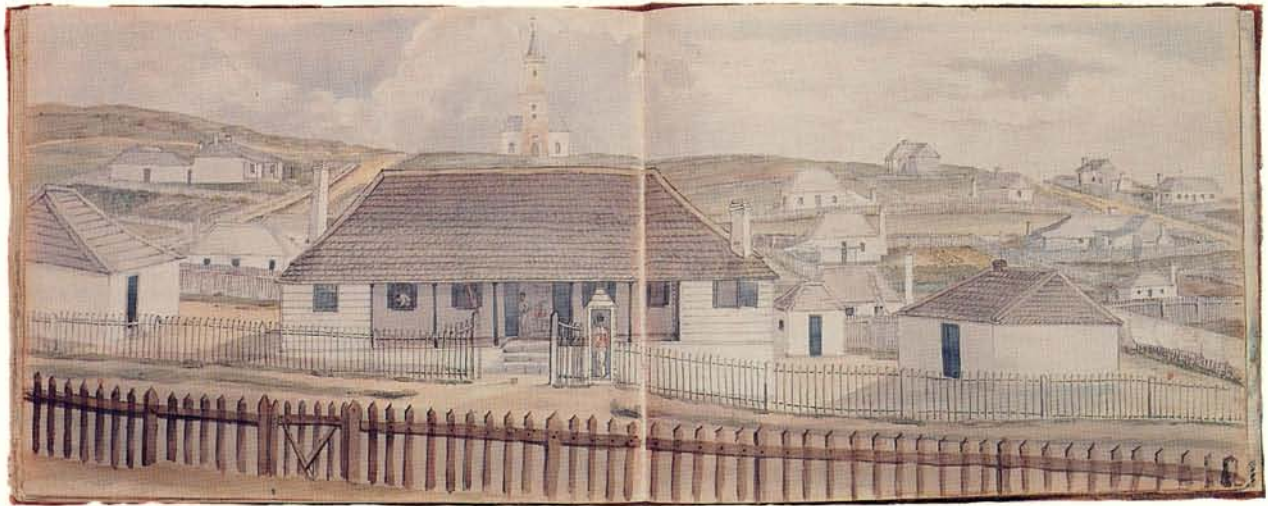


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Beyond Picket Fence

Australian Women's Art
in the
National Library's
Collections

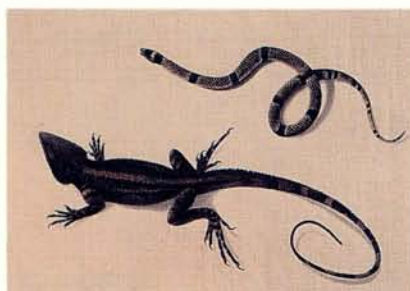
Sophia Campbell's small sketchbook provided the inspiration for the title of this exhibition. Her detailed sketches of her surroundings in early Sydney and Newcastle can be viewed as typical examples of the art generally thought to be practised by colonial ladies. Art was an acceptable pastime pursued within a lifestyle perhaps offering limited diversions. Women artists preferred to depict their immediate surroundings, their homes and their children, often to create a record to be sent 'home' to beloved family. The works in this exhibition, however, clearly show that women artists went beyond the immediate boundaries of their lives—*beyond* their picket fence to record a vast range of interests with a vitality and enthusiasm which enables these works individually and as a whole to contribute greatly to our knowledge of Australian history and life over the past two hundred years.

It is significant that 13 of the earliest works held in the Pictorial collection of the National Library are by a woman, Sarah Stone. Sarah never came to Australia, but was employed by Sir Joseph Banks in London to prepare drawings of Australian plants from specimens collected by various scientific expeditions in the late eighteenth century.

Throughout the nineteenth century there are examples of women artists in Australia producing work of a very high quality, usually in watercolour, and most commonly of local scenery and people. Many of these artists are represented in the Library's collections. For example, Susan Fereday painted and drew many scenes in the young colony of Tasmania to send 'home'. She also drew specimens for her husband's scientific work on algae and seaweeds. A keen and widely travelled artist,

many of her sketchbooks date from her youth, including some European sketchbooks compiled during an extensive tour of the continent. In Tasmania, she had her own prints of well-known nineteenth-century art works as models for her amateur studies. This practice of collecting prints for copying and reference was a popular one at the time.

Women artists of the twentieth century are well represented in the Library's collections; works held include paintings in oil and watercolour, prints, photographs and published illustrations. Some of the best-known names are May Gibbs, Nora Heysen, Olive Cotton and Celia Rosser. Perhaps less well known are Eirene Mort, Ida McComish and Betty Temple-Watts.



Sarah Stone Snake: Muricated lizard 1790

The first exhibition devoted solely to the work of women artists took place in 1907, in Melbourne's Exhibition Building, under the patronage of Lady Northcote, the wife of the Governor-General. Lady Northcote considered that women's art had been overlooked and undervalued. Although this is no longer the case, the current series of exhibitions continues the practice of occasionally highlighting the work of women artists.

The works selected for **Beyond the picket fence** are divided into areas which reflect the principal concerns of women artists. The **Over the back**

fence section relates to the home and its environment. Sophia Campbell, a highly gifted amateur artist, recorded daily life as seen from her house. Her watercolour of Newcastle shows Christ Church in 1818, as well as the washing on the line and the gardens of her neighbours.

The works included in **Distant views** demonstrate that some artists had a concern with landscape beyond their immediate surroundings, for example the Crear sisters' paintings of Tasmanian mountain scenery in the 1850s.

Women especially have excelled in children's book illustration. **Children's lives** includes original drawings for books by Nora Heysen and Elizabeth Durack as well as examples of publications by artists and writers, such as Alison Lester and Oodgeroo Noonuccal.

Artists' books features a genre which is popular with women artists and well represented in the National Library's collections. The examples range from a 1932 work by Christian Waller to the very modern works by Irena Sibley, Philippa Webb and Dianne Longley. *Night sea crossing* by Dianne Longley was created and printed using computer technology and is the most recent work in the exhibition, having been completed in October 1994.

Women have always demonstrated a particular flair for highly-detailed intricate work, such as the scientific depiction of natural history subjects. **Gardens, plants and birds** includes drawings, prints and photographs by artists such as Sarah Stone, Ellis Rowan and Celia Rosser.

Human interest is the subject of the last section, **Self and others**. A large number of contemporary photographs as well as painted portraits and drawings of writers, academics,



Marriamne Campbell *Waratah, Telopia speciosissima* [sic] 1877

business people and community leaders is included. A major role of the National Library is to collect portraits of eminent Australians, a strength which is clearly evident in this section.

The works selected from the collections of the National Library for **Beyond the picket fence** demonstrate the skill and versatility of women artists over the past two hundred years. They applied their talents to depict their wide-ranging interests—their homes, their families and the local environment, exotic scenery, scientific

preoccupations, the psychological insights of portraiture, the interpretation of literature and the creation of artistic masterpieces. The artists represented in the exhibition include the highly gifted, the skilful amateur, the professionally employed, the lady of leisure; together their works provide a rich and fascinating pictorial record of Australian social and cultural history.

Sylvia Carr
Exhibition curator

Further reading

Burke, Janine, *Australian women artists 1840–1940* (Collingwood: Greenhouse, 1980)

Hall, Barbara and Jenni Mather, *Australian women photographers 1840–1960* (Richmond: Greenhouse, 1986)

Hoorn, Jeanette (ed.), *Strange women—essays in art and gender* (Melbourne: Melbourne University Press, 1994)

Kerr, Joan (ed.), *The dictionary of Australian artists—painters, sketchers, photographers and engravers to 1870* (Melbourne: Oxford University Press, 1992)

McCulloch, Alan and Susan, *The encyclopedia of Australian art* (St Leonards: Allen & Unwin, 1994)


Beyond the picket fence is the first exhibition mounted by the National Library of Australia solely to display women's art held in its collections. The Library is one of 128 galleries, museums and libraries around Australia celebrating women's creativity in conjunction with the twentieth anniversary of International Women's Year in 1995. The idea to hold many exhibitions simultaneously around Australia originated with Professor Joan Kerr and the team compiling a major text devoted to Australian women artists entitled *Heritage: the national women's art book*.

In common with other major libraries world-wide, the National Library of Australia acquires pictures for their importance as historical objects and for their documentary value, as a record of the past. The types of historical pictures acquired include topographical treatments of landscape and views of towns, portraits of significant people, and representations of plants and animals. This is in fulfilment of one of the Library's principal responsibilities—to be the archive of the nation and the custodian of its heritage. This material is made available to meet the needs of the research community for documentation, research, publication and exhibition.

CHECKLIST

All works are from the collections of the National Library of Australia. Dimensions are in centimetres, height before width.

Over the back fence

Sophia Campbell (1777–1833) 
Newcastle, Christ Church in the distance
c.1818
watercolour 22.8 x 57.8
in her sketchbook assembled c.1816–25
R7273 Acquired c.1969
Ferguson Collection

Amelia C. Rusden (working c.1834–40)
Roman Catholic Chapel, Sydney, July, 1834
watercolour 25.5 x 39.5
R9985 Acquired 1984

Fanny Gibbes
Point Piper Jan. 3, 1838
pencil drawing 26.8 x 34.3
R4874 Acquired 1922

Thomas Coleman Dibdin (1810–93)
lithographer
after Louisa Clifton (1814–80)
A view of Koombana Bay on Port Leschenault, Australind, Western Australia c.1842
hand coloured lithograph 47.3 x 63.7
S1113 Acquired c.1970

Jane Dorothea Cannan (1823–61)
Grave of Louisa Cannan c.1855
pencil drawing in her sketchbook 17 x 26.1
R9816 Acquired c.1955

M. & N. Hanhart *lithographers*
after Elizabeth Hudspeth (1820–58)
Eden, Twofold Bay, Australia c.1855
coloured lithograph 13.2 x 20.3
U2108 NK503/B Acquired c.1970
Rex Nan Kivell Collection

Sarah Ann Fogg (1829–1922)
Quamby Bluff from Westbury, Tasmania
c.1860
watercolour 31.5 x 46
R7633 Acquired 1977

Anne Higgins
Shan-a-cawbeen 1881
oil on canvas 22.5 x 30
R11086 Acquired c.1965
Palmer Collection

Katherine Lillian Farran
The Creel at Thredbo, 1.3.10, drawn 1910
ink drawing 24.1 x 29.8
R11102 Acquired 1991

Eirene Mort (1879–1977)
Sydney in the early twenties The Heads
1922

Sydney in the early twenties The City skyline 1922
two watercolours 25.3 x 17.6 and 25.4 x 18.2
pages II and III in her: *Tracks part 1, Sydney and the South Coast*
R4975 R4976 Acquired 1971

Olive Cotton (b.1911)
Sesquicentenary procession, Sydney 1938
gelatin silver 38.1 x 30.8 (printed 1987)
P382 Acquired 1992

Olive Cotton (b.1911)
City rooftops 1942
gelatin silver 33 x 30.5 (printed 1990)
P383 Acquired 1992

Barbara Hanrahan (1939–91)
Spring time in the Botanic Gardens
1986
coloured lithograph 69.9 x 49.8
from: *Visions of Adelaide: a folio of five lithographs* by five Adelaide artists
(Adelaide: Adelaide City Council, 1988)

Distant views

Helen Maxwell Crear (c.1827–60)
Bishopsbourne, Tasmania c.1855
pencil and charcoal drawing 18.5 x 27
T2380 NK6900/B Acquired c.1971
Rex Nan Kivell Collection

Johannah Clyne Crear (c.1824–84)
Ben Lomond, near Tullochgorum c.1855
watercolour 30 x 23.2
T2370 NK6836/F Acquired c.1971
Rex Nan Kivell Collection

Johanna Clyne Crear (c.1824–84)
Valley of the South Esk c.1855
watercolour 15.9 x 25
T2375 NK9860 Acquired c.1971
Rex Nan Kivell Collection

Thomas Ham (1821–70) *lithographer*
after Mrs Milner Stephen (1817–87)
Steam flour mill on the Onkaparinga River 1859
lithograph 11.5 x 16.5
S1224 Acquired 1965

Augusta M. Drummond
Browns River near Hobart Town c.1870
watercolour 18.6 x 36
R4915 Acquired 1970

Constance Frederica Gordon Cumming (1837–1924)
The Ginindarra Creek, looking to Murrumbidgee Hills ... N.S. Wales ... 1875
watercolour on paper on canvas 48 x 73.2
R10299 Acquired 1986

Jessie E. Scarvell
Waterfall in the bush 1875
oil on academy board 35.5 x 25.2
T364 NK826/D Acquired c.1967
Rex Nan Kivell Collection

Molly D. Bamberger
When shades of evening fall c.1930
bromoil 19.8 x 16.4
P726 Acquired c.1970

Elsie Tudor (1905–75)
Dawn on the Mitchell River, Victoria
1930s
gelatin silver 16 x 21 (printed 1978)
P675/14 Acquired 1994

Hedda Morrison (1908–91)
Eight views in the Flinders Ranges c.1971
gelatin silver 12.8 x 10.2 or smaller
P654/1–8 Acquired 1992

Sally Morgan (b.1951)
Wanamurraganya 1989
screenprint artist's proof 106 x 75
R10983 Acquired 1989



M. & N. Hanhart after Elizabeth Hudspeth *Eden, Twofold Bay, Australia* c.1855

Children's lives

Patchwork quilt worked by Aboriginal children in Western Australia c.1845
assisted by Elizabeth Irwin (c.1834–1921)
cotton quilt 105 x 139.5
A40006301 Acquired 1959

Miles Franklin (1879–1954)
Needlework sampler 1890
wool on cotton 35 x 25 (framed)
A40009319 Acquired 1979
Miles Franklin Collection

Ida Rentoul Outhwaite (1888–1960)
Illustrations from *The story of the pantomime Humpty Dumpty specially written for the little one* written by Annie Rentoul and illustrated by Ida S. Rentoul (Sydney: s.n., c.1908)

May Gibbs (1877–1969)
Three postcards c.1916
offset photomechanical prints 8.6 x 13.2, 14 x 9 and 15.2 x 9.8
S10605 S10608 S10609 Acquired 1992

May Gibbs (1877–1969)
Division of Maternal & Baby Welfare poster (Department of Public Health, New South Wales) (Sydney: Government Printer, 1920)
coloured poster 76.1 x 51
POS 92/5 Acquired 1992

Elizabeth Durack (b.1915)
Me and Mummy slide down sand hills c.1930
ink drawing 37.2 x 24.8
R11061 Acquired 1979

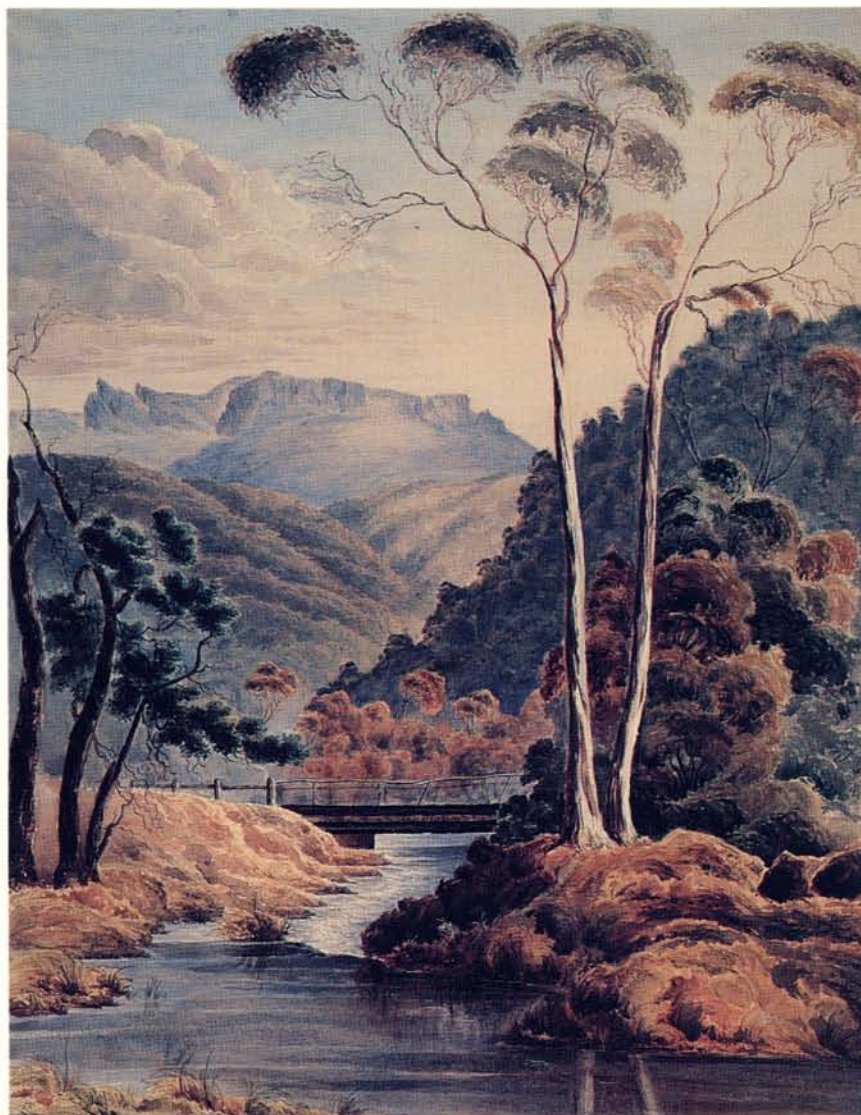
Nora Heysen (b.1911)
Bunyee Bunyee or Bunyip c.1930
pen and ink and wash drawing 21.9 x 29.5
R10901 Acquired 1990

Nora Heysen (b.1911)
Piggubillah, the echidna c.1930
pen and ink and wash drawing 21.8 x 30.9
R10909 Acquired 1990

Nora Heysen (b.1911)
Woggheeguy: Australian Aboriginal legends collected by Katie Langloh Parker (1856–1940) (also known as Catherine Stow) and illustrated by Nora Heysen (Adelaide: F.W. Preece, 1930)

Pixie O'Harris (1903–91)
Illustrations from *Pearl Pinkie and Sea Greenie: the story of two little rock-sprites* written and illustrated by Pixie O'Harris (Sydney: Angus and Robertson, 1935)

Ruby Lind (1887–1919)
Illustrations from *Naughty Sophia* written by Winifred Letts and illustrated by Ruby Lind (Ruby Lindsay) (London: Richards Press, 1949)



Johannah Clyne Crear *Ben Lomond, near Tullochgorum* c.1855

Edna Walling (1896–1973)
Peter Greville c.1957
gelatin silver 24 x 20
P323 Acquired 1991

Pixie O'Harris (1903–91)
Bookplate for David Corrigan c.1975
photomechanical print from a watercolour
12.6 x 10.5
S9004 Acquired c.1985

Pixie O'Harris (1903–91)
Bookplate for Kylie Corrigan 1976
photomechanical print from a watercolour
14 x 10.9
S9005 Acquired c.1985

Judith Rodriguez (b.1936)
The birthday gift 1982
linocut 38.5 x 29.2
for works by Thomas W. Shapcott
S10161 Acquired 1990

Alison Lester (b.1952)
Illustrations from *Isabella's bed* written and illustrated by Alison Lester (Melbourne: Oxford University Press, 1991)

Oodgeroo Noonuccal (1920–93)
Illustrations from *Father sky and Mother earth* written and illustrated by Oodgeroo Noonuccal (Kath Walker) (Milton: Jacaranda Press, 1991)

Jane Tanner (b.1946)
Illustrations from *The wolf* written by Margaret Barbalet and illustrated by Jane Tanner (Ringwood: Viking, c.1991)

Virginia Wallace-Crabbe
Alison Lester 1993
gelatin silver 16 x 21
P541/14 Acquired 1993

Artists' books

Eirene Mort (1879–1977)

Bookmark c.1920
etching 12.1 x 4.6
S9719 Acquired c.1970

Eirene Mort (1879–1977)

Bookplate for Eirene Mort 1928
etching 15.5 x 11.5
S9718 Acquired c.1970

Christian Waller (1894–1954)

Illustrations from *The great breath: a book of seven designs* (Melbourne: Golden Arrow Press, 1932)

Irena Sibley (b.1944)

Illustrations from *Australian wildflowers: an alphabet* written and illustrated by Irena Sibley (Albert Park: Lilly Pilly Books, 1988–90)
hand coloured linocuts

Philippa Webb (b.1933)

Illustrations from *The wombat and the snail* written and illustrated by Philippa Webb (Strathpine: P. Webb, 1989)
hand coloured linocuts

Dianne Longley (b.1957)

Illustrations from *Night sea crossing* written and illustrated by Dianne Longley (Welland: Print Studio, 1994)
Images and text are computer generated. Book printed from disk by the artist using a laser printer, Archive text paper and transparency film

Gardens, plants and birds

Sarah Stone (working c.1777–1802)

Snake: Muricated lizard

watercolour 23 x 17.2

In album entitled: Natural history specimens of New South Wales copied from nature by Sarah Stone, 1790
R11207 Acquired 1992

Dorothy English Paty (1805–36)

Gigantic lily Newcastle Nov 6th 1835

watercolour 28 x 68

in her album: Wildflowers around Newcastle 1832–36

T2189 NK1494/49 Acquired c.1970

Rex Nan Kivell Collection

Elizabeth Gould (1804–41)

***Ptilonorhynchus holosericeus* (satin bower bird)** c.1841

hand coloured lithograph 52.5 x 68 (loose plate)

Reproduced in: *The birds of Australia* by John Gould (London: J. Gould, 1848)

Plate no. 10 vol. IV

U8000 NK10635/6 Acquired c.1970

Rex Nan Kivell Collection

Fanny Elizabeth de Mole (1835–66)

Sturt Pea, Plate VIII c.1861

hand coloured lithograph 35.1 x 26.8

in her: *Wildflowers of South Australia* (Adelaide, 1861)

Louisa Atkinson (1834–72)

Spotted pardalote, scarlet honeyeater, superb blue wren and striated pardalote c.1865

ink and watercolour drawing 15.7 x 11

R11095 Acquired 1991

Marriane Campbell (1827–1903)

Waratah, *Telopia speciosissima* [sic] 1877

watercolour 38 x 30.4

T2513 NK7166/20 Acquired c.1972

Rex Nan Kivell Collection



May Gibbs *The girls I left behind me*
c.1916 (detail)

Ellis Rowan (1848–1922)

Boronia pinnata* Smith, *Boronia pilosa

Labillardiere, *Candollea circulata*

Labillardiere, *Stylidium graminifolium*

[sic] Schwartz c.1885

watercolour 54.7 x 37.8

R2639 Acquired 1923

Margaret Cochrane Scott (1825–1919)

Caladenia c.1895

watercolour 21.5 x 9.5

T2543 NK7166/29 Acquired c.1972

Rex Nan Kivell Collection

Margaret Cochrane Scott (1825–1919)

Caladenia dilatata c.1895

watercolour 38 x 13.7

T2544 NK7166/30 Acquired c.1972

Rex Nan Kivell Collection

Margaret Cochrane Scott (1825–1919)

Diuris maculata c.1895

watercolour 38 x 13.7

T2545 NK7166/31 Acquired c.1972

Rex Nan Kivell Collection

Margaret Cochrane Scott (1825–1919)

Diuris pedunculata c.1895

watercolour 38 x 13.7

T2546 NK7166/32 Acquired c.1972

Rex Nan Kivell Collection

Ellis Rowan (1848–1922)

Bird of paradise, New Guinea c.1917

watercolour on organdie 19 (diameter)

R2690 Acquired 1923

Ida McComish (1885–1978)

***Hibiscus insularis*—endemic to Phillip Island, Nov 6, 1937**

Page from album number 1

watercolour, photograph, specimens—seeds, foliage, flowers 21 x 60.5 approx (book open)

R9635 Acquired c.1982

Lilian Medland (1880–1955)

Plate G, 13 birds 1/2 natural size, 1937

watercolour 27.8 x 19

Plate for unpublished book on Australian birds by Gregory Mathews

R6616 Acquired c.1974

Eirene Mort (1879–1977)

Gift card c.1950

intaglio print 11.8 x 8

S9652 Acquired 1988

Betty Temple-Watts (b.1900)

Lorikeets and cockatoos 1958

Plate 16, 10 birds

watercolour 37.6 x 27.3

in: *Birds in the Australian high country* ed.

H.J. Frith (Sydney: A.H. & A.W. Reed, 1969)

R4806 Acquired c.1970

Celia E. Rosser (b.1930)

***Banksia paludosa* R.Br.**

photomechanical reproduction 55 x 77

in: *The banksias* by Celia Rosser and

Alexander S. George (London: Academic

Press, 1981–88)

Trisha Dixon (b.1953)

Historic gardens in New South Wales and Victoria 1993–94

four cibachrome prints from colour transparencies 6 x 6 each

P577/13,15,21 P626/9 Acquired 1993–94

Self and others

Susan Fereday (c.1810–78)

Self-portrait c.1850

watercolour 22 x 16.3

R8972 Acquired 1979

Louisa Atkinson (1834–72)

Yarrowambie, also known as Jim Vaughan 1863

pencil drawing 18.1 x 11.2
R11113 Acquired 1991

Myra Felton (1835–1920)
William Pitt Faithfull 1867
pastel on paper on canvas 57.3 x 48.5
R3984 Acquired c.1968

Miss O'Shannessy (working c.1862–98)
**Officers of the Australasian Association
for the Advancement of Science,
Melbourne meeting 1890**
albumen print 41.8 x 53.5
P676 Acquired c.1970

Miss O'Shannessy (working c.1862–98)
**John Higgins senior and Mary Alice
Higgins (nee Morrison)** c.1895
two cartes-de-visite 6.2 x 4.9 (or smaller)
P666 P667 Acquired c.1970

Miss O'Shannessy (working c.1862–98)
Edmund Barton 1898
albumen print 18.6 x 13.9
P925 Acquired c.1970

Florence Rodway (1881–1971)
Vera Cosgrove 1905
pastel on paper on canvas 97 x 51
R11311 Acquired 1994

Gwen Burns
Staff of Freeman Studios c.1910
platinotype 9 x 7 (sighted measurement)
P748/1 Acquired c.1970

Alice Mills (1870–1929)
**Testimonial to Sir Samuel Gillott, in
recognition of valuable services** 1911
23 photographs on sheet 49.5 x 80 (folder
open)
R10564 Acquired 1987

May Moore (1881–1931) and Mina Moore
(1882–1957)
**Melbourne Repertory Theatre Club fancy
dress ball** 1914
gelatin silver 14.9 x 18.8
P653/1 Acquired c.1970

Thelma Duryea
George Edwin Yates c.1919
gelatin silver 13 x 8.8
P674 Acquired c.1970

Dora Ohlfsen (1867–1948)
Anzac medal c.1919
bronze 6 (diameter)
A40001156 Acquired 1921

Judith Fletcher
Miss A.M. Deane c.1920
gelatin silver sepia 14 x 8.7
P673 Acquired c.1970

Bernice Agar (1885–1976)
Clara Butt Rutherford 1921
gelatin silver 29.1 x 18.7
P663 Acquired c.1970



May and Mina Moore Melbourne Repertory Theatre Club fancy dress ball 1914

Eirene Mort (1879–1977)
Bookplate for Eirene Mort c.1930
wood engraving 9.5 x 8.8
S9651 Acquired 1988

Pixie O'Harris (1903–91)
**Freda Thompson after her flight from
England to Australia** 1934
pencil drawing 34.3 x 25.7
R10895 Acquired 1990

Phyl Waterhouse (1917–89)
Vida Goldstein 1944
oil on composition board 45.5 x 37.6
R3606 Acquired 1967

Lina Bryans (b.1909)
Nettie Palmer 1959
oil on canvas 60 x 51
R4969 Acquired 1971

Patricia Moyle Blake-Lane (b.1925)
Rt Reverend Kenneth John Clements
1979
oil on canvas on masonite 76 x 61
R11212 Acquired 1992

Silvia Jansons (b.1950)
Robyn Archer in Tonight: Lola Blau
1980
gouache and ink 77.5 x 52
R10448 Acquired 1987

Jocelyn Brown
Professor A.D. Hope 1985
watercolour 57 x 76
R10445 Acquired 1987

Narelle Perroux (b.1958)
**Guboo Ted Thomas singing with
clapping sticks at Land Title Day for
Wallaga Lake Aboriginal Community,
NSW** 1985
gelatin silver 20.2 x 25.4
P491/7 Acquired 1992

Pat Barblett (b.1932)
Dame Alexandra Hasluck 1986
gelatin silver 20 x 25
P179 Acquired 1991

Tania Young (b.1940)
Nicholas Hasluck 1986
gelatin silver 25 x 20
P186 Acquired 1991

Jacqueline Mitelman (b.1948)
Kylie Tennant c.1988
gelatin silver 40 x 30
P391/3 Acquired 1989

Eleanor Williams
Kevin Gilbert, near Taree 1988
gelatin silver 101.2 x 101.8 (printed 1994)
P895 Acquired 1994

Joyce Evans (b.1929)
Barbara Blackman 1989
gelatin silver 30 x 40.7
P372 Acquired 1992

Heide Smith
Manning and Dymphna Clark, Wapengo
1989
gelatin silver 40.4 x 51
P496/2 Acquired 1992

Lynkushka
Mary Siterenos c.1990
gelatin silver 25.2 x 35.9
P468 Acquired 1992

Brenda Runnegar (b.1945)
Seven Writers 1990
Sara Dowse, Marion Halligan, Margaret Barbalet, Dorothy Johnston, Dorothy Horsfield, Suzanne Edgar and Marian Eldridge (l to r)
gelatin silver 20.2 x 25.1
P327/4 Acquired 1991

Narelle Perroux (b.1958)
Tom McNiven, Aboriginal stockman, born on the Paroo River, SW Queensland, around 1930, opening a gate in the dog proof fence near Bulloo Downs 1991
gelatin silver 20.2 x 25.4
P491/6 Acquired 1992

Marilena Damiano (b.1963)
Carla Zampatti 1992

cibachrome 26.7 x 25.1 (printed 1994)
P908 Acquired 1994

Juno Gemes (b.1944)
Anna Couani 1992
gelatin silver 40 x 30.2
P4997/6 Acquired 1992

Anne Clarke (b.1947)
Thea Astley, weaver of words 1993
oil on canvas with paper collage 137 x 137
R11308 Acquired 1994

Joyce Evans (b.1929)
Professor Joan Kerr 1993
gelatin silver 40.2 x 30.3 (printed 1994)
P893 Acquired 1994

Pixie O'Harris, discussion with Barbara Blackman
tape 1901/1 1985

Sybil Craig, discussion with Barbara Blackman
tape TRC 2325/2/1 1987

Phyl Waterhouse, discussion with Barbara Blackman
tape TRC 2458/1 1988

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Cover: *Sophia Campbell Newcastle, Christ Church in the distance* c.1818



Anne Clarke *Thea Astley, weaver of words* 1993