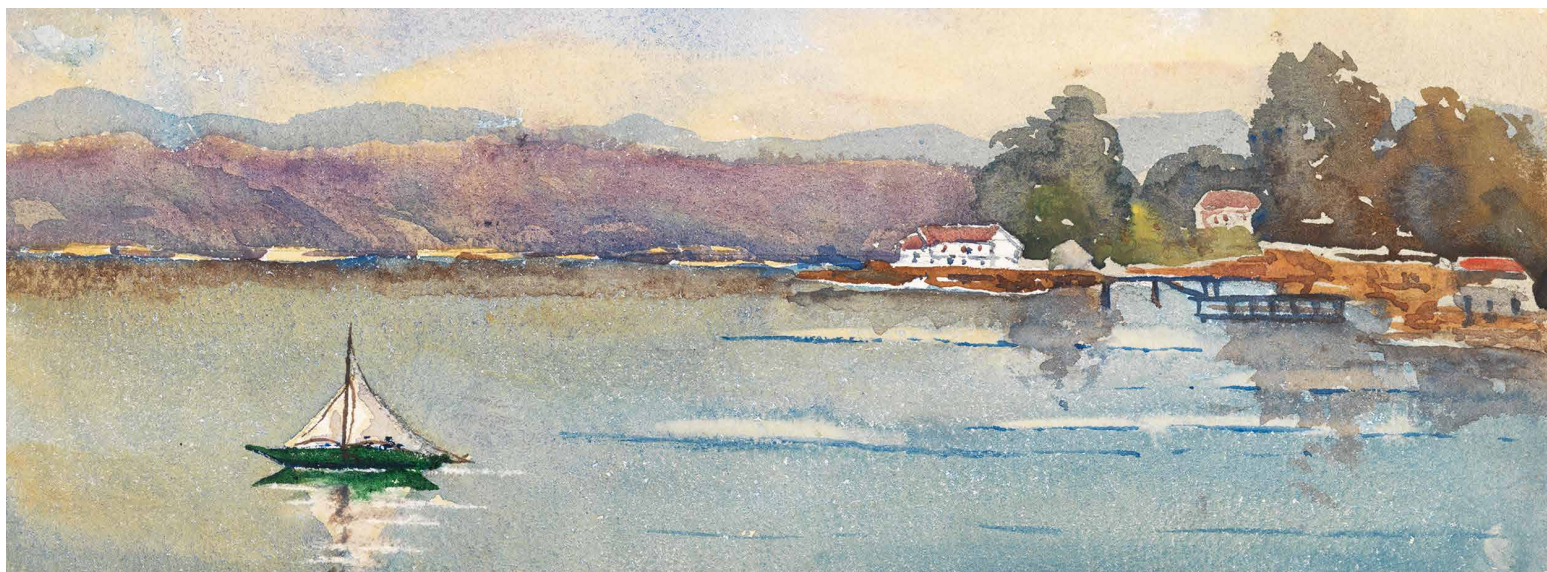
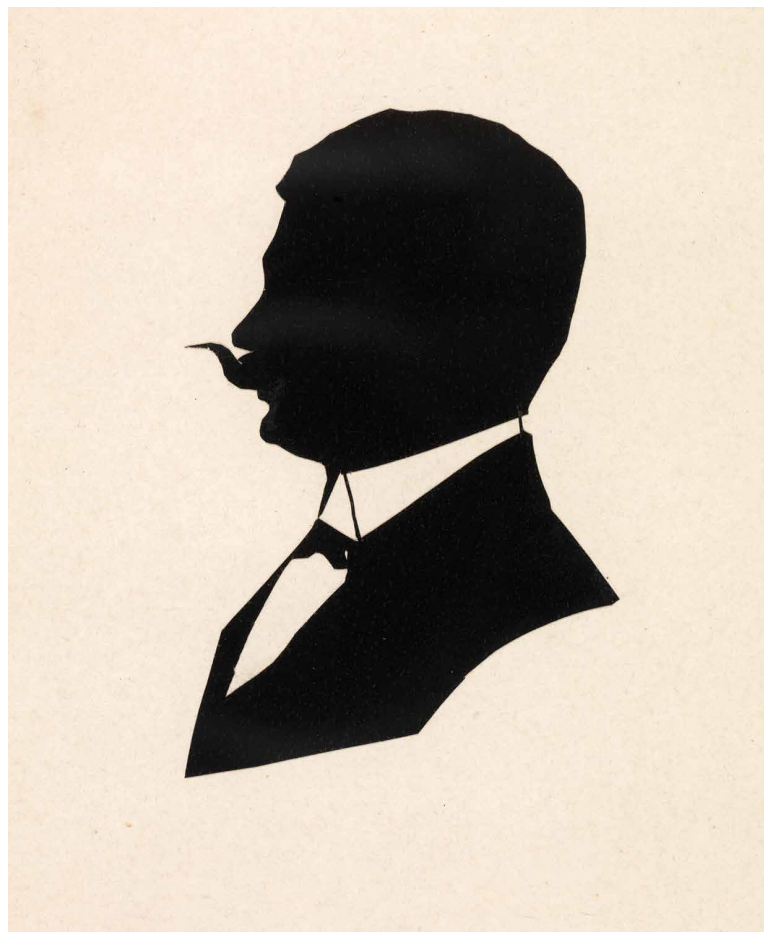


Water, marks and countenances

Works on paper from the Grainger Museum collection





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Foreword

This exhibition investigates an important subsection of the Grainger Museum collection that has experienced only intermittent exposure. Works on paper have usually been displayed in small groupings with other art objects, often as support material.

This selection of prints, watercolours, drawings and sketches explores two significant thematic areas of the Grainger Museum's rich art collection: portraiture and depictions of water and maritime culture. The former is not surprising, given the autobiographic nature of the entire collection. Portraits of Percy Grainger at different ages by disparate artists are interspersed with images of family, friends and people who had an impact on his creative development.

The theme of water may at first appear a curious selection for this exhibition, yet maritime images and renderings of stretches of water are ubiquitous in Grainger's art collection. The sea nurtured his spiritual being and the movement of water currents informed his explorations into experimental music.

Here is one possible selection of works on paper from Grainger's collection.

Above:
Knud Larsen
Percy Grainger, 1909
Watercolour and graphite on paper

Right:
Augustus John
Ella Viola Ström, n.d.
Graphite on paper

The countenance is the portrait of the soul and the eyes mark its intentions¹

Percy Grainger was well-pleased with a likeness the celebrated Danish academician Knud Larsen (1865–1922) made of him during a visit to Jutland in 1909—and the Museum's collection includes not just the finished watercolour painting but the preparatory drawings as well. With pencil, Larsen familiarised himself with Grainger's features and captured contrasts of expression. One sketch of the musician in profile freezes a wistful, unselfconscious expression, seemingly executed seconds before the posed finished work, which exudes self-confidence—the two appearing almost filmic in sequence.

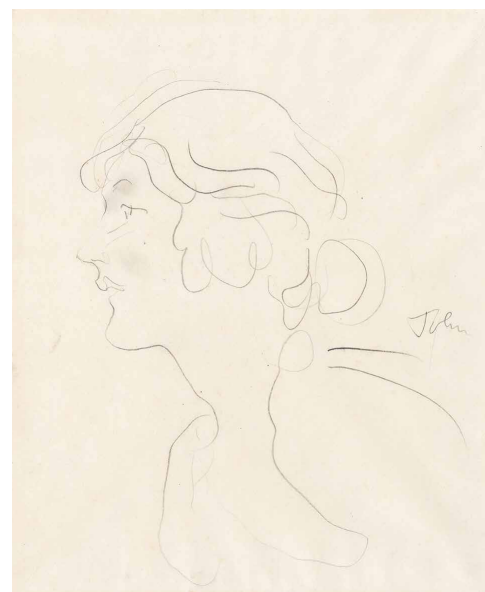
Fancy, Knud Larsen did a not 1/2 bad drawing of me yesterday, which he has given me. And his elder girl Gerda...draws *simply ravishingly*. She said to him, "have you ever seen anyone so beautiful as he" meaning me, so he tells me.²

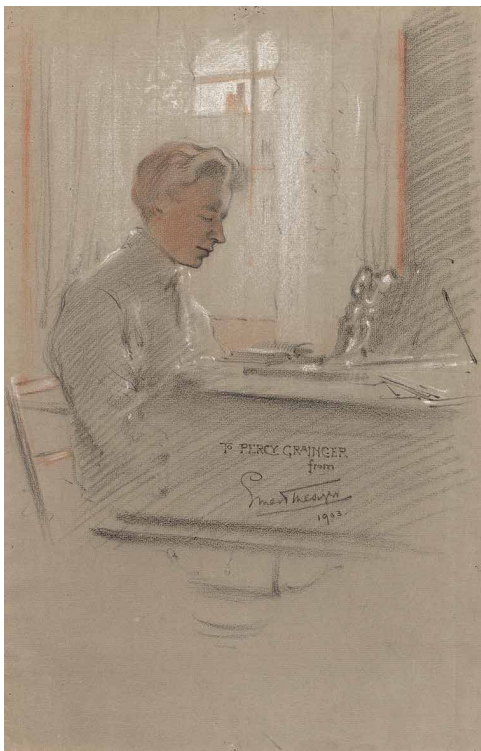
The Grainger Museum collection holds more than 600 works of art, a significant proportion of which are portraits or representations of people engaged in some kind of activity. Many of these, naturally, depict Percy Grainger himself, but family, friends, acquaintances, fellow musical personalities, admirers and people who influenced Grainger are also represented. The stylistic approaches of the artists whose works are represented in this exhibition range vividly from the formal commissioned work straight out of the halls of the academy—to the irreverent and light-hearted barrack-room caricature.

Up until the late nineteenth/early twentieth century the two primary

expectations people had of a portrait were that it provide a physical resemblance, and disclose something about the sitter: an indication of their character, their social standing or perhaps occupation.

There is an abundance of early portraits of Percy Grainger in the Grainger Museum's collection, for example, that depict him golden-haired, youthfully serious and impeccably dressed, seated at a piano or holding an instrument or a sheet of music—thus announcing to all those viewing the picture that they are looking at a portrait of a musician, and probably a famous one at that. The most iconic of these of course is Rupert Bunny's large scale oil painting of 1902—but the drawings and sketches from the same period in this exhibition present a rather more personal quality.



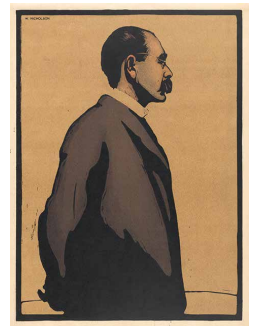


Left:
Ernest Thesiger
Percy Grainger, 1903
Pastel on paper

Centre:
Leonard Frank Reynolds
Caricature of violin virtuoso
Efrem Zimbalist, 1927
Ink on paper

Right above:
William Newzam Prior
Nicholson
Rudyard Kipling, 1899,
Lithograph

Right below:
Bess Norriss Tait
Miss Helen Lempriere
(aged 14 years), 1924
Ink and watercolour
on paper



The famous British actor Ernest Thesiger (1879–1961) made several appealingly gentle pastel portraits of Grainger during their years of friendship in London. Thesiger, who was himself an amateur musician, had studied painting and drawing at the Slade School of Art.

Never have I had, *never* will I have, a portrait of me more like, more true, more characteristic, more satisfying than yours. Only a real real [sic] sensitive artist could produce a work so full of insights, so apt, so sweetly done.³

In 1901, South Australian-born artist Mortimer Menpes (1855–1938) invited Grainger to perform in his palatial London studio to a very select group of potential patrons. Menpes had been making portraits of wealthy aristocrats and cultural luminaries. His formal portrait of the irascible artist, James McNeill Whistler, included in this exhibition, was one of a series he executed of his friend and one-time mentor, before the two men had a cataclysmic falling out.

The development of mechanised image-making in the nineteenth century brought with it a challenge to the whole

notion of portraiture as an artform, with the advent of the formal, posed photograph having a significant impact upon the style of images rendered by the artist's hand. The latter started to take on different, more private or intimate functions. Artists began to feel able to explore series of 'dashed off' sketches of their friends or models (or strangers across the room) as a legitimate subject for exhibition.

Augustus John (1878–1961), for example, was particularly renowned for his spontaneous style of portraiture in which he produced simple line drawings that successfully managed to capture his sitter's essence. The fragile, almost ethereal drawing in this exhibition of Grainger's wife Ella, executed on washroom paper towelling, is indicative of this style. Ella met Augustus John while she was studying at the Slade School of Art in London around 1914, more than a decade before she met Grainger.

Jacques Émile Blanche's idiosyncratic little sketches of Claude Debussy dated 1902 in Dieppe are bare scratchings of pencil on rough paper, yet they capture the composer's distinctively identifiable quiff. The drawings hint at a private occasion or conversation long hidden

from the contemporary viewer. Grainger credits Blanche with having introduced Debussy's music to him. Perhaps Blanche made these drawings while talking with Grainger when the two were holidaying in Dieppe in 1902.

A number of witty caricatures of Grainger and other significant musical personages of his time, such as the internationally acclaimed violin virtuoso Efrem Zimbalist, are also displayed in this exhibition. Prints by well-known (and not-so-well-known) artists include a beautifully executed and rarely exhibited lithograph by William Newzam Prior Nicholson (1872–1949) depicting a pensive Rudyard Kipling—who was one of Grainger's major influences. Also of significance is a series of delicate watercolours portraying women by Melbourne miniaturist Bess Norriss Tait (1878–1939). Viewed together, these 'countenances' span almost a century of styles and provide an interesting insight into the history of the portrait genre.

Astrid Britt Krautschneider
Curator, Grainger Museum

- 1 Marcus Tullius Cicero (106–43BC)
- 2 Percy Grainger to Rose Grainger, 13 September 1909
- 3 Percy Grainger to Ernest Thesiger, 25 December 1909

Left:
Cranleigh Harper Barton
London Bridge, n.d.
Watercolour on paper

Right:
Percy Aldridge Grainger
Farsund, 23 August 1913
Ink on letterhead

Thousands of sea miles and water as metaphor

My love for the sea is so strong that life feels to me only half-lived on land.¹

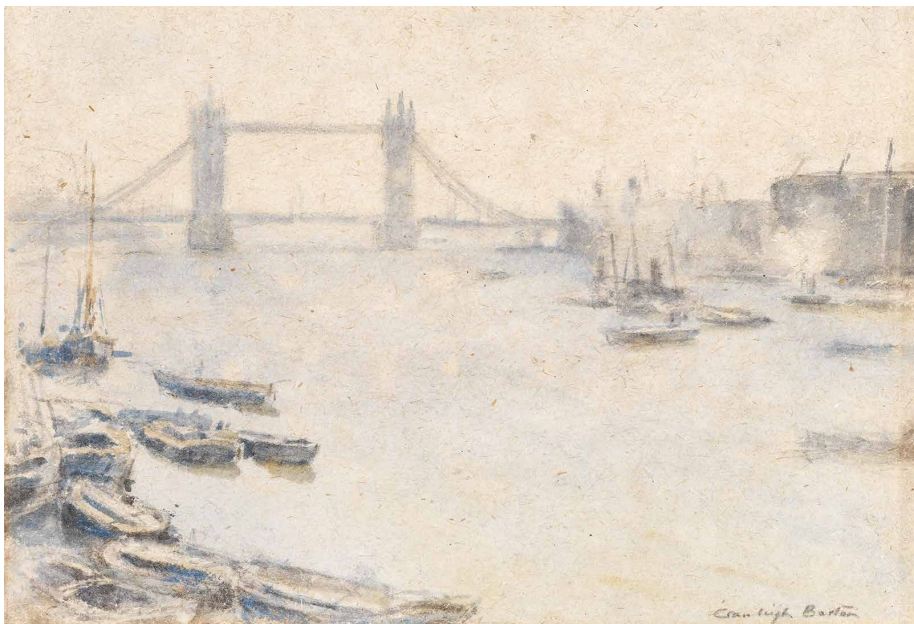
Images of water and maritime culture are strong themes in Percy Grainger's art collection. John Harry Grainger, Percy's father, was an architect and a fine watercolour painter who produced seascapes and maritime scenes for pleasure. The paintings he gifted his son demonstrate an innate understanding of the tensions and energies that combine to create wind-powered sea travel—an interest he passed on to his child. He was his son's first art teacher. Among Percy Grainger's juvenilia are numerous paintings and drawings of watercraft.

It is easy to comprehend Grainger's love of maritime imagery. As a touring

concert pianist he spent many thousands of hours at sea, starting his lifetime of sea voyages when he sailed from Australia at the age of 13 to take up his formal studies in music in Frankfurt.

Three years after graduation he was touring South Africa and Australasia with the renowned Australian contralto, Ada Crossley—again, covering many sea miles—and he joined a second tour with her four years later.

Grainger became an obsessive tall ship enthusiast. As a child he experienced the last days of sailing cargo vessels undertaking coastal trade in Australia. He also saw windjammers docking in Melbourne and made sketches of these vessels, as well as their steam-powered competitors.



At 51, Grainger had an opportunity to experience what would have been a dream to lovers of square-rigged ships. He and his wife Ella spent 101 days on a sea voyage to Australia (1933/34) on the Finnish Barque, *L'Avenir*. It was a profound experience for him, which he recorded in paintings and drawings. He made visual notes of passing ships, landscape profiles from the sea and the minutiae of deck and rigging structures. He later had a scale model of the vessel fabricated.

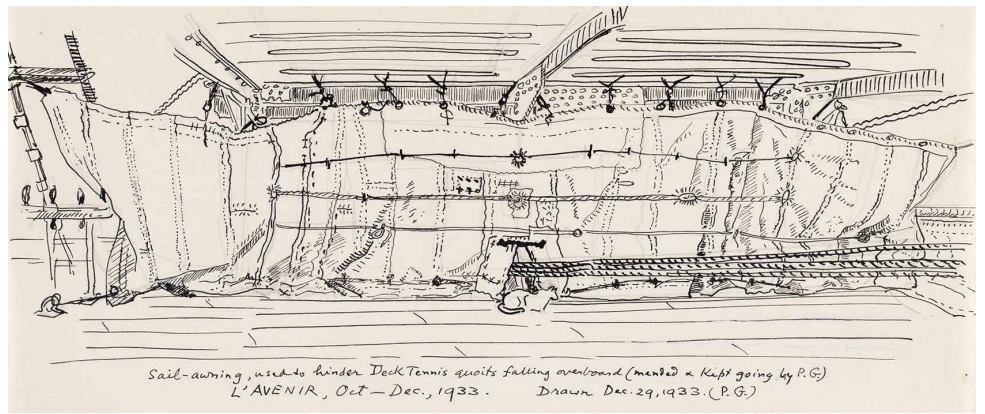
Grainger painted and sketched throughout his life. The deftly drawn pen and ink of a two mast sailing vessel in port at Farsund in Norway was executed on hotel letterhead—another example of Grainger's habit of visual note making as he travelled.

For a man who documented his life with extraordinarily copious notes, there is limited provenance to some of the

Left below:
John Harry Grainger
*French fishing boats entering
Boulogne harbour, 1892*
Watercolour on paper

Right:
Percy Aldridge Grainger
*Sail-awning, used to hinder deck
tennis quoits falling overboard*
(mended and kept going by P.G.),
L'Avenir, December 1933
Ink on paper

Right below:
Norman Lindsay
The little mermaid, 1934
Etching and aquatint on paper



works in this exhibition. Little is recorded of the Californian watercolourist, Hugh Nevill-Smith, whose confidently executed waterscape is featured on this brochure's cover. The crisp etching of Strandvägen and Nordic Museum (in Sweden) signed 'Knorr' may have been by a relation of Grainger's Frankfurt composition lecturer, Iwan Knorr. Whether Grainger met the New Zealand artist, Cranleigh Barton, is unknown. The artist's watercolour of London Bridge is a spare, luminous image in the impressionist style.

By contrast, some of the works are by friends and were gifted to Grainger. Flora M. Pilkington, known for her watercolours of gardens, produced an image of Edvard Greig's lakeside home, *Troldhaugen*, in the year of the composer's death. Eight years later she gave it to Grainger with a note telling him of the difficulties of finding an appropriate view point. *Old junks in*

Shanghai harbour is by Grainger's friend and early mentor, Mortimer Menpes. Norman Lindsay's *Little Mermaid* and his melange of nudes (in and out of water), boats, castles and sheep dogs, titled *Capriccio*, are two works from a small group of prints Lindsay gave Grainger. As well as sharing a love of erotica, the two artists were fond of model ships.

The inclusion of detailed watercolours of Grainger's experimental music-making machines in this exhibition has a less obvious, yet still pertinent connection with the theme of water—here water is metaphor.

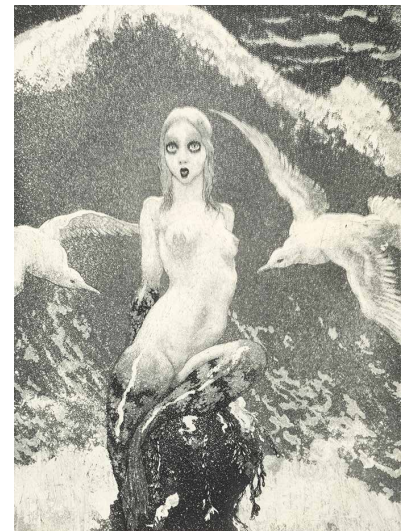
The last musical adventure of Grainger's life was his experimental 'Free Music'. He likened the new sonic forms he was generating to the movement of water. His vision was of a music unconstrained by western conventions of pitch and rhythm. Gone

would be the incremental movements of melody, harmony and rhythm. The sounds in his head were of gliding tones or *Glissandi*, and irregular rhythms: multiple voices threading through each other like the lapping of waves breaking on the side of a moving boat.

My impression is that this world of tonal freedom was suggested to me by wave movements in the sea that I first observed as a young child at Brighton, Victoria, and Albert Park, Melbourne.²

Brian Allison
Exhibitions Coordinator
Special Collections and Grainger Museum

- 1 Percy Grainger to Douglas Charles (D.C.) Parker, 28 August, 1916
- 2 Percy Grainger, 'Free Music 1938', in Gillies and Clunies Ross, *Grainger on Music*, Oxford: Oxford University Press, 1999



List of works



All works are from the Grainger Museum collection, University of Melbourne.

Hugh Aitken (1894–19--)

All right everybody, reeds upstairs!, c. 1917
Ink on paper
15 x 23 cm
Acc no 02.0744

Alexander Akerbladh (1886–1958)

Baron Adaci, 1958
Graphite on paper
23.1 x 14.2 cm
Acc no 00.5038

Albert Edward Aldis (1870–1921)

Sketchbook, May 1890
Graphite, ink on paper
10.7 x 15 cm
Acc no 04.0091

American Crayon Company, Sandusky (OH)

Prang "Old Faithful"
watercolour paint set
belonging to Percy Grainger,
n.d.
Paint, tin
1.5 x 21 x 5.5 cm
Acc no 01.0838

Cranleigh Harper Barton (1890–1975)

London Bridge, n.d.
Watercolour on paper
20.2 x 28 cm
Acc no 01.2027

Binney and Smith Co., New York

"Artisa No. 8" watercolour
paint set belonging to Percy
Grainger, n.d.
Paint, tin
1.5 x 20.5 x 5.5 cm
Acc no 01.0836

Jacques-Émile Blanche (1861–1942)

Claude Debussy, 1902
Graphite on paper
35.5 x 26 cm
Acc no 01.2064

Rupert Bunny (1864–1947)

Swans, 1890s
Monotype
13.9 x 11.9 cm
Acc no 04.0012

Edward Burne-Jones (1833–1898)

The Miraculous draught of fishes; Christ preaching from the ship; Calling of Peter, design for a stained glass window published in *The builder*, 1885
Photolithograph after original cartoon
27 x 35.3 cm
Acc no 04.0088

Noel Counihan (1913–1986)

Caricature of Percy Grainger,
n.d.
Ink on paper
56 x 39.6 cm
Acc no 04.0015

Ella Viola Grainger (nee Ström) (1889–1975)

Percy Grainger, n.d.
Watercolour and graphite
on card
25 x 16.5 cm
Acc no 02.0738

Self-portrait of the artist,
1920s
Conté on paper
31.5 x 21 cm
Acc no 01.2066

John Harry Grainger (1854–1917)

A running fight, 1894
Watercolour on paper
23.2 x 44.7 cm
Acc no 00.5047

Eton, 1893
Watercolour on paper
34.1 x 51 cm
Acc no 00.5042

French fishing boats entering Boulogne harbour, 1892
Watercolour on paper
27 x 43.9 cm
Acc no 00.5043

Herring fisher boats returning to Banff, Scotland, early morning, 1892
Watercolour on paper
20.2 x 35.5 cm
Acc no 0000.5044

Orient S.S. Oruba leaving Plymouth for Australia, Nov 12, 1890, 1890
Watercolour on paper
16 x 28 cm
Acc no 00.5046

Trawling on the Dogger, 1893
Watercolour on paper
29.2 x 42.9 cm
Acc no 1941.5001

Percy Aldridge Grainger (1882–1961)

Barstow, California, looking north from "Casa Del Desierto" hotel, 1922
Watercolour and ink on paper
25.1 x 39 cm
Acc no 00.5050

Barstow, where we were happy (colour check), 3 July 1922
Watercolour and ink on paper
30.6 x 46 cm
Acc no 04.0099

Bridge with buildings, c. 1896
Watercolour on paper
20 x 12.5 cm
Acc no 15.0016

Farsund, 23 August 1913
Ink on letterhead
28.5 x 22.5 cm
Acc no 04.0055

First cut (large reed tone-tool), 5 February 1953
Ink and graphite on paper
44 x 29.2 cm
Acc no 13.0636

First glimpse of Australia, close to island opposite Pt Victoria, January 1934
Watercolour on paper
29 x 22.5 cm
Acc no 04.0215

4-masted bark Pamir, Port Victoria, S. Australia, January 1934
Watercolour and graphite on paper
29 x 22.5 cm
Acc no 04.0220

Gera, c. 1895
Graphite on paper
6.9 x 12.2 cm
Acc no 04.0191

"Hills and dales" air-blown-reeds tone-tool no. 1, 28–29 November 1951
Watercolour, ink and graphite on paper
27.2 x 27.8 cm
Acc no 04.0166

"Hills and dales" air-blown-reeds tone-tool no. 2 (snowshoe), October 1951
Watercolour, ink and graphite on paper
14.2 x 27.9 cm
Acc no 04.0167

"Hills and dales" air-blown-reeds tone-tool no. 4, 22–23 November 1951
Watercolour, ink and graphite on paper
27.9 x 24.2 cm
Acc no 04.0169

"Hills and dales" air-blown-reeds tone-tool no. 5, 30 November 1951
Watercolour, ink and graphite on paper
14.2 x 27.9 cm
Acc no 04.0170

"Hills and dales" air-blown-reeds tone-tool no. 6, 26–27 November 1951
Watercolour, ink and graphite on paper
25.6 x 34.7 cm
Acc no 04.0171

Killoran, Port Victoria, S. Australia, January 1934
Watercolour on paper
29 x 22.5 cm
Acc no 04.0216

Oscillator-playing tone-tool, 3rd experiment, November 1951
Watercolour, ink and graphite on paper
14.2 x 27.9 cm
Acc no 04.0181

Pomern, Archibald Russell, Ponape, Passat, January 1934
Graphite on paper
22.5 x 29 cm
Acc no 04.0222

Pomern, Archibald Russell, Viking, Passat and Ponape, seen from L'Avenir, Port Victoria, S. Australia, January 1934
Watercolour on paper
29 x 22.5 cm
Acc no 04.0223

Opposite page:
Percy Aldridge Grainger
*Pomern, Archibald Russell,
Viking, Passat and Ponape,
seen from L'Avenir, Port
Victoria, S. Australia* (detail),
January 1934
Watercolour on paper

Right:
Percy Aldridge Grainger
*"Hills and dales" air-blown-
reeds tone-tool no. 2*
(snowshoe), October 1951
Watercolour, ink and graphite
on paper

Roman sandal design, n.d.
Ink and graphite on paper
20.2 x 12.5 cm
Acc no 04.3009

Rosa, c. 1895
Graphite on paper
9.2 x 12 cm
Acc no 04.0192

*Sail-awning, used to hinder
deck tennis quovits falling
overboard (mended and
kept going by P.G.). L'Avenir,*
December 1933
Ink on paper
22.5 x 29 cm
Acc no 04.0224

Ship, 1886
Graphite on paper
10.3 x 11.9 cm
Acc no 04.0278

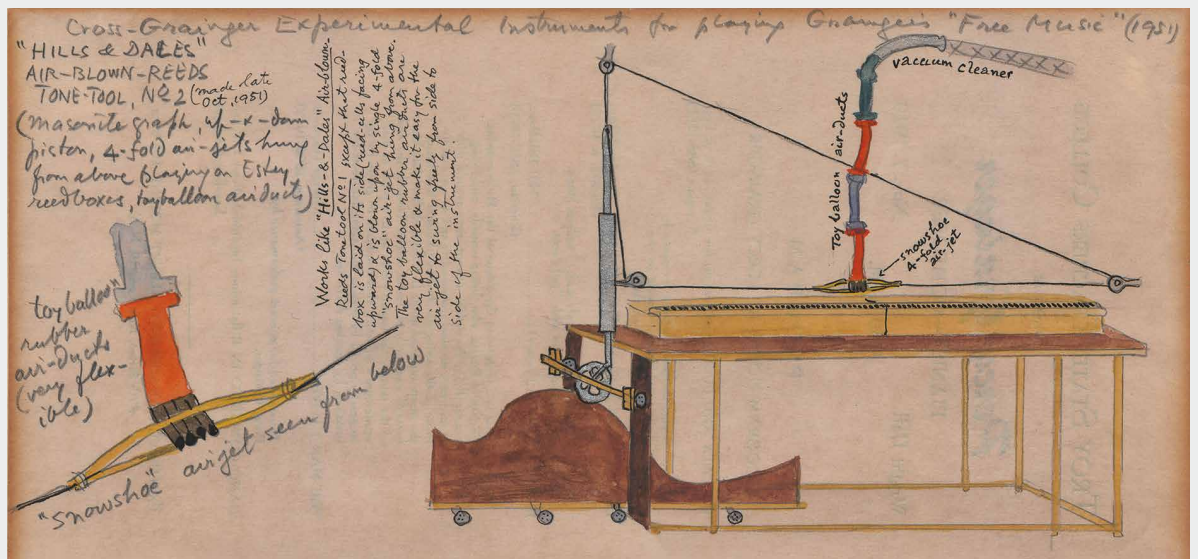
Ship, 1888
Graphite on paper
11.2 x 18 cm
Acc no 04.0260

Ship, n.d.
Graphite on paper
21.2 x 33 cm
Acc no 04.0279

Ship with balloon and moon,
c. 1888
Graphite on paper
3.8 x 6.2 cm
Acc no 4.0261a

Ship with balloon and moon,
c. 1888
Graphite on paper
6.2 x 7.4 cm
Acc no 04.0261b

Sketchbook, 1890–1891
Watercolour, graphite, ink on
paper
13.5 x 21.5 x 3.5 cm
Acc no 04.0113



Sketchbook, c. 1890
Graphite, ink on paper
25 x 32 x 1 cm
Acc no 04.0093

Sketchbook, 1896–1897
Watercolour, graphite, ink on
paper
21 x 30 x 0.8 cm
Acc no 04.0094

S.S. Great Eastern, 1888
Graphite on paper
11.5 x 17.7 cm
Acc no 04.0262

*Synchronisation of 2 oscillators
played by revolving scotch-
tape-tin-and-plastic clothes
line system,*
3 February 1952
Watercolour, ink and graphite
on paper
27.9 x 14.2 cm
Acc no 04.0184

*Viking coming into Port Victoria,
S. Australia,*
January 1934
Watercolour on paper
29 x 22.5 cm
Acc no 04.0229

**Hix (Possibly American
cartoonist, John McCary
Hix 1907–1944)**
Percy Grainger at the piano, n.d.
Ink and wash on paper
25.1 x 16.6 cm
Acc no 02.0748

Edith Hoyes
Seascape, 1925
Pastel on paper
9 x 14 cm
Acc no 08.0030

**Augustus John
(1878–1961)**
Ella Viola Ström, n.d.
Graphite on paper
25 x 20.5 cm
Acc no 04.3004

**Attributed to Iwan Knorr
(1853–1916)**
*Stockholm- Strandvägen and
Nordic Museum*, n.d.
Etching
plate 15.6 x 20.6 cm
sheet 26.5 x 37.2 cm
Acc no 04.0076

**Attributed to Knud Larsen
(1865–1922)**
Gerda Larsen (daughter of
Knud Larsen), 1907
Graphite on paper
15 x 13.5 cm
Acc no 01.2067

**Knud Larsen
(1865–1922)**
Percy Grainger, 1906
Graphite on paper
37.4 x 26.6 cm
Acc no 04.0041

Percy Grainger, 1909
Graphite on paper
26 x 23 cm
Acc no 01.2078

Percy Grainger, 1909
Watercolour and graphite
on paper
28.5 x 20.5 cm
Acc no 01.2047

Rose Grainger, 1909
Graphite on paper
37.1 x 26.6 cm
Acc no 04.0042

**Norman Lindsay
(1879–1969)**
Capriccio, 1932
Etching
plate 30 x 25 cm
sheet 42 x 35 cm
Acc no 1970.0125

The little mermaid, 1934
Etching and aquatint on
paper
plate 17.2 x 12.7 cm
sheet 30.9 x 23.2 cm
Acc no 1970.0123

**Mortimer Menpes
(1855–1938)**
*Old junks in Shanghai
harbour*, 1914
Etching and drypoint on
paper
13.6 x 17.4 cm
Acc no 1995.7021

Whistler no. 11,
1912–1913
Etching and drypoint on
paper
plate 20 x 14.8 cm
sheet 24 x 21 cm
Acc no 08.0001

**Ernest Moffitt
(1871–1899)**
Hobart, near wharf,
January 1895
Pen and ink on paper
16 x 26 cm
Acc no 04.0016

Louis Hattenbach, n.d.
Ink on paper
20.6 x 12.8 cm
Acc no M-H 11/2-5

Hugh Nevill-Smith
Sailboat on a lake, n.d.
Watercolour on paper
20 x 28.7 cm
Acc no 02.0745

South Sea silhouette, n.d.
Watercolour on paper
32.6 x 37.3 cm
Acc no 04.0047

**Ethel Maude Nicholls
(1866–1956)**
Amy Black, 1895
Crayon and graphite on
paper
(sight) 44.1 x 36.5 cm
Acc no 04.0048

**William Newzam Prior
Nicholson
(1872–1949)**
Rudyard Kipling, 1899
Lithograph
30 x 24.5 cm
Acc no 02.0739

Flora M. Pilkington
Autumn sketch at Trolldhaugen,
c. 1907
Watercolour on paper
29.7 x 23 cm
Acc no 04.0052

**Leonard Frank Reynolds
(1897–1939)**
Caricature of violin virtuoso
Efreim Zimbalist, 1927
Ink on paper
32.6 x 19 cm
Acc no 09.0075

Bernard Heinze, 1930
Graphite on paper
34.9 x 25 cm
Acc no 04.0053

Right:
Percy Aldridge Grainger
Eton, 1893
Watercolour on paper

Below:
Ethel Maude Nicholls
Amy Black, 1895
Crayon and graphite on paper



**Gerda Ploug Sarp
(1881–1968)**

Karen Holten, piano; Elna Arlaud, violin; Paulus Bache, cello, February 1914
Graphite on paper
15 x 22 cm
Gift of Kirsten Lindemann (née Holten), 1957
Acc no 04.0056

**Richard H. Shaw
(1832–1895)**

Corroboree, 1878
Lithograph
33.7 x 21.5 cm
Acc no 04.0054

Head of a man, 1878
Lithograph
45 x 28.5 cm
Acc no 08.0014

**Thomas Alexander Sisley
(1846–1924)**

Albert Park lagoon, n.d.
Watercolour on paper
17.1 x 27 cm
Acc no 04.0058

William Strasser

Alfred Hertz, with inset portrait of Wagner, 1915
Chine-collé etching plate 27 x 20 cm
sheet 50.9 x 38.4 cm
Acc no 08.0036

**Bess Norriss Tait
(1878–1939)**

Miss Helen Lempriere (aged 14 years), 1924
Ink and watercolour on paper
38 x 33 cm
Acc no 04.0005

Mother and child, n.d.
Watercolour and graphite on paper
24 x 16.9 cm
Acc no 04.0006

Rose Grainger, c. 1905
Watercolour and graphite on paper
14.6 x 9 cm
Acc no 04.0059

**Ernest Thesiger
(1879–1961)**

Percy Grainger, 1903
Chalk and graphite on paper on card
28 x 20.8 cm
Acc no 04.0063

Percy Grainger, 1903
Pastel on paper
40 x 30.5 cm
Acc no 04.0064

**Troedel and Co.,
Melbourne**

Baron Ferdinand von Mueller, c. 1895
Lithograph
56 x 40.6 cm
Acc no 04.0068

Unknown artist

Percy Grainger at the piano, n.d.
Watercolour on paper
34.9 x 32.5 cm
Acc no 08.0028

Portrait of a man, n.d.
Graphite on paper
13.8 x 11.3 cm
Acc no 08.0019

Portrait of a woman, n.d.
Graphite on paper
21.4 x 13.1 cm
Acc no 01.2065

Rose Grainger, n.d.
Pastel and wash on paper
45 x 31.5 cm
Acc no 08.0012

Silhouette of a man, 12 March 1896
Ink and graphite on paper
15.5 x 12 cm
Acc no 08.0003

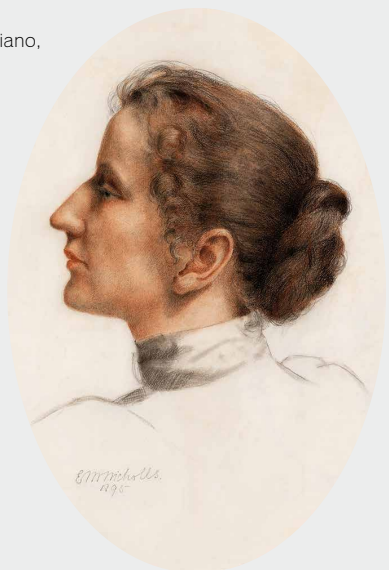
Tiger, n.d.
Watercolour on paper
13.5 x 19.7 cm
Acc no 04.0070

Unknown maker,

United Kingdom
Toy sailboat, c. 1927
Wood, cotton, string, metal, paint
52 x 50 x 11.5 cm
Acc no 15.0012

Winsor and Newton,

London
Watercolour paint set belonging to Percy Grainger, n.d.
Paint, tin, ceramic
2 x 20 x 8 cm
Acc no 01.0837



Water, marks and countenances

Works on paper from the Grainger Museum collection

An exhibition held in the Grainger Museum, University of Melbourne, February to August 2016, co-curated by Astrid Britt Krautschneider and Brian Allison.

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GRAINGER MUSEUM

The University of Melbourne
Gate 13, Royal Parade
Parkville, Melbourne
Telephone: 61 3 8344 5270
grainger@unimelb.edu.au
www.grainger.unimelb.edu.au

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Opening hours

Sunday to Friday 12pm – 4pm

Front images from left, clockwise:
Hix (Possibly American cartoonist, John McCary Hix)
Percy Grainger at the piano, n.d.
Ink and wash on paper

Unknown artist
Silhouette of a man, 12 March 1896
Ink and graphite on paper

Hugh Nevill-Smith
Sailboat on a lake (detail), n.d.
Watercolour on paper

