

The Art of Hall Thorpe & Ethleen Palmer

PRICE LIST



Historically, artists have been employed by leading institutions to bring emotional truth to established principles. Yet in our new global society, no institution has the wide acceptance to create values and direction for the majority of people. Markets in free societies are rapidly replacing governments and religious institutions as regulators of the highest authority, and markets perform without values: they do not converse in a human tongue. The arts can break new ground here, bringing human consciousness to bear on these flows of product and capital, energizing our interpersonal connections, and opening new doors for invention and practice...

Art, after all, is about **rearranging** us, creating surprising juxtapositions, emotional openings, startling presences, flight paths to the eternal.







"The Art of Possibility: Transforming Professional and Personal Life"
Rosamund Stone Sander & Benjamin Sander

The Art of Hall Thorpe & Ethleen Palmer

fyREGallery Director, Cheryl Hannah, is delighted to present her 10th show in association with Josef Lebovic Gallery, Sydney.





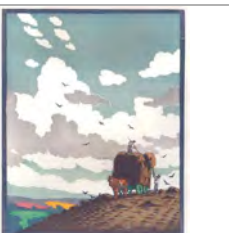


Hall Thorpe (1874-1947), the expatriate who lived most of his life in England, determined his woodcuts should be "wholesome in subject, cheerful in colour and decorative in design". His masterpiece, "the Country Bunch", c.1922, is the largest print of his career. Reputed to have taken Thorpe a year to make and using 15 blocks to separate its colours, it is the keystone work of this exhibition. Similarly, "Triptych: Kookaburra, Kangaroo, Koalas", 1940, anchors the works on exhibition by Ethleen Palmer (1906-1958). Palmer, whose childhood in the Far East influenced her aesthetic to such an extent that she was described in 1939 as "...an Australian Hokusai", made Australian flora and fauna her special project. In a generation of astounding Australian women printmakers - think Preston, Spowers, Proctor and Teague - Ethleen Palmer was the undisputed virtuoso of the linocut. Using as many as 12 blocks to complete one print, she was unstinting in her efforts to make prints of exceptional vibrancy, depth of colour and decorative appeal.





Hall Thorpe			
1.		The Country Bunch , c1922. Colour woodcut, 75.9 x 63cm. Ref: Holden, Hall Thorpe. Colour Woodcuts, 1980, plate 9. Framed	\$3,400
2.		Old Thatch , c1920. Colour woodcut with hand-colouring, titled and signed in pencil in lower margin, 22.8 x 29cm. Ref: Holden, Hall Thorpe. Colour Woodcuts, 1980, plate 19.	\$290
3.		Anchura , c1920. Colour woodcut with gouache, titled and signed in pencil in lower margin, 30.3 x 24.2cm.	\$1,850
4.		Piccadilly [small version] , c1922. Colour woodcut, titled and signed in pencil in lower margin, 16.2 x 19.1cm. Also known as Eros. Ref: Holden, Hall Thorpe. Colour Woodcuts, 1980, plate 23.	\$990
5.		Piccadilly [large version] , c1922. Colour woodcut, initialled in block lower right, titled and signed in pencil in lower margin, 27.9 x 33.1cm. Ref: Holden, Hall Thorpe. Colour Woodcuts, 1980, plate 23.	\$1,650

6		<p>Dawn, c1918. Colour woodcut with gouache and crayon, titled and signed in pencil in lower margin, 16.7 x 19.3cm. Ref: Holden, Hall Thorpe. Colour Woodcuts, 1980, plate 12</p>	\$1,350
7.		<p>Pansies, c1922. Colour woodcut, copyright symbol in block lower left, signed in pencil in lower margin, 16.4 x 15.2cm. Ref: Holden, Hall Thorpe. Colour Woodcuts, 1980, plate 2.</p>	\$770
8.		<p>Primroses, c1922. Colour woodcut, signed in pencil and letterpress text "Published by Hall Thorpe, London. Copyright USA 1922" in lower margin, 16.5 x 15.2cm. Ref: Holden, Hall Thorpe. Colour Woodcuts, 1980, plate 26</p>	\$550
9.		<p>Crocus and Snowdrops, c1922. Colour woodcut, signed in pencil and letterpress text "Published by Hall Thorpe, London. Copyright USA 1922" in lower margin, 16.4 x 15.2cm. Ref: Holden, Hall Thorpe. Colour Woodcuts, 1980, plate 11.</p>	\$660
10.		<p>Cowslips, c1922. Colour woodcut, titled and signed in pencil and letterpress text "Published by Hall Thorpe, London. Copyright USA 1922" in lower margin, 16.5 x 15.2cm. Ref: Holden, Hall Thorpe. Colour Woodcuts, 1980, plate 10.</p>	\$660
11.		<p>Forget-me-nots, c1922. Colour woodcut, signed in pencil and letterpress text "Published by Hall Thorpe, London. Copyright USA 1922" in lower margin, 16.6 x 15.3cm. Ref: Holden, Hall Thorpe. Colour Woodcuts, 1980, plate 13.</p>	\$660
12.		<p>Pinks, c1922. Colour woodcut, copyright symbol in block lower left, signed in pencil in lower margin, 16.4 x 15.3cm. Ref: Holden, Hall Thorpe. Colour Woodcuts, 1980, plate 24.</p>	\$770




13.		The Wise Men [small version] , c1919. Colour woodcut, titled and signed in pencil in lower margin, 13.5 x 13.7cm. Ref: Holden, Hall Thorpe. Colour Woodcuts, 1980, plate 8.	\$440
14.		Home [small version] , c1919. Colour woodcut, initialed in block lower right, titled and signed in pencil lower margin, 14 x 13.5cm. Ref: Holden, Hall Thorpe. Colour Woodcuts, 1980, plate 15.	\$440
15.		Twilight , c1918. Colour woodcut with crayon, titled and signed in pencil in lower margin, 16.5 x 19.1cm. Ref: Holden, Hall Thorpe. Colour Woodcuts, 1980, plate 31.	\$1,350
16.		Bluebell Wood , c1922. Colour woodcut with gouache and crayon, signed in pencil in lower margin, 16.5 x 15.2cm.	\$1,350
17.		The Lane [Country Lane with Cottage and Grazing Cattle] , c1922. Colour woodcut with crayon, signed in pencil in lower margin, 16.5 x 15.2cm.	\$1,350
18.		The Wise Men [large version] , c1919. Colour woodcut, titled and signed in pencil in lower margin, 20.5 x 19.2cm. Ref: Holden, Hall Thorpe. Colour Woodcuts, 1980, plate 34.	\$550
19.		The Wise Men [small version with Christmas verse] , c1919. Colour woodcut, letterpress text below image, 13.5 x 13.7cm (image), 29.4 x 17.2cm (paper). Text reads "Christmas. In the deep starlit stillness of the heart/Again the angels sing, 'Peace upon earth/ Goodwill to men.' And, wearied of life's dearth/ Forlorn we strive to find some plan or chart/To guide our way. When, breaking clouds apart,/The star of Faith shines out, and leads us forth/To where the Christ-child lies of lowly birth./Then all the dread despair, the tears and smart/Of sorrow are transformed to precious care/Of gold and frankincense: and life's highways/Awake to song, the friendships that we share,/And all the simple tasks that fill our days/Are glorified. For where He enters – there,/The festal joy of Christmas comes – and stays." Ref: Holden, Hall Thorpe. Colour Woodcuts, 1980, plate 8.	\$330









20.	 <p data-bbox="363 389 440 405">A GREETING</p> <p data-bbox="308 409 499 539">This little fragrant bunch of old-time flowers I send A medley of gay laughing colours for you, friend. Look lovingly upon their dear familiar faces And say—do they not stir within your hearts deep spaces Keen memories that surge in waves of thought and bring Again some trim home garden filled with flowers of Spring, Or face of dear far absent friend, or love's word spoken And linked with some small flower that came as lover's token. Think of the charmed spell of scent and colour cast About our lives, binding the present and the past, And all the greetings that they wave from gardens gay To cheer the travellers who take the world's highway. —Hall Thorpe</p>	<p data-bbox="563 172 1182 255">A Greeting [with verse], c1918. Hand-coloured woodcut, letterpress text below image, 13 x 13.2cm (image), 28.2 x 16.5cm (paper).</p> <p data-bbox="563 255 1244 501">Text reads "A Greeting. This little fragrant bunch of old-time flowers I send,/A medley of gay laughing colours for you, friend./Look lovingly upon their dear familiar faces/And say – do they not stir within your hearts deep spaces/Keen memories that surge in waves of thought and bring/Again some trim home garden filled with flowers of Spring./Or face of dear far absent friend, or love's word spoken/And linked with some small flower that came as lovers' token./Think of the charmed spell of scent and colour cast/About our lives, binding the present and the past./And all the greetings that they wave from gardens gay/To cheer the travellers who take the world's highway./Hall Thorpe."</p>	\$770
21.	 <p data-bbox="347 792 459 808">THE POOL OF LONDON</p> <p data-bbox="308 813 499 943">After far wanderings be danger passed, Or magic journey where bright tropics blaze, From over all the world's vast waterways Back to this Mother-heart they come and rest, Folded within her silver mists – caressed, By golden light that hardly breaks the haze, Softly transforming with its tender greys The city's tawdriness. From east and west And far Antipodes they come and go, Binding through trade and intercourse the ties Of Fellowship. Little is here to show Her power, so hushed in quiet colour lies The Pool. Yet listen, you will hear below The surging throb of world-wide energies. —Hall Thorpe</p>	<p data-bbox="563 575 1244 658">The Pool of London [with verse], c1918. Colour woodcut with crayon, initialled in block lower left, letterpress text below image, 13.7 x 13.7cm (image), 30.3 x 17cm (paper).</p> <p data-bbox="563 658 1244 904">Text reads "The Pool of London. After far wanderings by danger pressed,/Or magic journeys where bright tropics blaze,/From over all the world's vast waterways,/ Back to this Mother-heart they come and rest,/Folded within her silver mists – caressed./By golden light that hardly breaks the haze/Softly transforming with its tender greys/The city's tawdriness. From east and west/And far Antipodes they come and go,/Binding through trade and intercourse the ties/Of Fellowship. Little is here to show/Her power, so hushed in quiet colour lies/The Pool. Yet listen, you will hear below/The surging throb of world-wide energies./Hall Thorpe."</p>	\$1,650
22.	 <p data-bbox="379 1173 411 1189">HOME</p> <p data-bbox="308 1193 499 1301">The little house upon the hill Gleams through the greyness of the night, Its simple round of work is still And hushed are all its sounds of life— Along its eaves, But for a yellow light that beams. A very little home—so small Against the vastness of the sky, Hidden within its narrow walls The nightness of love and life, Its tenderness, Of kindly thought and dear caress. —Hall Thorpe</p>	<p data-bbox="563 978 1233 1061">Home [small version with verse], c1919. Colour woodcut, initialled in block lower right, letterpress text below image, 14 x 13.5cm (image), 29.5 x 17.3cm (paper).</p> <p data-bbox="563 1061 1233 1218">Text reads "Home. The little house upon the hill/ Gleams through the greyness of the night,/It's simple round of work is still/And hushed are all its sounds of life, - /Asleep it seems./But for a yellow light that beams./A very little home – so small/ Against the vastness of the sky,/Holding within its narrow wall/The mightiness of love and life,/Its tenderness,/Of kindly thought and dear caress./ Hall Thorpe." Ref: Holden, Hall Thorpe. Colour Woodcuts, 1980, plate 15</p>	\$330
23.		<p data-bbox="563 1382 1233 1464">Sweet Peas in Glass Vase, c1920. Colour woodcut, signed in block lower right, 18.6 x 22.8cm.</p> <p data-bbox="563 1464 1233 1525">Ref: Holden, Hall Thorpe. Colour Woodcuts, 1980, book cover and plate 1. 7</p>	\$2,650
24.		<p data-bbox="563 1785 1233 1841">Anemones, c1922. Colour woodcut, titled and signed in pencil and letterpress text "Published by Hall Thorpe, London. Copyright USA 1922" in lower margin, 23.5 x 29.2cm.</p> <p data-bbox="563 1841 1233 1897">Ref: Holden, Hall Thorpe. Colour Woodcuts, 1980, plate 5.</p>	\$1,650
25.		<p data-bbox="563 1852 1233 1935">Sweet Peas, c1922. Colour woodcut, copyright symbol in block lower left, titled and signed in pencil in lower margin, 23.7 x 29cm.</p> <p data-bbox="563 1935 1233 1995">Ref: Holden, Hall Thorpe. Colour Woodcuts, 1980, plate 30.</p>	\$1,650







26.		Nasturtiums , c1922. Colour woodcut, titled and signed in pencil in lower margin, 22.9 x 29.3cm. Ref: Holden, Hall Thorpe. Colour Woodcuts, 1980, plate 18.	\$1,650
27.		Marigolds , c1922. Colour woodcut, titled and signed in pencil and letterpress text "Published by Hall Thorpe, London. Copyright USA 1922" in lower margin, 22.9 x 29.1cm. Ref: Holden, Hall Thorpe. Colour Woodcuts, 1980, plate 17.	\$1,650
28.		The Open Gate , c1920. Colour woodcut with gouache and crayon, titled and signed in pencil in lower margin, 35.5 x 28.2cm. Ref: Holden, Hall Thorpe. Colour Woodcuts, 1980, plate 21.	\$880
29.		The Caravan , c1920. Colour woodcut with gouache, titled and signed in pencil in lower margin, 33.7 x 26.7cm. Ref: Holden, Hall Thorpe. Colour Woodcuts, 1980, plate 7.	\$1,100
30.		Haymakers , c1920. Colour woodcut, 33.6 x 26.6cm. Ref: Holden, Hall Thorpe. Colour Woodcuts, 1980, plate 3.	\$1,100
31.		Summer , c1920. Colour woodcut, signed in block lower right, titled and signed in pencil in lower margin, 35.6 x 27.9cm. Ref: Holden, Hall Thorpe. Colour Woodcuts, 1980, plate 28.	\$1,650
32.		Flowers and Fruit , c1920. Colour woodcut, titled and signed in pencil and letterpress text "Published by Hall Thorpe, London. Copyright USA 1920" in lower margin, 40.8 x 26.8cm. Ref: Holden, Hall Thorpe. Colour Woodcuts, 1980, plate 14.	\$3,300

33.		Summer Bunch , c1920. Colour woodcut, copyright stamp on image lower left, titled, and signed in pencil in lower margin, 48.3 x 33cm. Ref: Holden, Hall Thorpe. Colour Woodcuts, 1980, plate 29.	\$1,850
34.		The Chinese Vase , c1920. Colour woodcut with crayon, titled and signed in pencil on image lower right and left, 48.9 x 32.9cm. Ref: Holden, Hall Thorpe. Colour Woodcuts, 1980, plate 4.	\$2,950
35.		Polyanthus , c1921. Colour woodcut, copyright stamp on image lower left, signed in crayon on image lower right, titled and signed in pencil in lower margin, 29.3 x 25.4cm. Ref: Holden, Hall Thorpe. Colour Woodcuts, 1980, plate 25.	\$2,650
36.		[Parrots and Possum] , c1918. Colour stencil, signed in pencil on image lower right, 34.3 x 26.4cm. Rare, early work.	\$2850

Ethleen Palmer

37.		[Triptych: Kookaburra, Kangaroo, Koalas] , 1940. Colour linocut in three sheets, each monogrammed and dated in image lower left or upper right, (a) 35 x 26cm; (b) 35 x 74.7cm; (c) 34.3 x 26.3cm. (a) Minor foxing upper centre; (b) slight mount burn. Framed	\$9,000 (the set)
38.		Ourimbah Pastoral , 1940. Colour linocut, annotated and editioned "P/30", annotated "Colour print", dated, titled and signed in pencil in lower margin, 27.8 x 26cm. Minor cockling to margins.	\$2,850
39.		On The Road To Sydney Circa 1850 , 1937. Colour linocut, editioned 7/35, annotated "Linocut", dated, titled and signed in pencil in lower margin, 20.1 x 36cm. Minor foxing to image upper left and to margins. Depicts an Australian bushranger holding up a coach.	\$2,250

40.		Hill Country , 1938. Colour linocut, annotated and editioned "P/25", annotated "Linocut", dated, titled and signed in pencil in lower margin, 26.3 x 37.9cm. Minor foxing to centre of image and right margin, cockling to lower margin, slight old mount burn.	\$3,300
41.		[Deer Family] , c1950s. Colour screenprint, monogrammed in image lower right, annotated "Serigraph" and signed in pencil in lower margin, 22.2 x 27.4cm. Minor mount burn. Provenance: originally from the artist's sister, Beatrice Palmer. Serigraph is another term for screenprint.	\$990
42.		The Duck And The Fish , 1949. Colour screenprint, monogrammed in image lower right, annotated "Serigraph" and "Proof", editioned "Ed. 20", dated, titled and signed in pencil in lower margin, 26.4 x 35.2cm. Minor mount burn. Provenance: originally from the artist's sister, Beatrice Palmer. Serigraph is another term for screenprint.	\$1,550
43.		The Dead Trees , 1949. Colour screenprint, annotated "Serigraph" and "Proof", editioned "Ed. 50, Ser. 1", dated, titled and signed in pencil in lower margin, 22.7 x 29.7cm. Slight stains and foxing to margins. Provenance: originally from the artist's sister, Beatrice Palmer. Serigraph is another term for screenprint.	\$1,250
44.		[Two Shags] , c1950s. Colour screenprint, annotated "by Ethleen Palmer" and signed "B.H. Palmer" by Beatrice Palmer in pencil in lower margin, 18.8 x 22.7cm. Provenance: originally from the artist's sister, Beatrice Palmer.	\$990
45.		At Peace That Eve , 1949. Colour screenprint, monogrammed in image lower right, annotated "Serigraph" and "Proof", editioned "Ed. 15", dated, titled and signed in pencil in lower margin, 30.3 x 27.5cm. Minor stain to left margin. Provenance: originally from the artist's sister, Beatrice Palmer. Serigraph is another term for screenprint.	\$1,250
46.		The Homestead , c1935. Colour linocut, annotated and editioned "Proof, Ed. 50", titled and signed in pencil in lower margin, 17 x 22.2cm. Minor foxing to lower margin.	\$2,250
47.		Mother And Baby , 1936. Colour linocut, monogrammed in block lower right, annotated "Proof" and editioned "Ed. 50", dated, titled and signed in pencil in lower margin, 15.6 x 17.5cm. Old folds and minor foxing to margins. \$990	\$990
48.		The House With The Orange Door , 1949. Colour screenprint, monogrammed in image upper right, annotated "Serigraph", dated, editioned "Ed. 20", titled and signed in pencil in lower margin, 25.5 x 36.1cm. Minor foxing, stain and pinholes to margins. Provenance: originally from the artist's sister, Beatrice Palmer. Serigraph is another term for screenprint.	\$2,250

49.		[Kookaburra] , c1950s. Colour screenprint, annotated "Serigraph by Ethleen Palmer" and signed "B.H. Palmer" by Beatrice Palmer in pencil in lower margin, 19.9 x 22.5cm. Provenance: originally from the artist's sister, Beatrice Palmer. Serigraph is another term for screenprint.	\$1,350
50.		Two Finches , 1951. Colour screenprint, annotated "by Ethleen Palmer" and signed "B.H. Palmer" by Beatrice Palmer in pencil in lower margin, 17.9 x 21cm. Minor foxing to upper margin. Another copy of this screenprint obtained from Beatrice Palmer was titled and dated.	\$1,150
51.		[Aboriginal-Inspired Motif] , c1950s. Colour screenprint with deckled edges, image for greeting card, 11.6 x 7.6cm. Slight foxing and surface soiling overall, glue remnants verso. Provenance: originally from the artist's sister, Beatrice Palmer.	\$380
52.		[Turtle] , c1950s. Colour screenprint with deckled edges, image for greeting card, 9.8 x 7.2cm. Provenance: originally from the artist's sister, Beatrice Palmer.	\$220
53.		Aboriginal Women In Ritual Dance , c1950s. Colour screenprint, Christmas card with deckled edges, artist's name and "Christmas Greetings" in letterpress inside card, title screenprinted on back of card, 8.2 x 10.6cm. Provenance: originally from the artist's sister, Beatrice Palmer.	\$390
54.		[Zebra] , c1950s. Set of three screenprints, greeting card, printed in three colourways, screen printed monogram on back of each card, 5.8 x 7.1cm each. Provenance: originally from the artist's sister, Beatrice Palmer.	\$990 (set of 3) or \$350 each
55.		Koalas , c1950s. Colour screenprint, Christmas card with deckled edges, titled in image lower centre, artist's name and "Christmas Greetings" in letterpress inside card, 7.8 x 10cm. Provenance: originally from the artist's sister, Beatrice Palmer.	\$330
56.		[Lyrebird, Small Version] , c1950s. Screenprint, greeting card, screenprinted monogram on back of card, 6.3 x 7.5cm. Minor foxing overall. Provenance: originally from the artist's sister, Beatrice Palmer.	\$380

57.		[Stork] , c1950s. Colour screenprint, greeting card with deckled edges, artist's name and "Greetings" in letterpress inside card, 11 x 6.2cm. Slight foxing overall. Provenance: originally from the artist's sister, Beatrice Palmer.	\$330
58.		[Mopokes] , c1950s. Colour screenprint, Christmas card with deckled edges, artist's name and "Christmas Greetings" in letterpress inside card, 7.8 x 9.8cm. Slight foxing overall. Provenance: originally from the artist's sister, Beatrice Palmer.	\$330
59.		[Herons] , c1950s. Two colour screenprints, Christmas cards with deckled edges, printed in two colourways, artist's name and "Christmas Greetings" in letterpress inside card, 7.8 x 10.4cm. Provenance: originally from the artist's sister, Beatrice Palmer.	\$380 (set of 2) or \$200 each
60.		[Pair Of Ducks] , c1950s. Two colour screenprints with deckled edges, printed in two colourways, each adhered to telephone message card, call register in letterpress inside each card, 7.1 x 11.1cm. Provenance: originally from the artist's sister, Beatrice Palmer.	\$480 (set of 2) or \$250 each
61.		[Bird At Water's Edge] , c1950s. Colour screenprint with deckled edges, adhered to telephone message card, call register in letterpress inside card, 9.3 x 11.7cm. Provenance: originally from the artist's sister, Beatrice Palmer.	\$190
62.		[Quail] , c1950s. Colour screenprint, Christmas card with deckled edges, artist's name and "Christmas Greetings" in letterpress inside card, 8.6 x 10.9cm. Provenance: originally from the artist's sister, Beatrice Palmer.	\$190

Note: All prices are for unframed prints, unless otherwise specified

Certificates of authenticity will be provided by Josef Lebovic Gallery for all works sold.