



DAY GALLERY

Printmaker

Ethleen Mary Palmer

A collection of Screen Prints by
Ethleen Palmer from the collection of
Beatrice Palmer

A life in Print

News article 1939 : A Valuable Medium

I feel, says Miss Palmer,

“That with colour printing the artist is able to make contact with many more lives than is possible with most media, and, although it may be incapable of plumbing the greatest depths, yet if the subject matter be good and simple, and if the necessary emotional content is realised it should have an almost universal appeal and be capable of supplying the artistic needs of many people.”

Sydney Morning Herald 1939

Miss Palmer with her dog Bruin in 1939





Two Shags (Pied Cormorant)

Colour screen print on paper

18.8 x 22.7 cm

Signed in margin by the artists sister Beatrice Palmer

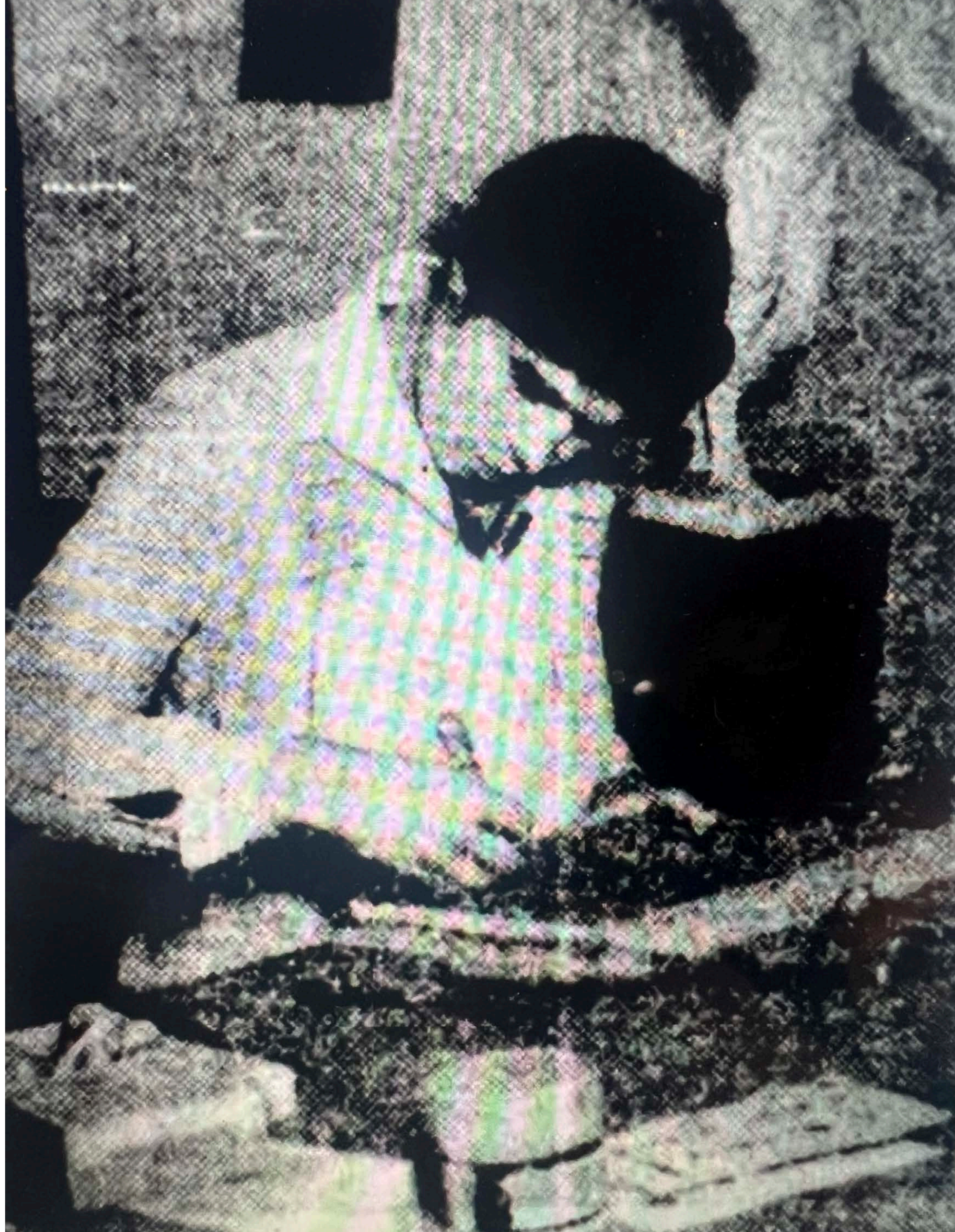
Provenance: Estate of The Artist from Beatrice

Palmer

Excellent condition

Housed in a light timber frame

\$2400



"Being her own handyman, Miss Palmer saws a plank of wood into blocks and then linoleum is cut to match and 'fixed' to the blocks with glue".

Sydney Morning Herald 1936



Two Ducks c1950

Colour screen print on paper

Printed in 3 colours

7.1 x 11 cm

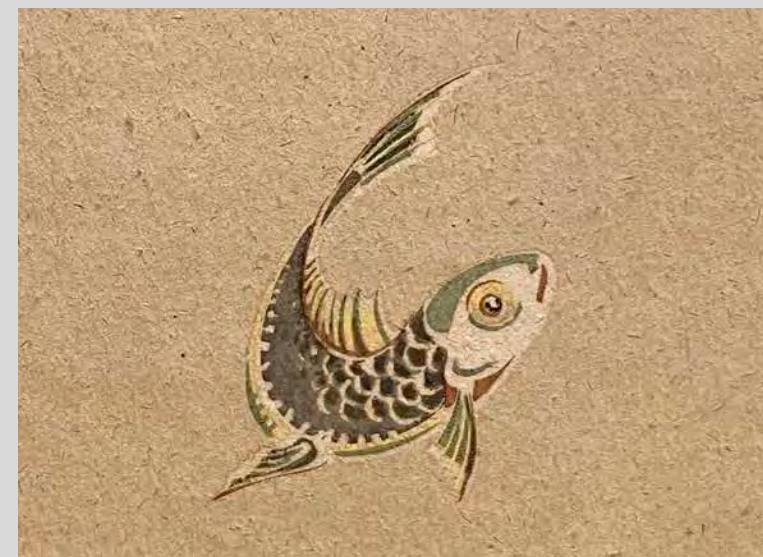
In Excellent condition

Housed in a light timber frame

\$990

“Envisage a time when Ethleen Palmer will be known as the Hokusai of Australia”

Barbara Matthews on Miss Palmer - *Art in Australia August 1939*





Deer c1950

Colour Screen print on paper
(Serigraph)

Image: 22 x 27.5 cm

sheet: 28.5 x 33.4 cm

Good condition

Signed in pencil in the lower
margin

Mounted on acid free board

\$2,200

The Bittern 1949

Serigraph on paper

Proof copy.

Edition of 20

Image: 36 x 26 cm | Sheet 50 x 38.6 cm

Signed in the lower margin in pencil

Excellent condition

Housed in a light timber frame

\$2,200





Miss Palmer cutting Linoleum in her studio c1935



Stork c1950

Colour Screen print on paper

11 x 6.2 cm

Slight discolouration and foxing to the paper

Mounted on acid free board

\$660



The Red House c1950

Colour Screen print on paper
9.3 x 11.9 cm

Artists name in letter press
verso

Good condition
Housed in a light timber frame

\$1450



The Ravens 1949

Serigraph on paper
Image: 38.2 x 38.7cm
Sheet: 46.5 x 38.5 cm
Signed and titled in pencil in the
lower margin
good condition
Housed in a light timber frame

\$2600



A Rooster c1950

Colour screen print on paper

11.1 x 8 cm

Minor foxing

Mounted on acid free board

\$660



Feathered Trio c1950

Screen prints on paper
Pelican | 7.5 x 10.9 cm
Waterbird | 9.3 x 11.7 cm
Quail | 8.6 x 10.9 cm
Artist stamp verso

Provenance: Estate of the artist from
Beatrice Palmer

Housed together in a light timber frame
These works are in excellent condition

\$2400



Serigraph 1949 Ed 20 Proof

The Duck & the Fish

Eileen Palmer

The Duck and The Fish 1949
Serigraph on buff paper
Printed in 10 colours
Image size: 35 x 27 cm
Sheet size: 38.5 x 50.2 cm
Signed, titled in pencil in the lower margin
Edition of 20- proof edition
In good condition
An excellent example of Palmer's Japanese inspired compositions.
Housed in a light timber frame

\$3,300



“Art is not miss Palmers only interest, for she is an excellent cook, loves gardening and collects books. She is also fond of adopting sick and injured birds or animals, and her ‘hospital’ includes a beautiful large cat, which was once a kitten with a broken back, and her dog “Winky” is minus an ear.

Sydney Morning Herald - July 1936





Australian Wildflower Quartet c1950

Screen prints on paper

Flannel Flowers | 7.5 x 10 cm

Gumblossom | 7.4 x 9.8 cm

Tee Tree | 6.9 x 8.1 cm

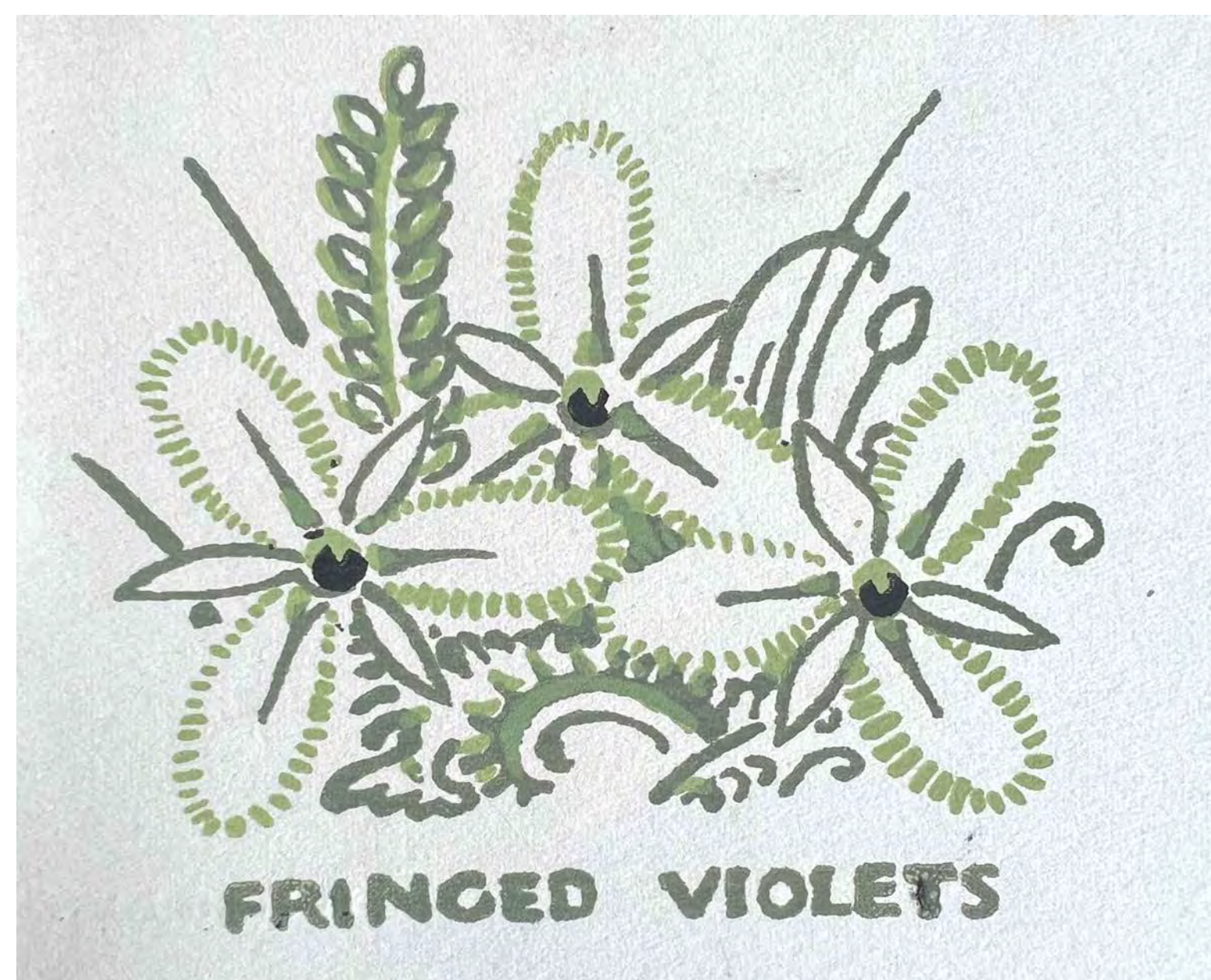
Fringed Violets | 7.5 x 8.7 cm

Artist stamp verso

Provenance: Estate of the artist from
Beatrice Palmer

Framed together in a light timber moulding
Works are in excellent condition

\$1850 set of 4 works





Lyrebird Quartet in Red c1950

Screen prints on paper

Lyrebird | 7.8 x 9.9cm

Flowers | 7.5 x 10 cm

Tee Tree | 6.9 x 8.1 cm

Herron's | 7.8 x 10.4 cm

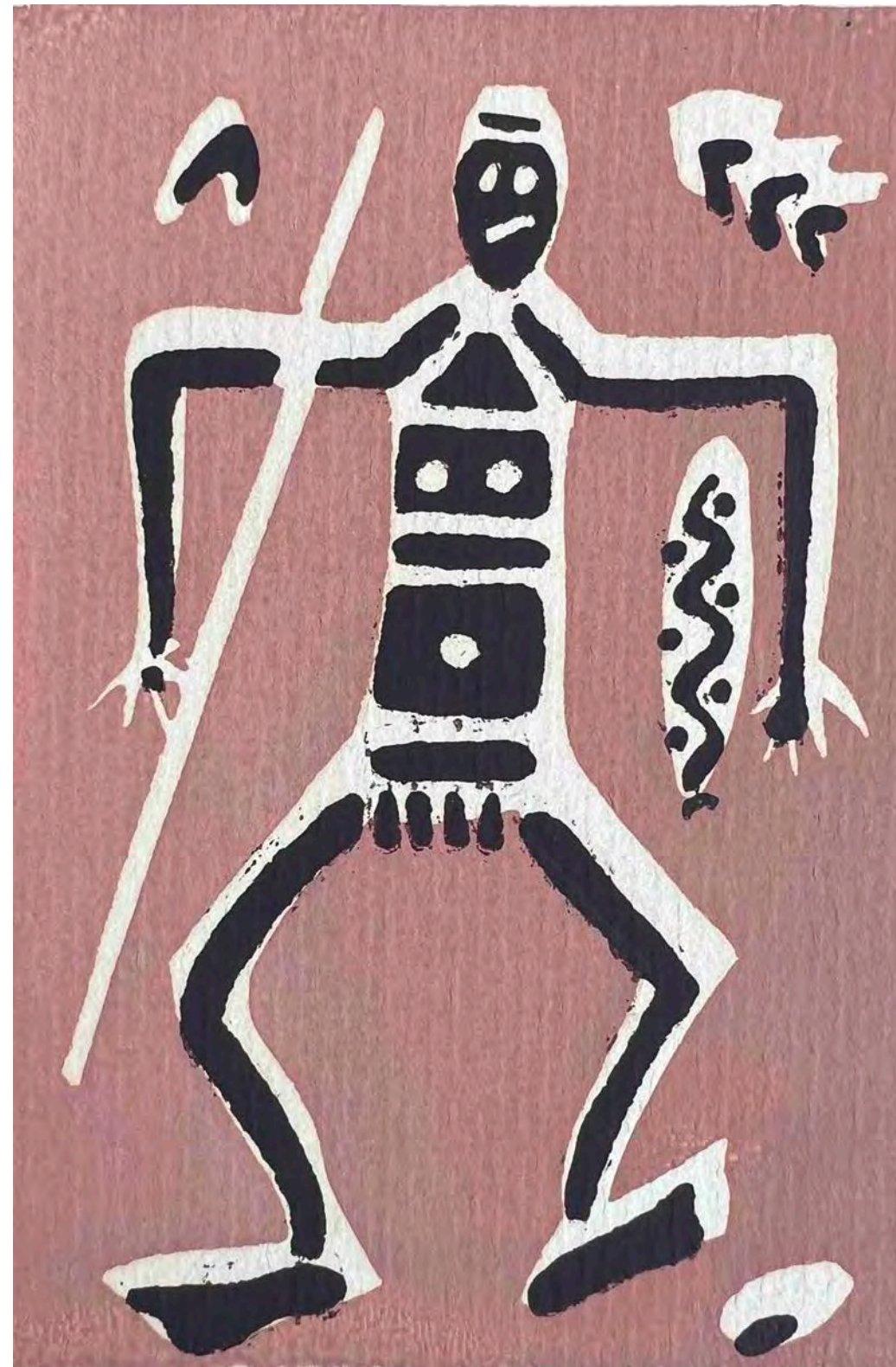
Artist stamp verso

Provenance: Estate of the artist
from Beatrice Palmer

Framed together

Works are in excellent condition

\$2400



Australian Designs c 1950

Screen prints on paper

Standing man | 11.8 x 8.6 cm

Three Women in A Ritual Dance | 8.2 x 10.6 cm

Design I | 11.6 x 7.6 cm

Housed together in a light timber frame

\$2200





Koala and Gumblossom Trio c1950

Screen prints on paper

Koalas | 7.8 x 10 cm

Gumblossom | 7.4 x 9.8 cm

Fringed Violets | 7.5 x 8.7 cm

Excellent condition

Artists name in letter press verso

Housed together in a light timber frame

\$2400



Tawny Frogmouth c1950

Colour Screen print in 4 colours
7.8 x 9.8 cm

Artist name in letterpress verso
Mounted on archival board

\$880



Magpie and Chicks c1950

Colour Screen print
Printed in green and black
7 x 9.7 cm
artist name in letterpress verso
Unframed

\$500



Turtle c1950

**Colour screen print
Printed in three colours
8 x 11 cm
Unframed
In good condition**

\$500



Two Emu c 1950

Colour Screen print in 4 colours
7 x 9.3 cm
crease lower left
Mounted on archival board

\$660



Prancing Zebra c1950

Screen print in red
5.8 x 7.1 cm
Mounted on archival board

\$500

Art in Australia | August 15th 1939 | An Australian Hokusai | Barbara Goode Matthews

Mrs. Matthews, a Sydney journalist, is an enthusiastic follower of the arts in Australia. She particularly admires the work of Ethleen Palmer, and here she does justice to the fine attainments of that artist in the sphere of the colour-print. Miss Palmer held an exhibition at the Macquarie Galleries, Sydney, during May.

One of the most noticeable features of the artistic life of Sydney during the past few years has been the number of young women who are proving themselves capable of combining commercial and fine art in their careers. Of these is Ethleen Palmer, whose first step on the ladder of art was the winning of a scholarship entitling her to three years' tuition at the East Sydney Technical College. When she completed her course, a city appointment as a commercial artist only spurred her on to further college work at night. But a few years of this intensive application proved too much for her health. A break-down, necessitating four years complete rest, by a curious chance diverted her talent into the direction of the colour-print.

Reading a work on linocuts, collected from the Municipal Library, Miss Palmer thought she would like to experiment in this branch of art which previously she had never even thought about. With homemade tools a gouger made from an old umbrella rib, a frame, an ordinary pen-knife, a sharp pencil, tissue paper, a brush, paints, and Japanese vellum- -plus brains, she cut a little blue wren from linoleum.

She laughs at it now-"very badly cut . . . all out of register". but it was enough to give her a taste for the art of the colour-print which has endured.

Since those far-away days, Miss Palmer has advanced, step by step, branching out and showing a versatility which has led from success to success, culminating last year with the winning of the lino-cut section in the 150th Anniversary Art Competition. Then, a few months later, came an appointment as lecturer-demonstrator in colour-printing and lino-cut at the Technical College, where, but a few years before, she had been an ambitious art student. In her case it did not take the wheel of fortune long to complete the circle.

Romantic as it all seems, this success has been bought by work, and yet more work.

Even the drudgery of commercial art has taught responsibility, self-control, resourcefulness, and an appreciation of the layman's point of view. This has been good discipline, for the artistic temperament is essentially sensitive, receptive, dreamy, and often un-practical. Naturally, it is always at war with the materialism and commercialism of everyday life, but modern life has no time for parasitic dreamers. The up-to-date artist must be self-supporting, and in order to become so, must wage his war with courage and intelligence.

"The struggle is bound to take its toll," says Miss Palmer, "*but I believe those who succeed in fine art do so in spite of commercial art, not because of it.*"

Having won through without having "*to sell her soul for sixpence*" and buy it back dearly after scaling the ladder, Miss Ethleen Palmer is now in the happy position of being able to dispense with commercial art.

With her work to be seen in most of the Art Galleries of Australia, and "Spindrift" (reproduced in this issue) recently acquired by the Adelaide Art Gallery (her fourth print in that collection), Miss Palmer may be said definitely to have arrived. So far, "Spindrift" the most charming colour-print she has achieved. Combining beauty with strength and delicacy, it portrays the rhythmic, surging restlessness of the ocean and the evolutions of seabirds on the wing a quintessence of the unity of Nature.

To some it recalls "The Wave" of Hokusai, the Japanese master of colour-prints. But although China, and later Japan, made the colour-print what one might almost call a national art, such a comparison is rather superficial. True (and psychologists will be interested in this), Ethleen Palmer's childhood was spent among Chinese and Japanese colour-prints, collected by her mother, who lived for many years in the East.

Miss Palmer seems to have absorbed into her subconscious the best of this culture. But, although influenced, she has added her own Western ideas of form, design, and colour arrangement, making an individual and original picture in which both cultures mingle with happy effect.

From the little blue wren, which captured her fancy for her first effort, Miss Palmer has developed her talent for depicting bird-life, and especially its "domestic" aspect, with humour and sympathetic understanding. "Egrets," the winner of the 150th Anniversary Art

Competition, showing two of these curious, long-shanked birds perched on a branch overhanging a mangrove swamp, is a delicate study worthy of a place in the history of the art of the colour-print in Australia.

Cockatoos, hornbills, and ducks- those "beautiful comical things". are but a few that have been "caught" to the life with deer, frogs, pouter pigeons, and other fauna that creep, run, or fly.

Landscape too, is a field that Ethleen Palmer has tilled to good advantage. "Autumn", a lovely effect expressing the season of the year with an originality and feeling rarely seen in the realm of the colour-print, is prize-winner of a competition held last year by the Royal South Australia Society of Arts in Adelaide.

"Granite Peaks," a delightful study of Mount Kembla, Wollongong, which is in quite a different mood, with a colourful cherry tree abloom, was chosen by the trustees of the National Art Gallery of New South Wales as the sole example they possess of this clever young artist's work.

Branching further afield, a leading London firm of art connoisseurs wrote some time ago to Miss Palmer asking her to send them some recent examples of her colour-prints. "Having seen a newspaper article with reproductions, the illustrations strike us as being particularly attractive, and we are inclined to believe an outlet for your work can be found here".

As this firm never handles colour-prints, such a tribute from overseas is another happy augury for the future.

Although Australian by adoption, Ethleen Palmer was born in South Africa, and did not settle here until in her early 'teens. A delicate baby, she left Yeoville, near Johannesburg, when eight months old. She lived in France and in different parts of England until she was nine years of age. Then she returned to her home-land. She attended the Durban Ladies' College until she came to Australia. The school motto, "Nisi Dominus Frustra" ("Without God all is vain") and the life of Lorenzo de Medici, have been Ethleen Palmer's guiding stars.

A fine reproduction of Lorenzo's self-portrait has the place of honour in her studio, and his famous saying, "In life, Beauty perishes, not in art," is her favourite quotation.

One might add, "Every obstacle yields to effort," as Miss Palmer spares no pains to achieve her object. One artist, who confesses that three blocks superimposed is the limit of his colour-printing efforts, envies Ethleen Palmer's extravagance in this direction, as she has used as many as ten different blocks to get the effect she wanted.

The medium fascinates her because she feels that twenty-five prints of one picture bring her into contact with many more lives than if she painted one picture at a time. Thus she influences and gives pleasure to a greater number of people. Those of us who enjoy her work will heartily agree.

Many who credit themselves with the "seeing eye," and are brave enough to stand by their convictions, envisage a time when Ethleen Palmer will be known as the Hokusai of Australia.

Many predictions have been made with less grounds!

DAY GALLERY

CONTACT

Helen Day 0424 842 294

Vince Day 0404 930 120

ONLINE

info@daygallery.art

www.daygallery.com.au

ADDRESS

27-29 Govetts Leap Road
Blackheath
NSW 2785

HOURS

Friday 11am - 4pm

Saturday & Sunday 11am - 5pm

Or by appointment

**FREE PACKING AND DELIVERY
AUSTRALIA WIDE**

