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THE ART OF ROLAND WAKELIN

Volume two

ANNE WATSON, B.A.(HONS.)

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## CHRONOLOGY

The biographical outline of Wakelin's life that follows has been compiled partly from the fresh information I have found during my research, but mostly from the Chronology in the Catalogue to the "Roland Wakelin Retrospective" exhibition (Art Gallery of N.S.W., April, 1967, pp. 20-22). The biographical data contained in this was gained directly from Wakelin - thus establishing its accuracy. It is also the most comprehensive account of the major events in Wakelin's life to date and has proven invaluable during the course of my research. My thanks to the Art Gallery of N.S.W. for compilation of this material. Completed during Wakelin's lifetime it carries much more authority than anything assembled posthumously.

- 1887 Roland Shakespeare Wakelin, born April 17 at Greytown in the Wairarapa Valley about fifty miles from Wellington in New Zealand's North Island. Youngest child of six sons and one daughter of Richard Alfred and Emily Wakelin (born Noakes). Attended local school.
- 1902 Family moved to Wellington. Won a scholarship to the Wellington Technical College. Passed matriculation and civil service examinations here at end of 1903 (aged fifteen).
- 1904 Spent three months as an office boy with a commercial firm, then received civil service appointment to Stamp Office.  
Began attending Wellington Technical College art classes at nights and on Saturdays. First painting teacher a little known artist, Henry Bastings.
- 1905 October - First participation in Annual Competition of New Zealand Academy of Fine Arts (two landscapes).
- 1906 September - Annual Competition - second prize (no first awarded) in Class II (figure from the antique) and equal third in Class V (landscape or marine study in oils or watercolours).
- 1907 Transferred to Land and Income Tax Dept.  
1907-8 - Death of parents.
- 1908 First entries in Annual Exhibition of N.Z. Academy - three oil paintings. Late 1908-9 - visited brother Frank in Sydney for a few weeks over summer holiday period.
- 1909 September - One oil (Willows and Pool) exhibited in Annual Exhibition of Academy.

- 1910 October - Two landscapes (in oils) exhibited with Academy.
- 1911 One work, 8 A.M., exhibited with N.Z. Academy. Received very sympathetic and encouraging reviews in two local newspapers.
- 1912 October - Three oils exhibited. On Council of Academy. 13 December - left Wellington with intention of settling permanently in Sydney. On arrival found work with the Land Tax Dept.
- 1913 At beginning of year enrolled in the art classes of the Royal Art Society of N.S.W. at Vickery's Chambers, 76 Pitt St, Sydney. Here attended life classes under A. Dattilo Rubbo and Norman Carter four nights a week and painting on Saturday afternoons with Rubbo. Remained at these classes for about three years. On Sundays painted landscape in the open air. Later in year, return of Norah Simpson from London where she had studied art under Gilman, Gore and Ginner - English 'Post-Impressionists.' Had also seen French Post-Impressionists at firsthand on visits to Paris. Ideas encouraged by Rubbo. Impact on Wakelin. Also influenced by E. Phillips Fox's impressionist-inspired works in his exhibition at the R.A.S. in October.
- Worked at Federal Land Tax Office until outbreak of W.W. I. Lived in rooms at Waruda St., Kirribilli. Later moved next door where water-colourist, G.K. Townshend lived. Here met Estelle Robinson whom he married on October 15.

- 1914 Won a free year's tuition at R.A.S. for a sketch of a large work entitled The Toilers. Painted version of this was Wakelin's first contribution to a Sydney exhibition. Was rejected by R.A.S. but accepted by the Society of Artists (under Julian Ashton) for their annual exhibition.
- Worked as a ticket writer in Mark Foys' and David Jones' department stores. Lived in several places in McMahon's Point and Woollhara where son Roland was born, 5 December.
- 1915 Three works accepted by the R.A.S. including Pearl Bay and the still existent painting, The Fruit Seller of Farm Cove. Grace Cossington Smith exhibited her Post-Impressionist inspired work, The Sock Knitter.
- Worked as a clerk at Victoria Barracks and State Income Tax Office, Circular Quay.
- 1916 Shown an article in Forum magazine on Cezanne by Willard Huntington Wright. Partial understanding of the French artist's insistence on 'structure' revealed in Down The Hills to Berry's Bay painted that year. Great admiration for Cezanne. Moved to cottage in Bay Road (now Waverton) which he called "Cezanne". Down the Hills . . . and three other works shown in annual R.A.S. exhibition, but (with Rubbo) was criticized in press. On Council of R.A.S. for one year. Late 1916 - joined commercial art firm of Smith and Julius, 24 Bond St., Sydney, run by Sydney Ure Smith

and Harry Julius. Here met Lloyd Rees and worked with Percy Leason, Alex Sass, J. Muir Auld.

1917 A rather quiet year. No contributions to R.A.S. or Society of Artists' annual exhibitions. No large-scale, important works surviving.

Remained with Smith and Julius. Became friends with John Young who had a picture framing business in Little George St. near Smith and Julius. With other artists and friends met here at lunchtimes for discussion, argument etc. Young first to buy a painting by Wakelin.

1918 Four paintings exhibited in R.A.S. including The Yellow House and Boatsheds. A still life shown in Society of Artists exhibition. Opposition now not as severe. Some attempt at understanding of his work by the more broadminded. During this year, closer contact with de Maistre. Friendship consolidated by mutual interest in modern art and experimentation. Ideas on importance of colour in painting introduced by de Maistre and enthusiastically adopted by Wakelin. Later read W.H. Wright's chapter on "Synchronism" in his Modern Painting (1915), Arthur Jerome Eddy's chapter, "Colour-Music" in his Cubists and Post Impressionists and A.W. Rimington's Colour Music, the Art of Mobile Colour.

1919 Ideas gained from their reading of these books, their interest in colour and their knowledge

of music (expecially de Maistre) resulted in production of paintings with 'Colour-Music' or 'Synchronist' titles and eventually an exhibition, "Colour in Art", at Gayfield Shaw's Art Salon, Elizabeth St., Sydney. Six paintings by Wakelin, five by de Maistre, plus pictures of interiors by de Maistre decorated according to colour-music scales. Joint lecture given on opening night explaining their ideas and their theory. Well attended. Mixed reception by press and public. First completely non-figurative works painted by both artists at this time.

1920 Both Wakelin and de Maistre influenced by Max Meldrum's tonal naturalism although this meant almost a complete reversal of former interests. Both read Meldrum's book, Max Meldrum: His Art and Views. Were influenced by its authority and the current popularity of Meldrum's style of painting. Three pictures exhibited at Society of Artists annual exhibition.

Tonalism continued throughout 1921.

1922 First one-man exhibition at Anthony Hordern's Gallery (1 February), forty-five paintings shown, but very few sold. Later in February sailed for London with wife and son. There worked again as a commercial artist, visited museums and galleries and paid three short visits to Paris (one with John Young). Saw some modern exhibitions (Gauguin, Van Gogh), but not as many as hoped for. Met critic, P.G. Konody, who took him to the Burlington Fine Arts Club Summer Exhibition where he saw

- his first Cezannes.  
Lived at 59 St. Paul's Ave., Willesden Green.
- 1923 Lived briefly at St. John's Wood, Tulse Hill, Golder's Green, then Chelsea.  
Evolved own particular solution to problem of painting English light and colour although impact of Post-Impressionism not yet in strong evidence.
- 1924 Returned to Sydney in October. Cottage built at Delmar Ave., Dee Why. Joined O'Brien Publicity Co. as a commercial artist. Remained here until 1941.
- 1925 Exhibition of works in April inaugurated the Macquarie Galleries, founded by John Young and Basil Burdett (Bligh St., Sydney). Catalogue introduction by Margaret Preston, forty-three paintings from London and Paris. First direct evidence in paintings of influence of Cezanne.
- 1926 Moved to Johnstone St., Chatswood where daughter Judith was born, 2 June.  
In November showed six paintings at the Grosvenor Galleries with "A Group of Modern Painters", later called "A Group of Contemporary Painters" and finally "The Contemporary Group". Organized chiefly through efforts of George Lambert and Thea Proctor, both sympathetic with the younger artists who shared Wakelin's views.  
Gave Saturday painting classes at Chatswood for about year, but did not teach much again until the 1950's.
- 1927 Moved to Edward St., North Sydney.

Painted The Red House - one of his most successful works to date. Gradual relaxing of previous criticism and opposition.

- 1928 August - Exhibition at Macquarie Galleries opened by Mrs A. T. Anderson, an active patron of modern art.
- In December edition of Art in Australia, publication of Wakelin's first important article on the modern movement. Gives some insight into his own work and the depth of his understanding of the movement at this time.
- 1929 A.J.L. McDonnell joined Basil Burdett and John Young at Macquarie Galleries. Later bought Wakelin's work extensively for his private collection.
- Art in Australia published numerous articles sympathizing with Sydney's 'moderns' and giving them long overdue publicity. Increasing public appreciation and understanding.
- 1930 During the depression years found few buyers. Remained with O'Brien's, but often worked only one week in three.
- Retrospective exhibition at Ball Green, Turrumurra, the home of Mrs Ethel Anderson, 73 paintings (1913-30).
- 1931 At end of year or early 1932 moved from Edward St., North Sydney, briefly to the "White House", Carr St., Waverton which had been painted from "Cezanne" in 1918.
- 1933 Showed pictures at Dorrit Black's Modern Art Centre, Margaret St., Sydney.
- Moved to two different houses in East Crescent

- St., McMahon's Point, then to King St., Waverton until 1939.
- 1934 July - exhibition at Macquarie Galleries organized by Mrs Ethel Anderson and Mrs Rodney Dangar. First financially successful show. Intelligent and well-considered article on Wakelin by influential critic Kenneth Wilkinson appeared in August edition of Art in Australia accompanied by six reproductions. Elected member of Society of Artists.
- 1935 First truly profitable exhibition at Macquarie Galleries (June, 33 paintings). First painting to be purchased by a public gallery (Art Gallery of N.S.W.).  
Mellowing of style becomes noticeable this year. Possible connection between popularity, official recognition and this change to a more personal, less radical style of painting. At end of year part of A.J.L. McDonnell's collection, containing paintings by Wakelin, deposited on loan with Sydney University Union. With additions remained in view here until the owner's death in 1964.
- 1936 August 4, Macquarie Galleries, 40 paintings.
- 1937 August 18, Macquarie Galleries, 34 recent paintings and 19 lent from earlier periods.
- 1938 Represented in "150 Years of Australian Art", Art Gallery of N.S.W. First inclusion in a museum exhibition. Three paintings - Diana, Golder's Green and Hendon Landscape. A member of the short-lived Australian Academy of Art. Exhibited two works in the Academy's inaugural (and only) exhibition.

- 1939 19 July - Exhibition at Macquarie Galleries -  
34 paintings, catalogue introduction by Basil  
Burdett (then with the Melbourne Herald).  
Moved to flat at corner of Challis Ave. and  
Victoria St., Pott's Point.
- 1940 29 July - exhibition at Macquarie Galleries  
- 33 paintings, catalogue introduction by  
John Young who had given up the gallery the  
previous year.
- 1941 8 October - Exhibition at Macquarie Galleries  
- 36 paintings.  
Romantic Landscape (1937) included in the  
Carnegie Corporation exhibition, "Art of  
Australia 1788-1941", circulated in 29 cities  
in U.S.A. and Canada 1941-5.  
Left O'Brien Publicity Co.
- 1942 Retrospective Exhibition at Art Gallery of  
N.S.W., 4 May, 66 paintings (1916-42) selected  
by the artist.  
21 October - exhibition at Macquarie Galleries  
- 18 paintings only.  
Art Gallery of N.S.W. purchased Judith in Blue.  
Worked in P.M.G. Drawing Office till 1950.  
Moved to flat in Neutral Bay.
- 1943 Exhibition at Macquarie Galleries - 10 November  
- 21 painting.
- 1944 11 October - Exhibition at Macquarie Galleries  
- 23 paintings including Canberra landscapes  
(e.g. Black Mountain, Canberra).
- 1945 13-27 February - Included in Herald Exhibition,  
"Present Day Australian Art", Town Hall, Melbourne.
- 1946 13 March - Macquarie Galleries - 23 paintings.

1947. Awarded Society of Artists medal jointly with George Bell. In November exhibited for first time with Contemporary Art Society of which he was elected co vice-president with Desiderius Orban for one year only. Visited New Zealand for a few weeks - some paintings.
- 1948 5 May - exhibited eight New Zealand landscapes with the Northwood Group, Macquarie Galleries. Other exhibitors included Lloyd Rees, George Lawrence, Marie and John Santry, all living in or around the suburb of Northwood. All had been painting together for some years - favourite painting area was North Ryde.
- 1949 27 April - Macquarie Galleries - 24 paintings.
- 1950 25 October - Macquarie Galleries - 24 paintings including Melbourne landscapes (e.g. Morning on the Yarra).
- Left draughtsman's job at Post Office. In November went to Melbourne for a year. Lived in Albert St., East Melbourne.
- 1951 Taught at National Gallery School, Melbourne. Represented in "Jubilee Exhibition of Australian Art" with The Bridge from North Sydney (Lavender Bay). Circulated throughout Australia (in Sydney, June-July). Contributed article for "Contemporary" section of catalogue. In December went to New Zealand for three months.
- 1952 7 May - Macquarie Galleries - 22 paintings. Instructor in art at Faculty of Architecture, Sydney University until 1968. Begins to give private painting lessons.

- 1953 Tutor for Dept. of Adult Education, Sydney University and lecturer for W.E.A. for about four years.  
 Moved from Neutral Bay to Kent Rd., Rose Bay.
- 1954 15 September - Macquarie Galleries - 22 paintings.
- 1955 Moved to William St., Double Bay.
- 1956 Visited England, Holland, France and Italy for about seven months.  
 Represented in Arts Festival of the Olympic Games, Melbourne with St. Peter's, Watson's Bay.
- 1957 10 July - Exhibition at Macquarie Galleries - 21 sketches from European visit, 14 early works (1915-40) from McDonnell Collection.
- 1959 Included in "Survey Exhibition of Australian Post-Impressionists", National Gallery of Victoria. Other exhibitors were William Frater, Arnold Shore, Lina Bryans, A.M. Plante and George Bell.
- 1959-60 Included in Matson Lines exhibition of Australian Art, California Palace of Legion of Honour, San Francisco and Los Angeles Municipal Gallery with Acton, A.C.T.
- 1960 Included in exhibition, "Contemporary Australian Art", Auckland City Art Gallery and "Pioneer Contemporaries", Macquarie Galleries - 23 November, 12 paintings by Wakelin from 1915-51 and a similar group by de Maistre and Grace Cossington Smith. Also included in an "Exhibition of Paintings and Drawings from the Collection of Lucy Swanton", Sydney University - 2-13 May, 2 paintings.

- 1961 Included in "Exhibition of Pictures from the Collection of A.J.L.McDonnell", Sydney University - 27 February, nine paintings. Exhibited four works with the Northwood Group, Moreton Galleries, Brisbane, 13-24 November.
- 1962 May-June - Retrospective Exhibition, "Tribute to Roland Wakelin", Bank of N.S.W. House, Sydney (organized by Arts Council of N.S.W.) - 56 paintings, no catalogue.  
24 October-5 November - Macquarie Galleries - 26 paintings.
- 1962-63 Included in exhibition, "Australian Painting: Colonial, Impressionist, Contemporary", Adelaide Festival, 1962 and subsequently in Perth, London, Ottawa and Vancouver - four paintings in contemporary section (West Wickham, St. John's Wood, Towards Greenwich, The Church at Watson's Bay).
- 1964 Included in exhibition, "Australian Painting XIX and XX Centuries" with The Fruit Seller of Farm Cove - circulated in New Zealand.
- 1966 25 August - Macquarie Galleries - McDonnell Collection, 23 works, (no catalogue).  
Represented in exhibition "Paintings from the Collection of Mr and Mrs Douglas Carnegie", National Gallery of Vic., October 27 and "The Australian Vision", National Gallery of Vic.  
Received International Co-operation Art award.
- 1967 5 April - "Roland Wakelin Retrospective", Art Gallery of N.S.W., 92 paintings (1915-66).  
Exhibition, Darlinghurst Galleries (under auspices of Arts Council of Australia in

- collaboration with the Macquarie and Darlinghurst Galleries), supplementary to official retrospective at the Art Gallery of N.S.W. - 41 paintings for sale dating back to 1915. This a profitable show - was able to live from sale of paintings after 1967.
- October - moved to Rose Bay.
- 1968 12 May - exhibition, Toorak Galleries, Melbourne - 50 paintings (1924-68)
- Slight stroke, worsening eyesight.
- Still teaching Saturday morning art classes and W.E.A. art history. Stopped teaching at Architecture Faculty.
- Opening of Beth Mayne Studio - during earliest years depended largely on sale of Wakelins to keep going. This also profitable for Wakelin.
- Continues to deal with the paintings issuing from Wakelin's estate.
- 1970 18 March - Exhibition at Macquarie Galleries - 22 paintings dating back to 1918.
- Exhibition, "Early Contemporaries", Proud's Gallery, Sydney, 6 May - six works by Wakelin.
- Other artists included Lloyd Rees, Douglas Dundas, Adrian Feint.
- Worsening health, few paintings.
- 1971 April - Exhibition at Leveson Street Gallery, Melb. - 28 paintings.
- Died 28 May.
- 24 June - "A Tribute to Roland Wakelin", Copperfield Galleries, Sydney.
- 1972 29 March - "Roland Wakelin Memorial Exhibition", Macquarie Galleries - 59 paintings both lent

and for sale dating from 1915.

Exhibition, Macquarie Galleries, Canberra,  
19 August - 22 paintings.

- 1973 31 January - "Exhibition of Watercolours  
and Drawings", Macquarie Galleries (Sydney)  
- 34 works (the majority painted during the  
early 1930's).
- 1974 Death of wife.
- 1975 Included in "Fifty Years of the Macquarie  
Galleries, The First Decade 1925-35",  
Macquarie Galleries, 19 March - six paintings.
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## SELECTED CATALOGUE RAISONNÉ

Wakelin's artistic output during his lifetime was so prolific it would be impossible to attempt to catalogue all his works - and because it was prolific the standard of these works varies greatly. Those paintings selected here thus represent only a cross-section of the artist's entire oeuvre, dating from 1907 (the earliest surviving painting) to 1968 - three years before his death. While the scarcity of Wakelin's remaining New Zealand (pre 1913) works demands some conjecture as to the direction (or directions) of his early style those paintings of later years (especially after 1940) are so many that selection, in this case, became a necessity. However, I think those chosen are representative and do help to create an adequate picture of the development of Wakelin's style during his long painting career.

Dating of the pictures has given little cause for query - most were either signed and dated by Wakelin on completion or added later. Unless otherwise stated all exhibitions and collections are in Sydney and all

paintings in oils (Wakelin painted relatively few watercolours and attached only marginal importance to the pencil sketch). Measurements are in centimetres - height by width.

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1. Untitled (New Zealand landscape) 1907 (plate 2)  
hardboard (recently remounted), 41 x 55.2 cm,  
signed 'R.Wakelin 1907' (1.1.) in black pen  
(added later)

Collection: Dr P. F. Burke, Melbourne.

Acquisition: from Toorak Gallery, Melbourne,  
1971. Not exhibited.

The earliest surviving oil painting by Wakelin I have found. Painted while the artist was still a student at Wellington Technical College, but already shows competence in rendering atmospheric and weather effects in a 'sketchy' technique that differed widely from the contemporary preoccupation with solid, realistic form and clear delineation. Quite probably completed before the motif which may indicate the influence of James McLaughlin Nairn, a former teacher at the College (1891-1904) who stressed the importance of 'plein-air' painting. Location of the subject is not known.

2. Landscape 1908 (plate 3)

textured paper on pulpboard, 17.2 x 21.7 cm,  
signed 'R.S.Wakelin 1908' (1.1.) in blue biro  
(signed later).

Collection: National Gallery, Canberra.

Acquisition: from Toorak Gallery, Melbourne.  
Not exhibited.

High-keyed and lighter colours, broad brush technique departs radically from the 1907 landscape and suggests an awareness of Impressionist

fundamentals. On the reverse side of the painting '1911' has been written in pencil and then '08' over it in biro. Again, location of the subject is not known.

3. Still Life 1910  
 canvas, 21 x 29.1 cm,  
 Collection: National Gallery, Canberra  
 (Unfortunately this work was not available for viewing or for collecting further catalogue details.)
  
4. Untitled (sketch of man in action) 1910  
 (plate 4)  
 pencil on paper, 35.3 x 25 cm,  
 inscribed top right hand corner - '16th, 20th, 23rd June, 1910, 6 hours'.  
 Collection: Beth Mayne Studio Shop for Wakelin Estate. Completed in the life classes of Wellington Technical College. Could have been a sketch for figure in a large work depicting men in action called 8 A.M. (exhibited Annual Exhibition of N.Z. Academy of Fine Arts, 1911, and reviewed in two separate Wellington newspapers).
  
5. Self Portrait c. 1910-12  
 canvas on board, 22.2 cm (diameter),  
 unsigned and undated (Wakelin's daughter believes it to have been painted before the artist left New Zealand at the end of 1912).  
 Collection: Mrs Judith Murray.  
 Acquisition: from the artist.

6. Tom Smith 1911

pencil on paper, 32 x 23.8 cm,  
initialled lower left; lower right corner -  
'Tom Smith, 1911, Wellington'.

Collection: Mr Malcolm Bell.

Acquisition: from Beth Mayne Studio Shop, 1974.

Technique here is more individualistic than that  
in the earlier drawing. Treatment of forms is  
blocky, planar and hands, face etc. have been  
deliberately elongated. Tom Smith was probably  
not a model, but a friend of Wakelin's.

## 7. Untitled 1912 (plate 5)

pencil on paper, 35.3 x 25 cm,  
initialled 'R.W.' (l.l.) and '1912' (l.r.) in  
pencil.

Collection: Beth Mayne Studio Shop for Wakelin  
Estate.

Probably completed in the College life classes.  
Technique is more confident than in the 1910  
drawing although, whether intentionally or not,  
pose is not anatomically 'accurate'.

8. The Shady Tree 1912

canvas, 51.5 x 75.5 cm,  
signed 'R.Wakelin 1912' (l.l.)

present owner untraceable

Acquisition: from Joel's Auction Sales,  
Melbourne, lot 589.

9. Untitled (profile study), 1913 (plate 6)  
 pencil on paper, 37.3 x 28cm,  
 signed 'R.S.Wakelin' and '5/9/13, 2 nights' (l.l.)  
 Collection: Beth Mayne Studio Shop for Wakelin  
 Estate.  
 Probably completed at the life classes of the  
 Royal Art Society held on week nights under  
 Dattilo Rubbo. Subject not known.
10. The Fruit Seller of Farm Cove 1915 (plate 10)  
 canvas, 90.8 x 113.5 cm,  
 signed 'R.S.Wakelin 1915' (l.r.) - printed rather  
 than in the usual longhand style.  
 Collection: National Gallery, Canberra.  
 Exhibited: 1915 - R.A.S. (N.S.W.) Annual  
 Exhibition, cat. no. 136, 75 gns; 1960 (Nov.-Dec.)  
 - Macquarie Galleries, "Pioneer Contemporaries",  
 cat. no. 25 as "Farm Cove, 1916"; 1962 (May-June)  
 - "Tribute to Roland Wakelin", Wales House, Sydney  
 (Arts Council), no official catalogue; 1964 -  
 "Australian Painting XIX and XX Centuries", cir-  
 culated in New Zealand; 1967 (April) - "Roland  
 Wakelin Retrospective", Art Gallery of N.S.W.,  
 cat. no. 1.  
 Reproduced: Exhibition catalogue, Australian  
 Painting XIX and XX Centuries, Auckland, 1964;  
Art and Australia, 4,4 (March) 1967 (in colour)  
 page 286; Hughes R., The Art of Australia, 1970,  
 pl. 43; Smith, B., Australian Painting 1788-1970,  
 Melb., 1971, plate 99;

(Wakelin) "Painted in the bedroom of a boarding house at 'Verona', Waruda St, Milson's Point . . . Uneven light meant taking canvas into open air to check tonality. Phillips Fox show at R.A.S. rooms Oct. 1913 was much in mind at this time regarding colour. This picture was purely Impressionism: light expressed through colour. Painted indoors from 12" x 10" sketch made on the spot." - Wakelin to Daniel Thomas, (Art Gallery of N.S.W.) 7.12.61.

11. Portrait of Ginger West c. 1915 (illus. i)  
 canvas mounted on hardboard, 45.7 x 35.5 cm,  
 unsigned and undated,  
 Collection: Art Gallery of N.S.W.  
 Acquisition: purchased by the Gallery Trustees,  
 29.4.67, from the Macquarie Galleries.  
 Exhibited: 1967 - "Roland Wakelin Retrospective",  
 Art Gallery of N.S.W., cat. no. 3.  
 Reproduced: Retrospective Exhibition Catalogue,  
 plate 1.

(Wakelin) "Ginger West was a model who posed mostly for the nude. This painting was made in Rubbo's Saturday afternoon R.A.S. classes, probably 2 Saturdays." - Wakelin to Daniel Thomas (Art Gallery of N.S.W.), 6.12.67.

Colours here are subtle, but still distinctly juxtaposed in emulation of Impressionist methods - yet without their 'disintegration' of form.

12. Balmoral 1915

paper, 40.5 x 30.5 cm,

signed 'R.S.Wakelin' (l.l.) - no date

Collection: Mrs John Summons, Melbourne.

Acquisition: 1967.

Exhibited: 1942 - "Roland Wakelin Loan Exhibition",  
Art Gallery of N.S.W., May-June, as "Balmoral,  
1916" ("in possession of the artist"), cat. no.  
31; 1967 (April) - Darlinghurst Galleries,  
cat. no. 39 (\$150).

Verso: "Painted near Balmoral Beach on December,  
1915. Roland junior is taking his first step."  
- signed 'Roland Wakelin, 25.3.67'.

Application of paint here is heavy, impasto-like.  
Colours are blended rather than distinctly juxtaposed,  
and primarily tonal. The emphasis given to texture and the  
substantiality of form coupled with a more expressive brush  
technique perhaps reflects already the beginnings of a movement  
away from Impressionist principles.

13. The Outcrop 1915 (plate 11)

cardboard, 29.1 x 22.8 cm,

signed 'R.S.Wakelin 1915' (l.r.)

Collection: Mr Lloyd Rees.

Acquisition: "From the estate of James Adams,  
an artist at Smith and Julius and given to me  
by his daughter, Mrs Emery of Nowra."

(Lloyd Rees, 20.12.74)

Exhibited: 1972 (March-April) - "Roland Wakelin  
Memorial Exhibition", Macquarie Galleries, cat.  
no. 1 ("kindly lent").

Lively brush technique, rugged application of paint suggest this small sketch-like work was completed before the motif. Colours are pure and roughly juxtaposed and the main concern appears to have been that of capturing the strong light effects of the scene - primarily through colour and brushwork.

14. Down the Hills to Berry's Bay 1916 (plate 13)  
 canvas (glued on masonite c. 1960), 68 x 121.8 cm,  
 signed 'R.S.Wakelin 1916' (l.r.)  
 Collection: Art Gallery of N.S.W.  
 Acquisition: Purchased by the Gallery Trustees  
 from the artist (150 gns) 24.11.61.  
 Exhibited: 1916 - Royal Art Society of N.S.W.  
 Annual Exhib., cat. no. 75; 1942 - "Roland  
 Wakelin Loan Exhibition", Art Gallery of N.S.W.,  
 cat. no. 3 as "Berry's Bay; 1959 - "Survey  
 Exhibition of Australian Post Impressionists",  
 National Gallery of Victoria, cat. no. 4;  
 1960 - "Pioneer Contemporaries", Macquarie  
 Galleries, cat. no. 25 (dated 1917 in catalogue);  
 1962 - "Tribute to Roland Wakelin", Wales House,  
 Sydney (Arts Council), as "Berrys Bay 1917" (no  
 catalogue); 1963 - Exhibition, "Sydney Harbour",  
 Art Gallery of N.S.W., cat. no. 31; 1967 -  
 "Roland Wakelin Retrospective", Art Gallery of  
 N.S.W., cat. no. 6.  
 Reproduced: Art and Australia (March, 1967),  
 p. 280; Hughes, R., The Art of Australia, 1970,  
 plate 44; Smith, B., Australian Painting, 1971,  
 plate 100; Thomas, L., 200 Years of Australian

Painting, Sydney, 1971, p. 39 (colour); Art Gallery of N.S.W. Picturebook, 1972, p. 97 (colour);

(Wakelin) "Flowery titles were the fashion . . . . Painted partly on the spot but mostly indoors . . . 'Cezanne', Carr St, Bay Road (now Waverton) . . . . Rubbo had shown me an article on Cezanne in the Forum by Willard Huntington Wright. This fascinated me though I couldn't rightly get the hang of it. However, I think I now became vaguely aware of pictorial structure which, if it had existed in my work previously, well it was not my fault. Such things were not taught in art schools those days. I was also thinking a lot about colour gradations in terms of the spectrum. The original size was 4' x 3'4" but half way through I decided to cut it down in height. I must have painted over the old part before it was properly dry. The figure in the foreground is Geoff Townshend from a pencil sketch made at Pearl Bay three years before." - Wakelin to Art Gallery of N.S.W., 7.12.61.

Careful structuring, solid forms of this picture indicate some awareness of Cezanne - the "pictorial structure" Wakelin refers to above. To the left are the boatsheds Wakelin was to make the subject of another large-scale work in 1918 and on the crest of the hill the "Red House" also to become the subject for a later picture (1927). Berry's Bay a favourite painting spot for the artist.

15. Seated Figure 1916 (illus. ii)  
 prepared board, 46 x 30.8 cm,  
 signed 'R.S.Wakelin 1916' (l.r.)  
 Collection: Sargeant Art Gallery, Wanganui,  
 New Zealand.  
 Acquisition: Presented by Miss Francis D. Ellis.  
 Reproduced: Art and Australia, (March, 1967),  
 p. 279.  
 More vigorous and expressive brush technique,  
 breaking up of form and outline points to a  
 greater awareness of Post-Impressionist concerns.
16. Study for Boat Sheds 1917 (plate 16)  
 canvas on board, 15.4 x 23 cm,  
 signed 'R.W. 17' (l.l.)  
 Collection: National Gallery, Canberra.  
 Acquisition: from Leveson Street Gallery,  
 Melbourne, 1969.  
 verso: (in biro) "Study for Boatsheds in  
 Newcastle Gallery" and (in pencil) "1917".
17. Sunset at Berrima 1917 (plate 17)  
 canvas on board, 19 x 28.5 cm,  
 signed 'R.S.Wakelin 1917' (l.l.)  
 Collection: Mr Lloyd Rees.  
 Acquisition: from the artist c. 1918.  
 Exhibited: 1922, (Feb.) - Anthony Hordern's Fine  
 Arts Gallery as "Sunset", cat. no. 43 ("lent by  
 Mr Lloyd Rees").  
 A small, very simply stated picture perhaps com-  
 pleted before the motif. May be a study for a

larger work. Complete departure from Impressionist -inspired brush technique of preceding works. Painted while Wakelin was on holidays. Berrima is situated south-west of Sydney.

18. The Yellow House 1918 (plate 20)

prepared board, 22.8 x 30.4 cm,  
signed 'R.S.Wakelin 1918' (l.l.)

Collection: Mr Lloyd Rees.

Acquisition: gift of the artist.

Exhibited: 1918 - R.A.S. Annual Exhibition,  
cat. no. 96 (7 gns); 1962 - "Tribute to Roland  
Wakelin", Wales House, no catalogue; 1967 -  
"Roland Wakelin Retrospective", Art Gallery of  
N.S.W., cat. no. 8.

Possibly painted early in 1918 - it lacks the  
stronger simplification of later 1918 works  
(The White House, Boat Sheds) perhaps having  
more in common with the 1917 Sunset at Berrima  
in both paint application and choice of colours.

19. The White House 1918 (plate 18)

pulpboard, 25.1 x 29.8 cm,  
signed 'R.S.Wakelin 1918' (l.r.)

Collection: Newcastle City Art Gallery.

Acquisition: Purchased 1966 from exhibition of  
A.J.L. McDonnell Collection, Macquarie Galleries,  
August-September.

Exhibited: 1922 - Anthony Horder's Fine Arts  
Gallery (one man exhibition), cat. no. 6;  
1926 - "A Group of Modern Painters", Grosvenor

Galleries, cat. no. 21; 1937 (August) - Macquarie Galleries, as "The White House, Waverton", cat. no. 35 ("kindly lent"); 1957 (July) - Macquarie Galleries (exhibition of recent works and some paintings from the McDonnell collection), cat. no. 34; 1962 - "Tribute to Roland Wakelin", Wales House, no catalogue; 1967 - "Roland Wakelin Retrospective", Art Gallery of N.S.W., cat. no. 9.

Reproduced: Smith, B., Australian Painting 1788-1970, plate 101.

Painted from "Cezanne" - the name Wakelin had given to his house at Bay Road (now Waverton) when he moved into it in 1916. Heavy simplification and 'clumsy' treatment of form, flattening of perspective points to growing awareness of and preoccupation with more recent European trends - perhaps in this case the Post-Impressionism of Van Gogh or the 'naive' art of the Fauve painters.

20. Girl in a Purple Dress 1918 (illus. iii)  
 pulpboard, 46.6 x 30.8 cm,  
 signed 'R.Wakelin 1918' (l.l.)  
 Collection: National Gallery of Victoria.  
 Acquisition: Presented by the National Gallery Society of Victoria, 1967.  
 Exhibited: (possibly) 1922 - Anthony Hordern's Gallery, cat. no. 35 as "The Purple Lady";  
 1967 (April) - Darlinghurst Galleries (Arts Council) supplementary to Retrospective at Art Gallery of N.S.W., cat. no. 6.

21. Boat Sheds 1918 (plate 19)

canvas mounted on hardboard, 50.5 x 75.8 cm,  
signed 'R.Wakelin' (l.l.)

Collection: Newcastle City Art Gallery.

Acquisition: Presented by the Art Gallery and  
Conservatorium Committee, 1961.

Exhibited: 1918 - R.A.S. Annual Exhibition,  
cat. no. 97; 1960 - "Pioneer Contemporaries",  
Macquarie Galleries, cat. no. 26; 1967 -  
"Roland Wakelin Retrospective", Art Gallery of  
N.S.W., cat no. 7; 1970 (April-June) -  
"Landfall" (The Captain Cook Bi-Centenary  
Exhibition of Australian Art), National Gallery  
of Victoria, no catalogue no.

Reproduced: R.A.S. Exhibition Catalogue, 1918;  
Art in Australia, 3,75 (May, 1939), p. 10 (colour);  
1967 Retrospective Exhibition Catalogue; Art and  
Australia, 6,2 (Sept., 1968), p. 123.

(Wakelin) "By this time I was more fully aware  
of Cezanne's principles which I think is obvious  
from the picture itself . . . ."

- To Daniel Thomas (A.G.N.S.W., 7.12.61)  
Influence of Cezanne is evident here in the use  
of gradations of colour to suggest depth and  
degrees of light and shade. Knowledge of this  
aspect of the French artist's work may have been  
gained through Wakelin's reading of W.H.Wright's  
article on Cezanne in Forum.

22. Untitled 1918 (plate 22)

wood panel on cardboard, 17.1 x 11.2 cm,  
signed 'R.S.Wakelin 1918' (l.l.)

Collection: Mrs W.J. Mendel.

Acquisition: from the artist.

May have been among the first exercises with 'colour-music' in mind. It certainly has more in common with the abstract colour and radical schematization of form in the 1919 paintings than with other 1918 works.

23. Untitled 1918

wood panel, 12.7 x 17.7,  
signed 'R.S.Wakelin 1918' (l.r.)

Collection: Mary Turner.

Acquisition: from Macquarie Galleries, 1971.

Related to the preceding 'untitled' 1918 painting. Again suggests an early experiment with 'colour-music' in mind - although it is not known to what extent the colour-music theory had been worked out at this stage. Lacks the confident handling, the formal success and bright colour of the 1919 paintings.

24. Hillside Houses, Berry's Bay 1919 (plate 23)

hardboard, 19.5 x 22.5 cm,  
unsigned and undated (dating verified by Wakelin to owner).

Collection: Mr Douglas Dundas.

Acquisition: from Lawson's Auction sales,  
c. 1955.

Exhibited: 1942 - "Roland Wakelin Loan Exhibition", Art Gallery of N.S.W. as "Hillside, Berry's Bay", cat. no. 40 (1916-20 section);

1960 - "Pioneer Contemporaries", Macquarie Galleries as "Colour-Music II", cat. no. 27 ("kindly lent by Mrs Douglas Dundas"); 1967 - Retrospective, Art Gallery of N.S.W., cat. no.13. A more 'sombre' colour-music phase work possibly painted early in 1919 before the artist had gained confidence in handling brighter colour.

25. Barn near Tuggerah 1919 (plate 24)  
 pulpboard, 16.5 x 21.5 cm,  
 signed 'R.S.Wakelin 1919' (1.1.)  
 Collection: Mr Daniel Thomas.  
 Acquisition: from the artist c. 1960.  
 Exhibited: 1937 - Macquarie Galleries, cat. no. 36 as "Landscape, Tuggerah" ("kindly lent");  
 1942 - Loan Exhibition, Art Gallery of N.S.W., cat. no. 64 as "Tuggerah" (lent by John Young);  
 1967 - Retrospective, Art Gallery of N.S.W., cat. no. 11.  
 Use of varying shades of green here is most distinctive and points to the application of the 'colour-music' theory, perhaps to the use of the colour keyboards and discs that Wakelin and de Maistre had devised. Other 1919 paintings employed a greater range of colours although these were still supposedly linked harmoniously according to the colour scales.

26. The Causeway, Tuggerah 1919 (plate 26)  
 canvas-textured paper on pulpboard, 14 x 17.4 cm,  
 signed 'R.S.Wakelin 1919' (1.1.) in pen and ink.

Collection: Art Gallery of N.S.W.  
 Acquisition: Purchased by the Gallery Trustees  
 29.4.67 from the Macquarie Galleries (\$125).  
 Exhibited: 1967 - Art Gallery of N.S.W.  
 Retrospective, cat. no. 12.  
 (Wakelin) ". . . painted from the verandah of  
 Smith's boarding house at Tuggerah Lake . . .  
 . This would be the Xmas holiday 1919. I  
 certainly had 'colour music' in mind though  
 most of the pictures in Gayfield Shaw's exhibi-  
 tion were more clear cut in colour boundaries -  
 like Mervyn Horton's picture [plate 27 ]. Some  
 were painted in the studio, some on the spot."  
 - to Daniel Thomas (A.G.N.S.W.), 6.12.67.

27. Berry's Bay 1919 (plate 25)

pulpboard, 17.1 x 22.8 cm,  
 signed 'R.S.Wakelin 1919' (1.1.)  
 Collection: Art Gallery of N.S.W.  
 Acquisition: purchased by the Director, Hal  
 Missingham (23.8.57) from a sale held at James  
 R. Lawson Pty. Ltd. auction rooms.  
 Exhibited: 1963 - "Tribute to Roland Wakelin",  
 Wales House, no catalogue; 1963 (Oct.-Nov.)  
 - "Sydney Harbour", Art Gallery of N.S.W., cat.  
 no. 33; 1965-6 - "Australian Little Pictures",  
 circulated among Australian State Galleries;  
 1967 - Retrospective, Art Gallery of N.S.W.,  
 cat. no. 10.  
 Reproduced: 1967 Retrospective Catalogue cover  
 (colour); Colsey, D., 100 Years of Australian

Landscape Painting, 1969 (A.G.N.S.W. Travelling Art Exhibition Service), plate 13.

28. On Ball's Head 1919

plywood, 22.9 x 28.5 cm,  
signed 'R.S.Wakelin 1919' (l.r.)

Collection: Mr Joseph Brown, Melbourne.

Acquisition: 1974, through the Joseph Brown Gallery after death of former owner, Douglas Watson.

Exhibited: 1967 - "Retrospective", Art Gallery of N.S.W. (lent by Douglas Watson), cat. no. 14; 1974 - Joseph Brown Galleries, Melb., Autumn Exhibition, cat. no. 36.

Reproduced: Catalogue, 1974 Autumn Exhibition, Joseph Brown Galleries.

29. Synchromy in Orange-Red Major 1919 (plate 27)

pulpboard, 30.5 x 40.5 cm (approx.),  
signed 'R.S.Wakelin 1919' (l.l.)

Collection: Mr Mervyn Horton.

Exhibited: 1919, (August) - "Colour in Art" exhibition, Gayfield Shaw's Art Salon, cat. no. 4; 1957 (July) - McDonnell Collection, Macquarie Galleries, cat. no. 25 as "Landscape with House"; 1967 - Retrospective, Art Gallery of N.S.W., cat. no. 15; 1967 (August) - Sancta Sophia College, Sydney Univ. (mixed exhib.), as "Synchromy in Orange Major", cat. no. 87.

Reproduced: A. and A. March, 1967, p. 286 (colour)

Depicts a stone building on the shores of Berry's Bay. The only work surviving from 1919 to have been shown in the "Colour in Art" exhibition. Painted according to the colour combinations of the de Maistre/Wakelin colour scales.

30. Abstract 1919

watercolour on paper, 33.5 x 18.5 cm,  
signed 'R.Wakelin' (l.l.) in pencil (no date)  
Collection: Mr Cedric Flower.

Acquisition: from Beth Mayne Studio, 1974.  
Appears to be the only surviving example of Wakelin's experiments with purely abstract form and colour. According to Wakelin, both he and de Maistre produced 'colour-music' abstracts towards the end of 1919. As he seems to have never departed again into the realms of abstraction I think we may assume this work was one of the 'abstracts' of that year.

31. Self Portrait 1920 (illus. vii)

pulpboard, 26.5 x 25.5 cm,  
signed 'R.S.Wakelin 1920' (l.l.) (signature printed).

Collection: Mr Andrew Ivangi, Melbourne.  
Acquisition: from Macquarie Galleries, 1968.  
Exhibited: 1967 - Retrospective, Art Gallery of N.S.W., cat. no. 18; 1967 - Sancta Sophia College, Sydney University, cat. no. 88;  
Reproduced: A. and A., March, 1967, p. 282;  
1967, Retrospective Catalogue (A.G.N.S.W.)

An exercise in the application of Max Meldrum's theory of tonal painting. Adheres very strictly to Meldrum's formula for the painter.

32. Landscape 1920

board mounted on hardboard, 30.5 x 36.8 cm,  
signed 'R.Wakelin 1920' (1.1.)

Collection: Joseph Brown, Melbourne.

Reproduced: Thomas, D., Outlines of Australian Art: The Joseph Brown Collection, 1973, plate 87 (colour).

Although produced during the 'Meldrum' phase this particular work has a warmth and vibrancy of colour lacking in other contemporary paintings. Its suggestive, atmospheric quality and the artist's inattention to all but the essentials of forms reveals a more original, more individual Wakelin.

33. Still Life with Fruit c. 1920 (plate 32)

paper on board, 24.1 x 31.4 cm,  
signed 'R.Wakelin 1920' (or 21) (1.1.)

Collection: Miss Grace Cossington Smith.

Acquisition: gift of the artist.

34. Untitled 1921

cardboard, 31 x 41 cm,  
signed 'R.Wakelin 1921' (1.1.) in ink.

Collection: Miss Joan Allen, Canberra.

Acquisition: from the present owner's father, Dr L. H. Allen who knew Wakelin and acquired it

prior to 1940.

Verso: John Young framing sticker.

Tonality is dark and restricted in keeping with many works of this period, although in this case it is appropriate to the stormy quality of the landscape depicted. Particular attention has been focused on painting the cloud effects of the storm.

35. Still life with Carnations 1921 (plate 33)

cardboard, 33 x 26.6 cm,  
signed 'R.S.Wakelin 1921' (l.r.)

Collection: Mr and Mrs A. J. Hawkesford.

Acquisition: from Macquarie Galleries, 1974.

One of many still lifes produced at this time.

Because Meldrum emphasized the importance of formulating a range of tones based on the variations of light and dark in the subject those that were painted under artificial light were able to adhere most closely and achieve more easily such a formula of tone - hence the predominance of still life and portrait subjects among Wakelin's work of the early 1920's and that of other artists who were influenced by Meldrum.

36. The Brass Pot 1921 (plate 34)

pulpboard, 25.1 x 26 cm,  
unsigned

Collection: Art Gallery of N.S.W.

Acquisition: purchased by the Gallery Trustees from the Macquarie Galleries, 29.4.67.

Exhibited: 1922 - "Oil Paintings by Roland Wakelin", Anthony Hordern's Gallery, cat. no. 18 (5 gns); 1937 (August) - "Recent Paintings by Roland Wakelin" (in company with some of the artist's earlier work), Macquarie Galleries, cat. no. 38 ("kindly lent"); 1966 - McDonnell Collection, Macquarie Galleries (no catalogue); 1967 - Retrospective, Art Gallery of N.S.W., cat. no. 20.

(Wakelin) ". . . this was painted at 'Cezanne', Carr St, Bay Road. I was no longer attending R.A.S. classes. The picture was originally bought by John Young. I was at this time, as must be obvious, deep in the toils of Meldrum."

- to Daniel Thomas (A.G.N.S.W., 6.12.67)

37. Landscape with Farmhouse 1921

pulpboard, 28.5 x 32.8 cm,  
signed 'R.Wakelin 1921' (l.l.)

Collection: Art Gallery of South Australia.

Acquisition: 1966, Elder Bequest.

Farmhouse in foreground. Emphasis given to large expanse of sky. Paint applied in 'patches' with little attention to detail or outline. I have not seen the original work and therefore am not able to comment on its colour - but in all other respects it complies with the Meldrum-phase preoccupations.

38. Tree Study 1921  
pulpboard, 56 x 44 cm,  
signed 'R.Wakelin 21' (l.l.)  
Collection: Joseph Brown Galleries, Melbourne.  
Acquisition: from the artist's studio.  
Although tonality is dull, earthy (predominantly greens and browns) emphasis has been placed on design, on the arrangement of forms, treatment of planes rather than the 'feeling' of nature or the analysis of tone. Paint is applied in broad, solid areas, sharply defined - not in a series of 'patches' as in other contemporary works. Colour is strong, solid, with little attention to detail, light or atmospheric effects.
39. The Conservatorium, Sydney 1922 (plate 30)  
paper on thin board mounted on cardboard,  
24.3 x 30 cm,  
signed 'R.Wakelin 22' (l.l.) in pen and ink.  
Collection: National Gallery, Canberra.  
Acquisition: from Leveson Street Gallery, Melbourne, 1971.  
Exhibited: 1971 (April) - Leveson Street Gallery, cat. no. 26.  
Reproduced: A. in A., 1,1, (Feb., 1922).
40. Portrait of John Young c. 1922 (plate 31)  
canvas on board, 38 x 27.7 cm,  
unsigned and undated,  
Collection: Mrs Clarice Thomas.

Acquisition: Formerly owned by Mrs Thomas's father, John Young, and then by her mother, Mrs E. C. Young after 1945.

Exhibited: 1967 - Retrospective, Art Gallery of N.S.W., cat. no. 24.

Wakelin had become friends with John Young in 1917 and the friendship remained until the latter's death in 1945. Young, the first to buy a painting by Wakelin, owned a framing studio in Little George St., Sydney which became a meeting place for many young artists interested in 'modernism'. With Basil Burdett he was co-founder of the Macquarie Galleries in 1925 which devoted its inaugural exhibition to a showing of Wakelin's work. Although the portrait is undated its restricted tonality and disregard for line or detail, so characteristic of many of the Meldrum-phase paintings, suggests a date of about 1922. It may have been painted in London: Wakelin arrived there in Easter, 1922 and Young three months later.

41. St. Paul's, London            1922            (plate 35)

cardboard, 25.2 x 20 cm,  
signed 'R.Wakelin 1922' (l.l.)

Collection: Mrs W. J. Mendel.

Acquisition: from the artist.

The often misty light of England was new to Wakelin and did cause him some trouble in painting at first. His response to the grey mistiness of this scene has been with a kind of muted aestheticism quite opposed to the Post-Impressionism

he so admired. However, later English paintings resolved the problem of painting the local colour and light in a more original and substantial treatment of form.

42. Untitled (English landscape) 1922 (plate 36)  
textured paper on cardboard backing, 15.5 x 18.4 cm,  
signed 'R.Wakelin 22' (l.r.)  
Collection: Mrs Treania Bennett.  
Acquisition: from the artist, late 1960's.  
Allied to the preceding work in its soft, muted form and colour.
43. Willesden Green 1922  
pulpboard, 17.5 x 15.3 cm,  
signed 'R.Wakelin 1922' (l.l.)  
Collection: Miss Rachel Roxburgh.  
Exhibited: 1967 - Retrospective, Art Gallery of N.S.W., cat. no. 21.  
Reproduced: A. and A., March, 1967, p. 281.  
Contrasts strongly with other works of 1922. No attempt at rendering atmospheric effects - emphasis on tangibility rather than immateriality of form. Colours are strong, but restricted (browns, greys) and forms heavily simplified.
44. Self Portrait 1923 (plate 1, vol. I)  
pulpboard, 38.1 x 31.3 cm,  
signed 'R.Wakelin 1923' (l.r.)  
Collection: Art Gallery of N.S.W.

Acquisition: Purchased by the Gallery Trustees 26.7.57 from the Macquarie Galleries (McDonnell Collection).

Exhibited: 1925 (April) - Macquarie Galleries, cat. no. 17; 1942 (May-June) - "Roland Wakelin Loan Exhibition", Art Gallery of N.S.W., cat. no. 30; 1957 (July) - McDonnell Collection, Macquarie Galleries, cat. no. 35; 1962 - "Tribute to Roland Wakelin", Wales House, no catalogue; 1967 - Retrospective, Art Gallery of N.S.W., cat. no. 23.

Reproduced: Art Gallery of N.S.W. Quarterly, Jan., 1962, p. 91.

Movement away from the strictly tonal works of 1920-22 evident here in the reintroduction of colour, particularly in the face.

45. West Wickham 1923

pulpboard, 27.6 x 38.1 cm,  
signed 'R.Wakelin 1923' (l.l.)

Collection: Art Gallery of South Australia.

Acquisition: 1957 from Macquarie Galleries (d'Auvergne Boxall Bequest).

Exhibited: 1925 - Macquarie Galleries, cat. no. 28; 1957 - Macquarie Galleries (from McDonnell Collection), cat. no. 31; 1962-3 - "Australian Painting: Colonial, Impressionist, Contemporary", (Commonwealth Govt., Exhibition), circulated Adelaide (1962) then London, Ottawa, Vancouver. Like most of the 1923 English paintings form is here simplified to essentials, paint vigorously

applied and colours restricted. As Cezanne had done Wakelin eliminates unnecessary detail to capture the 'essence' of form.

46. St. John's Wood 1923 (illus. viii)  
 canvas mounted on board, 30.4 x 38.1 cm,  
 signed 'R.Wakelin 1923' (l.l.)  
 Collection: Art Gallery of South Australia.  
 Acquisition: 1957 from Macquarie Galleries  
 (d'Auvergne Boxall Bequest).  
 Exhibited: 1925 - Macquarie Galleries, cat.  
 no. 39; 1937 - Macquarie Galleries (August),  
 exhibition of recent and earlier work, as "Mews,  
 St. John's Wood", cat. no. 42 ("kindly lent");  
 1942 - "Roland Wakelin Loan Exhibition", Art  
 Gallery of N.S.W., cat. no. 6 (lent by John  
 Young); 1957 (July) - Macquarie Galleries,  
 exhibition of recent and earlier work from  
 McDonnell Collection, cat. no. 27; 1962 -  
 "Australian Painting - Colonial, Impressionist,  
 Contemporary", Commonwealth Govt. exhibition,  
 circulated Adelaide and London, Ottawa, Vancouver  
 (1963), cat. no. 207; 1967 - Retrospective,  
 Art Gallery of N.S.W., cat. no. 22.  
 Reproduced: National Gallery of South Australia  
Bulletin, 19,2 (Adelaide, Oct., 1952);  
Australian Painting: Colonial, Impressionist,  
Contemporary (Commonwealth Govt. Exhib. Catalogue),  
 p. 82.  
 While in England Wakelin lived for a time at St.  
 John's Wood, an outer London suburb.

47. Golder's Green, Brent River c. 1923-4 (plate 37).

cedar panel, 14.6 x 17.7 cm,  
unsigned and undated.

Collection: Mrs Judith Murray.

Acquisition: from the artist.

Exhibited: 1937 - Macquarie Galleries, as "The Brent near Hendon", cat. no. 41 (1922-4 section, lent by Mrs Wakelin).

According to Wakelin this was his first painting to successfully capture the English colour and light. It is also his most radical statement to date. As in the preceding painting Cezannesque concepts are now evident although neither work bears any real stylistic comparison with Cezanne: Wakelin had the opportunity of directly viewing modern art in Europe, but its immediate impact on his own style was neither extensive nor completely revolutionary.

48. Brockwell Park, Tulse Hill 1924

cedar panel, 14.6 x 17.7 cm,  
signed 'R.Wakelin 1924' (l.r.)

Collection: Mrs Judith Murray.

Acquisition: from the artist.

With another work of the same title and the preceding Golder's Green . . . is one in a set of three identically sized paintings completed in England and in the collection of Wakelin's daughter.

49. Lanercost Road, Tulse Hill 1924 (plate 39)

linen on cardboard, 20 x 25 cm,  
signed 'R.Wakelin 24' (l.l.)

Collection: Mrs W. J. Mendel.

Acquisition: from the artist.

Exhibited: possibly 1925 - Macquarie Galleries,  
as "Suburban Street, London", cat. no. 43  
("kindly lent").

Painted from the house where John Young lived  
with his family while in London. Another work  
bearing the same title and date is owned by the  
present owner's uncle.

50. Battersea Bridge c. 1924 (plate 38)

canvas on board, 31 x 41 cm,  
signed l.l. but is virtually illegible - has  
been partially painted over.

Collection: Miss Joan Allen, Canberra.

Acquisition: from her father, Dr L. H. Allen,  
a friend of Wakelin.

Exhibited: 1925 - Macquarie Galleries, cat.  
no. 15; 1937 - Macquarie Galleries, cat. no. 43  
(lent by Dr Allen); 1942 - "Roland Wakelin  
Loan Exhibition", Art Gallery of N.S.W., cat.  
no. 65; 1967 - Retrospective, A.G.N.S.W.,  
cat. no. 27.

Reproduced: Art in New Zealand, Dec., 1931.

51. In The Luxembourg Gardens No. 1 1924 (plate 40)  
 wood panel, 45.7 x 38 cm,  
 signed 'Wakelin 1924' (l.r.)  
 Collection: Art Gallery of N.S.W.  
 Acquisition: Purchased by the Trustees from  
 Macquarie Galleries 29.4.62 (formerly in  
 McDonnell Collection).  
 Exhibited: 1925 - Macquarie Galleries, cat. no.  
 18; 1967 - Retrospective, A.G.N.S.W., cat.  
 no. 28.  
 Reproduced: 1967 Retrospective Catalogue  
 (Wakelin) "Painted on the spot in de Mestre's  
 [sic] company." - to A.G.N.S.W., 6.12.67. De  
 Maistre was at this time in Europe on a travel-  
 ling Scholarship awarded him by the Society of  
 Artists in 1923.
52. Richmond Park (England) c. 1924  
 canvas on board, 30.6 x 40 cm,  
 signed 'R.S.Wakelin' (l.r.) no date  
 Collection: Mr Alan Middleton.  
 Acquisition: from Beth Mayne Studio Shop, 1974.  
 Exhibited: 1925 - Macquarie Galleries, cat.  
 no. 33 (as "In a London Park, Winter").
53. Portrait of Roland Wakelin Jr. c.1924 (plate 41)  
 canvas on board, 34.5 x 26 cm,  
 unsigned and undated.  
 Collection: Dr P. F. Burke, Melbourne.  
 Acquisition: From Leveson Street Gallery,  
 Melbourne.

Verso: "This certifies this is a painting by Roland Wakelin painted 1924" - signed E. Wakelin (the artist's wife), witnessed by Douglas Watson, 12 April, 1972.

Although undated the limited, darker colours, the 'patchy' paint application of this work does perhaps point (as Wakelin's wife suggests) to a dating of about 1924, but it may also have been painted even earlier than this during the tonalism of the Meldrum Phase (1920-22). As Wakelin was dead in 1972 Mrs Wakelin may have arrived at a date of 1924 by guessing the age of her son rather than basing it on stylistic grounds. If painted in 1924 Roland jr. would have been ten years old in this picture.

54. At Chatswood            1924            (plate 42)

plywood,    33.3 x 24.5 cm,  
signed 'R.Wakelin 1924' (l.l.)

Collection: Mr Frank Coe.

Acquisition: from Beth Mayne Studio Shop, 1972.

Exhibited: possibly 1926 - "A Group of Modern Painters", Grosvenor Galleries, cat. no. 20 (as "Holland Street, Chatswood").

Wakelin returned to Sydney in October, 1924.

This and other works produced immediately following his return reflect more definitely than in England the influence of Cezanne - particularly in brush technique and the role it plays in constructing form, creating depth, movement etc. This is not a terribly successful painting,

but it does indicate the beginnings of a more lively, dynamic approach that was to determine the nature of many future works.

55. At Dee Why c. 1924 (plate 43)  
 hardboard, 24.7 x 29.1 cm,  
 signed 'R.Wakelin' (l.r.)  
 Collection: Beth Mayne Studio Shop for Wakelin Estate.  
 An unfinished and undated work. It may have been a study for a larger painting.
56. Still Life with Table Knife 1925 (plate 45)  
 plywood, 41 x 51 cm,  
 signed 'Wakelin 1925' (l.l.)  
 Collection: Mr Christopher Davis  
 Acquisition: from Macquarie Galleries, 1972.  
 Exhibited: 1972 - "Roland Wakelin Memorial Exhibition", Macquarie Galleries, cat. no. 5.  
 Among Wakelin's first truly 'Cezannesque' still life paintings. Objects are tilted and normal perspective distorted in the manner of the French master, but without perhaps the dynamic movement he imparted to his still lifes.  
 Wakelin's return to Australia in late 1924 marked the beginning of his 'Cezanne' period - to continue to the mid 1930's.

57. Landscape 1925  
 paper on board, 31.6 x 40.6 cm,  
 signed 'R.Wakelin 25' (l.r.)  
 Collection: Mr M. Ives, Canberra.  
 Acquisition: from Macquarie Galleries,  
 Canberra, 1971.  
 Brisk application of paint, earthy colours and  
 analysis of landscape into a series of simpli-  
 fied planes in this work is allied to the 1926  
The Skillion, Terrigal although without this  
 picture's liveliness and formal success.
58. The Skillion, Terrigal c. 1926 (plate 46)  
 canvas on board, 54 x 64.1 cm,  
 unsigned and undated.  
 Collection: Miss Grace Cossington Smith.  
 Acquisition: gift of the artist.  
 Similar to a painting with the same title owned  
 by Miss Enid Cambridge and dated 1926.
59. The Red House 1927 (illus. ix)  
 canvas on Swedish wallboard, 76.2 x 101.6 cm,  
 signed 'R.Wakelin 1927' (l.l.)  
 Collection: Art Gallery of N.S.W.  
 Acquisition: purchased by the Trustees, 18.12.53  
 from the artist.  
 Exhibited: 1928 (August) - Macquarie Galleries,  
 cat. no. 1; 1942 "Roland Wakelin Loan Exhibition",  
 A.G.N.S.W., cat. no. 39; 1946 (April to May) -  
 "Exhibition of Pictures by Contemporary Sydney  
 Painters", Ballarat Art Gallery, cat. no. 45

(lent by Mr Ronald Davidson); 1960 - "Pioneer Contemporaries", Macquarie Galleries, cat. no. 30; 1962 - "Tribute to Roland Wakelin", Wales House, Sydney, no catalogue; 1967 - Retrospective, A.G.N.S.W., cat. no. 34. Reproduced: Moore, W., The Story of Australian Art, vol. 1, 1934, p. 118; 1942 Loan Exhibition Catalogue; cover, Art Gallery of N.S.W. Quarterly, Jan., 1962; Art and Australia 4,4 (March, 1967), p. 283.

The Red House was situated overlooking Berry's Bay and figured in a number of Wakelin's paintings of this particular area.

60. Bay Road Station 1927  
 plywood, 6a x 50.5 cm,  
 unsigned and undated.  
 Collection: Mr and Mrs B. L. Poidevin, Melbourne.  
 Acquisition: from Toorak Gallery, Melbourne, 1968.  
 Exhibited: 1928 - Macquarie Galleries, cat. no. 6; 1967 - Retrospective, A.G.N.S.W., cat. no. 32; 1968 - Toorak Galleries, cat. no. 3.
61. Boats at Berry's Bay 1927 (plate 47)  
 plywood, 40.4 x 61 cm,  
 signed 'R.Wakelin 1927' (l.r.)  
 Collection: Miss Grace Cossington Smith.  
 Acquisition: from the artist.  
 Exhibited: 1967 - Retrospective, A.G.N.S.W., cat. no. 33; 1970 - "Seventy Years of Australian Painting", Knox Grammar School, (4 Wakelins), cat. no. 18 (as "Berry's Bay").

63. Still Life with Yellow Table c. 1927 (plate 48)  
pulpboard, 54.1 x 41.9 cm,  
unsigned and undated.  
Collection: Miss Grace Cossington Smith.  
Acquisition: from Macquarie Galleries, 1972.  
Exhibited: 1927 - "The Younger Group of  
Australian Painters", Anthony Hordern's Gallery,  
cat. no. 67; 1972 - "Roland Wakelin Memorial  
Exhibition", Macquarie Galleries, cat. no. 49.  
Vitality, movement has here been achieved through  
a vigorous, expressive brush technique, informal  
composition and a 'Cezannesque' distortion of  
form.
64. Pool in the Bush 1928  
cardboard, 41.9 x 55.3 cm,  
signed 'R.Wakelin 1928' (l.r.)  
Collection: Miss Grace Cossington Smith.  
Acquisition: from the artist.  
Brush technique, naturalistic scheme of colours  
here are typical of much of Wakelin's other  
contemporary works.
65. Landscape 1928  
pulpboard, 45.4 x 60.5 cm,  
signed 'R.Wakelin 1928' (l.r.)  
Collection: Newcastle City Art Gallery  
Acquisition: Presented by the Art Gallery and  
Conservatorium Committee, 1966. Purchased from  
Exhibition of McDonnell Collection, Macquarie  
Galleries, 1966.

Exhibited: possibly 1928 - Macquarie Galleries as "Trees", cat. no. 12; 1966 - McDonnell Collection, Macquarie Galleries, no catalogue.

66. The Bridge Under Construction c. 1928-9 (plate 55)

canvas on chipboard, 101.2 x 121.6 cm,  
unsigned and undated.

Collection: National Gallery of Victoria.

Acquisition: 1967 - from the Retrospective Exhibition (A.G.N.S.W.)

Exhibited: c. 1929 - Macquarie Galleries, mixed show of moderns, catalogue untraced; 1967 - Retrospective, A.G.N.S.W., cat. no. 37.

Reproduced: A.G.N.S.W. Retrospective Catalogue; "Selected Recent Acquisitions in Australian Painting", Art Bulletin of Victoria 1967-8, (National Gallery of Vic.), pl. 21.

Construction of the Harbour Bridge provided the subject for a number of Wakelin's paintings during the late 1920's and early 30's. All, however, approached and treated the subject quite differently and from different viewpoints. The date is based on the Bridge's stage of construction.

67. Untitled (scene representing first stages of the Harbour Bridge) 1929.

pulpboard, 33.5 x 45 cm,  
signed 'R.Wakelin 29' (l.l.)

Collection: Mr and Mrs R.P. Meagher.

Acquisition: from Beth Mayne Studio Shop.

Painting is still in an unfinished state but is interesting in a comparison with the contemporary Bridge Under Construction. Both works depicted the same subject at about the same time, yet the painterly interpretation of each could not be more different. This latter unfinished work is much more in line with Wakelin's contemporary style than the almost 'futuristic' quality of Bridge under Construction.

68. Tree Study c. 1930 (plate 56)

watercolour on paper, 22.8 x 29 cm,  
signed 'R.Wakelin' (l.r.) no date.

Collection: Mr Tom Gilles, Queensland.

Acquisition: from Macquarie Galleries, 1973.

Exhibited: 1973 - Macquarie Galleries, cat.  
no. 8.

Reproduced: Hemisphere, 17,4 (April, 1973),  
p. 19.

A spontaneous, less deliberate interpretation of nature unusual for Wakelin, but more in keeping with the watercolour medium. Cezanne's simply stated, but beautifully conceived watercolours may have been influential. Most of Wakelin's other watercolours were subject to the same control and careful formal organization as his oil paintings.

69. Pink Figure with Horse 1930

board on cardboard backing, 49.5 x 40.4 cm,  
signed 'R.Wakelin 1930' (l.l.)

Collection: National Gallery, Canberra.

Acquisition: Toorak Gallery, Melbourne.

A rather mysterious painting. Wakelin's treatment of the sitter (not known) is unusual for this period - quite opposed to the vigorous earthiness of his approach in most contemporary landscape-paintings. Colours are pastel, rather 'sweet' and, whether deliberately or not, the work has an almost surreal quality about it.

70. Galston Interior c. 1930-35

cardboard, 40 x 30.2 cm,

unsigned and undated.

Collection: Mrs W. J. Mendel.

Acquisition: from the owner's father, John Young, who acquired it from the artist.

Not exhibited.

The cottage at Galston was owned by the Young family who lived in it during the depression years. Wakelin often visited the cottage with his own family. One suspects this work was painted purely in a moment of inspiration; simple and straightforward, it has little of the carefully considered formal organization characteristic of many other contemporary works.

71. On the Verandah c. 1931 (plate 51)

pulpboard, 34.8 x 24.7 cm,

unsigned and undated.

Collection: Mr Lloyd Rees.

Acquisition: purchased from "exhibition of a few 'moderns' in George St. nth." (Lloyd Rees).

This may have been Dorrit Black's Modern Art

Centre situated in Margaret St, near George St, Sydney.

Exhibited: possibly 1932 - Modern Art Centre, no catalogue; 1942 - "Roland Wakelin Loan Exhibition", A.G.N.S.W., cat. no. 60; 1967 - Retrospective, A.G.N.S.W., cat. no. 40. Reproduced: 1967 Retrospective Catalogue.

An intimate family scene unusual as subject for the early 1930's but to become increasingly popular as subject matter for Wakelin in later paintings. Depicts Mrs Wakelin and daughter Judith. Possibly painted at the Wakelins' Edward St., North Sydney house.

72. Portrait of Marjorie Fear c. 1931 (illus. xi)

pulpboard, 76.2 x 50.7 cm,  
unsigned and undated.

Collection: Mrs K. F. Plomley, Melbourne.

Acquisition: from Toorak Gallery, Melbourne, 1968.

Exhibited: possibly 1932 - Modern Art Centre, no catalogue; 1967 - Retrospective, A.G.N.S.W., cat. no. 41; 1968 - Toorak Gallery, cat. 2.

73. Still Life with Check Tablecloth 1931

pulpboard, 45.6 x 37.5 cm,  
signed 'R.Wakelin 31' (l.r.)

Collection: Mr Frank Coe.

Acquisition: from Mr Charles Henry who bought it from Beth Mayne, 1970.

Interesting for its strong colour rather than for any formal or stylistic reasons. One feels it was perhaps another product of Wakelin's

incessant and spontaneous urge to paint no matter how 'ordinary' the subject. The hasty brush-strokes, simple composition and rather 'clumsy' application of colour certainly suggest this.

74. Ball's Head Landscape c. 1932 (plate 49)  
 canvas on board, 50 x 75 cm,  
 signed 'R.Wakelin' (l.r.) no date.  
 Collection: Dr D. G. Hamilton.  
 Acquisition: from Beth Mayne Studio Shop, 1972.  
 Exhibited: 1934 - Macquarie Galleries, cat.  
 no. 16; 1962 - "Tribute to Roland Wakelin",  
 Wales House, Sydney, no catalogue.
75. Still Life with Apples and Dahlia 1932 (plate 50)  
 pulpboard, 50 x 75 cm,  
 signed 'R.Wakelin 1932' (l.r.)  
 Collection: Mr M. Ives, Canberra.  
 Acquisition: from Macquarie Galleries, Canberra,  
 1972.  
 Exhibited: 1942 - "Roland Wakelin Loan  
 Exhibition", A.G.N.S.W., cat. no. 24 as "Still  
 Life"; 1968 - Toorak Galleries, Melbourne,  
 cat. no. 8 as "Still Life with Blue Drape";  
 1972 - Memorial exhibition, Macquarie Galleries,  
 cat. no. 8; 1972 - Macquarie Galleries,  
 Canberra, cat. no. 1.  
 Verso: preliminary pencil drawing of painting's  
 subject.

76. The Last Panel Before Joining Up 1932 (plate 54)  
 pulpboard on composition board, 47 x 60 cm,  
 signed 'R.Wakelin 32' (l.r.)  
 Collection: Mr Christopher Davis.  
 Acquisition: from Macquarie Galleries (Memorial  
 Exhib.), 1972.  
 Exhibited: 1967 - Darlinghurst Galleries  
 (collaboration of Arts Council and Macquarie  
 Galleries), cat. no. 21; 1972 - Macquarie  
 Galleries, cat. no. 7.
77. View Towards Balmain 1932  
 watercolour on paper, 23.3 x 31.3 cm,  
 signed 'R.Wakelin 1932' (l.l.) in pencil.  
 Collection: Mr Steven Wilson.  
 Acquisition: Beth Mayne Studio Shop, 1971.  
 Exhibited: 1969 (Sept.) - Moreton Galleries,  
 Brisbane, no catalogue available.  
 Outstanding for its strict compositional organ-  
 ization, its almost geometric reduction of form  
 and its emphasis on depth, solidity. Unable to  
 afford boards and oils during the depression  
 Wakelin turned to watercolour as an alternative  
 and cheaper medium. Here he has used it con-  
 structively as he would have used oils.
78. House with a Steep Garden 1932 (illus. x)  
 pencil on paper, 24.6 x 20.8 cm, (approx.)  
 signed 'R.Wakelin 1932' (l.r.)  
 Collection: Western Australian Art Gallery.  
 Acquisition: Purchased Macquarie Galleries, 1973.  
 Not exhibited.

79. North Sydney Landscape 1933  
watercolour sketch, 22.8 x 26.7 cm,  
signed 'R.Wakelin 33' (l.r.)  
Collection: Mrs Judith Murray.  
Acquisition: from the artist.  
Exhibited: possibly 1934 - Macquarie Galleries  
as "Landscape", cat. no. 35.
80. Blue's Point, Sydney Harbour 1933  
oil (I have been unable to elicit some catalogue  
information on this large painting from its  
owners).  
signed 'R.Wakelin 33' (l.l.)  
Collection: Auckland City Art Gallery.  
Acquisition: Purchased 1966 by Air New Zealand  
for the Gallery.  
Reproduced: New Zealand Herald, 10.12.66.  
Similar painting technique and colour used here  
as in Ball's Head Landscape (cat. no. 74)  
although viewpoint is of course different and  
composition a little more complex.
81. Two Apples and a Jug 1933  
watercolour on paper, 15 x 21.5 cm,  
signed 'Wakelin 1933' (l.r.)  
Collection: Mrs Clive Bennett.  
Acquisition: from the artist.  
Not exhibited.

82. Sailing Race 1933

pulpboard, 29.8 x 40 cm,  
signed 'R.Wakelin 33' (l.r.)

Collection: Miss Grace Cossington Smith.

Acquisition: from the Macquarie Galleries, 1970.

Exhibited: 1970 - Macquarie Galleries, cat.  
no. 1.

Spontaneity, 'sketchiness' of this painting is rather unusual for Wakelin at this time. Here he applies colour (cool blues, greens, greys) in rough, hasty brushstrokes that reinforce the suggestion of windswept sea and sky etc.

83. The River at Windsor 1934 (plate 52)

pulpboard, 43.8 x 55.9 cm,  
signed 'R.Wakelin 1934' (l.l.)

Collection: Art Gallery of N.S.W.

Acquisition: purchased by the Gallery Trustees from Mr John Lowe 29.4.67 through the Macquarie Galleries.

Exhibited: 1934 - Macquarie Galleries, cat. no. 16; 1943 (Oct.) - "The Centenary Art Exhibition", Commonwealth Bank Chamber, cat. no. 180 (as part of the McDonnell Collection); 1958 - Macquarie Galleries ("Show of Eights"), cat. no. 60; 1961 (Feb.-March) - McDonnell Collection, Sydney University, cat. no. 8; 1962 - "Tribute to Roland Wakelin", Wales House, Sydney, no catalogue; 1966 - McDonnell Collection, Macquarie Galleries, no catalogue; 1967 - Retrospective, A.G.N.S.W., cat. no. 44.

Reproduced: Art in Australia 3,56 (1934) p. 25

(colour)

(Wakelin) ". . . commenced on the spot and finished in the studio. Close to the right hand side of the Bridge coming from the town. The foreground shapes . . . were suggested by a jetty with bollard".

- to A.G.N.S.W., 6.12.67.

84. Untitled 1934

watercolour on paper, 23.5 x 30.5 cm,  
signed 'R.Wakelin 1934' (l.r.)

Collection: Miss Joan Allen, Canberra.

Acquisition: from the owner's father Dr L. H. Allen, a friend of Wakelin's until his death in 1940.

As in most other watercolours Wakelin here remained concerned with structure and with depth. Despite the nature of the medium his approach to landscape using watercolours differed little from his approach in oils. The subject may have again been a scene from the foreshores of Sydney Harbour.

85. Towards Greenwich 1934

pulpboard, 45 x 54.9 cm,  
signed 'R.Wakelin 1934'

Collection: Commonwealth Collection, Canberra (overseas post).

Acquisition: formerly McDonnell Collection.

Exhibited: 1935 - Macquarie Galleries, cat. no. 25; 1942 - Loan Exhibition, A.G.N.S.W., cat. no. 41; 1960 - "Pioneer Contemporaries",

Macquarie Galleries, cat. no. 31; 1961 - McDonnell Collection, Sydney University, cat. no. 27; 1962 - "Australian Painting: Colonial, Impressionist, Contemporary", Perth and (1963) London, Vancouver, Ottawa (C'wealth Govt. exhib.) cat. no. 208; 1967 - Retrospective, A.G.N.S.W., cat. no. 46.

Reproduced: "The AE.J.L. McDonnell Collection", Art in Australia 3,63 (May, 1936), p. 34.

86. Still Life with Oranges 1934  
 prepared board, 50 x 40 cm,  
 signed 'R.Wakelin 34' (l.l.)  
 Collection: Dr P. F. Burke, Melbourne.  
 Acquisition: from Toorak Galleries, Melb., 1969.  
 Exhibited: 1935 (June) - Macquarie Galleries,  
 cat. no. 30 as "Still Life with Bowl of Fruit";  
 1969 - Toorak Galleries, cat. no. 15.
87. Street in Waverly 1934 (plate 53)  
 oil on board, 53.9 x 28.5 cm,  
 signed 'R.Wakelin 34' (l.l.)  
 Collection: Mr W. B. Bolton, Bendigo, Victoria.  
 Acquisition: from "a commercial art gallery".  
 Exhibited: possibly 1934 - Macquarie Galleries  
 as "John Street", cat. no. 10.
88. Rooftops 1934  
 board, 45 x 53.6 cm,  
 unsigned and undated.  
 Collection: Ballarat Fine Art Gallery.  
 Acquisition: H.C.E. Evans Bequest, 1970.

Exhibited: 1935 - Macquarie Galleries as  
"Landscape with Red Roofs", cat. no. 26.

89. Portrait of AE.J.L.McDonnell 1935  
pulpboard, 56 x 40.5 cm,  
signed 'R.Wakelin 1935' (l.l.)  
Collection: Sydney University Union.  
Acquisition: Formerly in McDonnell Collection.  
Exhibited: 1935 (Oct.) - Society of Artists  
Annual Exhibition, cat. no. 128 ("kindly lent");  
1942 - Loan Exhibition, A.G.N.S.W., cat. no. 56;  
1961 - McDonnell Collection, Sydney University,  
cat. no. 7; 1962 - "Tribute to Roland Wakelin",  
Wales House, Sydney, no catalogue; 1967 -  
Retrospective, A.G.N.S.W., cat. no. 47.  
Reproduced: "The AE.J.L.McDonnell Collection",  
Art in Australia, 3,63 (May, 1936), p. 28;  
Art and Australia, 4,4 (March, 1967), p. 284.  
McDonnell a great supporter of Wakelin and an  
avid collector of his art and that of other  
local artists. Technique of applying colour in  
long parallel strokes here is allied to that in  
Town Hall, North Sydney (cat. no. 92) - although  
Wakelin's brush technique varies much among the  
1935 works as does his approach to his subjects.
90. Mount Wellington, Tasmania 1935 (plate 57)  
board, 55.9 x 43.2 cm,  
signed 'R.Wakelin 1935' (l.r.)  
Collection: Art Gallery of N.S.W.  
Acquisition: from the Macquarie Galleries,  
July, 1935.

Exhibited: 1935 (June) - Macquarie Galleries as "Mount Wellington", cat. no. 2.

Painted by Wakelin while on holiday in Tasmania. A fairly direct transcription of the scene with none of the reduction of form, the vigorous brush technique of earlier works. Wakelin's first painting to be purchased by a public gallery.

91. Portrait of Mrs Wakelin 1935 (plate 59)

pulpboard, 63.5 x 68.3 cm,  
signed 'R.Wakelin 1935' (l.r.)

Collection: Dr Tess Rose, Melbourne.

Acquisition: From Beth Mayne Studio, 1973.

Exhibited: 1961 - Archibald Competition, cat. no. 35; 1967 - Retrospective, A.G.N.S.W., cat. no. 50; 1968 (May) - Toorak Gallery, cat. no. 1; 1969 (April-May) - Toorak Gallery, cat. no. 27.

One of Wakelin's few portraits to introduce associations above and beyond a straightforward depiction of the sitter. Mrs Wakelin is shown pointing for some reason at what looks like an illustration or perhaps a map resting on her knees while significance seems to have been attached to the view of part of Sydney Harbour at which she appears to be gazing through the background window.

92. Town Hall, North Sydney 1935 (plate 61)

pulpboard, 51 x 61.5 cm,  
signed 'R.Wakelin 35' (l.l.)

Collection: Dr P. F. Burke, Melbourne.

Acquisition: from Leveson Street Gallery,  
Melbourne.

Verso: A still life, unsigned and undated, but fairly complete - painted in oils, same dimensions as Town Hall . . . .

Predominantly pale, almost pastel scheme of colours here is rather unusual for Wakelin.

Allied to two works of the late 1920's - Bay Road Station and The Bridge Under Construction.

93. Portrait of Lloyd Rees c. 1935-6 (plate 58)

pulpboard, 43.2 x 30.4 cm,  
signed 'R.Wakelin' (l.l.), no date.

Collection: Mr Lloyd Rees.

Acquisition: from the artist.

Wakelin and Lloyd Rees were close friends almost from the time they met at Smith and Julius in 1917 to Wakelin's death in 1971. Primarily a painter of landscapes, Rees was among the few who supported Wakelin in his early preoccupation with 'modernist' ideals. The artist's treatment of the subject here is simple, straightforward. More attention has been given to capturing the light effects of the scene than to any radical pictorial analysis.

94. Railway Bridge 1935  
 board, 43.8 x 55.8 cm,  
 signed 'R.Wakelin 35' (l.l.)  
 Collection: Western Australian Art Gallery.  
 Acquisition: purchased from Toorak Gallery,  
 Melbourne.  
 Exhibited: 1935 - "A Collective Exhibition of  
 Oil Painting and Watercolours by Australian  
 Artists", The Fine Arts Society, Melbourne,  
 cat. no. 71; 1937 (August) - Macquarie  
 Galleries, cat. no. 15.  
 A sketch-like work emphasizing the simplicity  
 and monumentality of the large concrete bridge.
95. Judith and Diana c. 1936  
 pulpboard, 32.3 x 45.1 cm,  
 unsigned.  
 Collection: Mrs Judith Murray.  
 Acquisition: from her father the artist.  
 Exhibited: possibly 1937 as "Sewing" -  
 Macquarie Galleries, cat. no. 18; 1967 -  
 Retrospective, A.G.N.S.W., cat. no. 53.  
 Such 'intimate' pictures of family and friends  
 were to become common among Wakelin's work from  
 the mid 1930's on. Here Judith, the artist's  
 daughter, is shown sewing while Diana (a friend)  
 reads behind. Judith is about ten years old.
96. Fairy Tales 1936 (plate 69)  
 plywood, 61.5 x 40 cm,  
 signed 'R.Wakelin 36' (l.r.)

Collection: Professor Bernard Smith.  
 Acquisition: from Macquarie Galleries, 1972.  
 Exhibited: 1968 (May) - Toorak Gallery, Melb.,  
 cat. no. 34; 1969 (April-May) - Toorak Gallery,  
 cat. no. 45; 1972 (March-April) - "Roland  
 Wakelin Memorial Exhibition", Macquarie Galleries,  
 cat. no. 10.  
 The artist's daughter, Judith, reading.

97. Portrait of Treania Smith 1936 (plate 60)

canvas, 75.4 x 60 cm,  
 signed 'R.Wakelin 1936' (l.l.)  
 Collection: Mrs Clive Bennett (Treania Smith)  
 Acquisition: from the artist, 1962.  
 Exhibited: 1936 (July) - Contemporary Group,  
 Blaxland Galleries, cat. no. 22.  
 Treania Smith was a friend of Wakelin's and  
 also co-partner of the Macquarie Galleries for  
 a number of years.

98. Cannas 1936

board, 39.3 x 57.8 cm,  
 signed 'R.Wakelin 1936' (l.r.)  
 Collection: Hinton Collection, Armidale Teachers  
 College.  
 Acquisition: Acquired 10.1.38 by Howard Hinton  
 and bequeathed to the College 1950-51.  
 Exhibited: 1937 - Macquarie Galleries, cat. no.  
 7; 1942 - Loan Exhibiton, A.G.N.S.W., cat. no. 42.

99. Bridge At Waverton 1937

cardboard, 62.8 x 32.4 cm,  
signed 'R.Wakelin 1937' (1.1.)

Collection: Macquarie Galleries.

Exhibited: 1961 - Macquarie Galleries (mixed exhib.), cat. no. 21; 1961 - McDonnell Collection, Sydney University, cat. no. 12; 1967 (April) - Darlinghurst Galleries (Arts Council), cat. no. 12.

Wakelin has again painted the concrete Sydney suburban Bridge from a rather unusual angle that emphasizes its monumentality in relation to the surrounding landscape. As opposed to the 1936 Railway Bridge, however, attention has been given here to landscape detail and to a more controlled brush technique.

100. The Fire-Place 1937

canvas, 55.2 x 45 cm,  
signed 'R.Wakelin 1937' (1.1.)

Collection: Hinton Collection, Armidale Teachers College.

Acquisition: Acquired 10.1.38 by Howard Hinton and bequeathed to the College 1950-1.

Exhibited: 1937 - Macquarie Galleries, cat. no. 22; 1942 - Loan Exhibition, A.G.N.S.W., cat. no. 15.

Reproduced: Howard Hinton, Patron of Art, Sydney, 1951, p. 101.

101. St. Mary's from Hyde Park 1937 (plate 66)  
pulpboard, 40 x 55.2 cm,  
signed 'R.Wakelin 37' (l.l.)  
Collection: Private Collection, Canberra.  
Acquisition: from Beth Mayne Studio, 1974.  
Exhibited: 1970 (March) - Macquarie Galleries,  
cat. no. 7.
102. Still Life with Pewter Pitcher c. 1938 (plate 75)  
cardboard on masonite, 50.7 x 38.1 cm,  
unsigned.  
Collection: Mrs Judith Murray.  
Acquisition: from the artist.  
A sensitive response to the light and colour of  
an otherwise ordinary still life subject. Many  
of Wakelin's mature still lifes are among his  
most enjoyable pictures. Brush technique and  
application of paint here enliven surface while  
the rather 'unstable' positioning of pitcher and  
bowl creates formal interest and a feeling of  
potential movement.
103. Judith in Green 1938  
pulpboard, 63.5 x 30.5 cm,  
signed 'R.Wakelin 1938' (l.r.)  
Collection: University of Sydney.  
Acquisition: Presented by Lucy Swanton, May,  
1960.  
Exhibited: 1939 (July) - Macquarie Galleries as  
"Arrangement in Terre Verte", cat. no. 27;

1942 - Loan Exhibition, A.G.N.S.W., as "Judith in Green", cat. no. 62; 1960 - Lucy Swanton Collection, Sydney University (War Memorial Gallery of Fine Arts), cat. no. 17 as "Portrait of Judith"; 1962 - "Tribute to Roland Wakelin", Wales House, Sydney, as "Judith in Green Coat", no catalogue; 1967- Retrospective, A.G.N.S.W., cat. no. 57.

A rather intimate, penetrating, close-up portrait of Judith in three-quarter profile. Colours are dull, rather sombre, composition has been slightly flattened and paint applied in broad brush strokes.

104 . Portrait of Clarice Young 1938 (plate 70)

pulpboard, 55.9 x 43.2 cm,  
signed 'R.Wakelin 1938' (l.r.)

Collection: Mrs Clarice Thomas.

Acquisition: gift of the artist, 1970.

Clarice Young, John Young's daughter - now Mrs Clarice Thomas and Director of the Manly Art Gallery, Sydney. The dating of this work may be wrong; Mrs Thomas believes Wakelin added the date much later and that it may have been painted in the early 1940's. She recalls she was knitting socks for the Armed Forces in Europe when the portrait was painted.

105 . Still Life with John Young 1938 (plate 74)

pulpboard, 43.2 x 57.2 cm,  
signed 'R.Wakelin 38' (l.l.)

Collection: Mr Donald Sutherland.

Acquisition: from Beth Mayne Studio, 1971.

Introduction into a still life of such an anecdotal feature as the portrait of Wakelin's friend, John Young, is rather unusual and points to interests other than the purely formal and pictorial preoccupations of earlier still life paintings.

106. The New Road 1938

plywood, 43 x 56 cm,  
signed 'R.Wakelin 38' (l.r.)

Collection: Sydney University Union.

Acquisition: from the McDonnell Collection on loan to Sydney University until the owner's death in 1961.

Exhibited: 1942 - Loan Exhibition, A.G.N.S.W., cat. no. 8 as "Castle Hill"; 1961 (Feb.-March) - McDonnell Collection, Sydney University, cat. no. 37.

Among Wakelin's less outstanding pictures. A simple and direct, rather unimaginative transcription of the landscape set at Castle Hill, now an outer Sydney suburb, then a predominantly rural area.

107. The Bridge from Lavender Bay 1939 (plate 62)

pulpboard, 76.2 x 63.5 cm,  
signed 'R.Wakelin 39' (l.l.)

Collection: Mrs Joyce Orchard.

Acquisition: from Christopher Davis Antiques, 1967.

Exhibited: 1939 (July) - Macquarie Galleries, cat. no. 1; 1942 - Loan Exhibition, A.G.N.S.W., cat. no. 46 as "The Bridge from North Sydney"

(lent from McDonnell Collection); 1951 -  
 "Jubilee Exhibition of Australian Art" (in Sydney,  
 A.G.N.S.W., June-July), cat. no. 153 as "Bridge  
 from North Sydney".

Reproduced: Sydney Ure Smith (ed.), Australian  
 Art Annual, 1939, pl. 51; Sydney Ure Smith (ed.),  
Australian Art Today, 1940, plate 51; Catalogue,  
 1942 Loan Exhibition; Catalogue, 1951 "Jubilee  
 Exhibition of Australian Art"; Hemisphere, 17,4  
 (April, 1973), p. 13.

108. Interior c. 1939

canvas on composition board, 45.7 x 55.8 cm,  
 unsigned and undated.

Collection: Queensland Art Gallery.

Acquisition: Presented by Miss M.T. Treeweke, 1939.

Exhibited: 1939 - Macquarie Galleries, cat. no. 13.

109. Jug and Drapery 1939 (plate 76)

pulpboard, 49.5 x 37.4 cm,  
 signed 'R.Wakelin 1939' (l.l.)

Collection: Miss Grace Cossington Smith.

Acquisition: from Macquarie Galleries, 1939.

Exhibited: 1939 - Macquarie Galleries, cat. no. 15  
 as "Still Life with Terracotta Jug"; 1942 - Loan  
 Exhibition, A.G.N.S.W., cat. no. 59.

110. Cloud Drama 1940

pulpboard, 20 x 25 cm,  
 signed 'R.Wakelin 1940' (l.r.)

Collection: Miss Joan Allen, Canberra.

Acquisition: from her father, Dr L. H. Allen

who knew Wakelin and acquired it from him in 1940.  
Exhibited: 1940 (July) - Macquarie Galleries,  
cat. no. 17.

In this quick study Wakelin has dispensed with detail and a careful organization of the picture in an attempt to capture his immediate impressions. Forms are suggested rather than described, colours are naturalistic and paint thickly applied. It is quite opposed to the more 'considered' landscapes prevalent during this period.

111. Self Portrait c. 1940 (plate 71)

pulpboard, 44 x 30.5 cm,  
unsigned and undated

Collection: Dr P. F. Burke, Melbourne.

Acquisition: from Leveson Street Gallery,  
Melbourne.

Verso: "To certify is a painting of Roland Wakelin by Wakelin painted about 1940." signed E. Wakelin and witnessed by Douglas Watson, 12 April, 1972.

Wakelin's wife was perhaps basing the date of this painting on the age of the artist rather than on any stylistic grounds. Treatment of the face - the use of roughly suggested patches of tone to construct and to create areas of light and shade - is unusual for this time and may point to an earlier date, although it must be remembered that Wakelin's style varied much in the mature years. The work has little of the 'finish' or attention to detail of other contemporary paintings, but again its sombre colour scheme does. Born in 1887

Wakelin would here be in his fifties if the portrait was painted in the 1940's.

112. Iceland Poppies 1940 (plate 77)

paper on board, 50.7 x 76.2 cm,

signed 'R.Wakelin 1940' (l.r.)

Collection: Miss Grace Cossington Smith.

Acquisition: from Macquarie Galleries, 1941.

Exhibited: 1941 (Oct.) - Macquarie Galleries, cat. no. 5, as "Poppies"; 1942 - Loan Exhibition, A.G.N.S.W., cat. no. 26; 1962 - "Tribute to Roland Wakelin", Wales House, Sydney, no catalogue; 1967 - Retrospective, A.G.N.S.W., cat. no. 59; 1970 - "Seventy Years of Australian Painting", Knox Grammar School, cat. no. 18 as "Poppies"; 1972 - Memorial Exhibition, Macquarie Galleries (lent by Miss Smith), cat. no. 16.

Reproduced: Art and Australia, 4,4 (March, 1967), p. 287 (colour).

113. Galston Cottage 1940

cardboard, 15.6 x 21.7 cm,

signed 'R.Wakelin 40' (l.r.)

Collection: Mrs W. J. Mendel.

Acquisition: from the artist.

Exhibited: possibly 1941 - Macquarie Galleries as "Cottage", cat. no. 36.

John Young's holiday cottage at Galston.

114. Interior at Pott's Point 1940

pulpboard, 65.4 x 55.8 cm,  
signed 'R.Wakelin 1940' (l.l.)

Collection: David Sumner Gallery, Adelaide.

Acquisition: From Beth Mayne Studio, 1974.

Exhibited: 1940 - Macquarie Galleries, cat.  
no. 13; 1968 - Toorak Gallery, Melbourne,  
cat. no. 14; 1969 - Toorak Gallery, cat. no.  
30.

Again a rather intimate scene perhaps most out-  
standing for its warm red tones and glowing light  
effects. The picture depicts Wakelin's family in  
their Pott's Point home.

115. Kurrajong 1941

pulpboard, 24.5 x 32.5 cm,  
signed 'R.Wakelin 41' (l.r.)

Collection: Mr and Mrs P. Rassmussen.

Acquisition: from Beth Mayne Studio, 1971.

Exhibited: possibly 1941 - Macquarie Galleries  
as "Kurrajong Heights", cat. no. 10.

116. Galston Evening 1941

pulpboard on hardboard backing, 32 x 41 cm,  
signed 'R.Wakelin 1941' (l.l.)

Collection: Mr Douglas Dundas.

Acquisition: gift of the artist, 1941.

Exhibited: 1942 - Loan Exhibition, A.G.N.S.W.,  
cat. no. 44.

Again depicts John Young's house at Galston where  
Wakelin and his family were frequent visitors on  
weekends. The house was built by Young and

designed by the artist, John D. Moore.

117. Judith in Blue 1941 (plate 73)

board, 75.5 x 50.2 cm,  
signed 'R.Wakelin 41' (l.r.)

Collection: Art Gallery of N.S.W.

Acquisition: purchased 27.2.42 from Macquarie  
Galleries.

Exhibited: 1941 - Macquarie Galleries, cat.  
no. 1; 1942 - Loan Exhibition, A.G.N.S.W.,  
cat. no. 4; 1951 - Bega Art Gallery; 1962 -  
"Tribute to Roland Wakelin", Wales House, no  
catalogue.

A rather 'romantic' portrait of Wakelin's daughter  
(aged 15). Emphasis has been given to the soft-  
ening effects of light on form and outline and  
on colour.

118. The Quarry 1941

canvas, 44.4 x 55.9 cm,  
signed 'R.Wakelin 41' (l.l.)

Collection: Howard Hinton Collection, Armidale  
Teachers College.

Acquisition: Acquired by Hinton 13.11.41 and  
bequeathed to the College 1950-1.

Exhibited: 1942 - Loan Exhibition, A.G.N.S.W.,  
cat. no. 14.

119. Stormy Sunset 1942

pulpboard, 54.2 x 41.1 cm,  
signed 'R.Wakelin 42' (l.r.)

Collection: Miss Grace Cossington Smith.  
 Acquisition: from Macquarie Galleries, 1943.  
 Exhibited: 1943 - Macquarie Galleries, cat. no. 4; 1967 - Retrospective, A.G.N.S.W., cat. no. 64.

Reproduced: Art and Australia, (March, 1967), p. 284.

During the mature years Wakelin became increasingly interested in painting various cloud and light effects purely for their own sake - their own beauty - rather than in pursuit of some formal or technical objective. This work, with its dramatic cloud and glowing light is a typical example although brush technique is more vigorous than in most paintings of the period.

120. Interior 1942 (plate 72)

duck, 54 x 64.7 cm,

signed 'R.Wakelin 1942' (l.r.)

Collection: Art Gallery of N.S.W.

Acquisition: purchased from the Macquarie Galleries, May 1942.

Exhibited: 1942 - Loan Exhibition, A.G.N.S.W., cat. no. 57; 1967 - Retrospective, A.G.N.S.W., cat. no. 61.

Reproduced: 1967 Retrospective Catalogue.

Judith at the piano in the Wakelins' Neutral Bay home. (The artist's keen interest in music was inherited by his daughter.) Here light and colour interests are similar to the 1941 Judith in Blue.

121. House in Wycombe Road 1942

pulpboard, 55.4 x 42.6

signed 'R.Wakelin 1942' (l.r.)

Collection: Mrs Clive Bennett.

Acquisition: from the present owner's parents who were given it by the artist in 1942.

(l.l. - "To Mr and Mrs Smith with Best Wishes, Xmas 1942")

Exhibited: 1942 - Macquarie Galleries, cat. no. 13.

123. Crepuscule 1942

hardboard, 54.2 x 41.1 cm,

signed 'R.Wakelin 1942' (l.r.)

Collection: Miss Grace Cossington Smith.

Acquisition: from Macquarie Galleries.

Exhibited: 1942 - Macquarie Galleries, cat.

no. 1; 1960 - "Pioneer Contemporaries",

Macquarie Galleries, cat. no. 33; 1962 -

"Tribute to Roland Wakelin", Wales House, no

catalogue; 1967 - Retrospective, A.G.N.S.W.,

cat. no. 62.

A winter sunset over the water. Again reflects Wakelin's interest in the dramatic, the romantic aspects of nature perhaps untypical of the conventional way of seeing and interpreting (pictorially) the Australian landscape. Colours are rich and warm, brush work strong and expressive.

124. De Mestre's House 1943 (plate 64)  
 board, 35 x 45.2 cm,  
 signed 'R.Wakelin 43' (l.l.)  
 Collection: Mrs Clive Bennett.  
 Acquisition: from Macquarie Galleries, 1943.  
 Exhibited: 1943 (Nov.) - Macquarie Galleries,  
 cat. no. 17; 1960 - "Contemporary Australian  
 Art", Auckland City Art Gallery; 1960 -  
 "Pioneer Contemporaries", Macquarie Galleries,  
 cat. no. 34; 1962 - "Tribute to Roland Wakelin",  
 Wales House, Sydney, no catalogue; 1967 -  
 Retrospective, A.G.N.S.W., cat. no. 65.

125. The Train to the Mountains 1943  
 hardboard, 44.8 x 55.3 cm,  
 signed 'R.Wakelin 1943' (l.r.)  
 Collection: Newcastle City Art Gallery.  
 Acquisition: Presented by Miss Lucy Swanton, 1961.  
 Exhibited: 1943 - Society of Artists Spring  
 Exhib. cat. no. 142; 1943 (Nov.) - Macquarie  
 Galleries as "The Train", cat. no. 6.  
 Reproduced: 1943 Society of Artists Book, p. 15;  
 Sydney Ure Smith, Present Day Art in Australia,  
 1949, p. 35.

A rather unusual subject and perhaps difficult to depict - Wakelin's interpretation is simple and direct, almost childlike. Forms are rounded, outline and detail softened in an attempt to convey effects of atmosphere and light although objects (particularly the train) retain their substantiality.

126. St. Phillip's, Church Hill 1943 (plate 67)  
pulpboard, 55.2 x 41.5 cm,  
signed 'R.Wakelin 1943' (l.l.)  
Collection: Mrs Clarice Thomas.  
Acquisition: from Lawson's Auction, June, 1966.  
Exhibited: 1943 (July - Contemporary Group,  
Blaxland Galleries, cat. no. 18.
127. Black Mountain, Canberra 1944 (illus. xii)  
cardboard panel, 59.5 x 68.5 cm,  
signed 'Wakelin 44' (l.r.)  
Collection: National Gallery of Victoria.  
Acquisition: purchased 1946.  
Exhibited: 1944 (Oct.) - Macquarie Galleries,  
cat. no. 6; 1945 - "Sydney Painting", Finney's  
Gallery, Brisbane (in association with Macquarie  
Galleries, Sydney), cat. no. 64.  
Reproduced: Brian Finemore, The Arts in Australia:  
Painting, 1961, p. 24.
128. Richmond Landscape, Tasmania 1944 (plate 68)  
pulpboard, 62.8 x 75 cm,  
signed 'R.Wakelin 44' (l.l.)  
Collection: Art Gallery of N.S.W.  
Acquisition: purchased from the Society of  
Artists Exhibition, 22.3.45.  
Exhibited: 1945 - Society of Artists Autumn  
Exhibition, cat. no. 85; 1945 - "Herald Exhibition  
of Present Day Art in Australia", Town Hall,  
Melbourne as "Richmond Bridge, Tasmania", cat. no.  
109; 1962 - "Tribute to Roland Wakelin", Wales  
House, Sydney, no catalogue; 1967 - Retrospective

A.G.N.S.W., cat. no. 66.

Reproduced: Society of Artists Book 1945-6, p. 25;  
Hotpointer (published by Australian Electrical  
Industries Pty. Ltd.), 21,3 (May-June, 1956);  
Splatt, W. and Burton, B., 100 Masterpieces of  
Australian Painting, Rigby, Aust., 1973, pl. 73  
(colour).

129. Roses 1944 (plate 78)

canvas on board, 50.5 x 40.5 cm,  
signed 'R.Wakelin 44' (l.r.)

Collection: Mr L. Johnson.

Exhibited: 1945 - Contemporary Group, Blaxland  
Galleries, cat. no. 57.

130. North Ryde 1945

pulpboard, 27.8 x 41 cm,  
signed 'R.Wakelin 45' (l.r.)

Collection: Mr Steven Wilson.

Acquisition: from Beth Mayne Studio, 1970.

One of many landscapes painted in the Ryde area  
- a favourite painting spot of the Northwood  
Group of painters (the group to which Wakelin  
belonged during the 1940's and 1950's and which  
also included Lloyd Rees and George Lawrence).

131. Cronulla 1945

masonite, 55.2 x 64.7 cm,  
signed 'R.Wakelin 45' (l.r.)

Collection: Mrs Lloyd Rees.

Acquisition: from the artist, 1945.

Exhibited: 1946 (March) - Macquarie Galleries, cat. no. 5 (lent by Mrs Rees); 1962 - "Tribute to Roland Wakelin", Wales House, Sydney, no catalogue.

A panoramic view of Sydney's southernmost beach.

132. Ploughing at Hinton 1945 (plate 63)

board, 42 x 31.7 cm,  
signed 'R.Wakelin 45' (l.r.)

Collection: Howard Hinton Collection, Armidale Teachers College.

Acquisition: acquired by Howard Hinton 24.6.46 from Macquarie Galleries and later bequeathed to the College 1950-51.

Exhibited: 1946 (March) - Macquarie Galleries, cat. no. 22.

Reproduced: James Gleeson, Masterpieces of Australian Painting, 1969, plate 36 (colour); James Gleeson, Modern Painters 1931-70, 1971, plate 1 (colour); Great Australian Paintings, Melbourne, 1971, plate 53 (colour).

133. River Road 1946

canvas on pulpboard on three-ply, 55.7 x 76 cm,  
signed 'R.Wakelin 1946' (l.l.)

Collection: Art Gallery of N.S.W.

Acquisition: purchased by the Director from the Macquarie Galleries 22.3.46.

Exhibited: 1946 - Macquarie Galleries, cat. no. 13; 1960 (August-Oct.) - Bathurst Art Gallery;

1965 - Stanton Library, North Sydney ("A day with the North Shore Gallery Society").

A rather literal transcription of the scene.

Limited, rather restrained tones. River Road is situated in the Lane Cove area of Sydney.

134. Maori-Bank, New Zealand 1947

masonite, 42.8 x 55.2 cm,

signed 'R.Wakelin 47' (l.l.)

Collection: Miss Jean Poole.

Acquisition: from Beth Mayne Studio, 1966.

Wakelin visited New Zealand for a few weeks during 1947 and several landscapes depicting areas of the North Island resulted from this visit.

135. Sunday Drive, Upper Hutt 1947

hardboard, 44 x 57 cm,

signed 'R.Wakelin 47' (l.r.)

Collection: Mr and Mrs P. Rassmussen.

Acquisition: from Artarmon Galleries, 1970.

Upper Hutt is situated in the southern area of New Zealand's North Island.

136. Ryde Landscape 1947 (plate 65)

board, 43.2 x 55.6 cm,

signed 'R.Wakelin 47' (l.r.)

Collection: Western Australian Art Gallery.

Acquisition: from the artist, 1948.

Reproductions: "Landscape into Paint", Western Australian Art Gallery, 1962, plate 10 (colour); The Western Australian Art Gallery Monthly Feature, 4,21 (Sept., 1967).

As in other paintings of this area Wakelin delighted in capturing light effects and in using warm, earthy tones. The ochre under-painting of the sky area is deliberately left partly exposed (as in a number of other landscapes from the 1940's) helping to lighten and break up the large expanse of sky while at the same time linking it with the earth below.

137. St. Anne's Church, Ryde 1947

cardboard, 42.7 x 55.3 cm,  
signed 'R.Wakelin 47' (l.r.)

Collection: Mr and Mrs P. Rassmussen.

Acquisition: from Artarmon Galleries, 1970.

Exhibited: 1947 - Society of Artists Spring Exhibition, cat. no. 29.

138. Pastoral 1947

pulpboard, 43.2 x 55.9 cm,  
signed 'R.Wakelin 47' (l.l.)

Collection: Art Gallery of N.S.W.

Acquisition: purchased from Marshall Bequest, 1947.

Exhibited: 1947 - Society of Artists Spring Exhibition, cat. no. 31; 1953 - The Conservatorium, Sydney; 1961 - Tamworth City Council; 1967 - Retrospective, A.G.N.S.W., cat. no. 68.

Reproduced: Herbert Badham, A Study of Australian Art, 1949, plate 38 (colour); H. Badham, A Gallery of Australian Art, 1954, plate 59 (colour).

139. Portrait of Judith 1948

canvas on pulpboard, 84.4 x 66 cm,  
signed 'R.Wakelin 48' (l.l.)

Collection: Mrs Judith Murray.

Acquisition: from the artist.

Exhibited: 1949 - Society of Artists Spring  
Exhibition as "Judith", cat. no. 53.

A rather conventionally treated portrait of  
Wakelin's daughter. Brushwork is comparatively  
fine, controlled. Particular attention has been  
given to the details of hands, face and dress.  
Competently handled but lacks the 'vitality' of  
earlier portraits.

140. Breezy Day at North Ryde 1948 (illus. xiii)

cardboard, 43 x 55.4 cm,  
signed 'R.Wakelin 48' (l.r.)

Collection: National Gallery of Victoria.

Acquisition: 1948.

Exhibited: 1948 - Society of Artists Spring  
Exhibition, cat. no. 41; 1967 - Retrospective,  
A.G.N.S.W., cat. no. 70.

Reproduced: Arnold Shore, "Contemporary  
Australian Painting", The Studio, vol. CXLV,  
no. 722 (May, 1953); John Hetherington,  
Australian Painters, Forty Profiles, 1963, (as  
"House at North Ryde", Allan McCulloch,  
Encyclopedia of Australian Art, 1968, p. 623.

141. Kiama 1948

hardboard, 43.2 x 55.8 cm,

signed 'R.Wakelin 48' (l.r.)

Collection: Mr George Lawrence.

Acquisition: from the artist.

Exhibited: 1948 - Society of Artists Spring Exhibition, cat. no. 44; 1967 - Retrospective, A.G.N.S.W., cat. no. 71.

Again, as much attention has been given to the depiction of sky and clouds as to the landscape below. Wakelin's interpretation of this scene - a seaside resort on the New South Wales south coast - is perhaps more English than Australian in his emphasis on cloud effects and interest in a wintry, dappled light and restricted, sober tones.

142. Near Kiama c. 1948-9

pulpboard, 42 x 64 cm,

signed 'R.Wakelin' (l.r.), no date.

Collection: Mr Steven Wilson.

Acquisition: from Macquarie Galleries, 1970.

Exhibited 1971 - Leveson Street Gallery, Melbourne as "Near Kiama 1950", cat. no. 5.

As opposed to no. 141, colours in this scene of Kiama are vivid, brighter, and brushstrokes more lively. It has the sunny freshness that Kiama certainly lacks although both works may have been painted during the same period - probably while Wakelin was on holiday in the area in 1948.

143. Still Life 1948

hardboard, 41 x 54.2 cm,  
signed 'R.Wakelin 1948' (l.r.)

Collection: Mr Dennis Ryan.

Acquisition: from Beth Mayne Studio, 1972.

Exhibited: 1949 (April) - Macquarie Galleries,  
cat. no. 10.

An unusually sober treatment of a still life subject. Colours are dull, rather sombre (limited to predominantly brown and red tones), while forms have been flattened and any lighting virtually ignored. Wakelin appears to have been most interested in the formal pattern created by the arrangement of fruit and jug than in the objects themselves.

144. Kiama 1949 (plate 88)

pulpboard, 25.2 x 33.8 cm,  
signed 'R.Wakelin 49' (l.r.)

Collection: Miss Elsie Stewart.

Acquisition: purchased from the artist, 1966.

Exhibited: 1949 - Macquarie Galleries, cat. no. 5;  
1962 - "Tribute to Roland Wakelin", Wales House,  
Sydney, no catalogue; 1967 - Retrospective,  
A.G.N.S.W., cat. no. 72.

Yet another quite different scene of Kiama. Wakelin has, I think, managed to successfully capture, through brushwork, the stormy, windswept quality of the scene. Probably painted during the 1949 Xmas holiday period.

145. Old House at North Ryde 1949 (?)

canvas, 43.2 x 55.9 cm,  
signed 'R.Wakelin 49' (l.r.)

Collection: Melbourne University.

Acquisition: purchased from McDonnell Collection from funds under C.D. Lloyd Trust, 1966.

Exhibited: A work of the same name and lent from the McDonnell Collection was exhibited in the Society of Artists Exhibition (cat. no. 30), but in 1947. This painting was purchased from the McDonnell Collection and as it is unlikely the collection contained two works of the same subject we may perhaps conjecture that this was in fact the work exhibited in 1947 and that its dating is therefore incorrect. Wakelin signed many paintings some years after their completion and this often necessitated a certain amount of guesswork as to their dates. Such may have been the case with Old House at North Ryde - which would perhaps explain its misdating.

An extremely colourful painting. Wakelin has used warm reds, oranges, purples to create effects of heat and bright sunlight. Colours are abstract, exaggerated, and forms reduced, almost geometric. Such preoccupations were unusual for Wakelin in later years although his use of colour perhaps foreshadows a general heightening of colour evident during the 1950's.

146. Morning on the Yarra c. 1950 (plate 79)  
 linen on pulpboard, 53.3 x 70 cm,  
 unsigned  
 Collection: Art Gallery of N.S.W.  
 Acquisition: from the Society of Artists,  
 31.8.1950.  
 Exhibitions: 1950 - Society of Artists Spring  
 Exhibition, cat. no. 54.  
 Reproduced: "82 Reproductions from the Collection  
 of the Art Gallery of N.S..W", Australian Art  
 Gallery Series, 2nd ed., (Legend Press, Sydney,  
 1959), pl. 26.
147. The Sandstone Cliff 1950  
 oil on masonite, 42.8 x 55.5 cm,  
 signed 'R.Wakelin 50' (l.l.)  
 Collection: University of Sydney.  
 Acquisition: presented by Miss Lucy Swanton,  
 May, 1960.  
 Exhibited: 1950 - Macquarie Galleries, cat. no.  
 12; 1960 (May) - "The Swanton Collection", War  
 Memorial Gallery of Fine Arts, Sydney University,  
 cat. no. 17 (dated 1954 ?).  
 'Cezannesque' in colouring (earthy tones) but  
 'Constable' in mood (sombre, a little foreboding).  
 Perhaps typical of many works of this period, but  
 without the light effects that so interested the  
 artist in later years and that heightened the  
 romantic, sometimes lyrical nature of these  
 paintings.

148. Winter Sunshine 1950

board, 42.8 x 55.8 cm,  
signed 'R.Wakelin 50' (l.r.)

Collection: Art Gallery of South Australia.

Acquisition: purchased 1951 (Morgan Thomas Bequest).

Reproduced: Elizabeth Young, "The Northwood Group", National Gallery of South Australia Bulletin, 13,3 (Jan., 1952).

Primary interest here has been in capturing the play of light on form and in the contrast between light and shade areas. Paint is broadly and thickly applied achieving impasto-like effects that also enhance depth and highlight form. Interest in the sharp contrast of light and shade unusual for Wakelin in the mature years when he was concerned more with muted or glowing light effects of evening or a cloudy day.

149. The Frying Pan Island, Berriedale 1951

cardboard, 43.2 x 55.8 cm,  
signed 'R.Wakelin 51' (l.l.)

Collection: Tasmanian Art Gallery.

Acquisition: purchased by the Trustees, Feb., 1951.

I have not seen this painting and therefore cannot comment on its treatment of the subject. It is one of two Wakelins (known to me) in the Tasmania Gallery.

150. Hutt Valley, New Zealand 1951 (plate 80)

canvas on board, 40 x 50.5 cm,

signed 'R.Wakelin 51' (l.r.)

Collection: Miss Jean Poole.

Acquisition: from Beth Mayne Studio, 1960's.

Exhibited: possibly 1968 (May) - Toorak Gallery, Melbourne, as "In the Hutt Valley", cat. no. 30.

Wakelin visited New Zealand (Wellington) for three months in December, 1951. The Hutt Valley is situated in the southern end of the North Island. A lush, rich area as can be seen from Wakelin's depiction of the landscape.

151. New Zealand Landscape 1951

pulpboard, 43.2 x 55.8 cm,

signed 'R.Wakelin 51' (l.l.)

Collection: Miss Grace Cossington Smith.

Acquisition: from the Macquarie Galleries.

Exhibited: 1960 - "Pioneer Contemporaries", Macquarie Galleries, cat. no. 38 as "Road in Tasmania, 1951" (lent by Miss Smith).

The title of this painting has never been verified by Wakelin, but as he visited not Tasmania but New Zealand in 1951 it seems likely that this is one of the landscapes painted while in that country (this would have been in December, 1951) - the landscapes of both areas are, after all, rather similar. As Wakelin visited his brother in Wellington for some time while in New Zealand this particular work may also depict a scene from the Hutt Valley area which includes Wellington and its environs. The scenery is certainly

consistent with that of the Valley landscape.

152. The Ferry 1952 (illus. xiv)  
 board, 54.9 x 75.5 cm,  
 signed 'R.Wakelin 52' (l.l.)  
 Collection: Art Gallery of South Australia.  
 Acquisition: purchased 1952 from a Government  
 Grant.  
 Exhibited: 1952 - Society of Artists Spring  
 Exhibition, cat. no. 30.  
 Reproduced: National Gallery of South Australia  
 Bulletin, 14,3 (Jan., 1953).
153. Old House at North Ryde 1952 (plate 81)  
 canvas on board, 42.5 x 52.5 cm,  
 signed 'R.Wakelin 52' (l.l.)  
 Collection: Miss Jean Poole.
154. Still Life with Black Bottle 1953 (plate 94)  
 pulpboard, 43 x 56 cm,  
 signed 'R.Wakelin 53' (l.r.)  
 Collection: Miss Elsie Stewart.  
 Acquisition: purchased from Roland Wakelin  
 Retrospective, A.G.N.S.W. 1967.  
 Exhibited: 1952 (May) - Contemporary Art Society  
 as "Still Life", cat. no. 144; 1967 -  
 Retrospective, A.G.N.S.W., cat. no. 75.  
 Reproduced: Art and Australia, 4,4 (March, 1967)  
 cover; Hemisphere 17,4 (April, 1973), cover;  
 Mervyn Horton, Present Day Art in Australia, 1969,  
 plate 24 (colour).

155. Yarra Valley, Summer 1953

canvas, 71 x 91.5 cm,

signed 'R.Wakelin 53' (l.l.)

Collection: Art Gallery of N.S.W.

Acquisition: purchased by the Trustees 26.2.54  
from the artist.

Exhibited: 1953 - Wynne Competition, Art Gallery  
of N.S.W., cat. no. 6.

Perhaps may be classed as a more typical landscape  
of the mature period particularly of those of the  
1950's. Light is mellow, golden, suffused; forms  
rounded and softened and great importance has  
been attached to the large mass of cloudy sky  
above the landscape. It is interesting to com-  
pare such an interpretation of an Australian  
summer scene with the usual emphasis given to  
bright, dazzling light, heat, blue skies etc.  
Wakelin was never interested in the Streeton/  
Roberts interpretation of the Australian land-  
scape which determined so many future interpret-  
ations by other artists.

156. Carthona 1954 (plate 92)

hardboard, 41.5 x 64.7 cm,

signed 'R.Wakelin 54' (l.l.)

Collection: Mrs Joyce Orchard.

Acquisition: from Beth Mayne Studio, March, 1968.

157. The Green Boat

41.9 x 55.2 cm,

signed 'R.Wakelin' (l.l.) no date.

Collection: Bendigo Art Gallery, Victoria.  
 Acquisition: purchased from Macquarie Galleries,  
 1954.  
 Exhibited: 1954 (Sept.) - Macquarie Galleries,  
 cat. no. 10.  
 Reproduced: Colin Simpson, Australian Image,  
 1956, pl. 32 (colour).

158. St. Peter's, Watson's Bay c. 1954 (illus. xvi)

pencil on paper, 18.5 x 20 cm (approx.),  
 unsigned and undated.

Collection: features in one of Wakelin's sketch  
 books held by the Macquarie Galleries, Sydney.  
 A preliminary sketch for the large scale oil  
 that followed (cat. no. 159). Wakelin's sketches  
 were generally simple and direct, a pictorial  
record of a particular scene rather than an  
 imaginative interpretation of it.

159. St. Peter's, Watson's Bay 1954 (plate 82)

hardboard, 81.2 x 55.4 cm,  
 signed 'R.Wakelin 54' (l.r.)

Collection: National Gallery of Victoria.  
 Acquisition: 1954 from the Society of Artists.  
 Exhibited: 1954 - Society of Artists Spring  
 Exhibition, cat. no. 39; 1956 - Arts Festival  
 of the Olympic Games, Melbourne; 1962 -  
 "Australian Painting: Colonial, Impressionist,  
 Contemporary", Adelaide Festival, cat. no. 209  
 as "The Church at Watson's Bay", (then 1963 -  
 London, Ottawa, Vancouver); 1967 - Retrospective,  
 A.G.N.S.W., cat. no. 76.

160. Lake Eucumbene 1954  
 pulpboard, 24.5 x 32.5 cm,  
 signed 'R.Wakelin 54' (l.r.)  
 Collection: Mr and Mrs P. Rassmussen.  
 Acquisition: from Beth Mayne Studio, 1971.  
 A small, sketch-like work probably painted on  
 the spot. Lake Eucumbene is situated in the  
 Snowy Mountains catchment area of N.S.W.
161. Sydney Waterfront 1955 (illus. xv)  
 masonite, 74.2 x 95.8 cm,  
 signed 'R.Wakelin 55' (l.r.)  
 Collection: Western Australia Art Gallery.  
 Acquisition: purchased from the artist via the  
 Sydney Society of Artists, 1955.  
 Exhibited: 1955 - Society of Artists Spring  
 Exhibition, cat. no. 60.
162. South Coast Road 1955 (plate 83)  
 canvas on pulpboard, 42.5 x 52.5 cm,  
 signed 'R.Wakelin 55' (l.r.)  
 Collection: Miss Jean Poole.  
 Acquisition: from Beth Mayne Studio, 1966.  
 During the 1950's Wakelin's colours became gen-  
 erally brighter (he now used pure colours exten-  
 sively), more intense and his use of them more  
 varied. South Coast Road is a good example of  
 this renewed interest in colour applied in short,  
 undisguised strokes that lighten and enliven  
 without destroying the character of the landscape  
 forms. Less interest has been shown in depicting

detail here than in many paintings of these years.

163. Landscape with Prunus Tree c. 1955

pulpboard, 30.5 x 40 cm,

signed 'R.Wakelin' (l.r.) no date.

Collection: Mrs M. Eastern, Canberra.

Acquisition: from Macquarie Galleries, Canberra, 1972.

Exhibited: 1972 (Aug.) - Macquarie Galleries, Canberra, cat no. 17.

The quality of the artist's work varied greatly during the later years and such quality seems to have depended often on the nature of the scene being depicted. The rather 'ordinary' scene pictured here perhaps failed to provide Wakelin with enough real inspiration for him to be able to imaginatively transform or enliven it. As a consequence, the work, I think, figures among his less successful paintings.

164. From Observatory Hill 1956 (plate 85)

hardboard, 55.7 x 76 cm,

signed 'R.Wakelin 56' (l.l.)

Collection: Mrs Joyce Orchard.

Acquisition: from Beth Mayne Studio

Exhibited: 1956 - Society of Artists Spring Exhibition, cat. no. 25.

Again reflects Wakelin's renewed interest in colour, bright and often pure, juxtaposed on the painting's surface rather than blended. The result is an almost impressionist effect that is related to the artist's earliest paintings (c.1915).

As always, however, forms remain substantial, solidly drawn - perhaps a little at odds with the broken paintwork of their surfaces.

165. The Showground Tower from Centennial Park 1956  
(plate 86)

pulpboard on cardboard backing, 39.8 x 54.8 cm,  
signed 'R.Wakelin 56' (l.r.)

Collection: Miss Elsie Stewart.

Acquisition: from the Wakelin Retrospective,  
A.G.N.S.W., 1967.

Exhibited: 1967 - Retrospective, cat. no. 78.

Reproduced: Art and Australia, March, 1967,  
p. 289 (colour).

An unusually lyrical and evocative work. Colours and forms are softened, muted, detail has been eliminated and paintwork is relatively smooth. Probably painted at twilight. Centennial Park is a large recreational park near the heart of Sydney.

166. Greenwich (England) 1957

pulpboard on cardboard backing, 32 x 23.7 cm,  
signed 'R.Wakelin 57' (l.r.)

Collection: Miss Beth Mayne (private)

Acquisition: from Macquarie Galleries, 1957.

Wakelin's visit to England, France, Holland and Italy for about seven months in 1956-7 resulted in a number of oil sketches including this and the following work. The trip appears to have had no obvious impact on his painting style or his

interpretation of his subjects; Wakelin remained largely immune to contemporary trends in later life.

167. Santa Maria Della Salute (Venice) 1957

cardboard, 21.9 x 32 cm,  
signed 'R.Wakelin 57' (l.r.)

Collection: Miss Elsie Stewart.

Like many other artists before him Wakelin was primarily concerned here with capturing the unique Venetian light effects - in this case the golden glow of twilight over the famous church built in the mid seventeenth century by Longhena.

168. Sydney Harbour 1957 (plate 87)

board, 68.5 x 76 cm,  
signed 'R.Wakelin 57' (l.r.)

Collection: National Art Gallery of Malaysia.

Acquisition: gift of Datuk John Galvin, 1963.

169. The Bridge 1958 (plate 93)

masonite, 71.1 x 91.5 cm,  
signed 'R.Wakelin 1958' (l.l.)

Collection: Art Gallery of N.S.W.

Acquisition: Purchased by the Trustees from the Society of Artists Spring Exhibition, 12.8.58.

Exhibited: 1958 - Society of Artists, cat. no. 42;  
1962 - "Tribute to Roland Wakelin", Wales House, Sydney, no catalogue; 1963 - "Australian Art for Royal Visit", National Gallery of South Australia; 1967 - Retrospective, A.G.N.S.W., cat. no. 81.

170. Still Life with Blue Jar 1958

pulpboard, 50.8 x 60.8 cm,  
signed 'R.Wakelin 58' (l.r.)

Collection: Mrs W. T. Craig.

Acquisition: from the artist, 1958.

Exhibited: 1967 - Retrospective, Art Gallery of N.S.W., cat. no. 82.

A rather hastily painted still life with seemingly little regard for composition or formal arrangement. As in many other later still life paintings Wakelin has been guided here by a spontaneous urge to record the objects before him - a bowl of fruit, bottle, book, pipe and the rather mysterious looking blue jar - in paint, not by any of the formal considerations as equally important in his earlier works. Colours are a little 'muddy' and composition, with its emphasis on horizontality, rather static. The picture perhaps reflects the shortcomings of Wakelin's lack of discrimination in his choice of subjects for painting in the mature years.

171. Double Bay 1958 (plate 84)

cardboard on masonite backing, 48.2 x 63.4 cm,  
signed 'R.Wakelin 58' (l.l.)

Collection: Mrs Joyce Orchard.

Acquisition: from Wakelin's studio through his agent, Beth Mayne.

Double Bay is a harbour-side suburb of Sydney in which Wakelin lived 1955-67.

172. Portrait of Mrs Craig 1959

masonite, 63.2 x 48 cm,  
signed 'R.Wakelin 59' (l.r.)  
Collection: Mrs W. T. Craig.  
Acquisition: from the artist, 1969.  
Not exhibited.

Mrs Craig was a friend of Wakelin's and a great admirer of his work. However, Wakelin's portraits, particularly those of later years were not generally as successful as his landscapes or many of the still lifes. Carefully drawn and rather unimaginatively depicted this particular portrait is a case in point. Wakelin's straightforward technique, his choice of colours adds little to his interpretation of the sitter's personality.

173. Headland Rocks 1959

cardboard, 30 x 40 cm,  
signed 'R.Wakelin 59' (l.l.)  
Collection: Mr Steven Wilson.  
Acquisition: from Macquarie Galleries.  
Not exhibited.

A quickly sketched work with paint spontaneously and roughly applied and forms 'suggested' rather than described. Such an approach was unusual for Wakelin and opposed to the controlled brushwork and careful drawing of many contemporary paintings. It may have been intended originally as a study for a larger picture. The subject - a close-up view of a large rock outcrop - is also unusual for Wakelin who tended to concentrate on more open, broader views.

174. Still Life with Gladiolis and Agapanthus 1960

masonite, 56.4 x 44.3 cm,  
signed 'R.Wakelin 60' (l.r.)

Collection: Mr and Mrs P. Rassmussen.

Acquisition: from Beth Mayne Studio, 1971.

Not exhibited.

One of Wakelin's more formally successful and more colourful later still lifes. Composition is primarily vertical, but the surface has been enlivened by a crisp application of paint that relieves the otherwise static nature of this painting (this is also aided by a slight 'tilting' of objects in the picture). Colours are warm and the play of light and shadow relieves an otherwise plain background.

175. Manly Beach 1960 (plate 91)

pulpboard, 41.5 x 54.4 cm,  
signed 'R.Wakelin 60' (l.r.)

Collection: Mr Frank Coe.

Acquisition: from Beth Mayne Studio, 1970.

Exhibited: 1962 - "Tribute to Roland Wakelin",  
Wales House (Art Council), no catalogue.

As Wakelin's paintings became more personal during the mature years his interest in painting the human figure - usually that of family or friends - also increased. However Wakelin's figures are never particularly successful as I think is demonstrated here. They are always a little too rigid, too clumsily drawn and perhaps a little too childlike to be convincing.

176. Woolloomooloo 1960 (plate 89)

cardboard mounted on hardboard, 48 x 63 cm,  
signed 'R.Wakelin 60' (l.r.)

Collection: Mrs W. T. Craig.

Acquisition: from the artist.

Not exhibited.

This particular view looks across Woolloomooloo (in the heart of Sydney) to St. Mary's Cathedral in Hyde Park. Emphasis has been placed on a primarily horizontal diminishment of form and a close, compact composition. The viewpoint is unusual but succeeds well in capturing (perhaps a little too romantically) the character of this old and once crowded inner city suburb. The area is now being extensively redeveloped.

177. Roadside Market 1962

board, 41.9 x 54.6 cm,  
signed 'R.Wakelin 62' (l.r.)

Collection: Mr B. S. Andrew, Bendigo, Victoria.

Acquisition: purchased from Artarmon Galleries, Sydney.

Exhibited: 1962 - Macquarie Galleries, cat. no. 10.

A rather naive interpretation of the scene. The style is Wakelin's own; he is interested primarily in recording the scene in paint not in analysing it for formal or pictorial reasons.

178. Terrace Houses, Double Bay 1963 (plate 96)

pulpboard, 45.5 x 64.5 cm,  
signed 'R.Wakelin 63' (l.l.)

Collection: Dr P. F. Burke.

Acquisition: from Toorak Gallery, Melbourne.

Exhibited: 1967 - Retrospective, A.G.N.S.W., cat. no. 87; 1969 - Toorak Gallery, cat. no. 38.

The slightly banal, perhaps too rigid depiction of houses in this picture is compensated for by the warm light effects that create an almost 'other worldly' atmosphere of stillness and softness. (Wakelin was, at this stage, living at Double Bay).

179. The Argyle Cut 1963 (plate 90)

cardboard, 48.2 x 63.4 cm,  
signed 'R.Wakelin 63' (l.r.)

Collection: Mrs W. T. Craig.

Acquisition: from the artist, 1963.

Due to his age and gradually worsening health Wakelin's trips to the countryside during the last years of his life were fewer than previously. Consequently those works painted in the last decade were largely of scenes situated in or around Sydney or of still lifes. The Argyle Cut was an old residential and light industrial area in the heart of Sydney and is significant today for its historical importance. Once again the directness of Wakelin's approach gives his interpretation an almost child-like simplicity that may be seen, I think, as part of his aging process and perhaps a natural weakening of artistic powers.

180. Still Life with Jug and Apples c. 1964 (plate 95)

pasteboard, 56 x 43.2 cm,  
unsigned

Collection: Art Gallery of N.S.W.

Acquisition: purchased by the Gallery Trustees  
29.4.67 from the Macquarie Galleries.

Exhibited: 1967 (April) - Retrospective, Art  
Gallery of N.S.W., cat. no. 90.

(Wakelin) - "1964 would be right. Painted in our  
kitchen here at 10 William Street - white enam-  
elled table top." - to Daniel Thomas, Art Gallery  
of N.S.W., 6.12.67.

A beautiful still life, static yet at the same  
time vital, almost classical in its stillness  
and simplicity.

181. Evening at Werri 1965 (plate 97)

pulpboard, 30.4 x 40.6 cm,  
signed 'R.Wakelin 65' (l.r.)

Collection: Mr Lloyd Rees.

Acquisition: purchased from the Society of  
Artists, 1965.

Exhibited: 1965 - Society of Artists Spring  
Exhibition, cat. no. 44.

Perhaps a typical example of Wakelin's almost  
romantic interest in depicting various light  
effects in the later years of his life. His  
technique in the 1960's of applying colour in  
thick, drawn-out strokes and his extensive use of  
yellows has here been developed to its fullest  
extent.

182. Near Werri Beach c. 1965

watercolour on paper, 24 x 29 cm,  
signed 'R.Wakelin' (l.r.), no date.

Collection: Dr. John MacDonald.

Acquisition: from Beth Mayne Studios, 22.5.71  
Wakelin's treatment of the landscape here is unusual especially in view of his other carefully constructed and organized watercolours. Colour - dark, heavy, almost glowing - is applied quickly in thick, broad brushstrokes that schematically suggest the landscape forms. Wakelin has been interested less in a detailed depiction than in conveying colour, atmosphere and light. Such interests were also a major preoccupation in the preceding Evening at Werri painted while the artist was holidaying in the area (south coast of N.S.W.).

183. Regatta 1966

board, 84.5 x 104 cm,  
signed 'R.Wakelin 66' (l.l.)

Collection: Commonwealth Collection, Canberra  
(now in overseas post).

Acquisition: from the artist, 1967.

Exhibited: 1966 - W.D. and H.O. Wills Art Prize;  
1967 - Retrospective, Art Gallery of N.S.W., cat.  
no. 96.

Reproduced: 1967 Retrospective Catalogue.

Wakelin's interest in and enjoyment of Sydney Harbour never faded. Here crisp colours and lively brushstrokes succeed in conveying very well the excitement of a sailing race on the

harbour. Although 79 Wakelin was still capable of producing paintings as vitally alive as those of younger years.

184. Still Life with Green Bottle 1968

pasteboard, 56 x 43.4 cm,  
signed 'R.Wakelin 68' (l.l.)

Collection: Beth Mayne Studios for Wakelin's estate.

A carefully organized still life of fruit and wine bottles, 'Cezannesque' in its distortion of form and exaggerated tilting of planes, but lacking the informality and vitality of earlier still life paintings produced under a similar influence.

185. Hydrangeas c. 1968 (plate 98)

pasteboard on cardboard backing, 46.2 x 35.5 cm,  
signed 'R.Wakelin 68-69' (l.l.)

Collection: Mrs Joyce Orchard.

Acquisition: from Beth Mayne Studios, Jan., 1969. Although Wakelin continued to paint until his death in 1971 he produced relatively few paintings in the last three or four years of his life. This particular still life figures among these last works - and, in its spontaneity and liveliness, testifies to the artist's unfailing love of nature and of painting (despite worsening eyesight).

WORKS IN PUBLIC COLLECTIONSNational Gallery Collection, Canberra, A.C.T.

Landscape 1908  
 Still Life 1910  
 The Fruit Seller of Farm Cove 1915  
 Study for Boat Sheds 1917  
 The Conservatorium 1922  
 Towards Greenwich 1934  
 Flowerpiece 1935  
 Sunrise, Bendemeer 1936  
 Umbrellas 1939  
 Kurrajong 1941  
 Houses at Hunter's Hill 1945  
 The Regatta 1966

Art Gallery of N.S.W.

Ginger West 1915  
 Down the Hills to Berry's Bay 1916  
 Causeway, Tuggerah 1919  
 Berry's Bay 1919  
 The Brass Pot 1921  
 Self Portrait 1923  
 In the Luxembourg Gardens No. 1 1924  
 The Red House 1927  
 The River at Windsor 1934  
 Mount Wellington, Tasmania 1935  
 Judith in Blue 1941  
 Interior 1942

Richmond Landscape, Tasmania 1944  
 River Road 1946  
 Pastoral 1947  
 Morning on the Yarra c.1950  
 Yarra Valley, Summer 1953  
 The Bridge 1958  
 Still Life with Jug and Apples c.1964

Newcastle City Art Gallery

The White House 1918  
 Boat Sheds 1918  
 Landscape 1928  
 Road at Kurrajong 1936  
 Nocturne, Sydney Harbour 1937  
 The Train to the Mountains 1943

Armidale Teacher's College

(Howard Hinton Collection)

Early Morning 1935  
 Cannas 1935  
 The Fire Place 1937  
 The Quarry 1941  
 The Patterson River at Hinton 1945  
 Ploughing at Hinton 1945

Manly Art Gallery

Still Life c.1925

Beach and Boat Sheds, Sandringham, Victoria 1947

University of Sydney

Portrait of A.J.L. McDonnell 1935

Judith in Green 1938

The New Road 1938

The Sandstone Cliff 1950

National Gallery of Victoria

Girl in a Purple Dress 1918

The Bridge under Construction c. 1928-9

Black Mountain, Canberra 1946

Breezy Day at North Ryde 1948

St. Peter's, Watson's Bay 1954

Bendigo Art Gallery (Victoria)

Street at Waverly 1934

The Green Boat 1954

The Conservatorium of Music 1961

Roadside Market 1962

Castlemaine Art Gallery (Victoria)

Untitled landscape 1938

Near Kiama 1950

Victorian Landscape 1958

Ballarat Fine Art Gallery (Victoria)

Landscape 1931

Rooftops 1934

University of Melbourne

Old House at North Ryde 1949

National Gallery of South Australia

Landscape 1921

West Wickham 1923

St. John's Wood 1923

Winter Sunshine 1950

The Ferry 1952

Western Australian Art Gallery

House with a Steep Garden 1932

Railway Bridge 1935

Ryde Landscape 1947

Sydney Waterfront 1955

Queensland Art Gallery

Landscape 1944

Still Life 1944

Interior ?

Tasmanian Art Gallery

Grass Tree Hill from the Domain 1951  
The Frying Pan Island, Berriedale 1951

Auckland City Art Gallery (New Zealand)

Blue's Point, Sydney Harbour 1933

Sargeant Gallery, Wanganui, New Zealand

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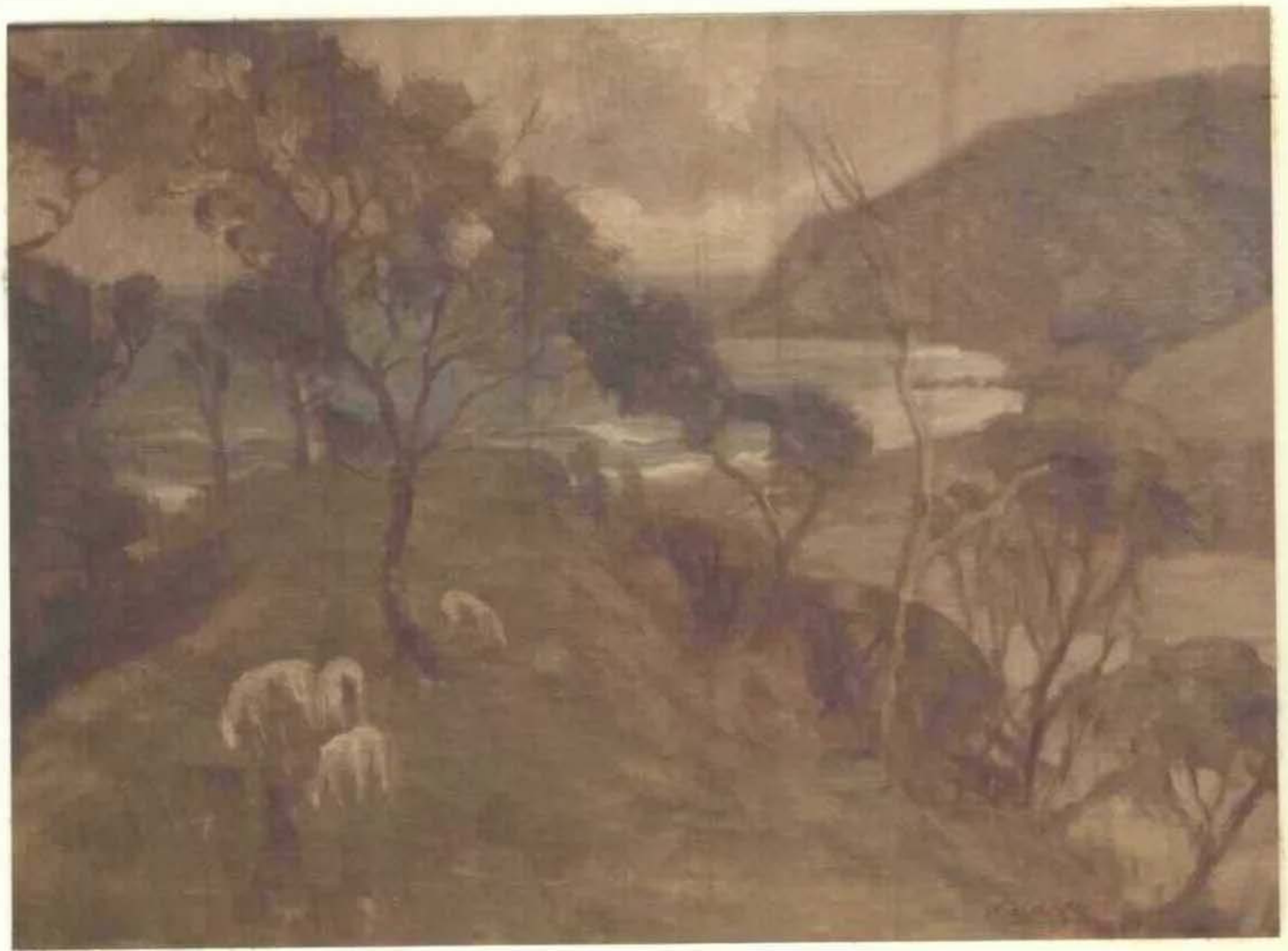


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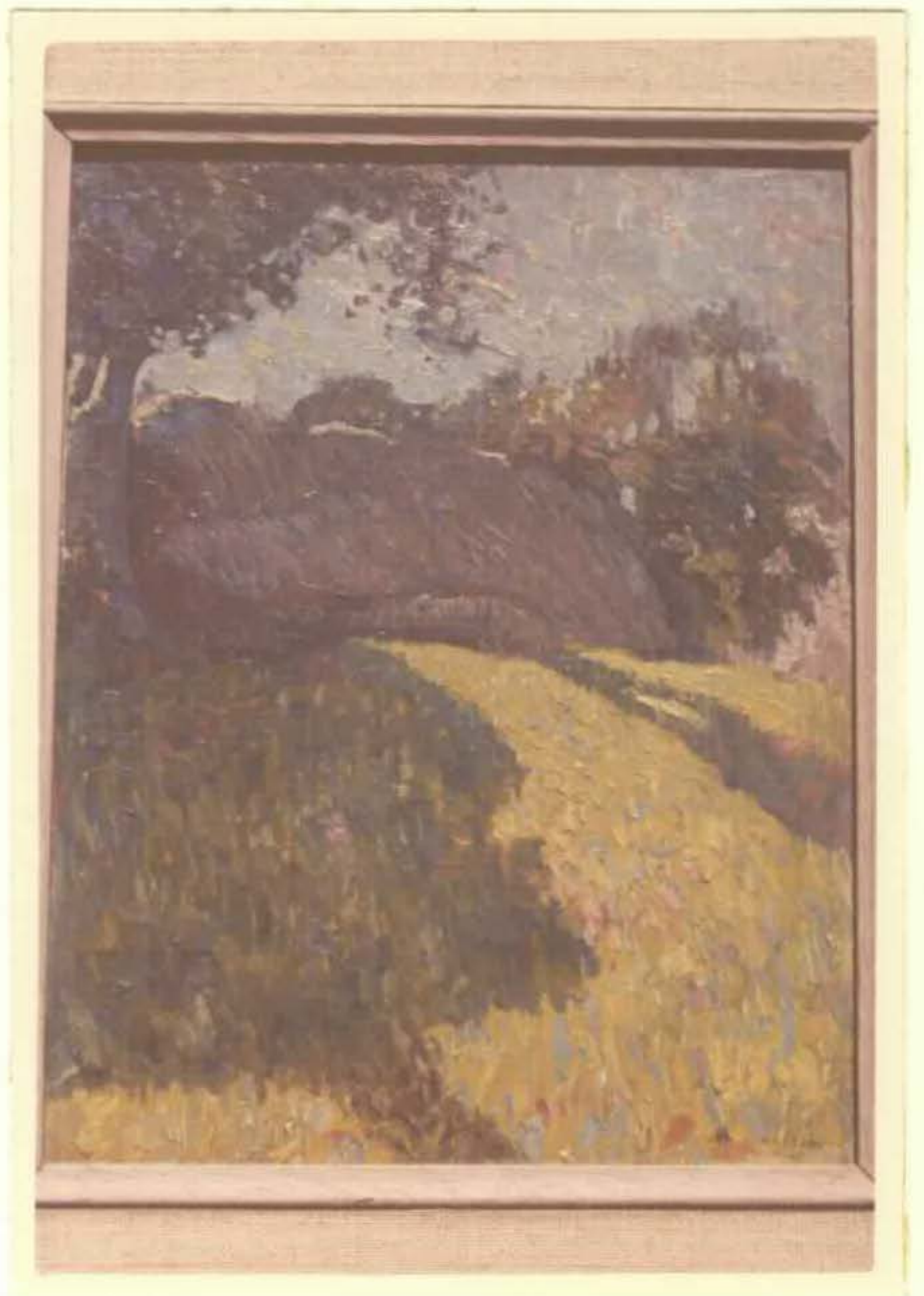


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plate 23





plate 24

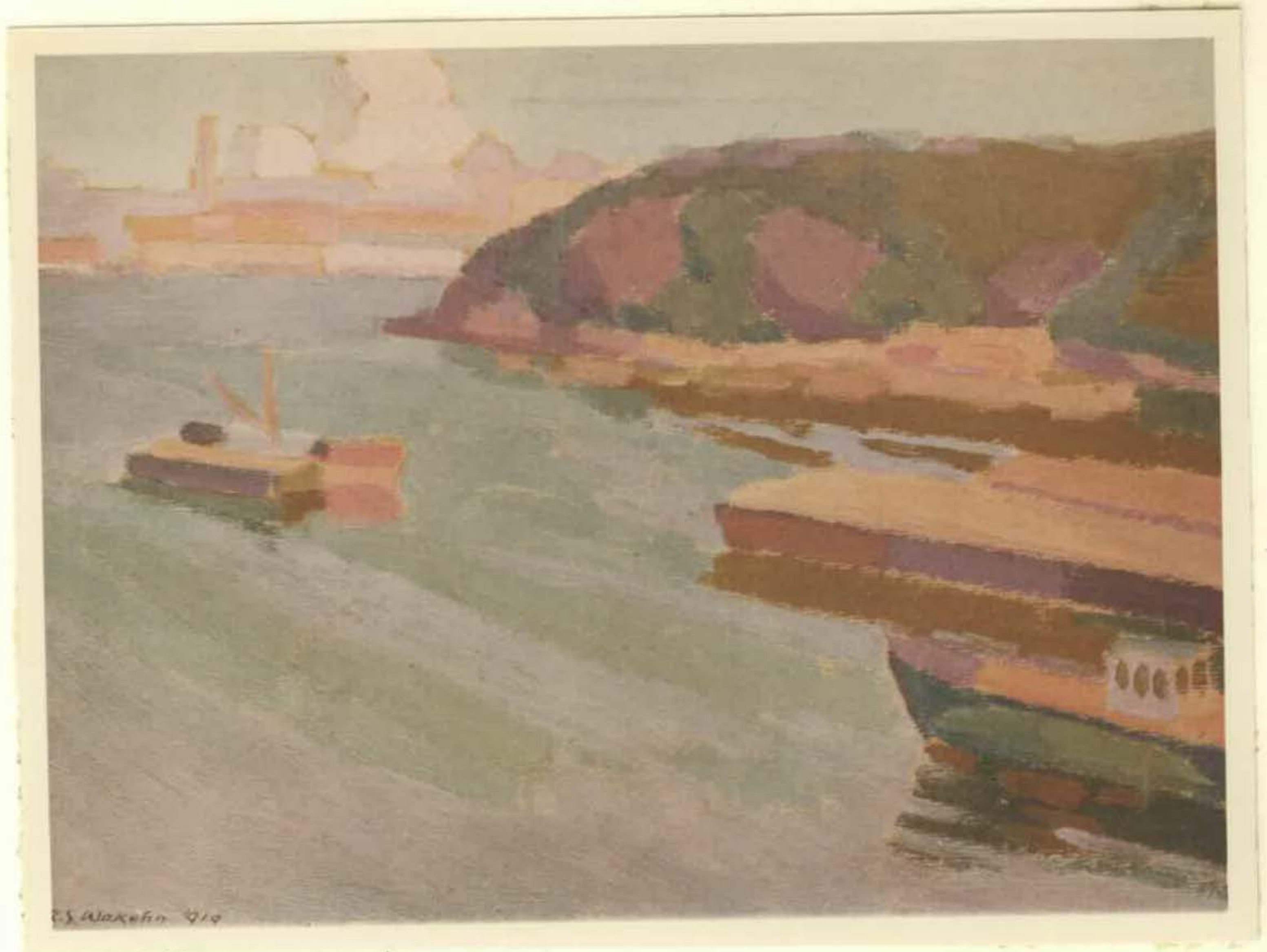


plate 25

plate 26



plate 27





plate 28



plate 30



plate 3I





plate 32



plate 33



plate 34



plate 35

plate 36

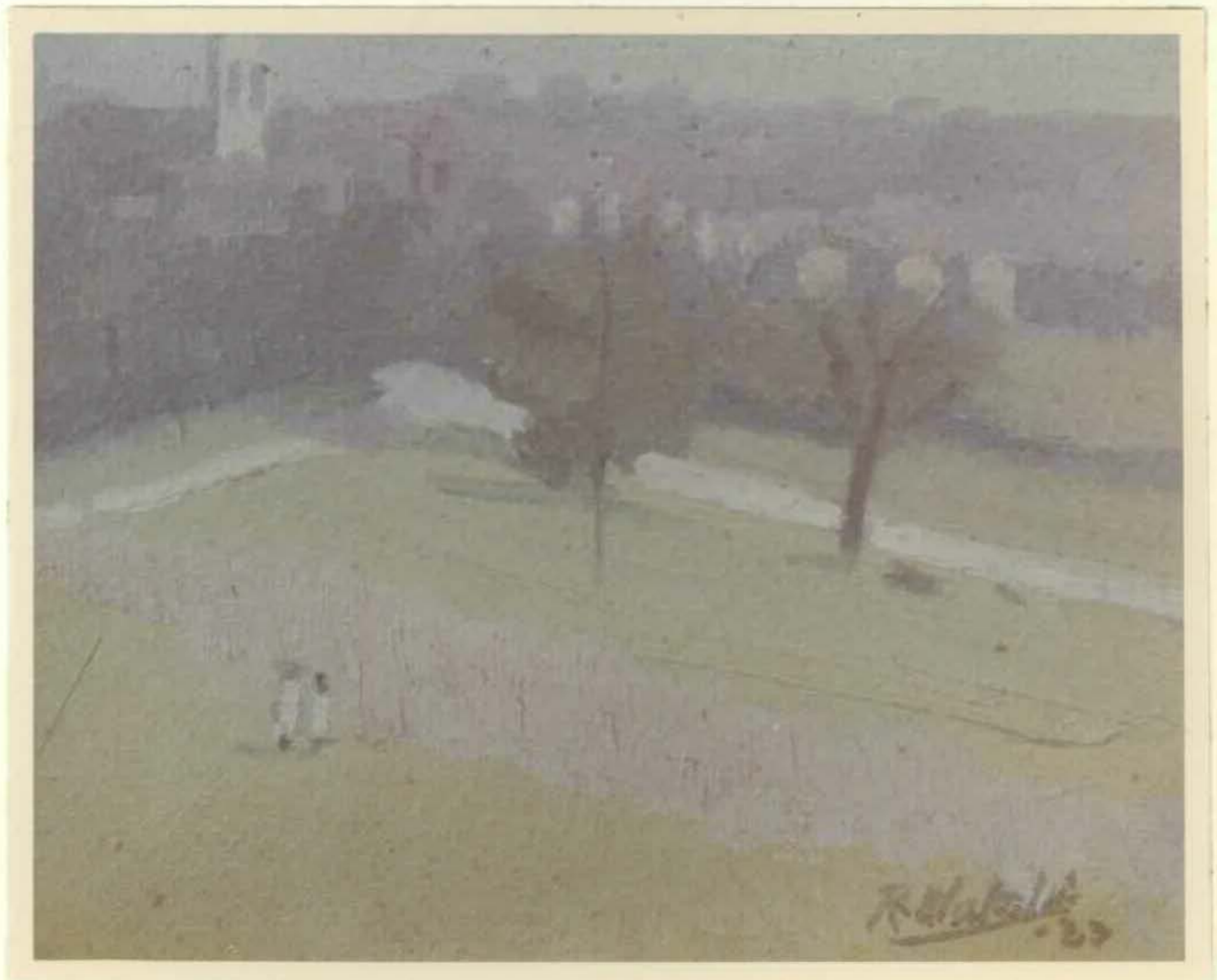




plate 37

plate 38





plate 39



plate 40

plate 4I

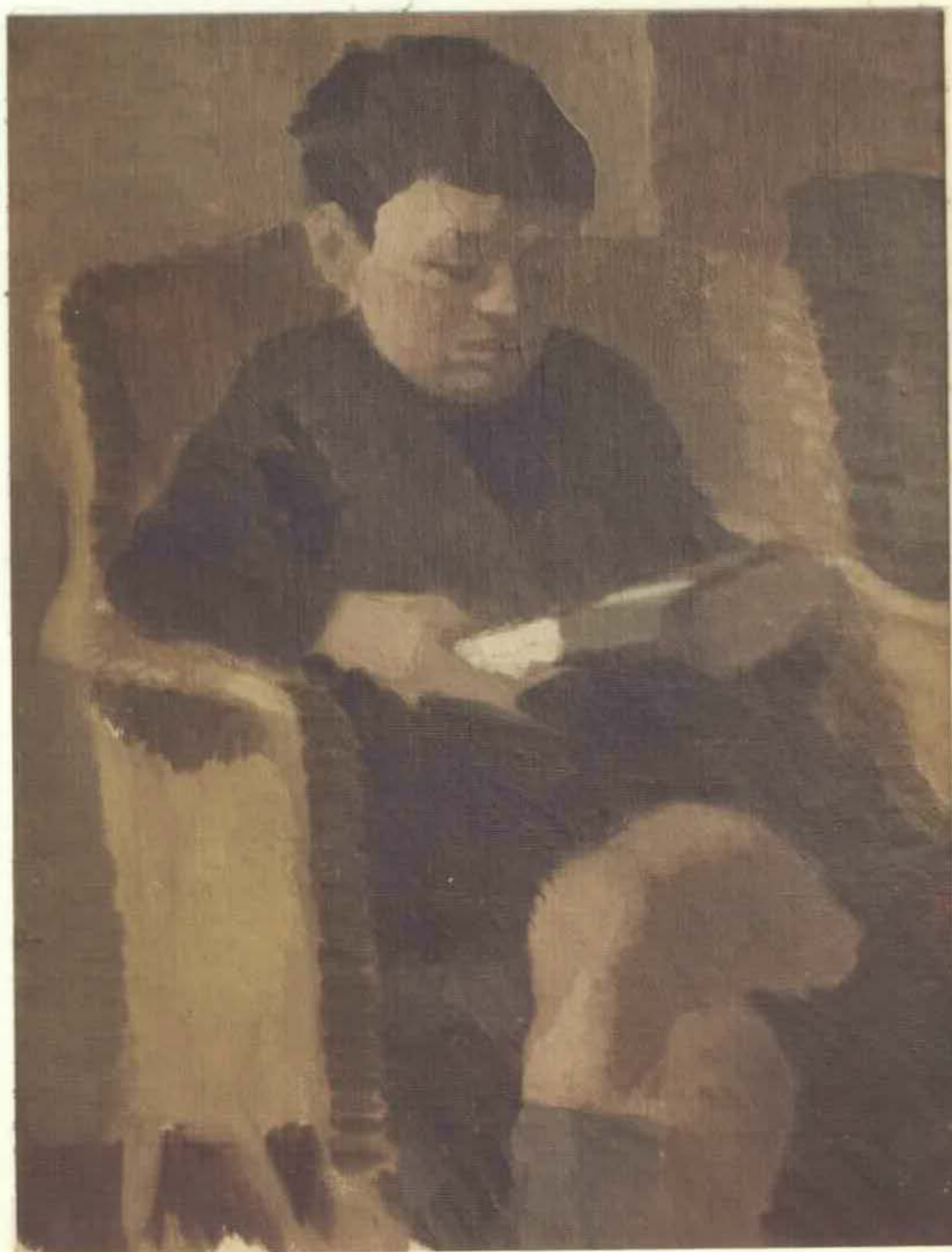




plate 42



plate 43



plate 44

plate 45





plate 46

plate 47





plate 48

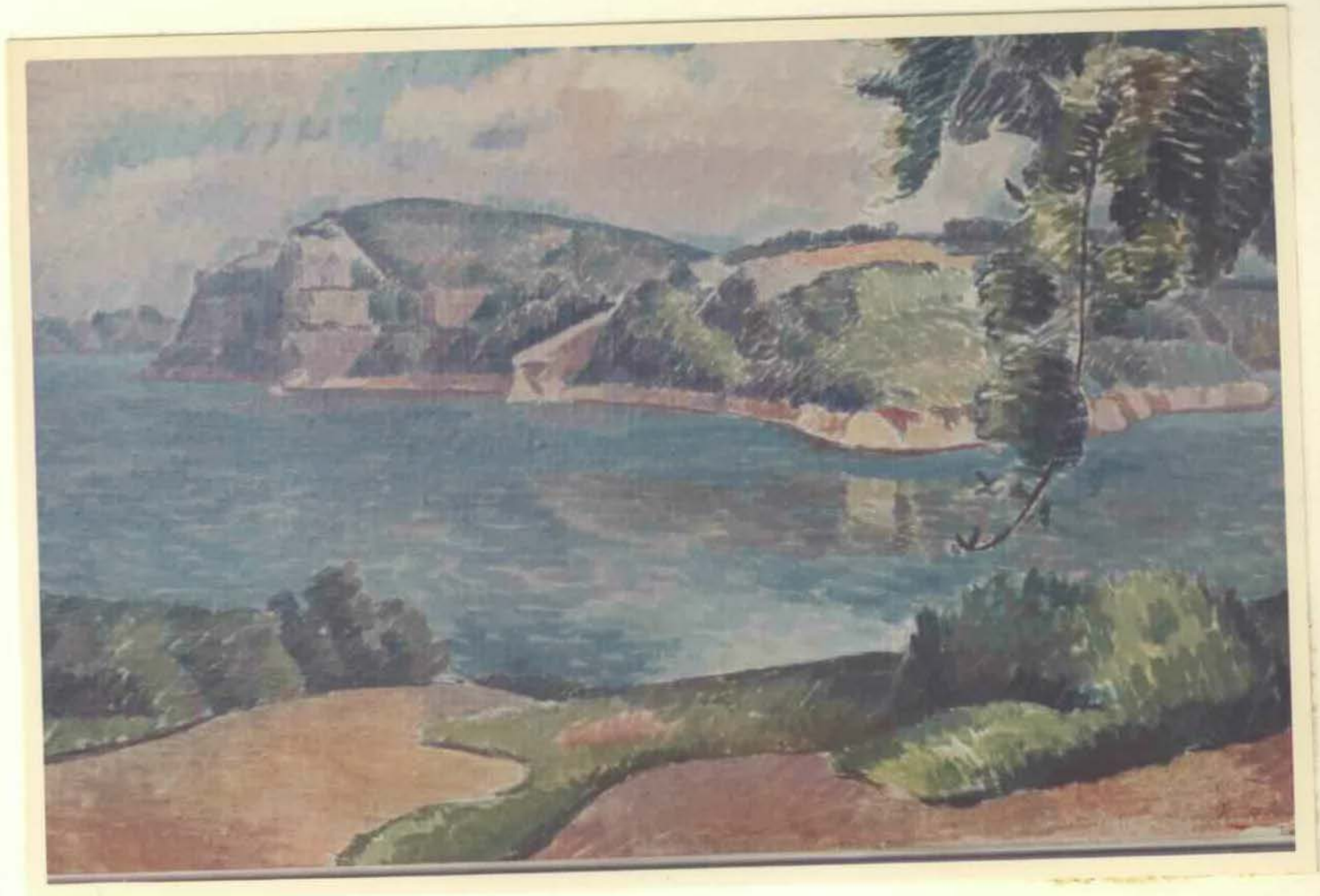


plate 49

plate 50



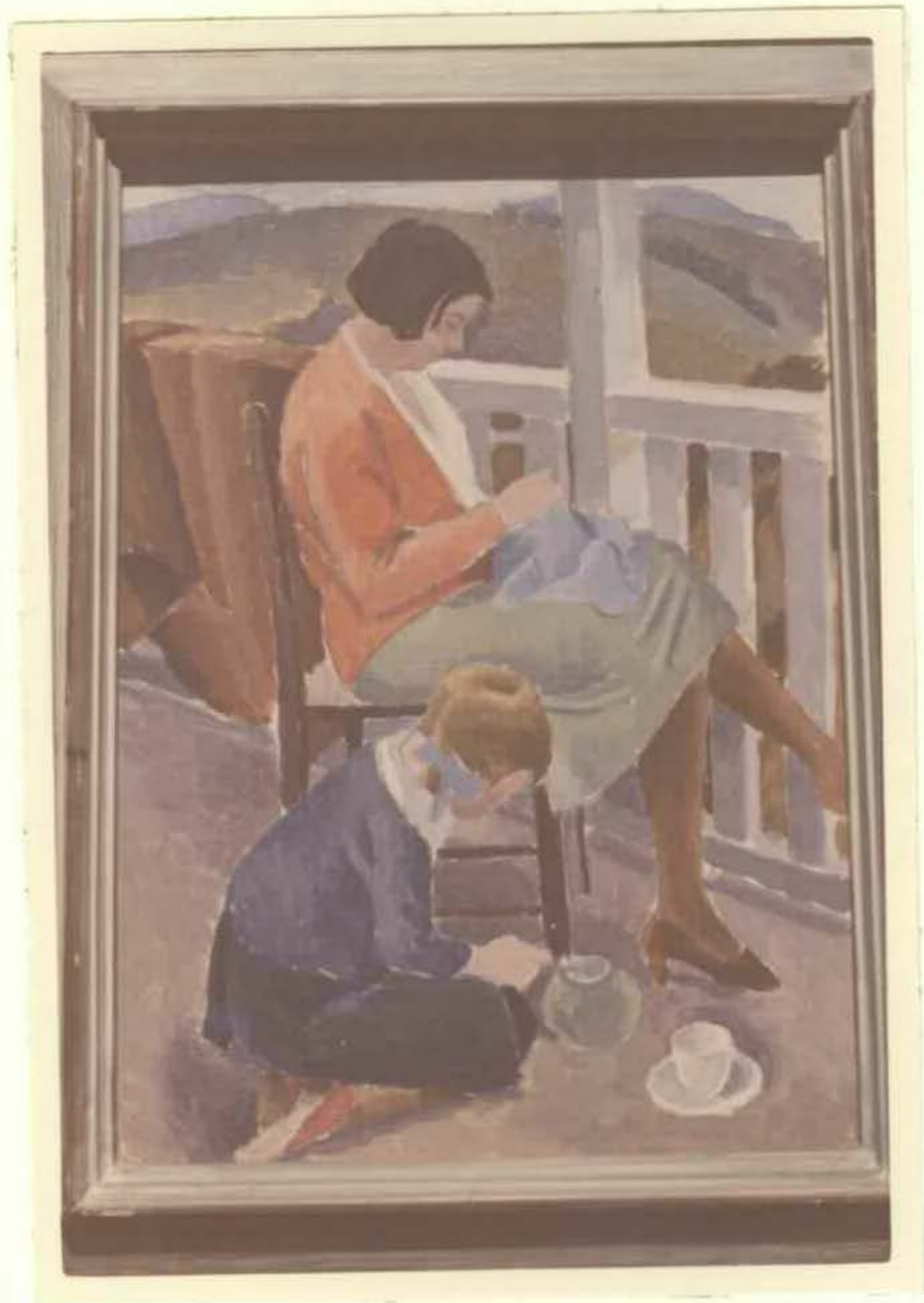


plate 51



plate 52

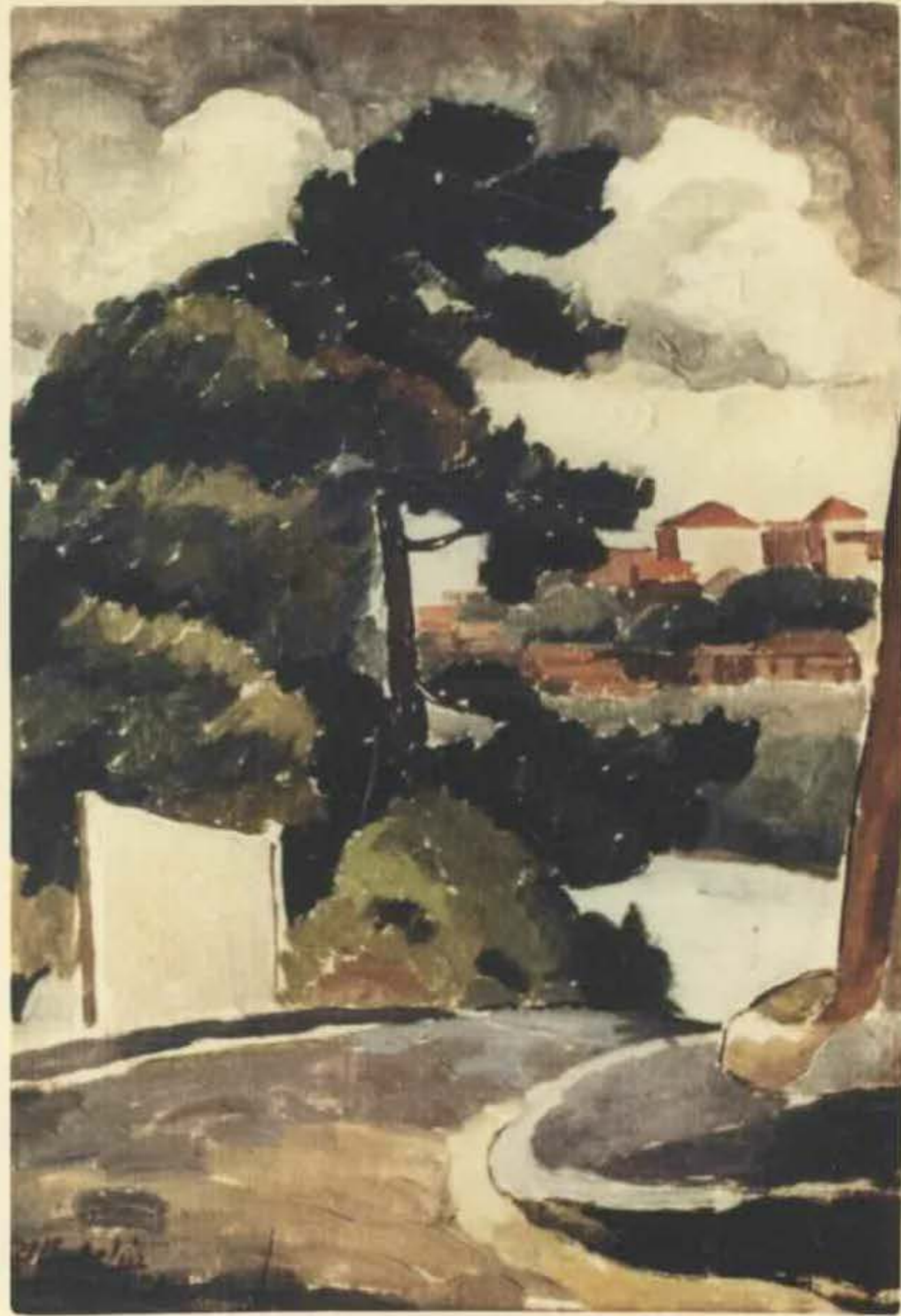


plate 53



plate 54



plate 55



plate 56

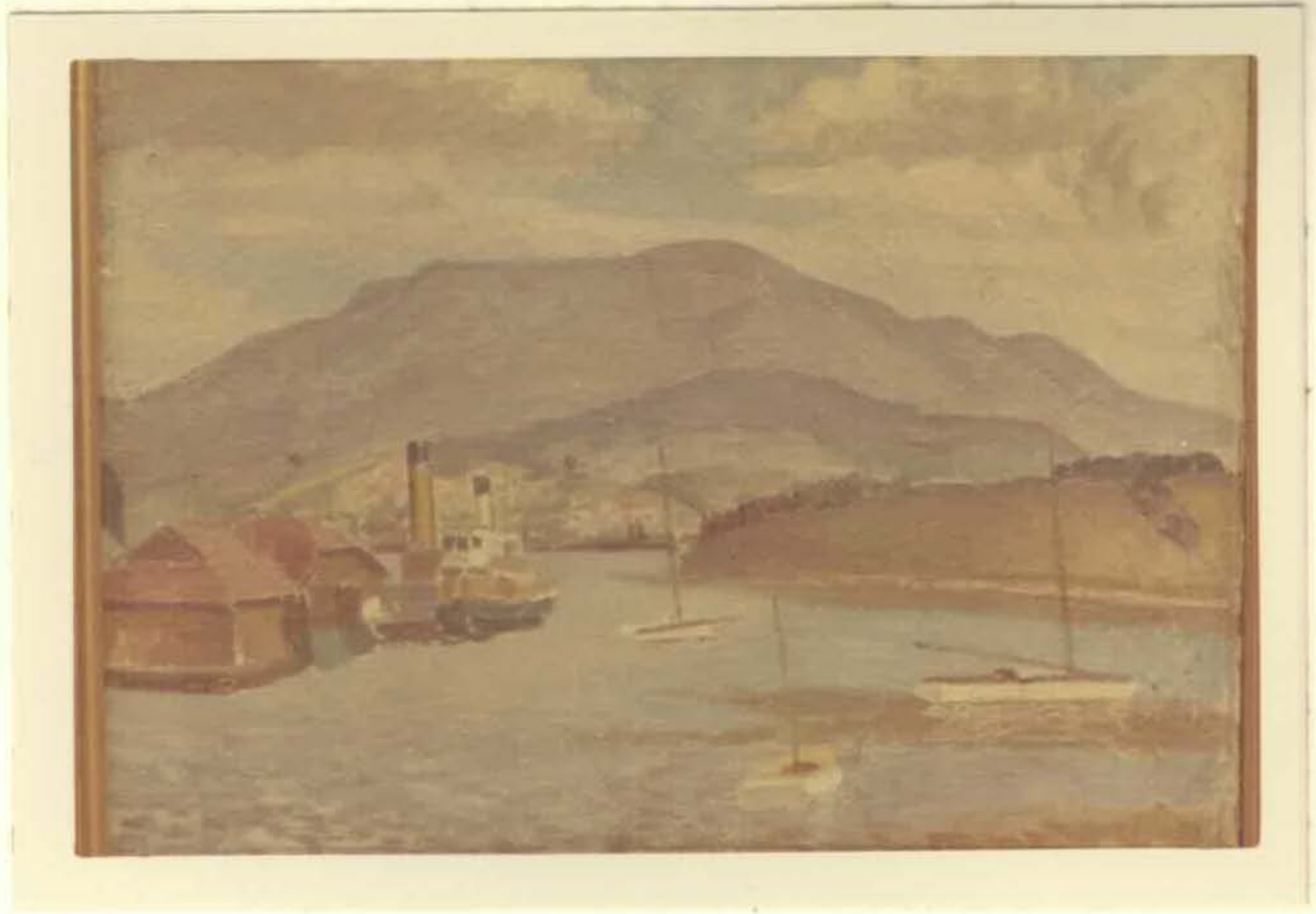


plate 57



plate 58

plate 59





plate 60

plate 6I



plate 62





plate 63

plate 64





plate 65

plate 66



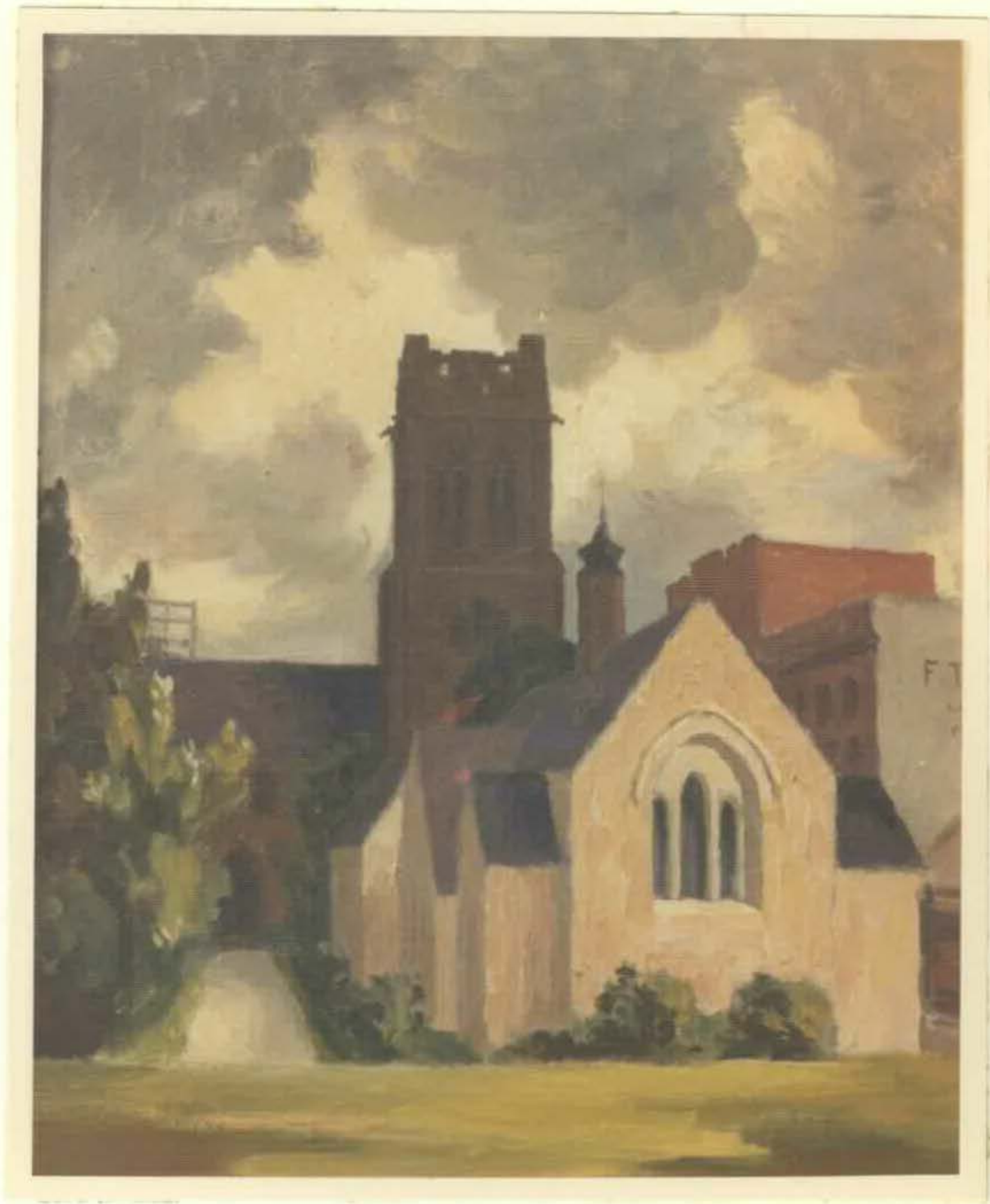


plate 67

plate 68





plate 69

plate 70



plate 71





plate 72

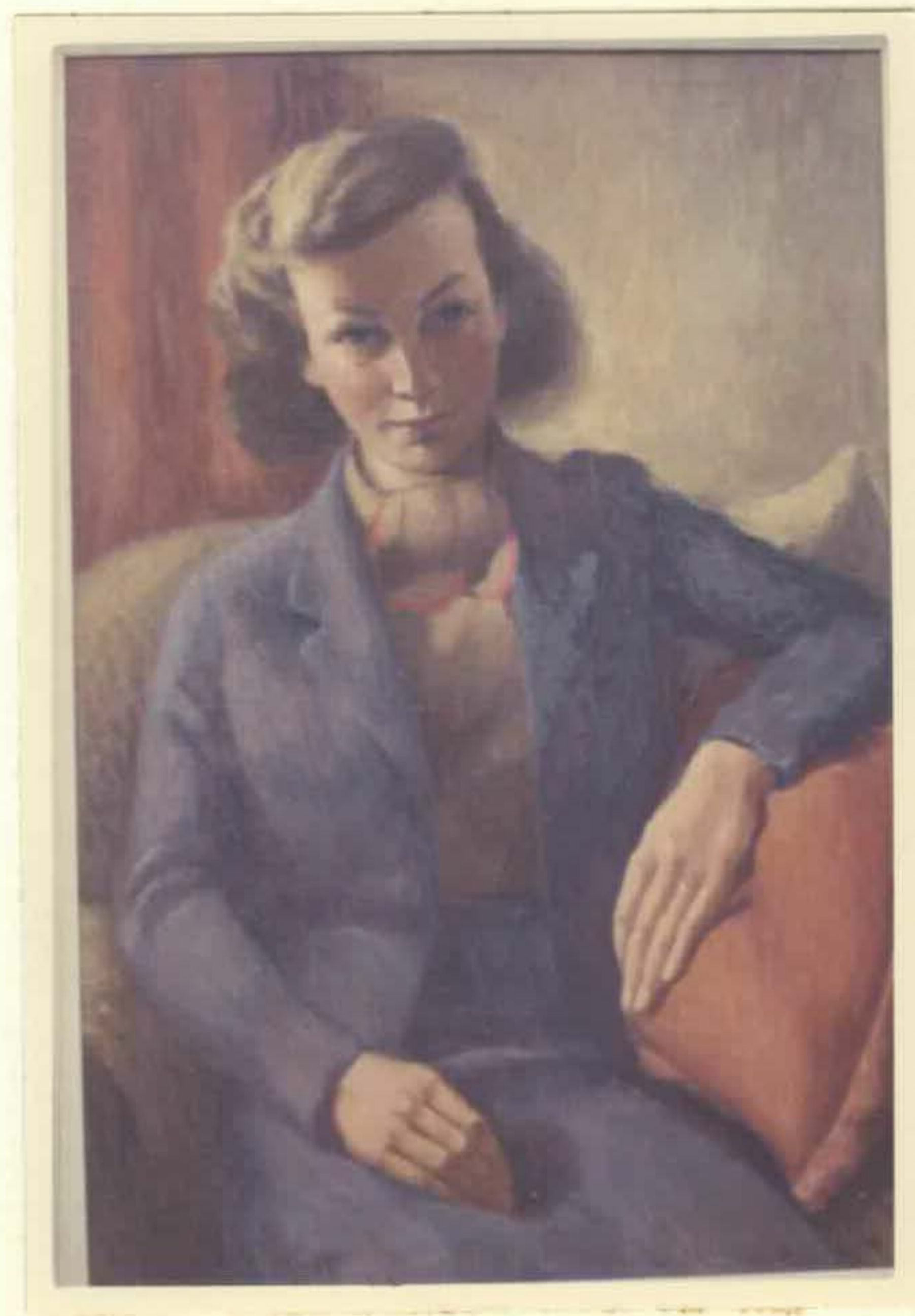


plate 73



plate 74

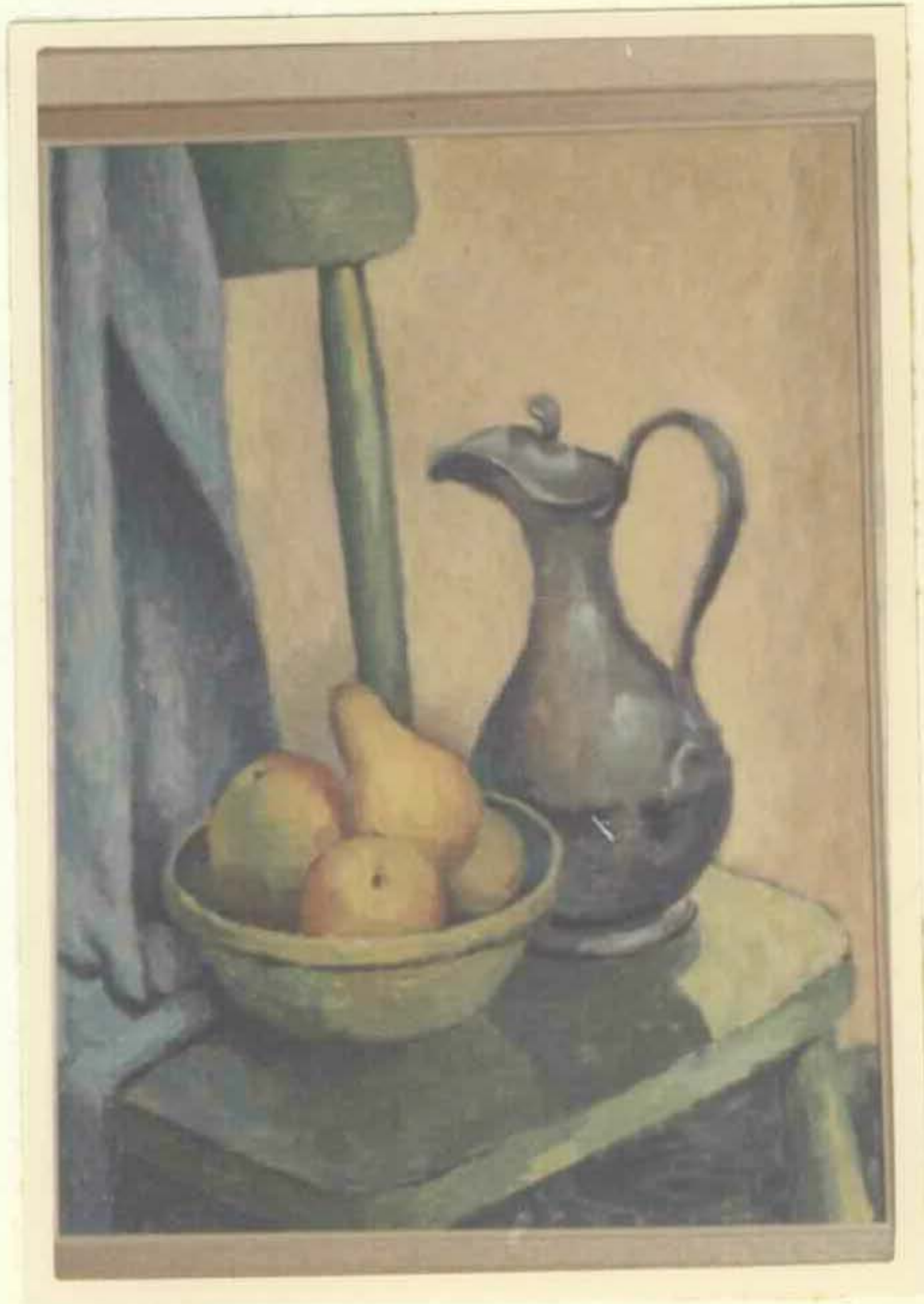


plate 75

plate 76



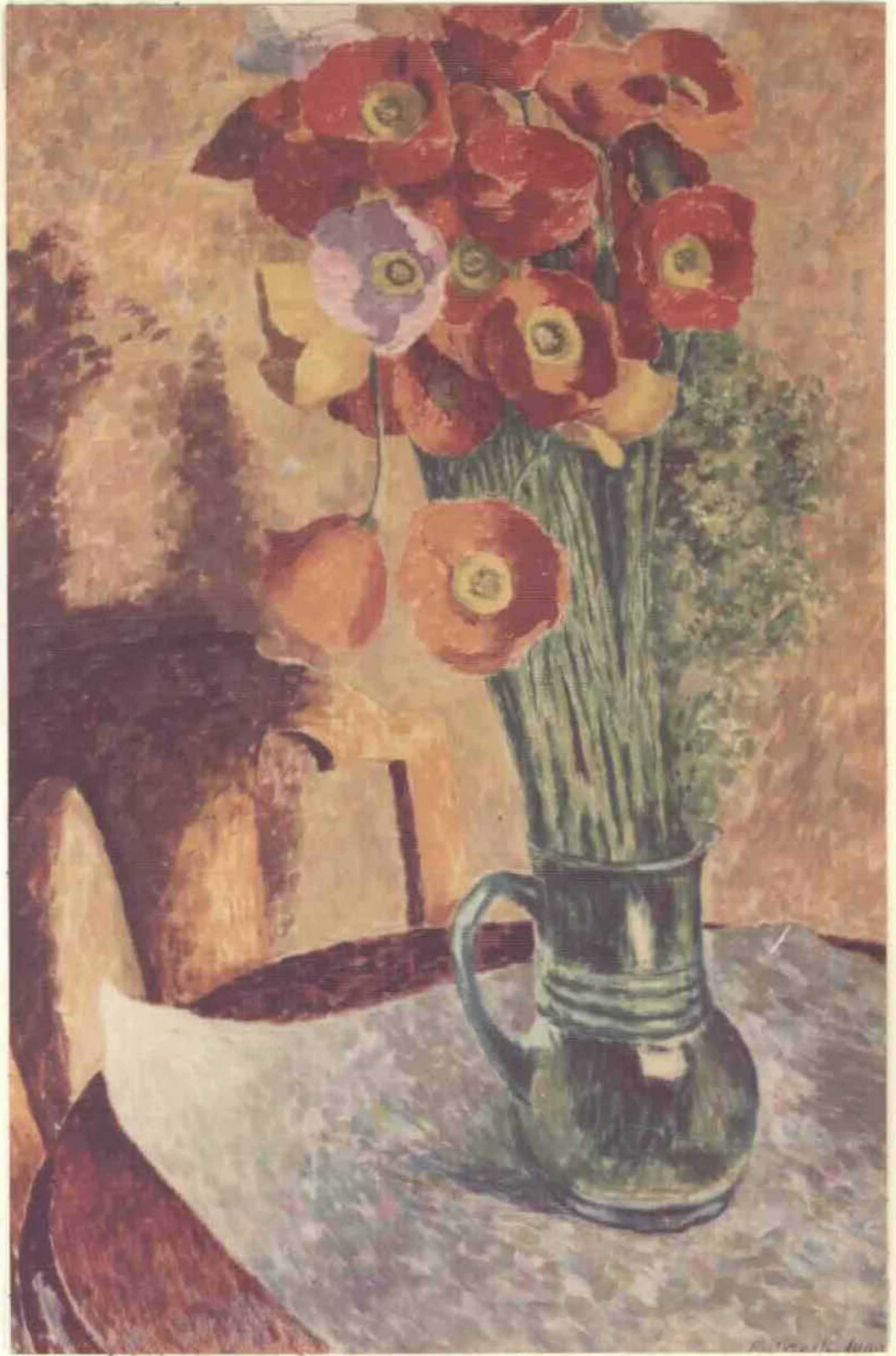


plate 77



plate 78



plate 79



plate 80



plate 81



plate 82



plate 83



plate 84

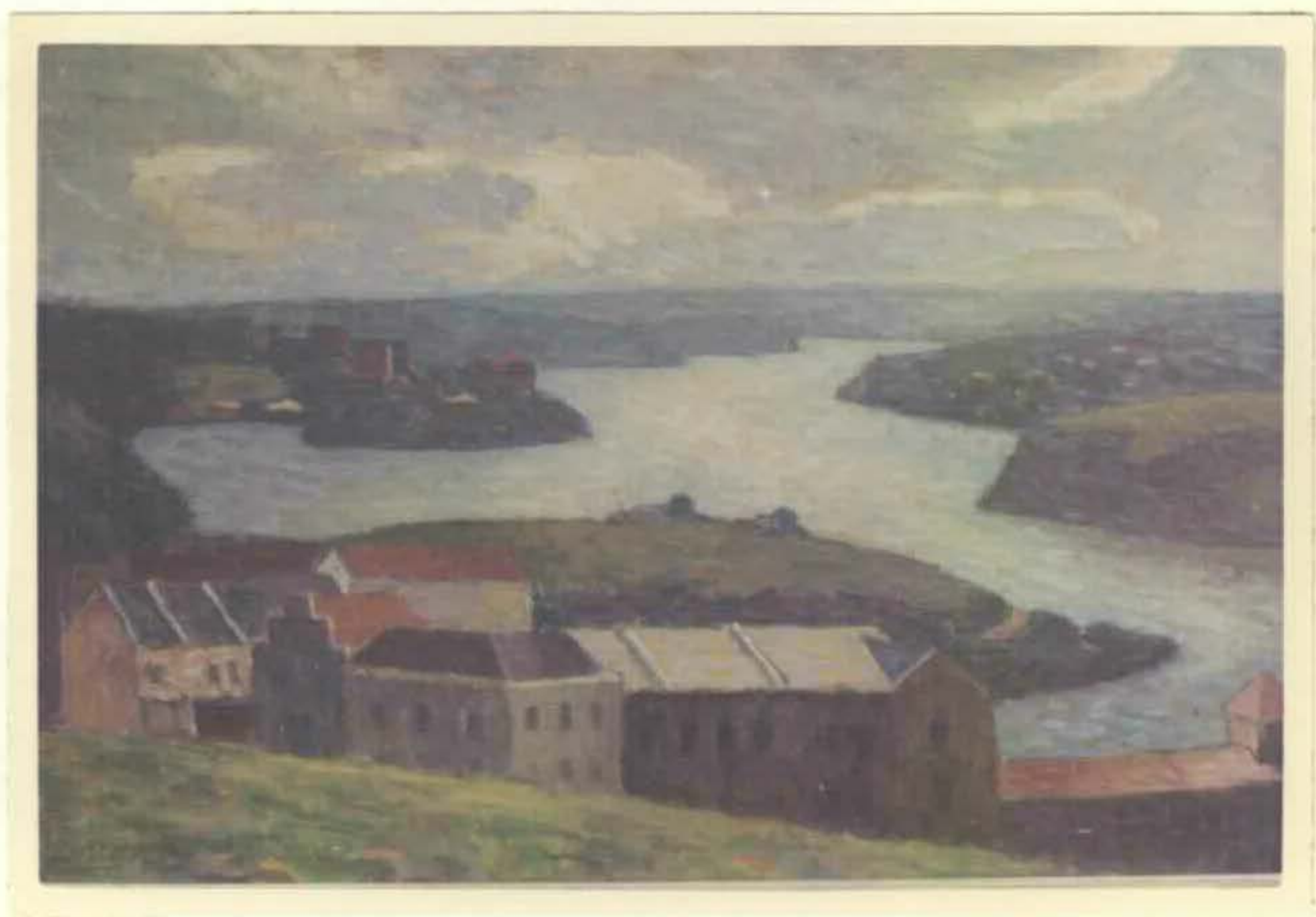


plate 85

plate 86



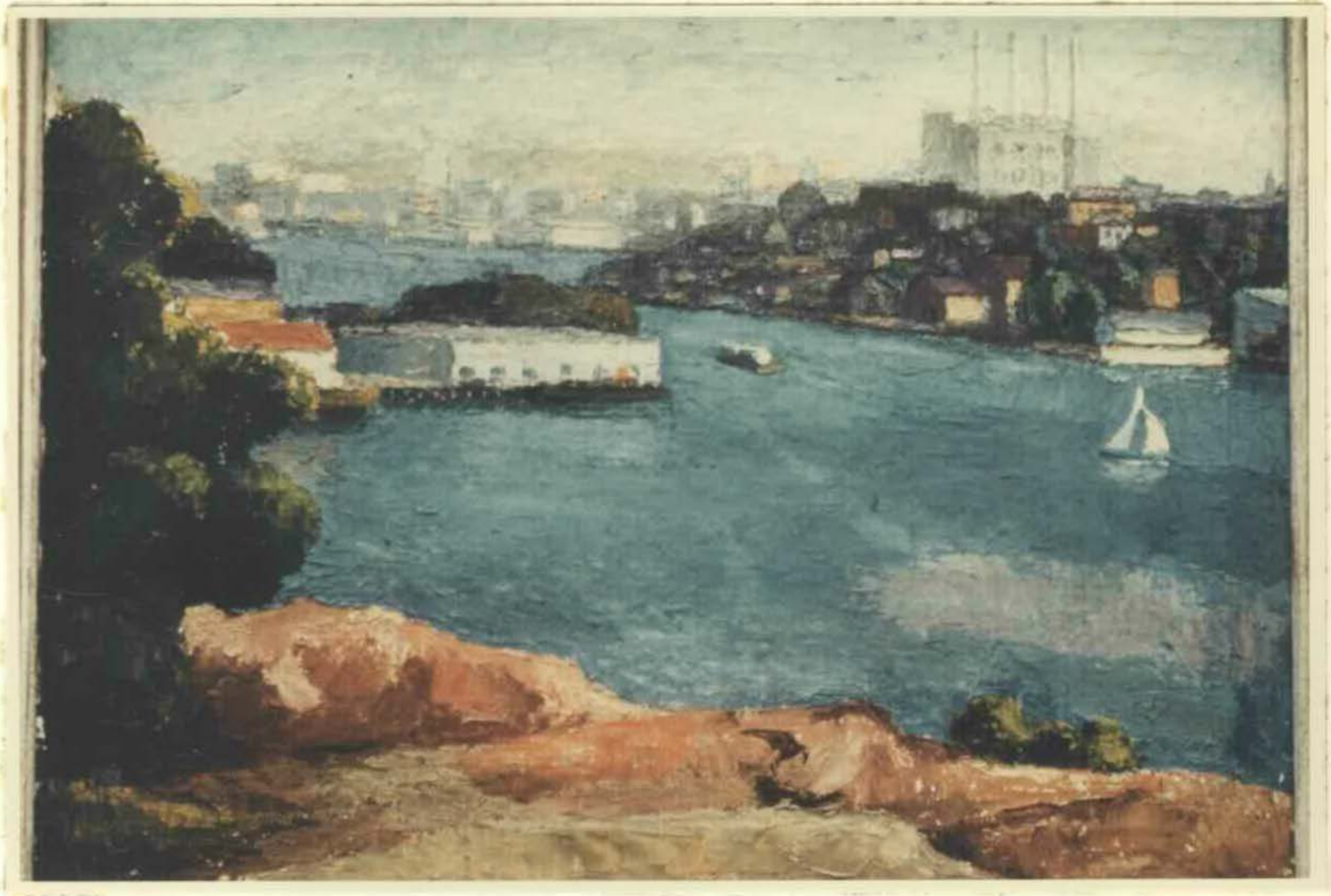


plate 87

plate 88





plate 89

plate 90





plate 9I

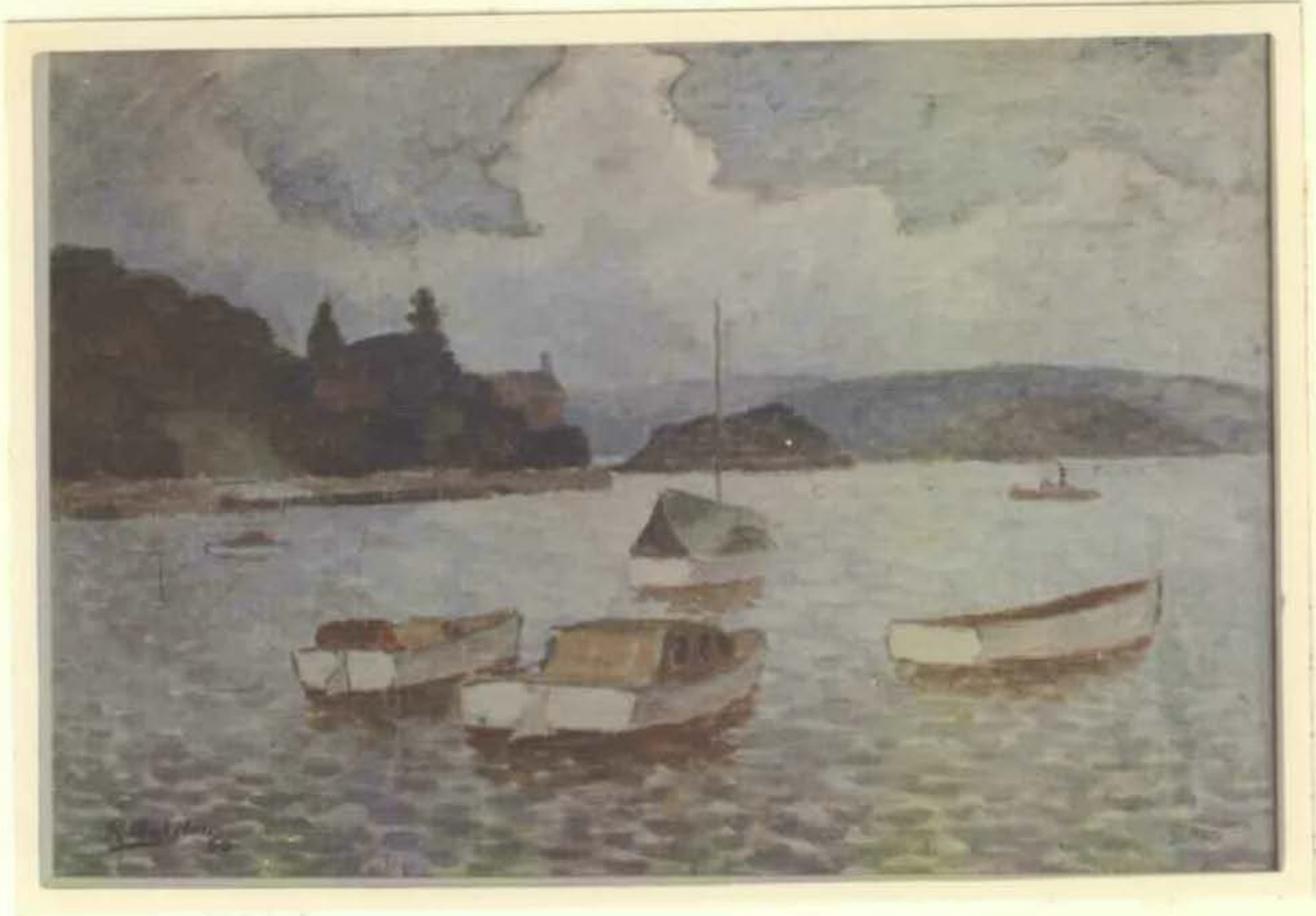


plate 92



plate 93

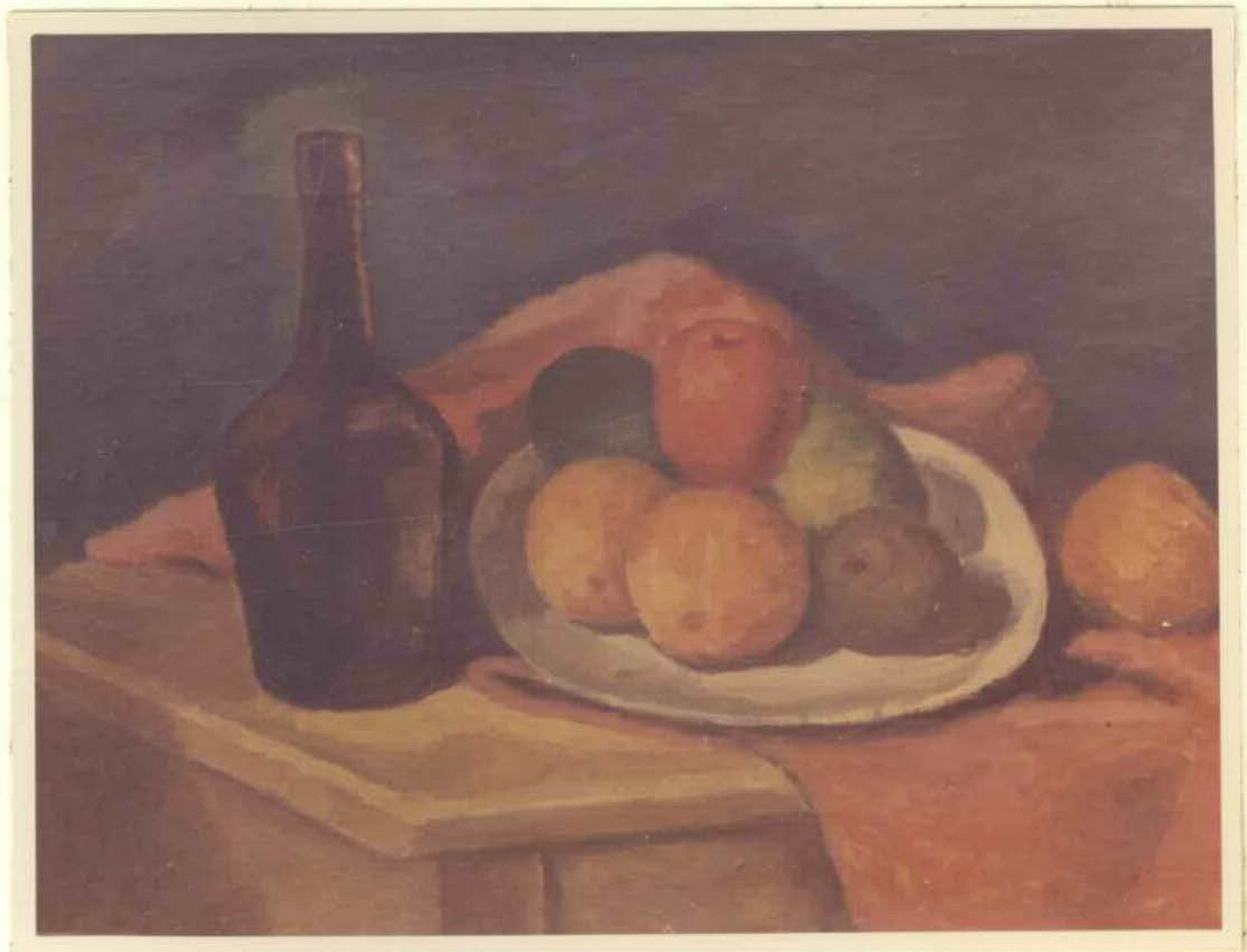


plate 94

plate 95



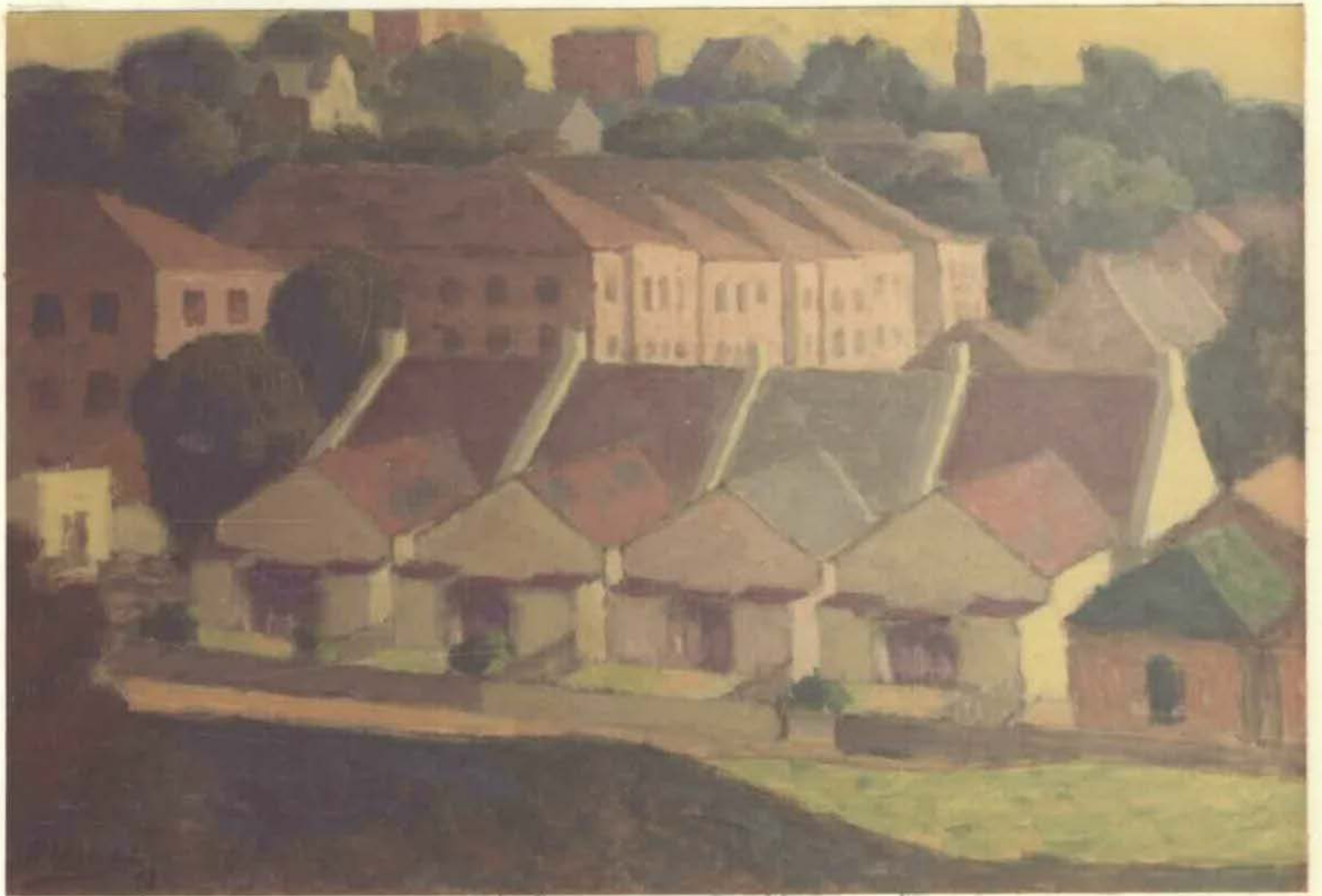


plate 96

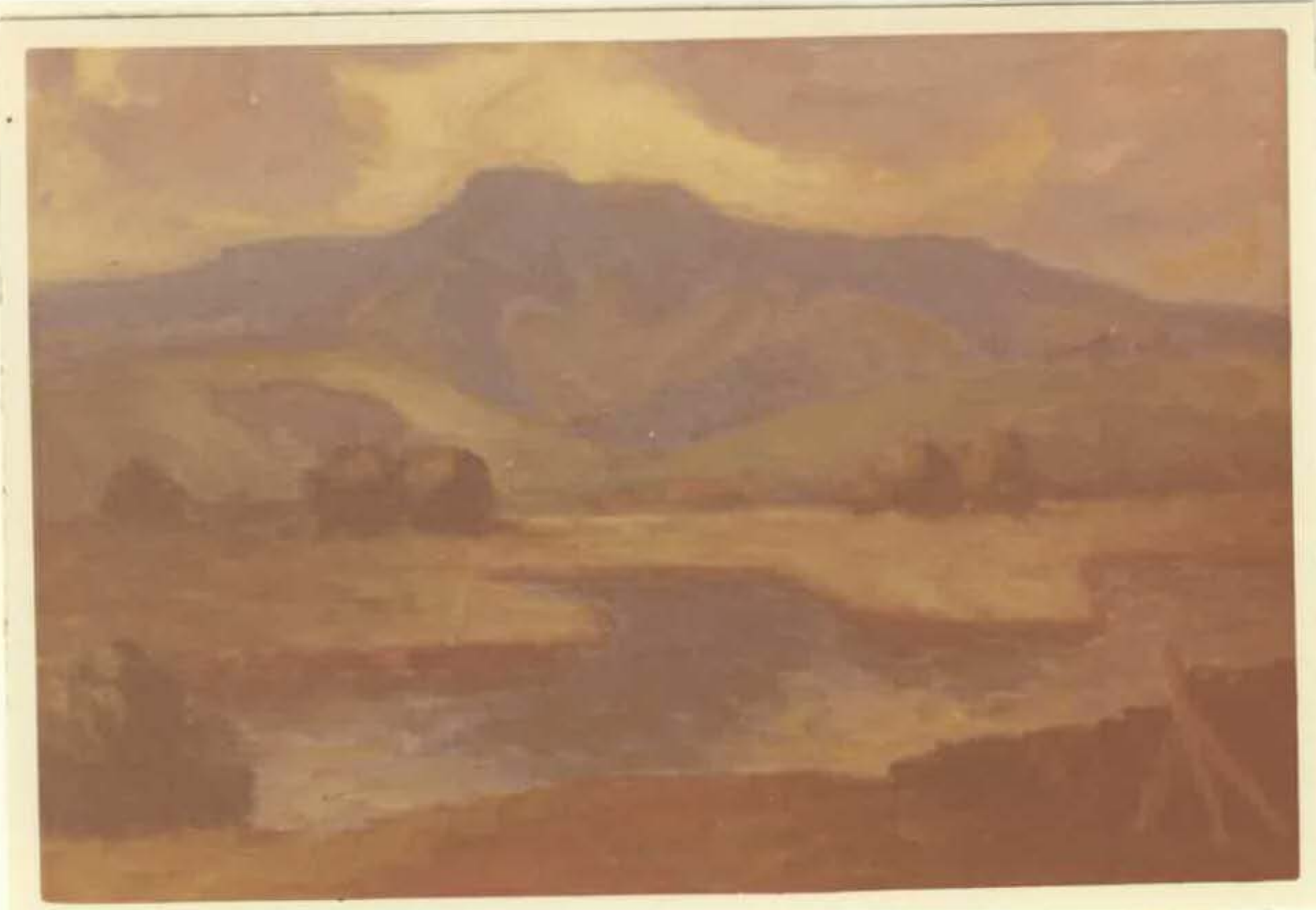


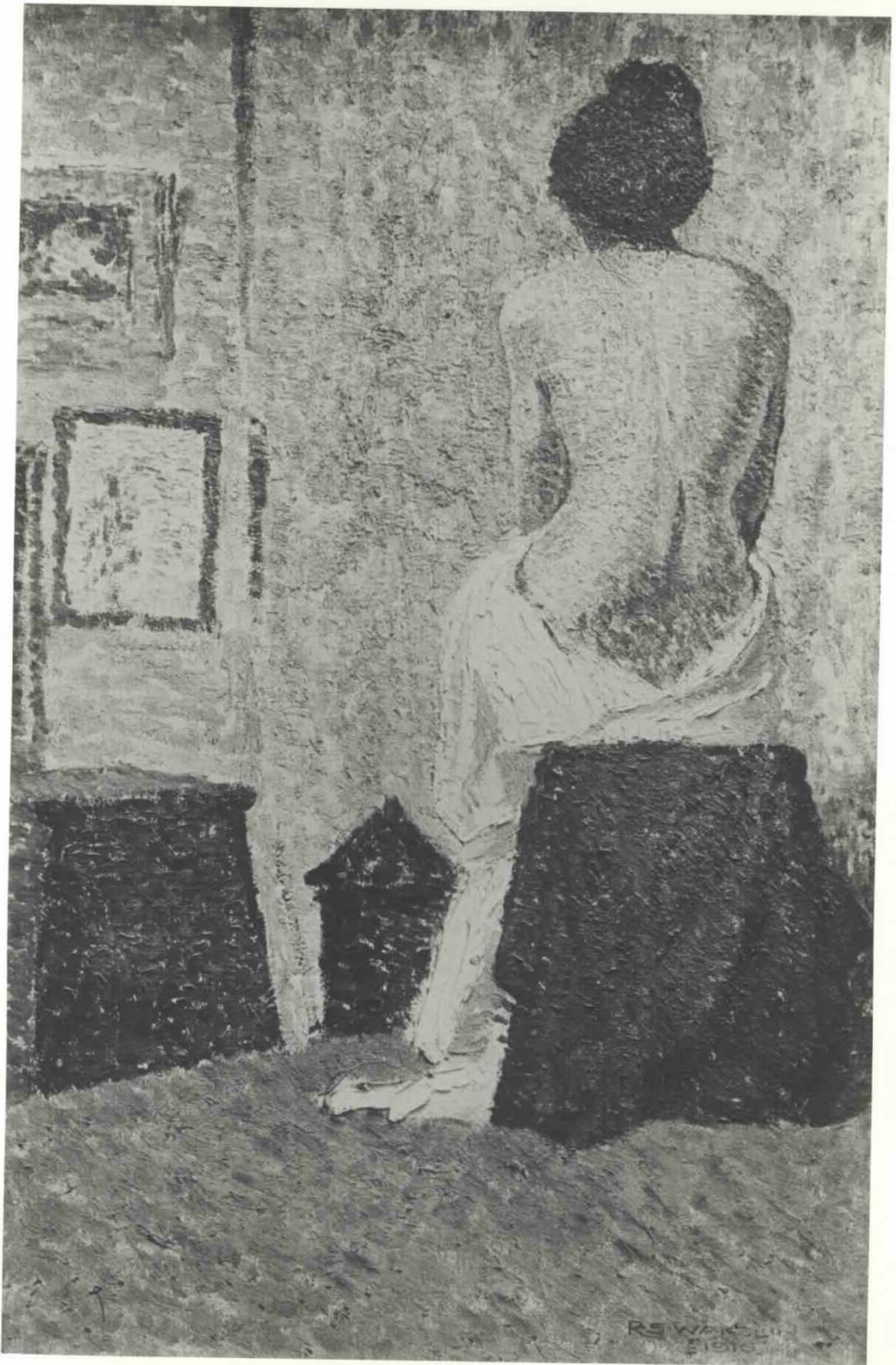
plate 97



plate 98



illus. i

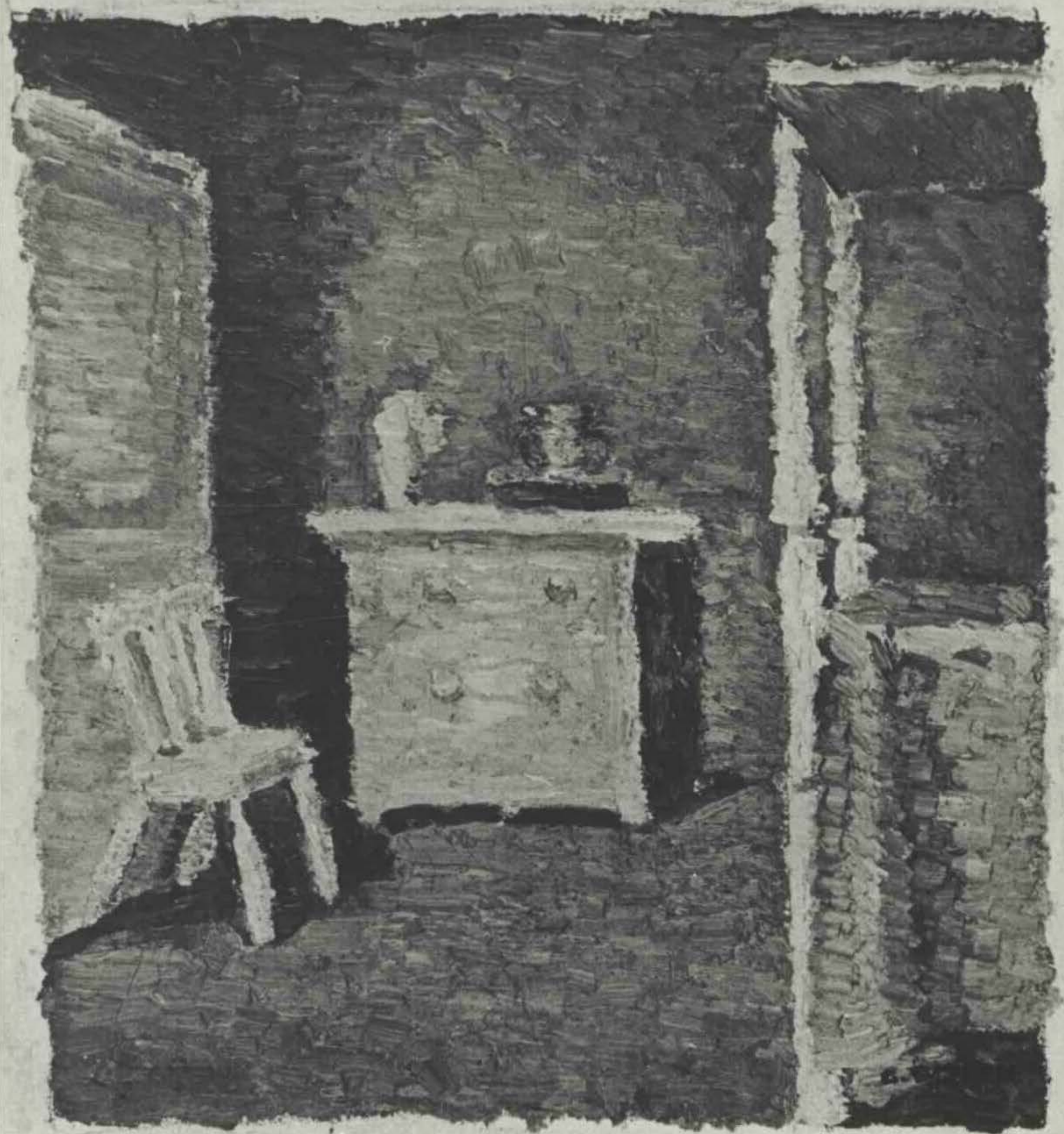


RE WARDEN  
1916

illus. ii

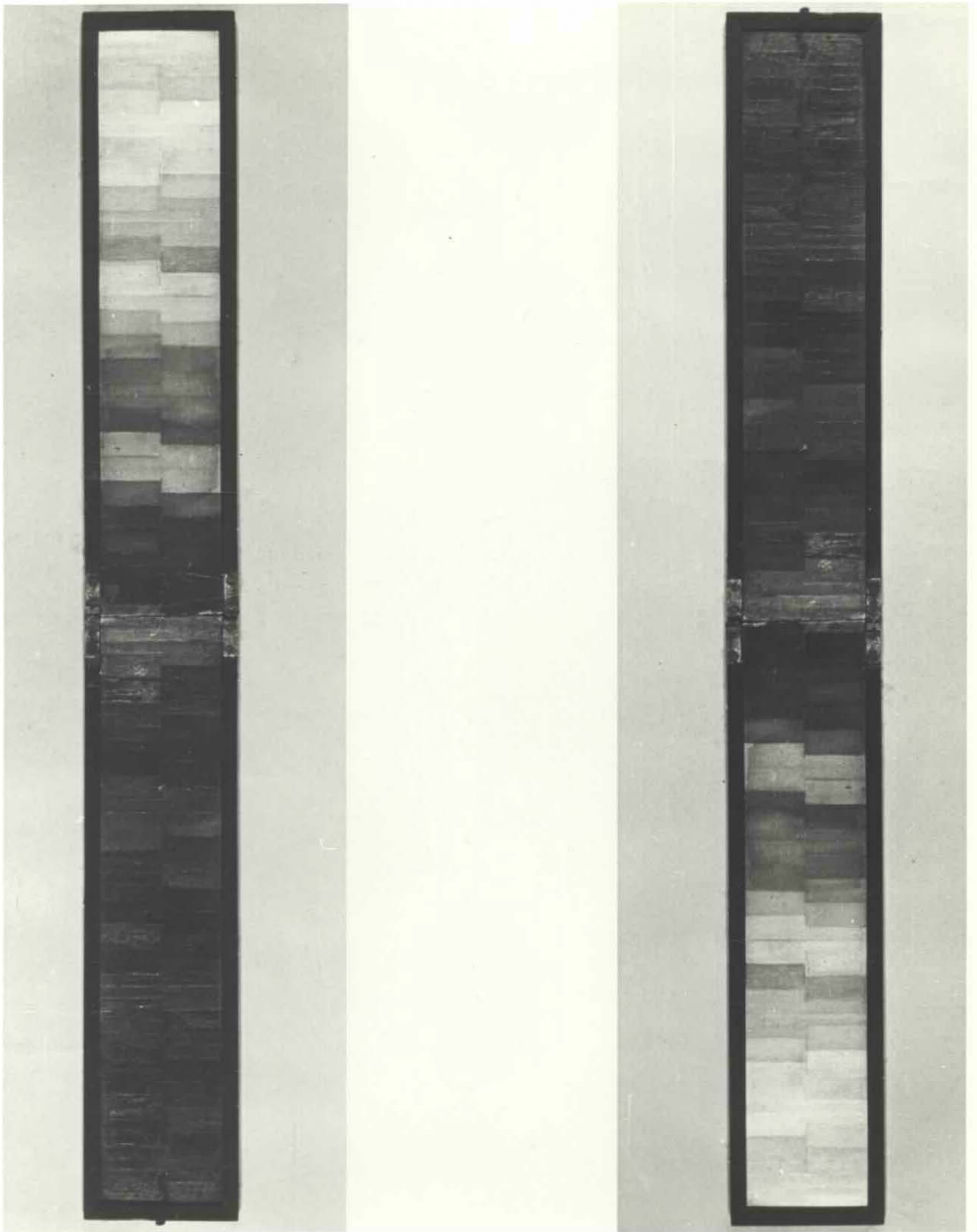


illus. iii

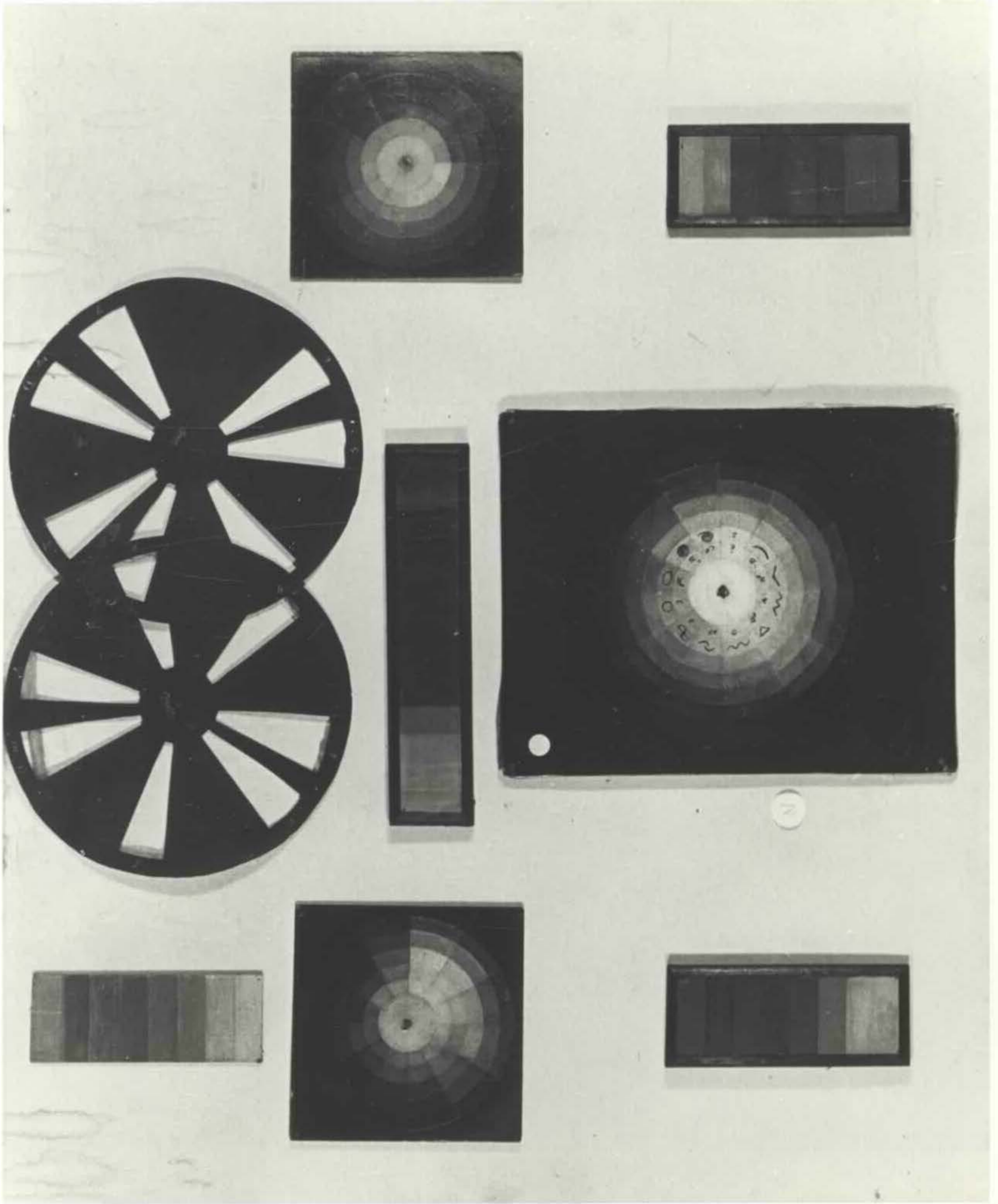


Vano Gough's room.  
the walls - violet  
floor - red  
bed cover - yellow green  
furniture - orange

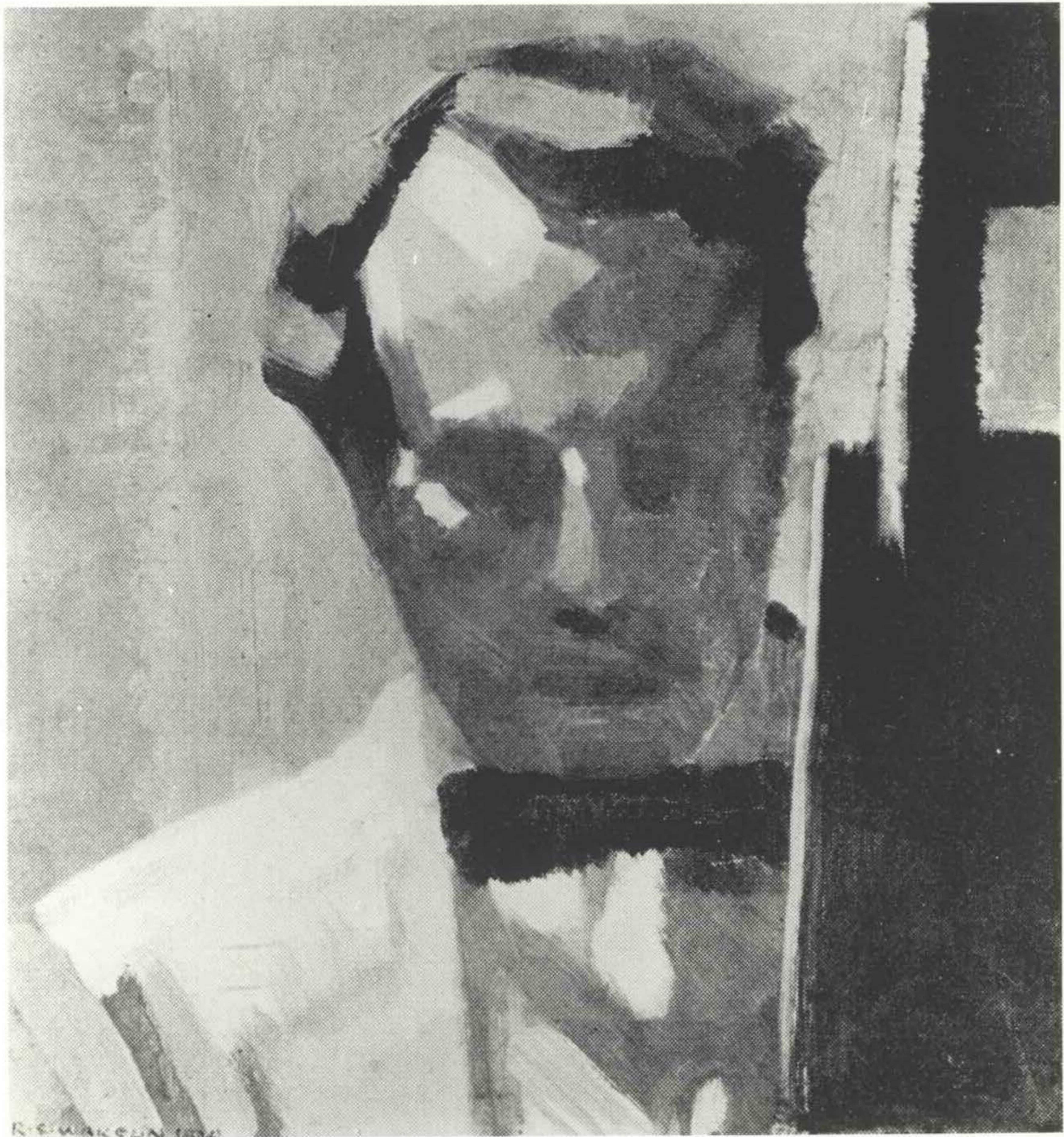
12'2" x 10<sup>3</sup>/<sub>4</sub>'



illus. v



illus. vi

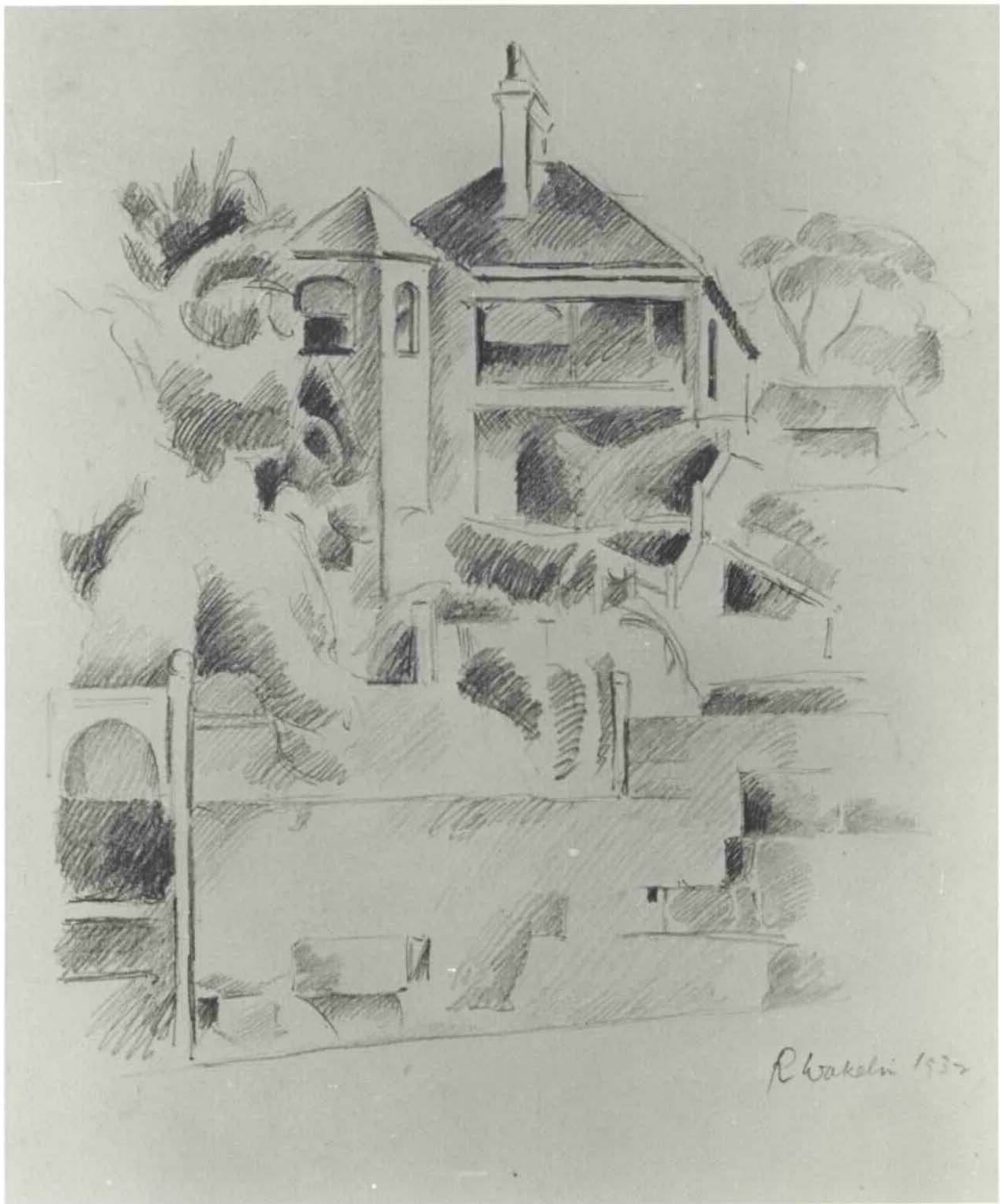


illus. vii



illus. viii



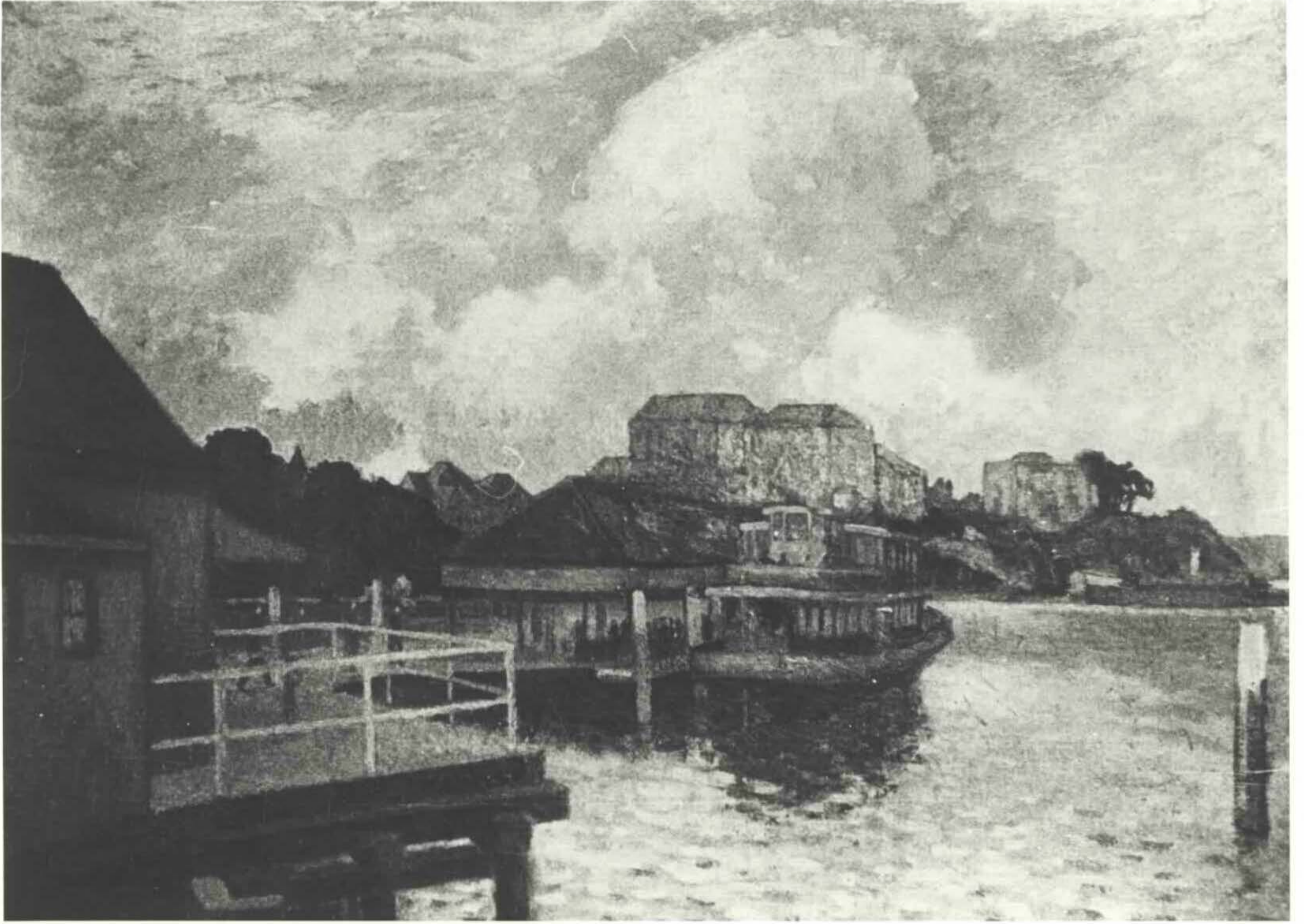




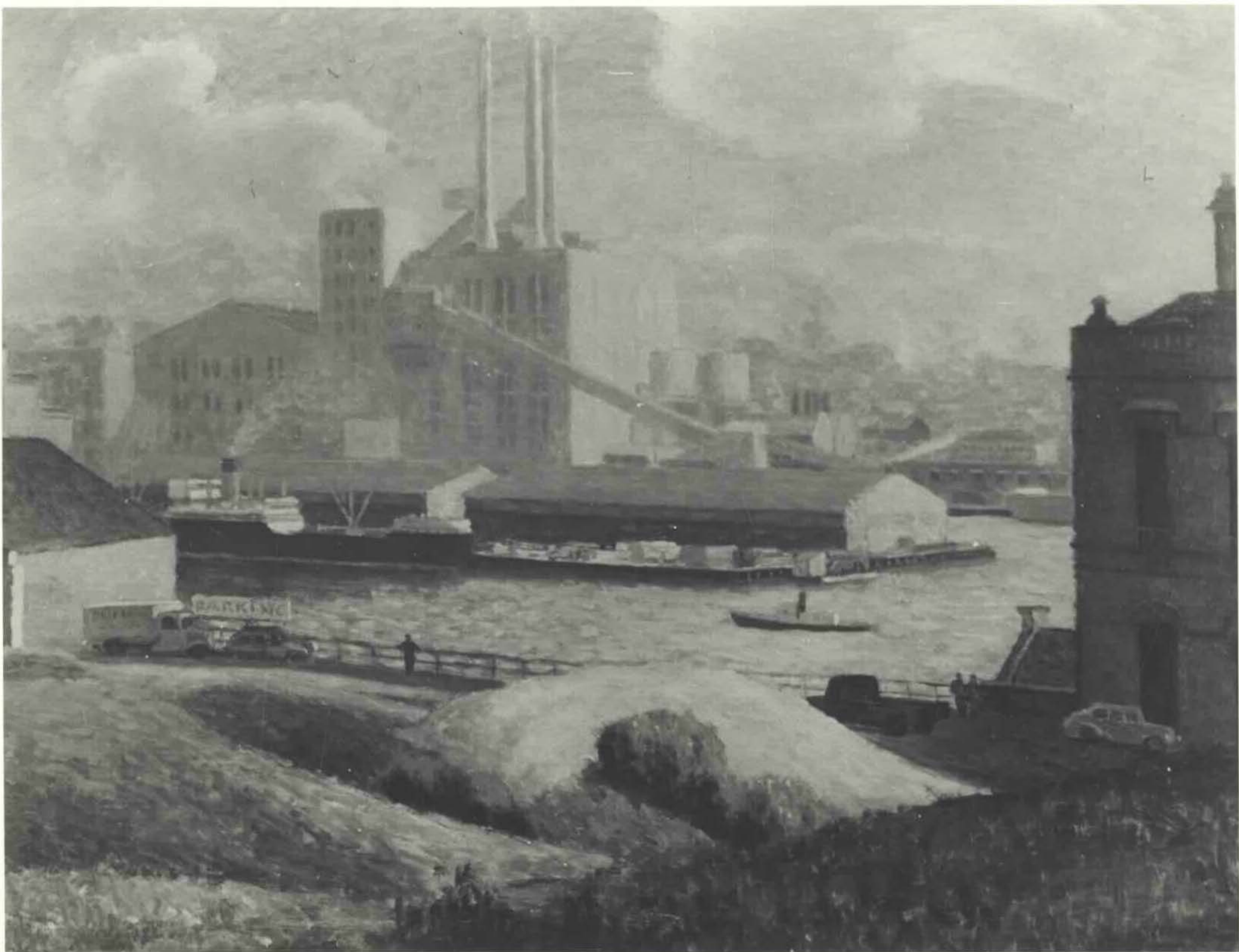


R. W. Kain 44

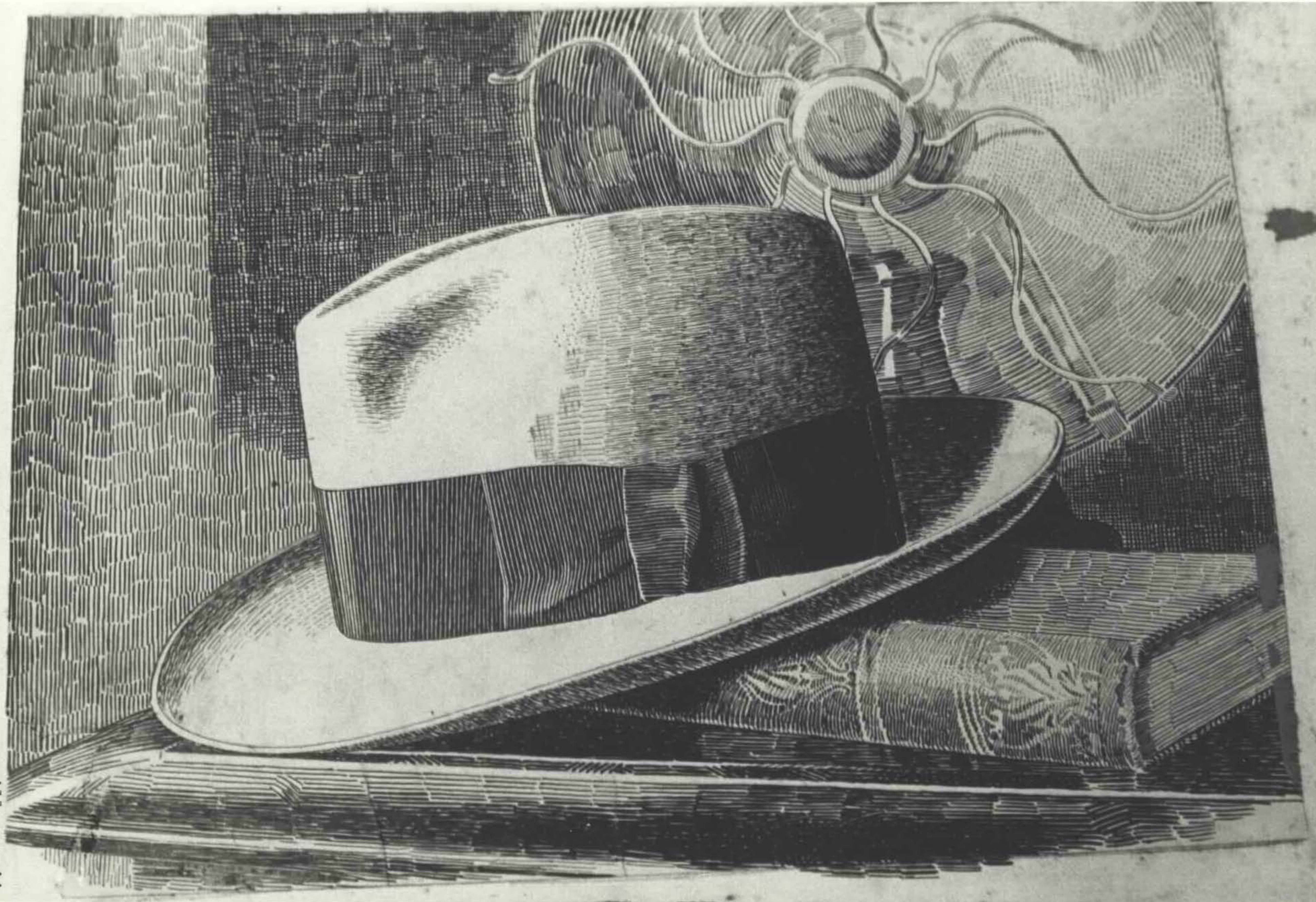




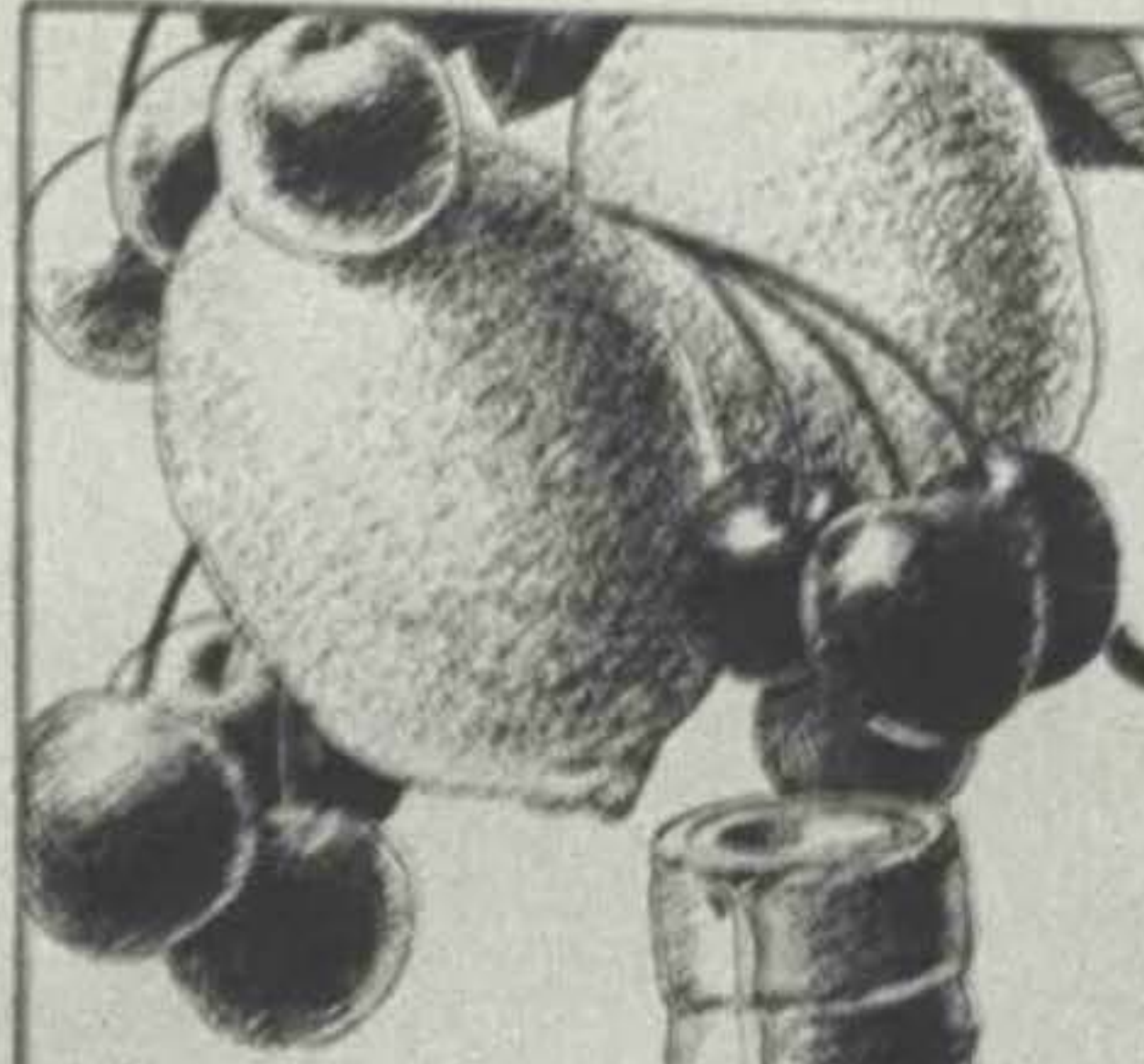
illus. xiv











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38-5



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