



Edward Warner

(1879-1968)

Australian Printmaker

Josef Lebovic Gallery

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Paddington (Sydney) NSW 2021

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Edward Warner

Compiled by Josef & Jeanne Lebovic, Lenka Miklos

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Born in London on 27 May 1879, Alfred Edward Warner, 'Teddy' to friends, studied printing and commercial art at a local Polytechnic college. He learnt the techniques of stone lithography, woodcut printing, etching, airbrush techniques and scraperboard. He ran his own commercial studio in London before travelling to Australia with his in-laws in 1911. Finding employment opportunities difficult, he moved to Auckland, New Zealand where he was Head of Job-printing at *The Star*. It was at this time he made his first etchings.

Returning to Australia in about 1919, he worked as a commercial artist. Around 1922 he once more began etching and exhibiting, earning a considerable reputation for his work. In 1930 his daughter began to help in the studio preparing plates and printing, and in 1936 he was joined by his son, who printed many works. In the mid 1930s Alfred Warner and his wife travelled in a caravan around NSW, Victoria and Queensland collecting material for his *Australia at Work* series of prints.

In the late 1930s he produced a series of colour linocuts. Designed by Warner they were cut by his daughter and printed by his son, hence the signature, 'The Warners'.

During the depression years Warner also produced popular etchings under the pseudonyms C. Jack, C. J. Dodd, Bructon, G. Marler and G. Martin. Some of these were printed in large editions and he also made a range of unsigned cards. Warner also produced screenprints towards the end of the 1930s, having taught himself from American magazines. He specialised in producing photographic stencils and also sold screenprinting equipment that he designed and made.

He does not seem to have made any etchings after 1938. Warner died in 1968.

Roger Butler

Senior Curator, Australia Prints, Posters and Illustrated Books
National Gallery of Australia



1. *Evening*, c1922. Etching, titled, editioned 4/75 and signed in pencil in lower margin, 12.4 x 17.3cm. *Repaired tear, slight stains and minor surface loss to margins.*

\$770



2. *A Valley Farm*, c1922. Etching, titled, editioned 50/50 and signed in pencil in lower margin, 13.2 x 17.7cm. *Minor foxing to uneven margins.*

\$770



3. *The Distant Road*, c1922. Etching, titled, editioned 17/60 and signed in pencil in lower margin, 20.1 x 27.8cm. *Repaired tear to right margin and edge of image, slight foxing and tears to margins.*

\$880



4. *Lake Tarawera, NZ, 1922.* Etching, monogrammed and dated in plate lower right, signed by Warner and titled in an unknown hand in pencil in lower margin, 15 x 19cm. *Slight stains and creases to margins.*

\$990

Lake Tarawera is in the North Island of New Zealand near Rotorua.



5. *Old House, Rocks District, c1922.* Etching, titled, editioned 71/75 and signed in pencil in lower margin, 13 x 16.3cm. *Minor missing portion and stain to upper margin, slight foxing overall.*

\$990



6. *[Spanish Revival Building], c1922.* Etching, editioned 12/250 and signed in pencil in lower margin, 13.9 x 19.1cm. *Glue with paper remnant and slight stain to upper margin.*

\$770



7. *Drovers' Cook Making Camp, 1922.* Etching, monogrammed and dated in plate lower left, titled, editioned 5/50 and signed in pencil in lower margin, 27.4 x 30.1cm. *Minor foxing overall, old mount burn.*

\$1,350

Held in the National Gallery of Australia collection.



8. *George Street [Sydney], 1922.* Etching, titled, dated, editioned 38/50 and signed in pencil in lower margin, 22.3 x 29.7cm.

\$1,650

George Street was generally referred to as High Street until 1810. It was customary in England to call a town's principal shopping street High Street. George Street was named for King George III by Governor Macquarie in 1810.



9. *Supreme Court [Sydney], 1923.* Etching, monogrammed and dated in plate lower right, titled, editioned 17/50 and signed in pencil in lower margin, 26.5 x 30.1cm. *Repaired tears to upper edge of image, trimmed upper, left and right margins, minor repairs and foxing to lower margin. Laid down on acid-free paper.*

\$1,350

In 1813, Governor Macquarie was resolute that Sydney needed a court house and that it should be a "plain substantial building of suitable size and respectable exterior appearance..." He engaged Australia's first architect, D. D. Mathew, who created a design for a two-storey building with two wings and a Doric portico. Macquarie sent the plans to London to Earl Bathurst, the Secretary of State for the Colonies, together with a request for funds. But funds were denied as "penal colonies had no need of fancy buildings." It was not until 1819, that Macquarie set the foundation stone of a court house designed by convict architect Francis Greenway who had been transported to Australia for forgery.



10. *[University Of Sydney, View From North-East]*, c1923. Etching, editioned 38/50 and signed in pencil in lower margin, 16.6 x 26.4cm. *Slight stains to image centre left and to margins, minor creases to margins.*

\$1,100



11. *The Medical School*, c1923. Etching, titled, editioned 63/110 and signed in pencil in lower margin, 18.8 x 35.3cm. *Repaired tears and minor stains to margins, old mount burn. Laid down on acid-free paper.*

\$990

Depicts the Anderson Stuart Building, former medical school of University of Sydney.



12. *[University Of Sydney Great Tower And Quadrangle]*, 1923. Etching, monogrammed and dated in plate lower right, inscribed and signed in ink in lower margin, 25.8 x 40cm. *Old stains and mount burn to margins.*

\$1,100

Inscription reads "To Alatheia, with all good wishes. March 1924." University of Sydney crest in image.



13. *The Loaded Wagon*, 1924. Etching and soft-ground, monogrammed and dated in plate lower left, titled, editioned 8/75 and signed in pencil in lower margin, 19.8 x 30cm. *Minor soiling and foxing to margins.*

\$990



14. *S.H.S. [Sydney Boys High School]*, 1924. Etching, school crest, monogrammed and dated in plate lower left to right, titled, dated, signed and editioned 46/50 in pencil in lower margin, 22.4 x 33cm. *Minor mount burn.*

\$1,100

Founded in 1883 the school was first situated at Mary Ann Street, Ultimo before moving in 1928 to its current site at Moore Park, previously the zoological gardens. In 1928 a new school motto was instituted as the headmaster disapproved of the previous motto, "extremos pudeat rediisse" ("be ye ashamed to come in last"), which appears in this etching.



15. *Union Club, Sydney*, 1924. Etching, monogrammed and dated in plate lower right, titled, editioned 4/100 and signed in pencil in lower margin, 24.9 x 32.5cm. *Minor foxing overall, slight soiling and tears to edge of lower margin.*

\$1,100

The Union Club, originally located at 2 Bligh Street, Sydney, was designed by William Wardell in 1884 in the Classical Revival style. The site is now occupied by the Sofitel Wentworth Hotel.



16. *The Old District Court [Hyde Park Barracks]*, c1925. Etching, titled, editioned 16/50 and signed in pencil in lower margin, 13.4 x 29.8cm. *Repaired tears with paper loss and minor stains to margins.*

\$1,350



17. *Old Timers*, c1925. Etching, titled, editioned 38/100 and signed in pencil in lower margin, 17.5 x 22.6cm. *Paper loss and slight stains to margins.*

\$1,250



18. *The Drover*, c1925. Etching, titled, editioned 23/30 and signed in pencil in lower margin, 21.2 x 18.9cm. *Repaired tear to upper right corner of image and margin, slight tears and stains to margins.*

\$990



19. *The Bridge*, c1925. Etching with soft-ground, titled, editioned 3/50 and signed in pencil in lower margin, 18.2 x 24.8cm. *Minor foxing to margins.*

\$880



20. *[Workers Loading Bales On A Wagon]*, c1925. Etching, annotated "Proof D" and signed in pencil in lower margin, 15 x 24.5cm. *Repaired tear to lower margin.*

\$990



21. *[Loading Two Wagons With Bales]*, c1925. Etching, 13.4 x 17.4cm. *Minor foxing to upper margin.*

\$880



22. *Getting Ready*, c1925. Etching with aquatint, titled, annotated "Proof C" and signed in pencil in lower margin, 13 x 22cm. *Minor foxing overall, stain and tear to left margin.*

\$880



23. *Near Nymagee [NSW]*, c1925. Etching, titled, editioned 53/75 and signed in pencil in lower margin, 23.1 x 39cm. *Minor tears, cockling and old mount burn to margins.*

\$880

Nymagee is the home of "Clancy of the Overflow", a drover romanticised by the Australian poet A. B. (Banjo) Patterson. The station named "The Overflow" is located about 32 kilometers to the south east of Nymagee.



24. [Methodist Ladies' College (MLC), Melbourne], c1925. Etching, editioned 22/50 and signed in pencil in lower margin, 22.5 x 34.5cm. *Slight stain to image lower left, minor stains to left margin. Laid down on original backing.*

\$990



25. Macquarie Street [Sydney], c1925. Etching, titled, editioned 28/75 and signed in pencil in lower margin, 12.9 x 16.2cm. *Minor cockling to margins, slight missing portion to upper right corner of margin.*

\$1,100



26. [The Mint And The Barracks, Macquarie Street, Sydney], c1925. Etching, editioned 2/60 and signed in pencil in lower margin, 20.7 x 39.6cm. *Light blue stain to image lower right, minor foxing, stains and creases to margins.*

\$1,650



27. Sydney University, 1925. Etching, monogrammed and dated in plate lower right, titled, editioned 97/100 and signed in pencil in lower margin, 16 x 36.1cm. *Slight crease and minor missing portion to left margin.*

\$1,250



28. [Manning House, University Of Sydney], c1925. Etching, editioned 82/110 and signed in pencil in lower margin, 11.8 x 14.7cm. *Slight foxing overall.*

\$990

Named after Sir William Manning, the Chancellor who championed the opening of the university to women in 1882, Manning House was built in 1917 to provide the first permanent facilities for women students. In 1972 the men's and women's unions were amalgamated as the University of Sydney Union.



29. [Shore School, North Sydney], c1925. Etching, signed in pencil in lower margin, 24.5 x 33.4cm. *Slight creases, stains and missing portions to margins.*

\$1,650

Previously the home of famous gold miner, merchant and parliamentarian Bernard Otto Holtermann.



30. *Grammar* [Sydney Grammar School], c1925. Etching, titled, editioned 15/65 and signed "G. Marler" in pencil in lower margin, 10.5 x 15cm. *Minor creases to lower centre of image and margin, slight missing portions, surface loss and old mount burn to margins.*

\$660

Warner used several pseudonyms including "G. Marler" to sell competitively priced prints in the same market as his other work. This type of work was sometimes stamped with a facsimile signature.



31. *A Western Home*, c1925. Etching, editioned 29/90, titled and signed in pencil in lower margin, 14.2 x 17.7cm. *Old diagonal crease across image, glue remnants to upper margin, old mount burn.*

\$660



32. *Travelling Stock, NSW*, c1925. Etching, titled and signed "G. Marler" in pencil in lower margin, 15.8 x 13cm. *Missing portions to lower margin, slight stains, creases and soiling to margins.*

\$660

Warner used several pseudonyms including "G. Marler" to sell competitively priced prints in the same market as his other work. This type of work was sometimes stamped with a facsimile signature.



33. *[Grazing Sheep]*, c1925. Etching, signed "G. Marler" in ink in lower margin, 15.4 x 12.4cm. *Slight surface loss to edges of image, missing portions, surface loss and foxing to margins.*

\$660

Warner used several pseudonyms including "G. Marler" to sell competitively priced prints in the same market as his other work. This type of work was sometimes stamped with a facsimile signature.



34. *[Rural Scene By Billabong]*, c1925. Etching with soft-ground, stamped with facsimile "G. Marler" signature in lower margin, 14 x 19.3cm. *Creases to lower right corner of image and lower and left margins, minor foxing overall, slight tears and paper loss to margins.*

\$770

Warner used several pseudonyms including "G. Marler" to sell competitively priced prints in the same market as his other work. This type of work was sometimes stamped with a facsimile signature.



35. *[Trees On Banks Of River]*, c1925. Etching, 14.3 x 23.1cm. *Slight creases and stains to margins, minor foxing overall.*

\$770



36. *[Sawmill]*, c1925. Etching, 12.4 x 23.3cm. *Minor crease to image lower centre, slight stains and creases to margins.*

\$990



37. *Evening*, c1925. Etching, titled in pencil in lower margin, 17 x 22.6cm. *Minor foxing to margins.*

\$770



38. *Royal Yacht Club [Sydney]*, c1925. Etching, titled, editioned 11/50 and signed in pencil in lower margin, 20.1 x 35.6cm. *Varnish [?] to centre of image, slight foxing to upper corners of image and to margins, stain to lower margin, old mount burn.*

\$1,250



39. *The Overflow Wagon*, 1926. Etching and soft-ground, monogrammed and dated in plate lower left, signed and dated in plate lower right, titled, editioned 50/60 and signed in pencil in lower margin, 20.1 x 23.7cm. *Repaired tear to upper margin, minor mount burn.*

\$990



40. *Sydney Boys High [Moore Park, Sydney]*, c1930s. Etching, titled and signed "G. Marler" in pencil in lower margin, 10.4 x 14.6cm. *Minor rubbing to edges of image and margins, paper loss to margins, old mount burn.*

\$880

Warner used several pseudonyms including "G. Marler" to sell competitively priced prints in the same market as his other work. This type of work was sometimes stamped with a facsimile signature.



41. *Sydney Heads*, c1930. Etching, titled and signed "G. Marler" in pencil in lower margin, 10.3 x 14.9cm. *Creases to image, minor surface loss and old mount burn to margins.*

\$880

Warner used several pseudonyms including "G. Marler" to sell competitively priced prints in the same market as his other work. This type of work was sometimes stamped with a facsimile signature.



42. *Burdekin House [Macquarie Street, Sydney]*, c1930. Etching, titled and signed "G. Marler" in pencil in lower margin, 14.7 x 10.3cm. *Minor surface loss and paper remnants to upper and left margins, slight old mount burn.*

\$660

Warner used several pseudonyms including "G. Marler" to sell competitively priced prints in the same market as his other work. This type of work was sometimes stamped with a facsimile signature.

Burdekin House was demolished to make way for the extension of Martin Place into Macquarie Street in 1933.



43. *The Cross Of Sacrifice*, c1930. Etching, titled and signed "G. Marler" in pencil in lower margin, 14.9 x 10.3cm.

\$660

Warner used several pseudonyms including "G. Marler" to sell competitively priced prints in the same market as his other work. This type of work was sometimes stamped with a facsimile signature.

St Peter's Cathedral, North Adelaide, is depicted in the background.



44. *The Goose Saw*, c1935. Etching, illegible annotation, numbered "No. 1", signed and titled in pencil in lower margin, 24.7 x 17.9cm. *Minor paper loss to image upper right and margins, minor stains and foxing to image lower right, old mount burn to margins.*

\$1,450

From the *Australia at Work* series.



45. *[Ship Builders]*, 1935. Etching, signed and dated in plate lower left, editioned 38/50 and signed in pencil in lower margin, 18.4 x 23.4cm. *Repaired tear and slight scuff to image upper right, slight foxing overall, paper remnants and paper loss to margins. Laid down on acid-free tissue.*

\$1,450

From the *Australia at Work* series.



46. *Pressing Lucerne*, 1935. Etching, printed on card, signed and dated in plate lower left, editioned 6/50, signed and titled in pencil in lower margin, 23.6 x 18.2cm.

\$1,450

From the *Australia at Work* series. Held in the National Gallery of Australia collection.



47. *[Logging]*, 1935. Etching, signed and dated in plate lower left, editioned 3/50 and signed in pencil in lower margin, 18.3 x 23cm. *Minor crease to image upper right, repaired tear and paper loss to right margin.*

\$1,450

From the *Australia at Work* series.



48. *[The Camel Train]*, 1935. Etching, signed and dated in plate lower left, editioned 9/50 and signed in pencil in lower margin, 18.4 x 23.3cm. *Minor rubbing and foxing to margins.*

\$1,450

From the *Australia at Work* series.



51. *[Worker With A Team Of Horses]*, 1935. Etching, signed and dated in plate lower left, editioned 19/50 and signed in pencil in lower margin, 18.2 x 23.3cm. *Minor stains, paper loss and remnants to margins.*

\$1,450

From the *Australia at Work* series.



49. *Carting Hay*, 1935. Etching, signed and dated in plate lower left, annotated "Proof F", signed and titled in pencil in lower margin, 18.4 x 23.4cm. *Minor stains, soiling and surface loss to margins.*

\$1,450

From the *Australia at Work* series.



52. *Prospector*, 1935. Etching, signed and dated in plate lower left, editioned 19/50, signed and titled in pencil in lower margin, 22.8 x 18.3cm. *Slight tear, minor soiling and foxing to margins.*

\$1,450

From the *Australia at Work* series. Held in the National Gallery of Australia collection.



50. *Coachbuilders [Queensland]*, 1935. Etching, signed and dated in plate lower left, editioned 31/50 and signed in pencil in lower margin, 18.3 x 23.3cm. *Slight stain to image lower centre, repaired tears, minor stains and paper remnants to margins.*

\$1,450

From the *Australia at Work* series.



53. *[The Tree Feller]*, 1935. Etching, signed and dated in plate lower left, editioned 2/50 and signed in pencil in lower margin, 23 x 18.3cm. *Slight paper loss, tears and soiling to margins.*

\$1,450

From the *Australia at Work* series.



54. *The Workers*, 1935. Etching, signed and dated in plate lower left, editioned 2/50, titled and signed in pencil in lower margin, 18.3 x 23.4cm. *Minor rubbing to margins.*

\$1,450

From the *Australia at Work* series.



55. (a) *Bullock [Team]*, c1935. Etching with wash, titled, annotated "First State, Proof C" and signed in pencil in lower margin, 16 x 25cm. *Minor stain to upper margin.*

Title partially obscured.

and

(b) *[Bullock Team]*, c1935. Etching, 16.2 x 25.2cm.

This is a working proof.

The pair **\$2,200**



56. *[Team Of Work Horses At Rest]*, 1935. Etching, signed and dated in plate lower right, 15.6 x 22.8cm. *Minor tear and stain to lower margin.*

\$990



57. *[The Bare Hills, Queenstown, Tasmania]*, 1935. Etching, signed and dated in plate lower left, editioned 3/50 and signed in pencil in lower margin by Warner, titled, artist's name, editioned and annotated "Etching" in pencil in an unknown hand on mount below image, 19.3 x 26.5cm. *Slight stains and surface loss to image upper right and lower centre, minor stains and mount burn to margins.*

\$660



58. *The Silo*, 1935. Etching, signed and dated in plate lower right, titled, dated, editioned 50/50 and signed in pencil in lower margin, 20.6 x 28.4cm. *Minor mount burn.*

\$1,100



59. *[Sydney Harbour Bridge]*, c1935. Etching, 11.1 x 23.5cm. *Repaired perforation to upper margin, minor foxing and tears to margins.*

\$990



60. *[Slab Hut]*, 1937. Etching, signed and dated in plate lower left, 16.2 x 23.3cm. *Slight surface loss and creases to image upper left and right, stains to image lower left, trimmed into plate mark.*

\$440



61. *[The Wool Load]*, c1946. Lithograph, signed in pencil in lower margin, 28 x 40.8cm. *Missing portion to upper right corner of margin.*

\$1,350



62. *[Gum Trees]*, 1946. Two-colour lithograph, initialled "E.W." in image lower right, signed and dated in pencil in lower margin, 27 x 18.8cm. *Minor foxing to margins.*

\$1,100



63. *[Along The Stock Route]*, c1946. Lithograph, initialled "E.W." in image lower right and signed in pencil in lower margin, 27.4 x 40.3cm. *Slight tears, paper loss, cockling and soiling to margins.*

\$1,350



64. *[Loading The Bales]*, c1946. Lithograph, initialled "E.W." in image lower right, signed in pencil in lower margin, 24.3 x 28.6cm. *Minor foxing overall, slight glue and paper remnants to upper margin.*

\$1,100

The Warners

In the late 1930s Warner designed a series of linocuts which were cut by his daughter and printed by his son. These works were signed "The Warners." Warner's daughter had begun to help in the studio in 1930, preparing plates and printing, and his son began printing in 1936. (Ref: Roger Butler, National Gallery of Australia).



65. **The Warners.** *Breaking Camp*, c1930. Colour linocut, titled, editioned 14/100 and signed in ink in lower margin, 29.9 x 35.2cm. *Minor dents to image upper left, slight chips to lower margin, closely trimmed margins.*

\$1,650



66. **The Warners.** *Timber*, c1930. Colour linocut, editioned 23/100, titled and signed in pencil in lower margin, 15.1 x 22.8cm. *Minor mount burn to margins. Laid down on acid-free paper.*

\$1,250



67. **The Warners.** *Loading Wool*, c1930. Colour linocut, editioned 48/100, titled and signed in pencil in lower margin, 15 x 22.7cm. *Minor mount burn to margins. Laid down on acid-free paper.*

\$1,250