

*HEATHER CRAGG (1953-1980) - Retrospective*



*PRINTS, DRAWINGS and PAINTINGS*

*October 3 - October 23, 1982*

*Maltwood Art Museum & Gallery*



Maltwood  
Art Museum  
and Gallery

COVER  
*Studies of Hands & Tool*  
Ink Sketch, October 1, 1972

ACKNOWLEDGEMENTS

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# HEATHER CRAGG - Retrospective

FOR AN ARTIST whose serious production spanned only ten years Heather Cragg has left behind a large book. The typography is dense, references are myriad and complex, the language esoteric, the imagery though literal is often veiled and obscure. Yet throughout it is illuminated with a brilliant realism that provides structure and cohesion, pattern and beauty. Heather Cragg's art leads the viewer into another world. It is an intensely personal world, a world grounded in acute sensory powers but soaring to great heights of poetic imagination.

The unusual vision of Heather Cragg first made its public appearance in a mimeographed booklet published during her last year at Oak Bay High School in 1971 where she studied under Bill West and Carol Sabiston. *Duet for Ivory Hands* combined the poetic fantasies of Martin Cava with Heather Cragg's fantastic drawings. Already one could observe her interest in an unusual visual vocabulary culled from truncated human parts, mythological beasts and familiar objects drawn together with occasional allusions to 19th century illustrators such as Arthur Rackham and Aubrey Beardsley. In these works, however, line is hesitant, forms bold rather than competent, and the images themselves precocious but juvenile.

The following years were devoted to a highly disciplined development of skills, in particular drawing. These were the years of study, first under printmaker Pat Martin Bates at Signal Hill, Victoria, 1970, the Vancouver School of Art 1970-73, then in 1975 to the Ruskin School of Drawing, University of Oxford. During this period the sketch books and prints document a gradual but vigorous mastery of realism. Etchings from 1972 such as *Beleek Jug*, *Timer*, *Egg Cup* and *Old Shoes* of 1973 record her progress along this path. These are studies in surface: shade and shadow, form and composition, utilizing with confidence the zinc etching technique.

While continuing to focus her efforts in this medium her artistic imagination was gradually given freer rein. The zinc etching *Portrait* dated November 1972 is an alarming, if expressive, study of self. *Shell* (1973) assumes anthropomorphic life through its single staring eye; *Portrait of the Artist's Father* (September, 1973) is delicate but alive. The artist's world also expands out into the landscape with *Culbert's Arch* (September, 1973) and *Railroad Trestles* (October, 1973), both charming studies in the shorthand of landscape sketching.

In 1974, to Oxford and a new search for the structure of things. The traditional academic curriculum required an entirely new approach to drawing, a movement from the seen to the known, from observation to practice. A 1975 sketchbook page contains a series of compositional exercises and a note "to develop the visual memory". The



Anthony Breneuf Photo

sketchbooks record a repetitive series of human and animal skeletons, transitional pose studies, portrait attitudes, figural poses, architectural perspectives, death masks, self portraits, and drawings from contrived still life assemblages and plaster casts. Also during this period marginal notes attest to Heather Cragg's developing interest in the theory of art. In one such exercise on a still-life study containing within it a picture and a mirror she examines the continuum of reality from REAL to IDEA. She questions the difference in the degree of realism between the portrait of herself in the mirror and an imaginary monster transcribed from her own day-dreams.

After graduation from Oxford in 1976 the years spent both in Victoria and at London show tremendous growth. Confident now in her technical skills Heather Cragg began a much more serious examination of the nature of art, her role as an artist, and the direction of her talent. One indication of this was the dramatic intervention of a new concept of colour. Her oil paintings of the mid 1970s such as *An Allegorical Still Life and Portrait* (1975) or *Easel* (1977) are hard edged oil drawings, meticulously detailed in a late Renaissance Netherlandish style. The colour values are cold and the mood somber. A series of works, beginning perhaps with the watercolour studies for *Violin Interior a la Cecilia*, a commission oil completed in London, demonstrate a new freedom and warmth in the use of colour. Even earlier, in 1976, her sketch-

books show experiments in which she had translated earlier pencil studies into water-colour. Her print technique illustrates these new concerns by the introduction of colour: *Twilight View*, *London Studio*, aquatint (1977) and *Coventry Mirage*, hand coloured, 1977. By 1979, with a much freer brush, an almost vibrant pallet, and such techniques as dampened paper or combining guache and conte Heather Cragg was on the point of a major transition in her work. For many of these later paintings there seems to be no preliminary studies, no underdrawing, and only the faintest hint of the disciplined draughtmanship which had become her hallmark. Unfortunately, only in a few of her last landscape assemblages did the possibilities of this major revision in her work begin to hint at some kind of ultimate expression.

The imagery of Heather Cragg's work has baffled her audience. While the literalness of her style and technical mastery of various media allowed her to achieve considerable note as a portraitist, and in particular as an animal painter, her allegorical painting and etchings on which she expended so much effort have been less recognized. Her major project, the mythical creature alphabet series, intended for a children's book, never went beyond the first print edition. She continually faced an audience fascinated by her consummate skill while at the same time unappreciative of its intellectual motivation.

The world of Heather Cragg's images is a mundane one, closed about herself, the pri-



vacuity of her home, her studio room, her childhood and her friends. It is on the surface constricted, yet refined through familiarity: the stuffed quail and pheasant—gifts from her mother, toys such as the monkey puppet, a small stuffed alligator, a Beleek jug, the bronze escritoire on her desk, an old violin, an antique porcelain-faced doll, the tame black bird which she saved and nurtured after it had fallen from its nest; her own face—the subject of innumerable portrait studies from a mirror, her immediate family and household pets—continually subjects for portraits. Objects such as these became the stock-in-trade of her work, appearing and re-appearing over and over again in various guises, attitudes and different media.

After 1975, however, this familiar world became subsumed into a new context. Oxford itself probably provided the focus for deeper initiation into the historical landscape of the old Renaissance masters whom she so desperately sought to emulate. European travels deepened this experience. Durer and Vermeer, Leonardo and Caravaggio became closely familiar. The artist's immersion in the art of the Renaissance no doubt also deepened her interest in its folklore and mythology: the poetic twilight world of Faerie, the mythical beasts of emblem books and the arcane debates concerning the role of art in an age which saw itself reborn to a high idealism within a new empirical system of truth. There seems little doubt that Heather Cragg found artistic direction not only in the technical achievements of the Renaissance masters but also in their philosophical and aesthetic search for a compromise of purpose between the scientific Aristotelianism of their quest for realism and the search for an idealistic neoplatonic 'divine' truth, a Creator-sourced beauty and harmony. Whether any sixteenth century artist believed, along with such contemporary neoplatonic philosophers as Gemistus Pletho or Ficino, that the way to truth and perfection lay in progressing along a path of purification and regeneration is unclear. What is known, however, is that artists were troubled about their role in creating the counterfeit world of art. For that reason it was popular to resort to myth and symbolism as a referential guide to that other truth: historic, mythological or divine.

Heather Cragg shared similar concerns. And quite purposefully she invested the everyday objects of her art with significance beyond themselves. She did this through unusual combinations of literal elements, odd or contorted angles of view, incongruous juxtapositions of pictorial space or scientific absurdities. We are thus encouraged to look beyond the subjects, indeed the frames, of the paintings—to another reality. The effect is always stimulating, occasionally chilling.

Among the last sketchbook notes of 1979 are indications Heather Cragg was re-examining the work of Vincent Van Gogh with particular interest in his self-appointed mission as a mystic and teacher. This parallels the abrupt shift in medium, style and subject matter previously mentioned. Without doubt her art was poised for a dramatic change in focus and direction. The small landscape watercolour studies were the first halting steps in this process and remain an inviting, if unresolved, summation of her complex artistic personality. Indeed Heather Cragg was a highly talented artist who achieved more and travelled further in her brief career than many others have done in a much longer lifetime. This remains the ultimate fascination of her art.

MARTIN SEGGER  
Victoria, B.C., 1982.



Shell; Zinc Etching, 1973.

#### REFERENCES:

- EVENT, Vol. 4, No. 3, Douglas College, New Westminster, Canada, n.d.
- Bell, P. *Artist's Greetings*, Memorial University Art Gallery, St. John's, Newfoundland, 1977.
- Kayo, M. & Cragg, H. *Duet for Ivory Hands*, Oak Bay High School, Victoria, B.C., 1971.
- 2nd *New Hampshire International Graphics Annual*, Nashua, New Hampshire, 1974.
- Lort, Kit "Heather Cragg, A Profile" in *Arts Events and Calendar*, Community Arts Council of Greater Victoria, Vol. 6, No. 7, March/April 1980.
- Lort, Kit "A Matter of Distinction" in *Monday Magazine*, Vol. 5, No. 26, 1979.
- "Woman in Art" in *Island Woman Weekly News*, September 24, 1975.
- Dibbs, F. "West Oxon Arts Association" in *Oxford Times*, 30 June 1974.

## BIOGRAPHICAL OUTLINE Heather D. Cragg, 1953-1980

### Awards:

- Community Arts Council of Greater Victoria Scholarship; June 1970, 1971, 1974, 1975, 1976
- Eagle Northrite Scholarship, First Prize; one of four awarded across Canada; June 1971
- Helen Pitt Scholarship Fund for Fine Arts; June 1972, August 1974, 1975
- B.C. Cultural Fund Scholarship, Provincial Government Award; August 1975, 1976
- E.T. Greenshields Memorial Award; 1975
- Joseph Webb Commemorative Award, London, England; March 1977
- B.C. Cultural Fund Advanced Professional Study (Fellowship) Scholarship Award, 1978-79
- B.C. Cultural Fund Advanced Professional Study (Fellowship) Scholarship Award, 1979-80

### Education:

- Studied with Pat Martin Bates: Scholarship Printmaking Workshop, Victoria, B.C., Summer, 1970
- 4th Year Diploma in Art and Design Graduate, Vancouver School of Art, Vancouver, B.C., May 1973
- Studied University of Victoria, Victoria, B.C.
- Graduate C.F.A., University of Oxford, England, Awarded Commendation, First Class, June 1976
- Graduate Higher Diploma in Painting and Printmaking, City and Guilds of London, England; June 1977
- Advanced Professional Fellowship Study, 1978-79

### Collections:

- SCAN (a Survey of Canadian Arts Nationally); Vancouver Art Gallery, Vancouver, B.C., Canada
- Art Bank Collection, The Canada Council Canada
- Trinity College, Oxford, England
- University of Calgary Permanent Collection, Calgary, Canada
- Permanent Collection of the Royal Society of Painter-Etchers and Engravers, London, England
- University of Victoria, Victoria, B.C.
- Canadian Medical Society, Ottawa, Ontario
- Royal Society of Painters, Etchers and Engravers

### Exhibitions:

- New Westminster Public Library, New Westminster, 1973
- West Oxon Arts Association, Bampton, 1974
- Community Arts Council Exhibition, Victoria, 1974
- "A Salute to International Women's Year", Emily Carr Arts Centre, 1975
- 'Nine Women', Media Gallery, Victoria, 1979
- Backroom Gallery, Victoria, 1981





Railroad Trestles; Zinc Etching, October, 1973.

"Yet  
 Ere the season died a—cold  
 Borne upon a zephyr's shoulder  
 I rose through the aureate sky"  
 EZRA POUND

THIS EXHIBITION of Heather's work is probably the most complete and comprehensive that will be seen for many years. For this reason, a short biography may be particularly helpful to those who did not know her, for her life and personality cannot be easily separated from her art, and an understanding of the one will enhance the enjoyment and meaning of the other.

That she was an aspiring young artist is obvious from both the quantity and quality of the work displayed at this show. This observation, however, does not go nearly far enough to describe her passionate commitment to her art. She lived as an artist, and she was most fully alive when transmitting her vision to paper so that others could share it. From an early age her energy was absorbed in art, and she never seriously considered any other career.

That she was successful is obvious from the quality of her training and the awards

and scholarships she received.

While no brief guide to her work can be complete, it may be helpful to remember two points when viewing her work. First, Heather wished eventually to become an artist of international stature and background. She had at least two homes—Victoria and Oxford—which she dearly loved, and she was certainly influenced by their landscapes, although she never thought of herself as a regional artist, nor did she ever want to be defined by a region, a culture, or way of life. That she was sensitive to her surroundings is obvious, but she was nonetheless ferociously independent.

Secondly, and in consonance with this first remark, neither her personality nor her art lent themselves to categorization. She was too much of an individual to be easily summed up—and her work also resists pigeonholing. Her art, although often strongly influenced by various traditions,

was always her own, whether its study seemed Renaissance, Mannerist, or Surrealist. This individuality was probably deliberate; Heather enjoyed the interaction of interested viewers with her works, and felt it was necessary to jolt people out of their preconceptions so they could renew their vision. Though strongly individual, she firmly believed that art has a social function: to unite the viewers through the artist's vision. She was not simply a representational artist, nor a mystic, but rather both: she believed in the integrity of her subject, whether it was a still-life landscape, or a pet; but she was also concerned to convey a meaning, often intensely personal, by means of that subject. That she did so at all is surprising; that she reached so many people in such a short career is testimony to her unswerving dedication to her art and her vision.

"To have gathered from the air a live  
 tradition  
 or from a fine old eye the uncon-  
 quered flame  
 This is not vanity.  
 Here error is all in the not done,  
 all in the diffidence that faltered"  
 EZRA POUND

Heather never faltered.

GEOFFREY CRAGG  
 for the Cragg family, Victoria, B.C., 1982.

*Exhibited Works by*  
**HEATHER CRAGG**  
*(1953 - 1980)*



Self Portrait; Ink & Wash; November 21, 1975



# DRAWINGS

- D1  
*Chalice*  
graphite pencil on laid paper; 11/72;  
48cm x 30cm
- D2  
*Chalice Study*  
graphite pencil on paper, watermark;  
1975; 43cm x 22cm
- D3  
*Portrait Study*  
graphite pencil on laid paper, green;  
11/72; 30cm x 26.5cm
- D4  
*Portrait Study*  
graphite pencil on laid paper, green;  
1972; 33cm x 23.5cm
- D5  
*Portrait Study*  
graphite pencil on laid paper, green;  
1972; 32cm x 32cm
- D6  
*Portrait Study*  
graphite pencil on laid paper, green;  
1972; 33cm x 28.5cm
- D7  
*Vegetation (Shell) Study*  
graphite pencil on laid paper, green;  
1972; 35.5cm x 20.5cm
- D8  
*Study of a Rat*  
graphite pencil on laid paper, green;  
1972; 26cm x 21cm
- D9  
*Hand and Vase Study*  
graphite pencil on laid paper, green;  
1972; 36.5cm x 32cm
- D10  
*Portrait Study*  
graphite pencil on wove paper,  
watermark; 1972; 39.5cm x 32.5cm
- D11  
*Portrait Study*  
graphite pencil on wove paper,  
watermark; 1972; 50cm x 32.5cm
- D12  
*Portrait Study*  
graphite pencil on laid paper, dark  
green, watermark; 1972; 59cm x 48cm
- D13  
*Study of Hands*  
graphite pencil on wove paper; 1973;  
29cm x 38cm
- D14  
*Study of Hands*  
graphite pencil on paper, watermark;  
28.5cm x 38cm
- D15  
*Portrait*  
graphite pencil on wove paper; 1973;  
41cm x 32.5cm
- D16  
*War of the Centaurs*  
graphite pencil on wove paper;  
1/6/73; 63.5cm x 48.5cm
- D17  
*Bird With Prey*  
graphite pencil on wove paper;  
24/7/73; 25cm x 22cm
- D18  
*Still Life Study With Chalice*  
graphite pencil on wove paper;  
28/7/73; 34.5cm x 27cm
- D19  
*Design for an Imaginary Coat of  
Arms with a Detail of a Lion's Head*  
graphite pencil on wove paper;  
6/8/73; 35cm x 27cm
- D20  
*Considerate Pause*  
ink on laid paper, watermark;  
27/11/73; 56cm x 42.5cm
- D21  
*Portrait, Head*  
conte on laid paper; 19/6/74; 31.5cm x  
24cm
- D22  
*Layout Study*  
graphite pencil on laid paper, yellow;  
9/7/74; 31cm x 24cm
- D23  
*Profile Portrait*  
graphite pencil, chalk on laid paper  
(green), watermark; 1/8/74; 48cm x  
36.5cm
- D24  
*Design For An Imaginary Coat of  
Arms*  
graphite pencil on laid paper (gold),  
watermark; 9/8/74; 38cm x 29cm
- D25  
*Study of Two Head*  
conte on wove paper; 12/9/74; 39cm x  
32.5cm
- D26  
*Study of a Doorway*  
graphite pencil on wove paper;  
29/9/74; 30cm x 29cm
- D27  
*Life Study (Both Sides)*  
graphite pencil on wove paper, grey;  
14/10/74; 37.5cm x 27cm
- D28  
*Life Study*  
graphite pencil on wove paper, grey;  
14/10/74; 38cm x 27cm
- D29  
*Life Study (Both Sides)*  
graphite pencil on wove paper, grey;  
14/10/74; 37.5cm x 27cm
- D30  
*Glass*  
graphite pencil on laid paper;  
19/10/74; 26cm x 19.5cm
- D31  
*Life Study*  
graphite pencil on laid paper, yellow;  
9/11/74; 19cm x 23.5cm
- D32  
*Life Study*  
graphite pencil on laid paper;  
9/11/74; 32cm x 21.5cm
- D33  
*Life Study*  
graphite pencil on laid paper, yellow;  
9/11/74; 32.5cm x 23.5cm
- D34  
*Portrait Study of the Blower*  
conte on wove paper, grey; 22/11/74;  
27.5cm x 25.5cm
- D35  
*Interior Figure*  
graphite pencil on wove paper;  
28/1/74; 24cm x 19.5cm
- D36  
*Seated Man*  
graphite pencil on wove paper;  
30/11/74; 34.5cm x 28.5cm
- D37  
*Wood Furniture Study*  
graphite pencil on paper, watermark;  
23/12/74; 28cm x 35.5cm
- D38  
*Study of Hand and Foot*  
graphite pencil, conte on paper,  
watermark; 4/2/75; 23.5cm x 50cm
- D39  
*Figure Study*  
graphite pencil on laid paper, yellow;  
4/2/75; 17cm x 26.5cm
- D40  
*Life Model*  
graphite pencil on laid paper; 7/2/75;  
32.5cm x 40cm
- D41  
*Crystal Wine Glass*  
white conte on wove paper, grey;  
13/2/75; 27.5cm x 22.5cm
- D42  
*Belling*  
graphite pencil on wove paper;  
5/3/75; 56.5cm x 42.5cm
- D43  
*Study of Two Heads*  
graphite pencil on laid paper,  
watermark; 17/5/75; 33cm x 48cm
- D44  
*Cat*  
graphite pencil on paper, yellow,  
watermark; 25/5/75; 50cm x 39.5cm
- D45  
*Nude Study*  
graphite pencil on wove paper;  
28/5/75; 21cm x 23.5cm
- D46  
*Figure Study*  
graphite pencil, white conte on wove  
paper; 29/5/75; 32cm x 25cm
- D47  
*Hat*  
graphite pencil, white conte on wove  
fibrous paper; 24/7/75; 28.5cm x  
38.5cm
- D48  
*Hat*  
graphite pencil, white conte on wove  
coarse paper; 24/7/75; 28.5cm x  
38.5cm
- D49  
*Hat*  
graphite pencil, white conte on wove  
coarse paper, embossed stamp;  
24/7/75; 28cm x 38.5cm
- D50  
*Hat*  
graphite pencil, white conte on wove  
coarse paper; 24/7/75; 28.5cm x 39cm
- D51  
*Section of a Building*  
graphite pencil on wove paper;  
30/7/75; 30.5cm x 19.5cm
- D52  
*Embroidered Sleeve*  
graphite pencil, watercolour on heavy  
wove paper; 13/8/75; 31.5cm x 22cm
- D53  
*Violin Landscape*  
watercolour on wove paper; 30/8/75;  
52cm x 40cm
- D54  
*Melpomene*  
conte on laid paper, yellow; 7/12/75;  
45cm x 42.5cm
- D55  
*Broken Glasses*  
conte on wove paper, yellow; 1/2/76;  
32.5cm x 25cm
- D56  
*Passion and Reason of the Material  
and Spiritual Worlds*  
graphite pencil on laid paper, yellow;  
1/6/76; 33cm x 47cm
- D57  
*Scenes from Everyday Life*  
graphite pencil, chalk, conte on wove  
paper, green; 21/6/76; 35.5cm x  
31.5cm
- D58  
*Studies of an Ornate Fitcher*  
ink on wove paper; 21/6/76; 38.5cm x  
29.5cm
- D59  
*Still Life*  
ink, watercolour, graphite pencil on  
wove paper; 25/9/76; 53cm x 41.5cm
- D60  
*A Dog and A Cat*  
watercolour on wove paper; 9/3/77;  
22cm x 33cm
- D61  
*Study of A Cat*  
conte, chalk on wove paper; 9/3/77;  
20cm x 28.5cm
- D62  
*Study of A Cat*  
graphite pencil on wove paper;  
20/3/77; 32cm x 26cm
- D63  
*Portrait Profile*  
graphite pencil on wove paper;  
11/4/77; 28.5cm x 25cm
- D64  
*Portrait Profile*  
conte, graphite pencil, framed;  
11/4/77; 20cm x 29cm
- D65  
*Violin and Drapery*  
graphite pencil on wove paper;  
10/5/77; 31cm x 23.5cm
- D66  
*Study of Violin*  
graphite pencil, ink on tissue paper  
(tracing); 10/5/77; 52.5cm x 44cm
- D67  
*Studio Still Life (Easel)*  
graphite pencil on wove paper;  
30/5/77; 38cm x 56cm
- D68  
*The Coventry Beholder*  
graphite pencil on wove paper;  
9/7/77; 32.5cm x 24.5cm
- D69  
*Study of Shells*  
graphite pencil on wove paper;  
12/7/77; 32.5cm x 24.5cm



D70  
*Twilight View*  
graphite pencil on wove paper;  
19/7/77; 28cm x 38cm

D71  
*Still Life*  
graphite pencil on wove paper;  
23/7/77; 52.5cm x 39.5cm

D72  
*Study of Feathers*  
graphite pencil on wove paper;  
27/7/77; 36.5cm x 27.5cm

D73  
*Study of Greenery*  
conté, watercolour on paper,  
watermark; 24/8/77; 39cm x 34cm

D74  
*Sailboat*  
watercolour on wove watercolour  
paper; 13/5/78; 25.5cm x 37cm

D75  
*Portrait*  
graphite pencil on wove paper,  
watermark; 13/5/78; 29.5cm x 29.5cm

D76  
*Portrait of Woman and Dolls*  
graphite pencil on laid paper,  
watermark; 17/5/78; 29cm x 41cm

D77  
*A Composition Sketch*  
graphite pencil on wove paper;  
27/5/78; 29.5cm x 23.5cm

D78  
*Chicken on Disc*  
conté on laid paper, green; 2/5/78;  
39cm x 36cm

D79  
*Portrait Study*  
graphite pencil on wove paper;  
27/5/78; 34.5cm x 18cm

D80  
*Postcard Perspective*  
graphite pencil on wove paper;  
16/6/78; 47cm x 33cm

D81  
*Study of Hand and Bird*  
watercolour on watercolour wove  
paper; 16/7/78; 25.5cm x 17.5cm

D82  
*Boat Study*  
graphite pencil on laid paper,  
watermark; 28/15/78; 65cm x 47cm

D83  
*Vase and Basin*  
watercolour on watercolour wove  
paper; 9/1/79; 25.5cm x 17.5cm

D84  
*Still Life*  
watercolour on watercolour wove  
paper; 15/1/79; 25cm x 17.5cm

D85  
*Skeleton and Branch*  
ink on heavy laid paper; 31/1/77;  
24.5cm x 21.5cm

D86  
*Landscape Guides*  
watercolour on watercolour wove  
paper; 3/2/79; 23cm x 31cm

D87  
*Study of A Cat*  
graphite pencil on laid paper,  
watermark; 25/2/79; 13.5cm x 24cm

D88  
*Red Lion Amaryllis*  
watercolour on watercolour wove  
paper; 4/3/79; 31cm x 23cm

D89  
*Portrait*  
chalk, watercolour on laid paper;  
13/3/79; 34.5cm x 55.5cm

D90  
*Living Dolls*  
graphite pencil on wove paper,  
embossed stamp; 18/3/79; 41cm x  
58cm

D91  
*Praxiteles Parody*  
chalk, conté, watercolour on  
watercolour wove paper; 20/3/79;  
31cm x 23cm

D92  
*Portrait*  
chalk, conté on laid paper, gold,  
watermark; 25/3/79; 49cm x 33cm

D93  
*Deliberating Feline*  
chalk, conté, watercolour on  
watercolour wove paper; 31/3/79;  
23cm x 31cm

D94  
*Study of Leaves*  
graphite pencil on wove paper;  
9/6/79; 33cm x 22cm

D95  
*Study of Plant Hanger*  
chalk, conté on laid paper, gold;  
4/6/79; 33cm x 24.5cm

D96  
*Landscape Study*  
watercolour on watercolour wove  
paper; 6/8/79; 31cm x 23cm

D97  
*Landscape Study*  
watercolour on watercolour wove  
paper; 6/8/79; 31cm x 23cm

D98  
*Portrait*  
conté on laid paper, gold; 8/8/79;  
33.5cm x 24cm

D99  
*Rhinoceros Study*  
conté on coarse wove paper; 21/8/79;  
24cm x 16cm

D100  
*Study of Flowers*  
graphite pencil on laid paper, gold,  
watermark; 31/10/79; 48.5cm x 33cm

D101  
*Landscape Study*  
watercolour on watercolour wove  
paper; 28/10/79; 31cm x 28.5 cm

D102  
*Study of A Dog*  
conté, watercolour, chalk on  
watercolour wove paper; 28/11/79;  
31cm x 23cm

D103  
*Study of Dogs*  
graphite pencil on coarse wove paper;  
28/11/79; 28.5cm x 41.5cm

D104  
*Flower Study*  
graphite pencil on laid paper, gold,  
watercolour; 7/1/80; 24cm x 33cm

D105  
*Study of A Cat*  
graphite pencil on laid paper; 8/1/80;  
35.5cm x 33cm

D106  
*Summer Series*  
charcoal, conté, watercolour on  
watercolour wove paper; 15/1/80;  
42.5cm x 57.5cm

D107  
*Highland Wedgewood Memories*  
graphite pencil, watercolour on  
watercolour wove paper; 29/2/80;  
50.5cm x 39.5cm

D108  
*Study of Ornate Wood Fixture*  
graphite pencil on paper, watermark;  
unknown (12/8/75); 28cm x 35.5cm

D109  
*Bronze Horse From A Team Of  
Four—After 470 B.C. Olympia Height  
9.1/10*  
graphite pencil on wove paper;  
unknown; 21cm x 28cm

D110  
*Skull Study*  
graphite pencil on wove paper (some  
deterioration showing); unknown;  
27.5cm x 37cm

D111  
*View Through a Mirror of a Still Life*  
graphite pencil on laid paper, green,  
watermark; unknown; oval shape;  
34cm x 32cm

D112  
*Head Study*  
graphite pencil on laid paper, yellow;  
unknown; 32.5cm x 23.5cm

D113  
*Portrait*  
graphite pencil on wove paper,  
grey/green (oil damage on back side);  
unknown; 53.5cm x 38cm

D114  
*Mirror Study*  
ink, watercolour on wove paper,  
watermark; unknown (30/11/75);  
36cm x 53cm

D115  
*Portrait Study*  
conté on laid paper, brown; unknown;  
38cm x 44cm

D116  
*Still Life With Skull*  
ink on laid paper, watermark;  
27/10/73; 63cm x 48cm

D117  
*Drapery Study*  
watercolour on watercolour wove  
paper; 28/11/74; 30cm x 19.5cm

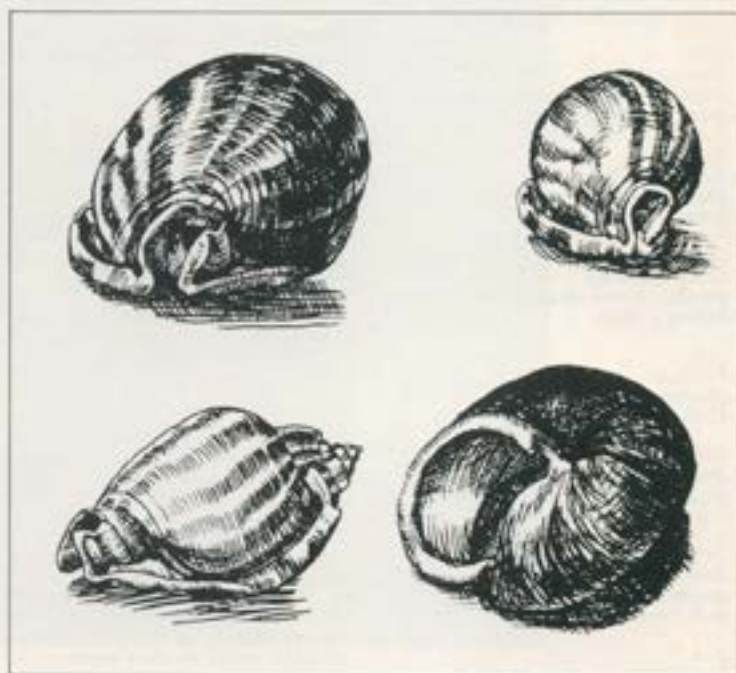
D118  
*Drapery in Black*  
graphite pencil on wove paper;  
1/1/75; 53.5cm x 38cm

D119  
*Drapery Study*  
watercolour on watercolour wove  
paper; 18/2/75; 35cm x 26cm

D120  
*Drapery Study*  
watercolour on watercolour wove  
paper; 1/6/75; 36cm x 54cm

D121  
*Traumes Wirren*  
conté, watercolour on watercolour  
wove paper; 17/2/79; 32cm x 40cm

D122  
*Centrepoint; No Counterpoint*  
conté, watercolour on watercolour  
wove paper; 15/5/78; 36cm x 25cm



From: *Studies of Shells*:  
Ink Sketches; August 16, 1973.



# PRINTS

- P1  
*Lion Crests Triptych*  
zinc etching; print weight wove paper;  
1971; a/p; 38.5cm x 56cm
- P2  
*Lion Crests Triptych*  
zinc etching; print weight wove paper  
(some acid burn); 1971; 1/6; 36cm x  
56cm
- P3  
*Juggler*  
zinc etching; print weight wove paper;  
1972; a/p; 37.5cm x 32cm
- P4  
*Juggler*  
zinc etching; print weight wove paper  
(some acid burn); 1972; 3/6; 37.5cm x  
31cm
- P5  
*Juggler*  
zinc etching; print weight wove paper;  
1972; 4/6; 37.5cm x 30.5cm
- P6  
*Juggler*  
zinc etching; print weight wove paper;  
1972; 6/6; 42cm x 36.5cm
- P7  
*Juggler*  
zinc etching; print weight wove paper;  
5/1972; 50cm x 35.5cm
- P8  
*Clock Tower*  
zinc etching; print weight wove paper;  
1972; 1/6; 27.5cm x 25cm
- P9  
*Clock Tower*  
zinc etching; print weight wove paper  
(watermark); 1972; 4/6; 27.5cm x  
21cm
- P10  
*Beleek Jug*  
zinc etching; print weight wove paper;  
1972; a/p; 41.5cm x 38cm
- P11  
*Portrait*  
zinc etching; print weight wove paper;  
1972; 2/6; 26.5cm x 17cm
- P12  
*Vessel*  
zinc etching; print weight wove paper;  
1972; a/p; 40.5cm x 29cm
- P13  
*Vessel*  
zinc etching; print weight wove paper;  
1972; 2/4; 39.5cm x 26.5cm
- P14  
*Jug*  
zinc etching; print weight wove paper  
(some acid burn mark); 1972; a/p;  
46.5cm x 39cm
- P15  
*Decorative Ball*  
etching; print weight wove paper;  
1972; 3/4; 38cm x 26.5cm
- P16  
*Portrait Mask*  
etching; print weight wove paper;  
1972; 4/8; 17cm x 13.5cm
- P17  
*Study of a Rat*  
etching; print weight wove paper;  
1972; 5/6; 17.5cm x 14cm
- P18  
*Egg Cup*  
etching; print weight wove paper;  
1972; a/p; 31cm x 17cm
- P19  
*Egg Cup*  
etching; print weight wove paper;  
1972; 1/8; 29cm x 17cm
- P20  
*Egg Cup*  
etching; print weight wove paper  
(some acid burn); 1972; 2/8; 26cm x  
16.5cm
- P21  
*Egg Cup*  
etching; print weight wove paper;  
1972; 30cm x 23cm
- P22  
*Spoon*  
etching; print weight wove paper;  
1972; 1/12; 16.5cm x 31cm
- P23  
*Spoon*  
etching; print weight wove paper;  
1972; 2/12; 17cm x 32cm
- P24  
*Spoon*  
etching; print weight wove paper;  
1972; 3/12; 17cm x 26.5cm
- P25  
*Spoon*  
etching; print weight wove paper;  
1972; 4/12; 16.5cm x 26.5cm
- P26  
*Spoon*  
etching; print weight wove paper;  
1972; 21cm x 31cm
- P27  
*Spoon*  
etching; print weight wove paper;  
1972; 24.5cm x 34.5cm
- P28  
*Spoon*  
etching; print weight wove paper  
(watermark); 1972; 25.5cm x 35.5cm
- P29  
*Spoon*  
etching; print weight wove paper;  
1972; 25cm x 35.5cm
- P30  
*Two Goblets*  
etching; print weight wove paper;  
1972; 2/6; 29.5cm x 26cm
- P31  
*Two Goblets*  
etching; print weight wove paper;  
1972; 32cm x 26.5cm
- P32  
*Timer*  
etching; print weight wove paper;  
1972; 2/26; 25cm x 16.5cm
- P33  
*Timer*  
etching; print weight wove paper;  
1972; 4/26; 25cm x 16cm
- P34  
*Timer*  
etching; print weight wove paper;  
1972; 7/26; 25cm x 16.5cm
- P35  
*Timer*  
etching; print weight wove paper  
(acid burn); 1972; 9/26; 25.5cm x  
16.5cm
- P36  
*Timer*  
etching; print weight wove paper;  
1972; 28.5cm x 19.5cm
- P37  
*Portrait*  
etching; print weight wove paper;  
1972; 24.5cm x 20cm
- P38  
*Egg Cup*  
etching; print weight wove paper;  
1972; 30.5cm x 20.5cm
- P39  
*Spoon*  
etching; print weight wove paper;  
1972; 25cm x 35cm
- P40  
*Two Goblets*  
etching; print weight wove paper;  
1972; 30.5cm x 25cm
- P41  
*#1 Icelos Series*  
etching; print weight wove paper;  
1972; 1/6; 26.5cm x 19.5cm
- P42  
*#2 Icelos Series*  
etching; print weight wove paper;  
1972; 1/6; 26cm x 16cm
- P43  
*#3 Icelos Series*  
etching; print weight wove paper;  
1972; 1/6; 26cm x 19cm
- P44  
*#4 Icelos Series*  
etching; print weight wove paper;  
1972; 1/6; 26cm x 19.5cm
- P45  
*#4 Icelos Series*  
etching; print weight wove paper;  
1972; 30.5cm x 24.5cm
- P46  
*#5 Icelos Series*  
etching; print weight wove paper;  
1972; 1/6; 26cm x 19cm
- P47  
*#6 Icelos Series*  
etching; print weight wove paper;  
1972; 1/6; 26cm x 19.5cm
- P48  
*#7 Icelos Series*  
etching; print weight wove paper;  
1972; 1/6; 26cm x 19cm
- P49  
*#8 Icelos Series*  
etching; print weight wove paper;  
1972; 1/6; 26.5cm x 19cm
- P50  
*#9 Icelos Series*  
etching; print weight wove paper;  
1972; 1/6; 26cm x 18.5cm
- P51  
*#10 Icelos Series*  
etching; print weight wove paper;  
1972; 1/6; 26cm x 19cm
- P52  
*#11 Icelos Series*  
etching; print weight wove paper;  
1972; 1/6; 26cm x 19cm
- P53  
*#12 Icelos Series*  
etching; print weight wove paper;  
1972; 1/6; 26cm x 19.5cm
- P54  
*#13 Icelos Series*  
etching; print weight wove paper;  
1972; 1/6; 26cm x 19.5cm
- P55  
*#14 Icelos Series*  
etching; print weight wove paper;  
1972; 1/6; 26.5cm x 19cm
- P56  
*#15 Icelos Series*  
etching; print weight wove paper;  
1972; 1/6; 26cm x 19.5cm
- P57  
*#16 Icelos Series*  
etching; print weight wove paper;  
1972; 1/6; 26cm x 19cm
- P58  
*#17 Icelos Series*  
etching; print weight wove paper;  
1972; 1/6; 26cm x 19cm
- P59  
*#18 Icelos Series*  
etching; print weight wove paper;  
1972; 1/6; 26cm x 19cm
- P60  
*#19 Icelos Series*  
etching; print weight wove paper;  
1972; 1/6; 26cm x 19cm
- P61  
*#20 Icelos Series*  
etching; print weight wove paper;  
1972; 1/6; 26cm x 19cm
- P62  
*#20 Icelos Series*  
etching; print weight wove paper;  
1972; 30cm x 26cm
- P63  
*#21 Icelos Series*  
etching; print weight wove paper;  
1972; 1/6; 26cm x 19cm
- P64  
*#22 Icelos Series*  
etching; print weight wove paper;  
1972; 1/6; 26cm x 19.5cm
- P65  
*#23 Icelos Series*  
etching; print weight wove paper;  
1972; 1/6; 26cm x 19.5cm
- P66  
*#24 Icelos Series*  
etching; print weight wove paper;  
1972; 1/6; 26cm x 19cm
- P67  
*#25 Icelos Series*  
etching; print weight wove paper;  
1972; 1/6; 26cm x 19cm
- P68  
*#26 Icelos Series*  
etching; print weight wove paper;  
1972; 1/6; 26cm x 19cm
- P69  
*Old Shoes*  
etching; print weight wove paper;  
1973; 2/8; 38cm x 29cm
- P70  
*Old Shoes*  
etching; print weight wove paper;  
1973; 3/8; 37.5cm x 29cm



P71  
*Old Shoes*  
etching; print weight wove paper;  
1973; 6/8; 33cm x 31.5cm

P72  
*Glasses*  
etching; print weight wove paper;  
1973; 3/8; 31.5cm x 26cm

P73  
*Snail (Sea Shell)*  
etching; print weight wove paper;  
1973; a/p; 17cm x 20cm

P79  
*Pewter Salter*  
etching; print weight wove paper;  
1973; 2/5; 27cm x 20cm

P80  
*Pewter Salter*  
etching; print weight wove paper;  
1973; 26.5cm x 21cm

P81  
*Portrait of a Man*  
etching; print weight wove paper;  
1973; 4/8; 22.5cm x 18.5cm

P87  
*Study of a Wall*  
etching; wove paper; 1/74; 3/3;  
16.5cm x 28cm

P88  
*Doorway*  
zinc etching; wove paper; 1/74; 2/3;  
19cm x 28cm

P89  
*Doorway*  
zinc etching; wove paper; 1/74; 3/3;  
20cm x 28cm

P90  
*Oxford Still Life*  
zinc etching; dry point engraving;  
coarse wove paper; 10/2/74; st/p;  
38.5cm x 28.5cm

P91  
*Oxford Still Life*  
zinc etching; dry point engraving;  
wove paper (unbleached); 10/2/74;  
a/p; 38.5cm x 26.5cm

P92  
*Oxford Still Life*  
zinc etching; dry point engraving;  
coarse wove paper; 10/2/74; a/p;  
39.5cm x 28.5cm

P93  
*Oxford Still Life*  
zinc etching; dry point engraving;  
unbleached wove paper; 10/2/72; 1-  
1/3; 27cm x 28.5cm

P94  
*Oxford Still Life*  
zinc etching; dry point engraving;  
unbleached wove paper; 10/2/74; 1-  
2/3; 28.5cm x 28.5cm

P95  
*Oxford Still Life*  
zinc etching; dry point engraving;  
unbleached wove paper; 10/2/74; 1-  
3/3; 17.5cm x 15cm

P96  
*Oxford Still Life*  
zinc etching; dry point engraving;  
print weight wove paper; 10/2/74;  
1/26; 27cm x 20.5cm

P97  
*Oxford Still Life*  
zinc etching; dry point engraving;  
print weight wove paper; 10/2/74;  
5/26; 29.5cm x 24cm

P98  
*Oxford Still Life*  
zinc etching; dry point engraving;  
print weight wove paper; 10/2/74;  
6/26; 28.5cm x 22.5cm

P99  
*Solitudes Study*  
zinc etching; wove paper; 15/2/74;  
a/p; 20cm x 24.5cm

P100  
*Solitudes Study*  
zinc etching; wove paper; 15/4/74;  
4/12; 20cm x 28.5cm

P101  
*Solitudes Study*  
zinc etching; wove paper; 15/2/74;  
5/12; 19.5cm x 28.5cm

P102  
*Regard (Self Portrait)*  
zinc etching; dry point engraving;  
hand tinted; wove paper; 8/3/74; st/p;  
35.5cm x 27.5cm

P103  
*Regard (Self Portrait)*  
zinc etching; dry point engraving;  
coarse wove paper; 8/3/74; st/p;  
38.5cm x 29cm

P104  
*Regard (Self Portrait)*  
zinc etching; dry point engraving;  
unbleached wove paper; 8/3/74; a/p;  
39cm x 28.5cm

P105  
*Regard (Self Portrait)*  
zinc etching; print weight wove paper;  
8/3/74; 4/26; 35.5cm x 29.5cm

P106  
*Regard (Self Portrait)*  
zinc etching; coarse wove paper;  
8/3/74; 39cm x 28.5cm

P107  
*Hand*  
zinc etching; wove paper; 5/74; a/p;  
27.5cm x 21cm

P108  
*Skull*  
zinc etching; wove paper; 8/10/74;  
st/p; 20.5cm x 25cm

P109  
*Skull Study*  
zinc etching; print weight wove paper;  
8/10/74; 1/8; 28.5cm x 30cm

P110  
*Skull*  
zinc etching; print weight wove paper;  
8/10/74; 3/8; 25.5cm x 29.5cm

P111  
*Skull*  
zinc etching; print weight wove paper;  
8/10/74; 6/8; 28cm x 35cm

P112  
*Skull (Prentology)*  
zinc etching, ink; hand tinted; print  
weight wove paper; 8/10/74; 5/8;  
29cm x 34cm

P113  
*Skull*  
zinc etching; wove paper; 8/10/74;  
33cm x 38.5cm

P114  
*Broken Glass*  
zinc etching; wove paper; 10/74; a/p;  
26.5cm x 17cm

P115  
*Broken Glass*  
zinc etching; wove paper; 10/74; a/p;  
27cm x 17.5cm

P116  
*Antique Resignation*  
zinc etching; print weight wove paper;  
24/11/74; a/p 2/3; 36cm x 42.5cm

P117  
*Zebra*  
zinc etching, aquatint; print weight  
wove paper; 25/8/76; proof; 24.5cm x  
29.5cm

P118  
*Broken On Arrival*  
zinc etching, aquatint; print weight  
wove paper; 6/2/76; a/p; 43cm x  
32.5cm

P119  
*Broken On Arrival*  
zinc etching, aquatint; print weight  
wove paper; 6/2/76; 1/8; 24.5cm x  
21.5cm



*Mythical Beast*  
Zinc Etching; March 3, 1979.

P74  
*Silver Jug Still Life*  
etching; print weight wove paper;  
10/10/73; 2/8; 32cm x 25.5cm

P75  
*Rural Victorian Railroad*  
etching; print weight wove paper;  
1973; 2/8; 18cm x 29.5cm

P76  
*Rural Victorian Railroad*  
etching; print weight wove paper;  
1973; 3/8; 16.5cm x 27cm

P77  
*Portrait*  
etching; print weight wove paper;  
1973; 4/12; 22.5cm x 17cm

P78  
*Pewter Salter*  
etching; print weight wove paper;  
1972; 1/8; 27.5cm x 20cm

P82  
*Portrait of a Man*  
etching; print weight wove paper;  
1973; 6/8; 24.5cm x 18.5cm

P83  
*Cast of Teeth with Box and Drapery*  
etching; print weight wove paper;  
1973; 2/8; 34cm x 26.5cm

P84  
*Cast of Teeth with Box and Drapery*  
etching; print weight wove paper;  
1973; 4/8; 33.5cm x 26cm

P85  
*Head*  
zinc etching; wove paper; 1973; 3/3;  
28.5cm x 19cm

P86  
*Study of a Wall*  
etching; wove paper; 1/74; 1/3;  
16.5cm x 26cm



P120  
*Broken On Arrival*  
zinc etching, aquatint; print weight wove paper; 6/2/76; 2/8; 36cm x 31.5cm

P121  
*Broken On Arrival*  
zinc etching, aquatint; print weight wove paper; 6/2/76; 3/8; 35.5cm x 31cm

P122  
*Doorway*  
zinc etching; print weight wove paper; 3/5/76; 3/4; 32.5cm x 24.5cm

P123  
*Doorway*  
zinc etching; print weight wove paper; 3/5/76; 4/4; 31cm x 26.5cm

P124  
*Three Senses*  
zinc etching; dry point engraving; print weight wove paper; 10/76; 3/8; 18.5cm x 13.5cm

P125  
*Three Senses*  
zinc etching; dry point engraving; print weight wove paper; 10/76; 5/8; 21.5cm x 19.5cm

P126  
*Three Senses*  
zinc etching; dry point engraving; print weight wove paper; 10/76; 7/8; 20cm x 18.5cm

P127  
*Demetri*  
etching, aquatint; dry point engraving; wove paper; 11/3/77; a/p; 36cm x 28cm

P128  
*Demetri*  
etching, aquatint; dry point engraving; print weight wove paper; 11/3/77; 6/9; 35.5cm x 26cm

P129  
*Easel Still Life*  
zinc etching; dry point engraving; paint, chalk; wove paper; 8/6/77; 2nd st/p; 46cm x 56.5cm

P130  
*Easel*  
zinc etching; dry point engraving; print weight wove paper; 11/77; st/p; 44.5cm x 62.5cm

P131  
*Easel*  
zinc etching; dry point engraving; print; 11/77; 3/6; 44cm x 53cm

P132  
*Easel*  
zinc etching; dry point engraving; print weight wove paper; 11/77; 4/6; 44.5cm x 53cm

P133  
*Easel*  
zinc etching; dry point engraving; print weight wove paper; 11/77; 5/6; 43.5cm x 53.5cm

P134  
*Easel*  
zinc etching; dry point engraving; print weight wove paper; 11/77; 6/6; 44cm x 52.5cm

P135  
*Twilight View, London Studio*  
etching, aquatint; dry point engraving; print weight wove paper; 3/11/77; a/p; 34cm x 53cm

P136  
*Twilight View, London Studio*  
etching, aquatint; dry point engraving; print weight wove paper; 3/11/77; 3/9; 34cm x 53cm

P137  
*Twilight View, London Studio*  
etching, aquatint; dry point engraving; print weight wove paper; 3/11/77; 5/9; 39cm x 53cm

P138  
*Twilight View, London Studio*  
etching, aquatint; dry point engraving; print weight wove paper; 3/11/77; 9/9; 34cm x 53cm

P139  
*Coventry Mirage*  
zinc etching; dry point engraving; print weight wove paper; 11/77; st/p; 33cm x 31cm

P140  
*Coventry Mirage*  
zinc etching; dry point engraving; hand coloured; print weight wove paper; 11/77; st/p; 35.5cm x 30cm

P141  
*Coventry Mirage*  
zinc etching; dry point engraving; hand coloured; wove paper; 11/77; a/p; 25cm x 22cm

P142  
*Pensar*  
etching; dry point engraving; print weight wove paper; 11/77; 2/5; 25.5cm x 19.5cm

P143  
*Pensar*  
etching; dry point engraving; print weight wove paper; 11/77; 3/5; 25cm x 19.5cm

P144  
*Pensar*  
etching; dry point engraving; print weight wove paper; 11/77; 5/5; 25cm x 19.5cm

P145  
*Sculptural Form*  
etching; dry point engraving; print weight wove paper; 11/77; 1/3; 16.5cm x 30cm

P146  
*Devere View*  
zinc etching; dry point engraving; print weight wove paper; 11/78; st/p; 19.5cm x 16cm

P147  
*Mythical Beasts*  
etching; wove paper; 3/3/79; 29cm x 25.5cm

P148  
*Inanimate Form With Fist and Eye*  
etching; wove paper; 3/15; 11cm x 8.5cm

P149  
*Inanimate Form With Fist and Eye*  
etching; wove paper; 4/15; 12cm x 9cm

P150  
*Two Portraits*  
etching; textured wove paper; 17/23; 20cm x 19.5cm

P151  
*A View Down A Narrow Street*  
etching; wove paper; a/p; 20cm x 19cm

P152  
*Monkey in Landscape*  
etching; laid paper (yellow); 6/10 (8/10); 32cm x 14cm

P153  
*Rat and Snake*  
etching; wove paper (some damage at plate edge—repaired); a/p; 19cm x 12.5cm



Deserted Granite Quarry; Zinc Etching; October, 1973

*"Explanation*

*I am primarily a linear artist working in graphic media (primarily printmaking) but with a particular allegiance to painting. My paintings (oils and watercolours) are descriptive/illustrative and concerned with landscape (humid atmospheres); portraits (studies from life with concentration on the character and emotion of the sitter through observance of the physiognomy—under the influence of Rembrandt, Caravaggio and high realist contemporary masters); still lifes—with special attention to colour, light, texture, allegorical subject matter; the realization and practise of colour and colour theory, atmosphere—tranquil or disturbing—as in Vermeer, Durer. Recent works are involved in still life, illustrations of animals, birds, feathers, (real and imaginary subjects), with truth to representation of natural phenomena and capturing character of subject (Durer—illustrations of animals, etc.).*

*Printmaking (more imaginary) has been restricted to line etchings and lithography with mainly architectural structures (real, visionary) reminiscent of Piranesi and Turner.*

*In most of my work I am concerned with the spirit it evokes and the spirit which inspired the work.*

*I am largely occupied in the study of perception, reality, vision and realization of ideas and their growth in practise and relation to the hand, mind and aesthetic coordinations concerned. Studies in dream research, world mythology, evolution, music, literature, biology, anthropology, philosophy are requisite in the development and understanding of my works as are the selection, practise and technical handling of various media (for enhancing the clarity of the vision and stating the idea)."*

*H.D. CRAGG*

*(from a handwritten note found in one of her sketchbooks)*