Norman Lindsay Facsimile Etchings current editions
Each edition is 550 and size is image size only. Prices are subject to change as editions sell out. All prices shown are unframed. To order one of these Norman Lindsay facsimile etchings, or for more information, please email us at info@sunsetgallery.com.au

Latest Release

The Dream Merchant (1st Edition)

20.3 x 25.3cm
$407
Ref: Norman Lindsay Etchings: Catalogue Raisonne cat .202

Two editions of this image, from the same plate, were issued. Norman etched the first edition (above) which showed a female figure on the left. In this etching, Norman believed that the focus was in two places – both on the nude on to the left and also to the centre where the Dream Dwarf commends the attention of the surrounding women. Norman felt that the focus should only be at the centre of the etching and so reworked the plate and changed the female on the left into a curtain. Looking carefully at a print of the second edition, you can still see her necklace visible in the folds of the curtain. It is extremely hard to rework a plate in this manner but Norman considered his second edition worthy of publishing and so Rose printed fifty original etchings of the second edition. An original etching of the first edition is exceptionally rare as only six prints were pulled.
Booty
23.5 x 20.5 cm
$352

(The Lace Head – Dress)
12.1 x 8.2 cm
$209

Saraband
19.8 x 14.6 cm
$352 (unframed) $500 (framed)

The original aquatint and etching was etched in 1937 in an edition of only 30 and was first exhibited in the 1958 David Jones' Art Gallery exhibition of two hundred original etchings. This was the largest exhibition of Norman Lindsay etchings held to date until the Art Gallery of Western Australia's exhibition of all 200 published etchings in 2006. A Sarabande is a Spanish dance in triple time and can be spelt with or without the 'e'. Norman and Rose used both spellings when titling the edition – Saraband and Sarabande. Saraband has only been reproduced in one book prior to The Complete Etchings of Norman Lindsay which was Angus & Robertson's 1973 volume Norman Lindsay: Two Hundred Etchings.
Pirates Captives 13.8 x 13.1cm $154
Nude With Mantilla 13.6 x 10.9cm $209
Rose Lindsay Bookplate 17.6 x 13.0 cm $220
The Boudoir 12.5 x 10.0cm $264
Which Mask? 15.0cm x 15.0cm $385
Dance, Puppet, Dance 14.4cm x 11.6cm $297
Frolic 12.5cm x 10.0cm $264
Light Lyrics 30.5cm x 25.3cm $363
THE CRAFT OF ETCHING
By Norman Lindsay

As etching appears to be lost art today and the public interested in art must have very little knowledge of its technical problem, it may be advisable to explain this as briefly as possible.

A highly polished copper plate is first cleaned with caustic soda and dilute nitric acid. A handgrip is then attached to it, as the plate must not be touched once it is cleaned. It is then held face up over a gas or oil burner till warmed sufficiently to melt the etching ground. The ground is a composition of bitumen, which through a cover of fine silk, is rubbed over the surface of the copper in a thin coating. A pad, called a dabber, made of white kid padded with cotton wool, is dabbed forcibly over the ground, spreading it thinly and evenly over the surface of the copper. It must be perfectly smooth and even or it is liable to lift from the copper in the acid. The smoke, but not the flame, alone must touch the ground, or it is liable to be burned and so crack off under the acid. The ground is blackened so that the copper line will shine through it when the design is drawn on the copper with a needlepoint. The preparation of the plate requires considerable experience before it can be done efficiently.

The next operation is to transfer the design in outline to the blackened ground. An effective method of achieving this transfer is to blacken a sheet of tissue paper with soft lead pencil to act as a carbon copying paper. This is placed over the plate and the pencil design for the etching pinned over it and traced lightly with the etching needle. The plate is then ready to be needled.

As the hand must never touch the ground, a support is placed across the plate for the hand. If a very delicate technique is necessary it must be drawn under a magnifying glass of about a four-inch focus. This enforces an extremely cramped posture on the etcher while working on a plate.

There are various methods of needling a plate, too involved to be discussed in a brief note such as this. The method employed in the etchings here has been to etch out the fine grey tones first, and by a series of re-etching to add the half tones and blacks. The etching itself is done by placing the plate in a solution of dilute nitric acid, which bites only into the parts of the copper exposed by the needling. While in the acid it is carefully timed by the etcher and this is the most anxious problem he has to face, for if he miscalculates he may either under etch or over etch the passage in the acid, and thereby ruin the result of a week or more of careful work in needling the design. No amount of experience can give him assurance over his timing. He may have got a hard copper, which etches slowly, or a soft one, which etches to quickly.

The acid is constantly weakening as it works on the plate, and he must trust to luck or cunning on equal terms to get the results he wants, and he can only be sure of that wiping off the ground and taking a proof of the plate. If the result is a failure he has no resource but to discard the plate and start all over again with a fresh one. If the result of the proofing is satisfactory he re-cleans and re-grounds the plate and sets about working on the next section to be etched, and so on, proving and re-grounding as he goes till the plate is finally completed. If the technique employed is one dealing with delicate tones and elaborate detail and may be a couple of months over one plate; and that he may discard finally if dissatisfied with its lack of the quality he has sought to achieve. It may be said of the etchings that their average is of one accepted to two discarded.
Limited Edition Paintings

Court To Peacocks 39.0 x 58.3cm $330
Languor 59.4 x 49.7cm $330
Rita of the Eighties 53.7 x 35.7cm $440
City Of Joy 60.3 x 52.4cm $345
The Curtain 52.2 x 41cm $440

Original Woodblock Prints

Joan Of Arc 8.8 x 10.8cm $385
Fallen Angel 8.4 x 5.7cm $440
The Peacock Head-Dress 10.4 x 7.3cm $495
Lady & Parrot 11.9 x 10.6cm $1,650 (SOLD OUT)

Secret Lovers 11.1 x 12.4cm $495
The Garland 8.8 x 5.6cm $550
The Lovers 7.3 x 7.5cm $660
The Mask 12.8 x 8.9cm $715

email; info@sunsetgallery.com.au
What is a Facsimile Etching you ask?
It is reproduced exactly from the original,

Lin Bloomfield, director of Odana Editions, owns the copyright on all of Norman Lindsay's etchings and Odana Editions has the exclusive right to publish the Norman Lindsay Facsimile Etchings. Editions are restricted to 550, each individually numbered by hand. Authenticity is guaranteed by an embossed seal in the lower right hand corner of the image (the seal has a dot at the 6:00 o'clock position). All works have a Certificate of Authenticity and once an edition has sold out, the image is never again released.

The Norman Lindsay Facsimile Etchings are printed on 238gsm acid-free, archival quality Teton paper. The paper color is specifically chosen in order to be as close to the original color of the paper Rose used. All original printing materials used for the Facsimile Etchings have been destroyed and the metal plates used in the printing process have been cancelled.

HISTORY

After the successful 1974 etching exhibition at Sydney's Bloomfield Galleries, the continuing rise in prices and increasing scarcity of the originals made it clear that many art enthusiasts wanted etchings for their collections, but could not afford them. The demand was such that after consultation with Jane Lindsay, Lin Bloomfield decided to publish three folios of limited edition facsimile reproductions of the etchings at an affordable price.

The Norman Lindsay Facsimile Etchings were launched with considerable publicity on 30 November 1974 at Bloomfield Galleries. The metal plates which had been cancelled by Jane Lindsay and all the printing materials (subsequently destroyed) were also displayed. Each facsimile was hung next to the original etchings to demonstrate the quality of the facsimile.

The first set of facsimile etchings was presented in three folios which included:
Folio 1 ($100): Enter the Magicians, The Innocents, Decoy, Argument
Folio 2 ($50): The Bauble, Bargains, Dryad, The Butterfly
Folio 3 ($100): Self Portrait, C Sharp Minor Quartet, Life in the Temple

This exhibition proved that in some quarters censorship was still flourishing. Full page advertisements featuring Self Portrait were placed with the Sydney Morning Herald and the Australian newspapers. The Australian accepted and published the advertisement without fuss. The Sydney Morning Herald, after examining a small, clear reproduction of Self Portrait also accepted. Delivery of the full-size photograph, however, sparked a series of emergency meetings ascending the management ladder until a top level directive not to publish was issued. By then it was too late to photograph another image for the advertisement so the page ran on 30 November 1974, p.14, as a blank with the words This etching was banned in 1930. Norman Lindsay is still a controversial figure in 1974.

Trying to find out the reasoning behind the ban was not easy. As the Bulletin (14 December 1974, p.20) reported under the cheeky heading 'All The Nudes fit to Print', Mrs. Bloomfield kept asking people at the Herald what exactly the management objected to in the etching: could they point, perhaps, to any particular feature ...? She got answers which kept mentioning "segments of our society" and "sections of our readership which, unlike the readers of other papers, tend to write in to us with their objections". She surmised, however, that it was the main male nude figure which did not appeal.

In November 1994 Bloomfield Galleries held a commemorative exhibition of the forty Norman Lindsay facsimile etchings, published over twenty years, together with seven remaining cancelled plates from the first editions. Desire was a special release for this exhibition.

In 1998 unpublished etchings were released for the first time as facsimile etchings. All the unpublished etchings are rare and the majority is exceedingly rare. In most instances the only known prints are in the Mitchell Library folios.
2005 saw the first release of etchings where the originals had only previously been available in limited edition books and therefore extremely rare. Columbine from the 1918 Columbine and Your Fate from the 1927 The Etchings of Norman Lindsay were released as facsimile etchings in specially printed folios, sold together, similar to the first release of facsimile etchings in 1974.

April 2006 saw the release of Atlantis, the 100th Norman Lindsay Facsimile Etching published by Odana Editions and to commemorate this significant event, an exhibition was held at Bloomfield Galleries exhibiting all one hundred Norman Lindsay Facsimile Etchings published from 1974 to 2006.

PRINTING

Kevin Langridge of Langridge Press, who had printed the two volumes Angus & Robertson Norman Lindsay: Two Hundred Etchings was already fully conversant with the originals and agreed to undertake what proved to be a difficult task of printing the Facsimile Etchings. As they were to be facsimiles of the original they had to be printed in several colors, the only way to match the tone quality of the originals. This meant that there were separate plates for each color. After working with the originals Kevin commented to Lin these etchings are so intricate you don't realize until you dissect them like this just how superb a craftsman Norman was. I don't know how he did it without ruining his eyes. The plates were made by Ralfs and Hermsdorf. The results were of the highest quality.

The early 1980s saw the sale of Langridge Press to John Konrad whose company Konrad International Printing Pty Ltd continued printing the etchings in conjunction with Ralfs and Hermsdorf who continued to make new plates for each facsimile. Langridge Press printings totaled twenty-three and Konrad International twenty. In 1995 the printing process was moved into the hands of Lindsay, Yates & Partners Pty Limited in conjunction with technical supervisor Steve McGilchrist.

In recent years advances in technology have led to dramatically changed printing methods. The printer still needs to be aware of the many subtle color and tone changes in these apparently monochrome works. But now the image is digitally scanned using the latest Dianippon Screen 737 Laser scanning unit. The original work is not subjected to this process, but is usually available for reference. At the film stage color, contrast, sharpness and tone ranges of each color are assessed, and the printer frequently needs six or seven sets of the image before deciding which will be best for printing.

A Chromalin chemical proof is then produced before printing. Once the proof has been approved the plates are then made by the printer to suit his machine configuration. The negative film that is supplied to the plate maker is laid in contact with the unexposed aluminum plate in a vacuum frame under immense pressure to ensure that after exposure to a specific light source an accurate transfer of the image has taken place from film to plate. After this exposure, the plate is sent through an automatic developing processor to dissolve the unexposed areas and harden the actual image areas ready for the printing press. This process is repeated for each of the color separations that make up the facsimile image.

The printing machine used for these facsimiles is a Heidelberg Speed master 72FP five color press. The plates are loaded onto the press and basic make-ready takes place, which includes mixing lightfast inks, cleaning all roller systems to ensure accurate color consistency throughout the run and running set-up sheets through to get all of the plates in perfect register.

The color and tonal values of the image are constantly reassessed until the correct levels are achieved to simulate the original etchings. This generally takes a number of hours to complete with adjustments to the color of the inks, density of impressions and balance between the individual colors being a slow and gradual process.

At the end of the printing process the plates are scribed whilst still on the machine and then destroyed in conjunction with all of the make-ready and set-up sheets. The printed sheets are then set aside for drying. At this stage they are covered, sealed and signed by the printer for security reasons.

After printing is complete an embossed seal is stamped in the lower right-hand corner of the image in order to protect both the original etching and the facsimile. They are individually numbered by hand in editions of 550, the edition number being a multiple of 55, the highest edition number of any of the original published etchings.

All the materials used in production are destroyed after the print run is completed, thus ensuring that the edition is genuine and no more can be produced. Facsimiles have up to thirteen proofs issued; these are distributed to libraries, the publishers, printers and other persons concerned with their publication.

REPRESENTED

The facsimile etchings are represented in various public institutions including the National Library of Australia, Canberra; Mitchell Library, Sydney; New South Wales Parliamentary Library, Sydney; Fisher Library, University of Sydney, Sydney; Bray Reference Library, State Library of South Australia, Adelaide; and the National Trust Norman Lindsay Gallery and Museum, Faulconbridge, NSW. For over thirty years collectors both in Australia and overseas have been purchasing the Norman Lindsay Facsimile Etchings which complement their art collections.
Every cat owner knows that although some cats might look similar, no two cats are exactly the same. They are all individuals with distinctly different personalities.

Famous Australian artist Norman Lindsay was also a cat owner and a cat person. He loved cats. For many years he had a large brood of cats at his home at Springwood in the Blue Mountains of New South Wales, Australia — Norman’s daughter Jane tallied as many as thirty-five at one time! Thus he had the opportunity to study cats and their personalities over a long period of time. In his spare time Norman delighted in drawing his cats in various positions — posing, dozing, playing with feathers, defending themselves against fowls, dogs and children or simply curled into soft, cuddly balls of fur.

Norman’s studies of cats during his long life convinced him that cats embody many human qualities. He expanded on this theme, endowing his cats with human characteristics, and among his many whimsical drawings are the nine watercolours reproduced in this folio. The original watercolours are all in the collection of the Mitchell Library, State Library of New South Wales, and permission has been granted to Odana Editions for this folio to be published by copyright holders Helen, Andrew and Catherine Glad.

These nine watercolours reflect various aspects of human life. The artist cat could well be Norman himself, always in a hurry, rushing off to his studio with palette and brushes, book of poems and pen and paper, anxious to get on with the day’s work. The traveller cat is a typical businessman, confidently approaching the new day with bag in hand and hat raised in greeting. The happy cat is jumping for joy with paws upraised in greeting, a tabby delighted with life. The saintly cat is an enchantingly delicate angel in our midst, in stark contrast to the swashbuckling hero cat, sword in hand, who stands ever ready to defend his house and home, the Zorro of his beloved family. The mother cat is proudly introducing her kitten to the world and the cooking cat, in apron and cap, is busily rolling out the pastry for Christmas mince pies. The bridegroom cat is supremely confident and exceptionally dapper, stepping out ready to begin his new life; whereas the defiant cat is a cat with attitude, stubbornly standing his ground.

The nine unique watercolours produced in this folio cover a range of cat personalities and we are sure many people will recognise these traits in their own loved cats.

Norman Lindsay Cat Prints
Approx Size: 296mm(w) x 420mm(h)

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