

ALBERT TUCKER AND THE MYSTERY OF H.D.

13 SEPTEMBER 2014 – 15 FEBRUARY 2015

Heide
Museum of
Modern Art
Heide

HEIDE III: ALBERT & BARBARA TUCKER GALLERY
CURATORS: LESLEY HARDING & KENDRAH MORGAN



Bush Fire in Gippsland c.1935

In 1944 Albert Tucker discovered two intriguing paintings in an unexpected location—a bicycle shop in Swanston Street, Melbourne. Attracted by their naive artistry he set about trying to identify the painter, as the works were unsigned. Tucker learned that the pictures had belonged to Professor Alfred Henry Tipper, a travelling showman and trick cyclist who was depicted in the images, and who had died in April that year.

Tucker traced Tipper's last place of residence and found a further three paintings in the backyard, two of which were signed 'H.D.'. Although his attempts to learn something about H.D. were unsuccessful, he published an illustrated article about the pictures in *Angry Penguins* magazine in December 1944. Taking his cue from Picasso's discovery and promotion of naive painter Henri Rousseau nearly forty years earlier, Tucker admired the fresh, direct approach of untrained and 'outsider' artists. He wrote: 'These paintings bear the unmistakable mark of the natural artist ... the man who accepts

his own vision of the world with a simple unquestioning faith and paints it because he wants to, the best of all reasons'.

With Tucker's encouragement, four of H.D.'s paintings were hung in the 1945 Contemporary Art Society annual exhibition. This spurred *Herald* art critic Clive Turnbull to investigate the artist's identity. He uncovered a sixth painting, this time signed H. Dearing. It is now thought that H. Dearing was an amateur artist who painted country life around regional Victoria during the 1920s and 1930s. Dearing may have encountered Tipper during this period when the showman was touring his cycling act.

This exhibition brings together four of H. Dearing's paintings found in 1944–45, with twenty-six hitherto unknown works by the artist acquired by Heide Museum of Modern Art in 2013 with the generous assistance of Barbara Tucker. H.D.'s full identity, however, still remains a mystery.

WHAT? YET ANOTHER HOAX?

DR NANCY UNDERHILL

In 1999 the painter Peter Kennedy and I saw the two paintings by H. Dearing held by the National Gallery of Australia: *A Day in the Country: Professor Tipper's Miniature Bicycle Buckjumping Show* and *A Country Drive with Foreign Friends: A Bicycle-drawn Sulky*. Soon afterwards we saw the two held by Heide Museum of Modern Art: *Approach to Princes Bridge* and *First Man to Ride a Five-Inch Bicycle*.

Peter remarked on their stylistic inconsistencies. I was already intrigued by the little I knew of their history. It seemed beyond coincidence that Albert Tucker had discovered an unknown primitive painter just after the infamous Ern Malley poems appeared in the May 1944 issue of *Angry Penguins* magazine. Although the editorial team of John and Sunday Reed, Sidney Nolan and Max Harris had some reservations, they published the verses by the deceased, unknown poet.

Almost immediately the poems were revealed to be a hoax concocted by James McAuley and Harold Stewart, two informed poets who had created them via supposedly random plagiarism of various sources. Their primary intent was to send up Max Harris, a founder of *Angry Penguins*, who according to them had corrupted the innovations of W.H. Auden, T.S. Eliot and others in the cause of 'shock' modernism.

Were the paintings another hoax? If so, how were Tucker and Nolan involved? I asked for help from Robin Sloggett at the Centre for Cultural Materials Conservation at the University of Melbourne; Alan Bryne and Kim Brunoro—both conservation staff at the National Gallery of Australia—and from Lesley Harding and Kendrah Morgan, curators at Heide. The task was complicated because historians had unintentionally muddled the few facts at our disposal. It is useful to note that by August 1945 six paintings were associated with H.Dearing.¹ Quite recently a group of twenty-six watercolours and drawings which are now at Heide came to light. While the two groups share many of the subjects and styles to date they would seem to have independent provenances.

On 22 June 1944 Tucker told John Reed he had found two unsigned oil paintings by an apparently untutored artist. The next day Reed relayed this find to Harris stating: 'We couldn't miss this, especially after Malley: another hoax! ... They certainly look the real goods, entirely delightful and just the very thing for Penguins'.²



Albert Tucker's photograph of an H. Dearing painting in the window of a bicycle shop, Swanston Street, Melbourne, 1944

On 11 July 1944 Reed further elaborated to Harris that Tucker had seen the two paintings in a Melbourne bicycle shop, inquired about them, and although the owner became suspicious Tucker deduced that they had belonged to the trick cyclist and showman Professor Tipper. Nolan recalled that when he was beginning to race bicycles Tipper had attended some of the race meets. Once Reed had tracked down details of Tipper's recent death and last place of residence, Tucker found the showman's old cart full of bits and pieces, including three more paintings somewhat the worse for wear. Two of them

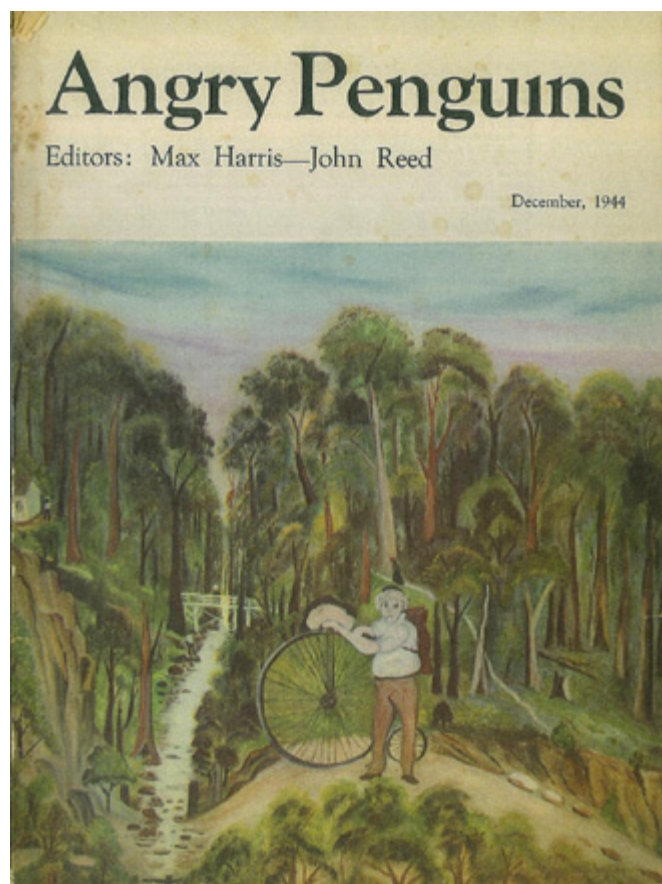
were signed 'H.D'.³ Then with Nolan he returned to the bicycle shop and was finally allowed to photograph one of the paintings in the window. Reed's letter makes it clear that all three men had also chosen a painting for the *Angry Penguins* cover and were sorry Harris could not see it, adding that 'If this doesn't shake the troops, nothing will'.⁴

So right from the start the notion of a hoax was associated with paintings by the artist known as H.D. The more one tries to establish H.D.'s identity, Tucker and Nolan lurk about in the background. Some people, without real evidence, have jumped to the conclusion that Tucker and Nolan had 'done a Malley'. The 'true primitive' paintings by H.D., five of which depict Tipper, in my view were quickly deployed to counter-punch the Malley hoax.

Just imagine if Australia could have its very own Le Douanier Rousseau and even better if this group, as supporters of modernism and Ern Malley's poems, could play Picasso's tongue-in-cheek role, after he discovered a Rousseau painting in a shop window. With *Angry Penguins* and the Contemporary Art Society (CAS) as vehicles, the mysterious H.D. might even become famous, or better infamous. It was worth a try. I believe that became their mind-set. Why not have some fun at others' expense?

To create intrigue the Reed & Harris group promoted H.D.'s paintings. The public met H.D.'s art in the December 1944 *Angry Penguins*. As well as Tucker's article on H.D.'s work and an unsigned 'primitive' painting on the cover showing a man resting during a bicycle ride, the edition included the publisher's defence of the Malley hoax, and translations of Garcia Lorca's poems. The back cover listed some sixteen Reed & Harris extant or 'in progress' publications apart from *Angry Penguins*. It also noted the Sydney office, and that Harry Roskolenko would soon open one in New York. All up as a publisher Reed & Harris seemed full-steam ahead.

Both the cover image and Tucker's article, which explained his discovery in the bicycle shop, lent a gravitas to H.D.'s art. No mention was made of raiding Tipper's cart. H.D. is referred to as an 'Unknown Australian Primitive' and Tucker tells us his work shows 'the unmistakable mark of a natural artist' and 'a strong and unmistakable Australian flavour', phrases similar to those Tucker had applied to



Cover of *Angry Penguins* magazine, Reed & Harris, Melbourne, December 1944

Nolan in the September 1943 issue of *Angry Penguins*. Tucker also stressed that he wanted to learn H.D.'s identity—just as they had tried to clarify Ern Malley's.

In January 1945 to keep H.D. in the public eye and drum up sales for *Angry Penguins*, Reed arranged for the five H.D. paintings to be displayed in Mullens bookshop window. This aroused A.D. Hope who had known about the Malley hoax, to muse: 'Have they been hoaxed again? ... I suppose it's too much to hope that someone has turned up with documents to prove that their famous primitive painter is really a chap called William Dobell'.⁵ Dobell had just survived the court case challenging his 1944 Archibald Prize portrait of Joshua Smith on the grounds it was caricature not portraiture.

John Reed continued to bait the public with H.D. and unsuccessfully asked the *Argus* to illustrate one of the paintings which had been displayed on a special panel in the August 1945 CAS exhibition, in the hope that somebody might identify the artist.⁶ Their inclusion in the exhibition countered the CAS convention originally sponsored by Reed that artists alone submitted their work.

Out of the blue on 28 August 1945 in his *Herald* review of the 1945 CAS show titled 'Turnbull lets you into a secret: H.D. and Tipper', Clive Turnbull took Reed on. Very much a character in his own right, Turnbull was a poet, collector of Australiana, advocate for the bushranger folk hero Ned Kelly and was already sharing information on Kelly with Nolan. This long article focused on a newly-discovered sixth painting, *First Man to Ride a Five-Inch Bicycle*. The lower edge of this work features awkwardly-painted text reading 'Professor H.A. Tipper first man to ride five-inch bicycle [sic] to the smallest bicycle [sic] in the world. by H. Dearing oil paint 1 May 1925'. Thus Turnbull broke the news that H.D. was the primitive painter, H. Dearing.⁷ Beyond that name Turnbull offered no biographical details. H.D. was henceforth assumed to be H. Dearing and the maker of all six works.

Two avenues of investigation—history/biography and stylistic analysis—should sort out just who H.D., H. Dearing and Tipper were, as well as the roles of those in Reed & Harris in this story. Both paths require some knowledge of tactics used by European modernists to startle their public.

Support of 'primitive' or unschooled art was an essential element of sophisticated modernity. Most modernists believed unskilled art simulated one's spontaneous imagination and that individuals and the world would benefit with a rebalance towards fresh, child-like innocence. Imagination should dominate the rational. Art historian Herbert Read believed 'the child is in us all'. Freud and Jung's claims about unravelling the psychological growth of children were slurred into extant anthropological assumptions that current and past primitive cultures mimicked mankind's childhood.

People such as the innovative composer Percy Grainger collected folk songs and creative types sought to 'go native'. In 1939 New York's Museum of Modern Art showed works by Grandma Moses and in the 1940s published two books on American primitive art. The Reeds subscribed to such publications. Australians tentatively began to exhibit and collect Indigenous art and mounted well-considered exhibitions of such material, including one at the National Gallery of Victoria in 1943. Margaret Preston popularised Indigenous motifs and in 1942 painted *Flying Over the Shoalhaven*, which merged modernity and the Indigenous at the time Nolan was tackling

the Wimmera landscape. But Picasso remained the most famous advocate for primitivism and the African masks he used for faces in *Demoiselles d'Avignon* of 1907 inspired versions the world over.

First some history.

Though we have no facts about H.D., we do for Tipper. Alfred Henry Tipper was born in Sale, Victoria in 1867, built amazing bicycles ranging from four inches high to large penny farthings, and with his bicycle act travelled side shows throughout Africa, America, Great Britain and after 1914, Australia. He was sufficiently famous for the *Cairns Post* to announce his show there on 6 June 1916, and for the *Argus* to report he had lost a court case trying to claim £1 from someone who had borrowed a bicycle but duly returned it. Self-publicity came naturally. Cards and photographs advertising his events present Tipper as middle-aged, tall and slim, and when older with a fine white beard. His skills were never hidden under modesty. One card states he had also gardened, been a miner, sailor, shearers' cook, a 'Doctor Boy', road builder, salesman and so on but no mention of an artist. We know that Tipper had lived on Laity Street in the inner Melbourne suburb of Richmond, listed his business address as c/o the produce company Martin Bros. on Victoria Street, Richmond and at one time made or kept his bicycles opposite the Brunswick Town Hall on Sydney Road. In 1930 the *Argus* noted that Tipper was present when Ryan set out to ride around Australia. Tipper died in Melbourne on 2 April 1944.⁸



H. Dearing, *Penny Farthing Cyclist*, c.1920

While it makes sense for Tipper's belongings such as paintings, show cards and promotional material to end up in a bike shop soon after his death, the photograph that Tucker took in mid-1944 showing a painting in that bike shop window is very provocative. That painting, now referred to as *Penny Farthing Cyclist and Tipper*, is apparently in good condition but the photograph itself is pure stage-set and certainly emulates photographs by innovative European surrealists of shop windows creatively filled with oddly-juxtaposed objects. It also harks back to Picasso's 1908 discovery of the Rousseau painting. After asking the painter's name and price, the shop owner told him it was cheap and good to paint over.⁹ Without doubt Tucker and Nolan knew their European modernist art lore. They longed to be part of it and a good way was to emulate the tactics—hoaxes being one.

The initials H.D. are also of considerable interest. Those very initials meant a lot to artists and writers in the 1940s. Honore Daumier (1808–1879), a hero even then to radicals seeking artistic and political change, signed his works H.D. The initials also resonated for those at *Angry Penguins* and others who followed progressive literature. After Ezra Pound gave the idea to his sometime lover Hilda Doolittle, she signed her poems H.D. As an Imagist she was a friend of William Carlos Williams, D.H. Lawrence and T.S. Eliot, who were all heroes at Reed & Harris. Her work under H.D. was included in anthologies and a major collection of her poetry appeared during 1944.

Today we are none the wiser as to who H.D. actually was—whether an invented persona or a real person. The most likely solution is that he was an itinerant artist working in the bush who found Tipper interesting. This has been made apparent by those twenty-six related watercolours and drawings now at Heide. This group of works was in the possession of a private owner outside Caloundra, Queensland, who told me her grandmother—who died between 1942 and 1944—had lived in Gipps Street, Richmond, a few blocks from Tipper's Laity Street abode and in Gippsland earlier during the Depression. While none of these works depict Tipper, some share similar features with the oils such as mountains, landscapes, spindly gum trees, odd little houses and short descriptive texts. Others show Baden Powell, the

Salvation Army, its flag and what may be a reversed French flag. The subjects seem to be Gippsland, Queensland, and importantly Healesville.

However, even that connection is not clear-cut. As we will see, some of the H.D./Dearing paintings are also close variations of commercial postcards and self-created publicity that Tipper produced. Examples of this promotional material remains in the Reed papers in the State Library of Victoria and in Tucker's personal papers, so a fair assumption is that Tucker collected some or all of it from Tipper's cart.

Now for stylistic challenges.

The original six paintings attributed to H.D. display a startlingly conflicting style that requires forensic investigation. This is obvious in the four oil paintings associated with Tucker and Reed.

Documentation proves *A Day in the Country: Professor Tipper's Miniature Bicycle Buckjumping Show* was heavily restored while in Tucker's possession before greeting the world in the December 1944 issue of *Angry Penguins*. A photograph of Tucker's flat at 85 Powlett Street, East Melbourne, shows it hanging on the wall unstretched and marked with vertical ridges that indicate it had been rolled for some time.¹⁰ The date of this photograph is probably between June and August 1944 as it is unclear when after August Tucker and his wife Joy Hester moved to Robe Street, St Kilda. Another photograph, inside their St Kilda flat and taken after their son Sweeney was born in February 1945, shows the painting cleaned up and signed H.D.¹¹



Albert Tucker's studio with H. Dearing's painting *A Day in the Country*... hanging on the wall, 1945

The canvas was laid on pulp board covered with newspaper dated 1 August 1944, so it was repaired after that date for presentation in the December *Angry Penguins*. Few artists consider newspaper over board best practice but we know that both Tucker and Nolan used it. Hidden away at The Rodd, Nolan's Welsh home, along with other possessions is a painting of a head with intense huge eyes. Its verso exposes newspapers dated late October 1944, which extend well over the edges but once covered all the back. The text 'Factory 6.11/42 N' by Nolan's hand is visible and must refer to the painting under the newspaper. Even without that coincidence, it is hard to believe with Tucker and Nolan about, the restoration of the H.D. paintings would be outsourced. We can only assume *A Day in the Country* was one of those Tucker claimed to find in Tipper's cart.



Promotional photograph of Professor Tipper, c.1910

As mentioned, *First Man to Ride a Five-Inch Bicycle* presented by Turnbull in 1945, converted H.D. into the no less mystifying H. Dearing. The unsophisticated handwriting on the latter painting also featured in one of Tipper's promotional photographs, which shows a middle-aged Professor

Tipper standing behind three very small bicycles. The backdrop is covered in handwritten text claiming the bicycles were those he rode around the world—the largest being ten inches high. Although the painting is on Winsor & Newton board produced before 1938 the 1925 date inscribed on the work is not necessarily valid as stocks were available long after Winsor & Newton moved to a new address in 1938.

Clive Turnbull's article offered a lengthy account about how Tipper gave that work to a Captain Noble as thanks for the use of a shed and yard owned by the Captain at Tallygaroopna out near Tocumwal and the New South Wales border. But surely it would have been H.D./Dearing as maker of the work who would have had the painting, unless Tipper had bought it and carted a lot of H.D./Dearing paintings about with him, some of which were indebted to his own PR. Turnbull also knew the town had seen Tipper on his five-inch bike singing 'The Highlands and the Lowlands'. Did Tipper also set up his 'cycle-go-round' there, which cost a penny to ride?¹² If so Turnbull would have found the bike names familiar ... Ned Kelly, Steve Hart and even a Kate Kelly. The Kellys seemed ubiquitous in the mid-1940s. Bikes and Ned Kelly, what more could Nolan hope for? There is an undated note from Turnbull in the Reed Papers offering to let Reed use the work and advising how he can contact Captain Noble at the Brunswick Drill Hall.

Of all the H.D./Dearing paintings this is the most accomplished in its suggestion of space and build-up of stippled and scumbled paint on paint in the scrub areas. The sky is painted by moving a brush lightly from left to right in a method quite different from other sections of the painting. The grey car is also confidently done. Importantly the work appears to be in its original state with little or no restoration.

Approach to Princes Bridge mimics a promotional photograph of Tipper that Tucker presumably found in the cart. Like the photograph, the painting depicts Tipper on his bike pulling a load of three boxes. However whereas the painting shows him in traffic, the photograph portrays Tipper posed on an inner Melbourne suburban street with miniature bikes lined up beside him. Whoever did the painting knew the photo, no doubt about that.

To complicate matters further, the missing *Angry Penguins* December cover painting displays



Professor Tipper's publicity card, c.1925

compositional debts to photographic vista cards left at Heide. In the painting a young man, presumably Tipper, has paused to pose for us beside his penny farthing during a tortuously uncomfortable ride through the forest. The landscape features a stream running into the distance under a white bridge. Some of Nolan's Wimmera landscapes including *Kiata* (1943) also structured their compositions via a vertical strip. The format is also remarkably similar to two of the unskilled works from Caloundra now at Heide. They are a drawing and a watercolour signed 'H. Dearing 1939/2/' and both are inscribed 'Badger River, Healesville' but do not include Tipper. The painting is more accomplished than the others done on exercise book-type paper.

A vista card entitled *Scene Near Healesville on the Road to Fernshaw* was one of several professional copies of historical photographs that I believe Nolan left at Heide. It has much the same angle and treatment of the road as those three works. One can assume Nolan ordered those copies because the group includes portraits of Dan Kelly, Aaron Sherritt and Burke used by Nolan as sources for paintings.

Most importantly, the other four works that became assigned to H. Dearing are stylistically and technically diverse. Suspicious of H.D./Dearing's erratic skills, in 1999 I asked the conservator, Robyn Sloggett to do an initial study of *Approach to Princes Bridge* and *First Man to Ride a Five-Inch Bicycle*. Her finding on *Approach to Princes Bridge* was that there were three distinct paint layers and the signature H.D. seemed to sit on top of the varnish, suggesting it was applied after the work was first framed when the pigment was wet.

Sloggett identified five different types of paint application on *First Man to Ride a Five-Inch Bicycle* and overall she found more differences than commonality in technique. To my less professional eye *First Man* required a skilled painter who likely chose to 'be primitive' as opposed to 'was'.

While it is dangerous to draw conclusions about the untitled lost work on the *Angry Penguins'* December 1944 cover, the coloured reproduction of this painting suggests it is stylistically closest to *First Man*. A skilled painter did the sky, with light blues and pinks such as Nolan himself could tease across a canvas. The trees appear to be rendered in dry on dry layers and the figure is more volumetric than others found in works by H.D./Dearing.

In 2001 the National Gallery of Australia's conservators kindly evaluated their two works, *A Day in the Country: Professor Tipper's Miniature Bicycle Buckjumping Show* and *A Country Drive with Foreign Friends: A Bicycle-drawn Sulky*. The latter is not signed, does not include Tipper and shows much poorer, tighter use of paint. It has been removed from a stretcher and later roughly laid on cardboard. Both works have extensive repainting under the current varnish and later professional spot repairs over it. Their conclusion was: 'Stylistic and media differences would suggest that the works are not by the same artist. Both the types of paint and style are different'.¹³ The conservators noted much of the sky and central mountain area have extensive retouching.

Is all this sheer coincidence? Or did Tucker, Reed, Nolan and Turnbull in varying degrees, perhaps in Turnbull's case not even in unison, create a harmless hoax in jest after the Malley hoax? That depends on one's assessment of several aspects of the story, namely Turnbull's dictum that H.D. was H. Dearing; the extensive repainting under current varnish on works known intimately by Tucker and Nolan; the relationship between the four oils associated with Heide and the drawings; the paintings that recast imagery from Tipper's own promotional material; the apparent link between some of the paintings and the group of portrait and landscape cards that Nolan left at Heide (and incorporated into the Kellys and other paintings); and last but hardly least, the paintings' stylistic discrepancies.

Also what should one deduce from the fact that after trying to promote the paintings, when I spoke with Tucker, Nolan and their widows during the late 1980s and 1990s they all distanced themselves whenever Tipper, H.D. or Henry Dearing was mentioned? However Barbara Tucker was very helpful to Heide about this exhibition. Turnbull's son, with no artistic reputation at stake, said conversely: 'Both my sister and I would be very suspicious as my father was more than capable of being party to a joke of this nature'.¹⁴ Either way Tucker and Nolan were in the thick of it and who else would have 'helped' H.D./Dearing paint an extra image or repair others?

I am convinced all this cannot be a fluke. Which is not to say that when Tucker discovered the unskilled paintings a full, contorted hoax had been planned or even intended despite those immediate remarks of John Reed. At this stage nobody knows the real mix of Fact and Fiction, History and Myth. Both Tucker and Nolan blurred those edges in their art and Nolan in particular in accounts of himself.

Historians made the saga yet more jumbled.

While most commentators take Dearing as the artist, somehow facts got converted so that some historians thought Tipper was H.D.'s pseudonym and hence the paintings have been considered Tipper's self portraits. The 1959 *Bulletin* review of the Reed collection exhibition held in Sydney noted of the two 'self portraits' of Professor Tipper riding his bicycle: 'a curious thing about these attractive "primitives" which were discovered by the Angry Penguins is how closely the professor's backgrounds resemble those of Sidney Nolan and Arthur Boyd'.¹⁵

The 1994 version of the McCullochs' *Encyclopedia of Australian Art*, claims H. Dearing 'signed his works with the pseudonym Professor Tipper' and that Clive Turnbull 'discovered his pictures in a Melbourne suburban bicycle shop in 1944'.¹⁶ All up an amazing metamorphosis and sloppy art history.

But who laughed longest is still under review. My bet is on Tucker and Nolan.

- 1 They are: *A Day in the Country: Professor Tipper's Miniature Bicycle Buckjumping Show* and *A Country Drive with Foreign Friends: A Bicycle-drawn Sulky* (both sold by Tucker to the National Gallery of Australia in 1979); *Approach to Princes Bridge* and *First Man to Ride a Five-Inch Bicycle* (the two held by the Reeds and by Heide Museum of Modern Art); the painting photographed by Tucker in the shop window and that on the cover of the December 1944 *Angry Penguins* are missing. *First Man to Ride a Five-Inch Bicycle* was produced by Clive Turnbull in late August 1945 along with an account of its provenance.
- 2 Letter from John Reed to Max Harris, 23 June 1944, in Barrett Reid and Nancy Underhill (eds), *Letters of John Reed: Defining Australian Cultural Life 1920-1981*, Viking, Melbourne, 2001, p. 327.
- 3 The initials did not include a full point after the 'D'.
- 4 Ibid.
- 5 See Michael Heyward, *The Ern Malley Affair*, University of Queensland Press, Brisbane, 1993, pp. 178-79.
- 6 Reed wrote to the *Argus*, 24 August 1945, a copy is in the Reed Papers, State Library of Victoria.
- 7 Clive Turnbull, 'Turnbull lets you into a secret: "H.D." and Tipper', *Herald*, Melbourne, 28 August 1945.
- 8 Some details are from Geoff Browne's entry for Tipper in the *Australian Dictionary of Biography*, vol.16, Melbourne University Publishing, 2002.
- 9 See Roger Shattuck's *The Banquet Years*, Jonathan Cape, London, 1955.
- 10 See illustration in Janine Burke, *The Eye of the Beholder, Albert Tucker's Photographs*, Heide Museum of Modern Art, Melbourne 1998, p. 47.
- 11 Albert Tucker, *Joy Hester nursing Sweeney, Robe St. St Kilda*, 1945, Albert Tucker Photograph Collection, State Library of Victoria and Heide Museum of Modern Art, Melbourne, H 2008.98.65
- 12 See the article by Ian Armstrong in the September 1982 newsletter from the Penny-Farthing Cycle Club of South Australia. This has been kindly made available by Kendrah Morgan, curator at Heide.
- 13 Report from Allan Bryne to author 10 April 2001. The work was done by Alan Bryne and Kim Brunoro, National Gallery of Australia, Canberra.
- 14 Email from James Turnbull to the author, 27 March 2001.
- 15 *The Bulletin*, 25 February 1959, p. 25.
- 16 The New McCulloch's *Encyclopedia of Australian Art*, Miegunyah Press, Melbourne, 2006.

This research forms part of Dr Nancy Underhill's forthcoming book, *Sidney Nolan: A Life*, to be released in early 2015. Heide Museum of Modern Art thanks Dr Underhill and New South Publishing for permission to publish this text.

LIST OF WORKS

This catalogue is arranged chronologically then alphabetically by title. Measurements are height before width.
All images © Heide Museum of Modern Art

Paintings and drawings by H. Dearing



A Day in the Country: Professor Tipper's Miniature Buckjumping Show c.1920
oil on canvas on board
79.5 x 96.2 cm
National Gallery of Australia, Canberra
Gift of Albert Tucker 1979



Approach to Princes Bridge c.1925
oil on canvas on cardboard
46 x 75 cm
Heide Museum of Modern Art
Purchased from John and Sunday Reed 1980



A Country Drive with Foreign Friends: A Bicycle-drawn Sulky c.1925
oil on canvas on cardboard
63 x 76.5 cm
National Gallery of Australia, Canberra
Gift of Albert Tucker 1979



'Professor H.A. Tipper, first man to ride a five-inch bicycle ...' 1 May 1925
oil on cardboard
31 x 46.5 cm
Heide Museum of Modern Art
Purchased from John and Sunday Reed 1980



The Bell Inn c.1935
watercolour, gouache and pencil on paper
20 x 25 cm
Heide Museum of Modern Art
Purchased with funds donated by Barbara Tucker 2013



Bush Fire in Gippsland c.1935
watercolour, gouache and pencil on paper
20 x 25 cm
Heide Museum of Modern Art
Purchased with funds donated by Barbara Tucker 2013



'For his sake ...' c.1935
watercolour, gouache and pencil on paper
25 x 20 cm
Heide Museum of Modern Art
Purchased with funds donated by Barbara Tucker 2013



Greyhound Racing c.1935
watercolour, gouache and pencil on paper
25 x 20 cm
Heide Museum of Modern Art
Purchased with funds donated by Barbara Tucker 2013



'Jim don't get cross' c.1935
pencil, watercolour and gouache on paper
25 x 20 cm
Heide Museum of Modern Art
Purchased with funds donated by Barbara Tucker 2013



'Jim you got three miles to goe' c.1935
watercolour, gouache and pencil on paper
20 x 25 cm
Heide Museum of Modern Art
Purchased with funds donated by Barbara
Tucker 2013



Motherhood, Girlhood, Childhood c.1935
watercolour, gouache and pencil on paper
20 x 25 cm
Heide Museum of Modern Art
Purchased with funds donated by Barbara
Tucker 2013



North Queensland c.1935
watercolour, gouache and pencil on paper
20 x 25 cm
Heide Museum of Modern Art
Purchased with funds donated by Barbara
Tucker 2013



Lord Baden Powell c.1935
watercolour, gouache and pencil on paper
25 x 20 cm
Heide Museum of Modern Art
Purchased with funds donated by Barbara
Tucker 2013



No Work c.1935
watercolour, gouache and pencil on paper
20 x 25 cm
Heide Museum of Modern Art
Purchased with funds donated by Barbara
Tucker 2013



'This young man got luck he found gold' c.1935
watercolour, gouache and pencil on paper
25 x 20 cm
Heide Museum of Modern Art
Purchased with funds donated by Barbara
Tucker 2013



Milk Time c.1935
watercolour, gouache and pencil on paper
25 x 20 cm
Heide Museum of Modern Art
Purchased with funds donated by Barbara
Tucker 2013



No Work c.1935
watercolour, gouache and pencil on paper
20 x 25 cm
Heide Museum of Modern Art
Purchased with funds donated by Barbara
Tucker 2013



Washing Day in Camp c.1935
pencil on paper
25 x 20 cm
Heide Museum of Modern Art
Purchased with funds donated by Barbara
Tucker 2013



Washing Day in Camp c.1935
watercolour, gouache and pencil on paper
25 x 20 cm
Purchased with funds donated by Barbara
Tucker 2013



Untitled (Bush Farmhouse) c. 1935
watercolour, gouache and pencil on paper
25 x 20 cm
Heide Museum of Modern Art
Purchased with funds donated by Barbara
Tucker 2013



Untitled (Children in House) c.1935
watercolour, gouache and pencil on paper
25 x 20 cm
Heide Museum of Modern Art
Purchased with funds donated by Barbara
Tucker 2013



Untitled (Church with Clock Tower) c.1935
watercolour, gouache and pencil on paper
25 x 20 cm
Heide Museum of Modern Art
Purchased with funds donated by Barbara
Tucker 2013



Untitled (Figure with Lake and Mountains) c.1935
watercolour, gouache and pencil on paper
20 x 25 cm
Heide Museum of Modern Art
Purchased with funds donated by Barbara
Tucker 2013



Untitled (Figure in Red and Green Uniform) c.1935
watercolour, gouache and pencil on paper
25 x 20 cm
Heide Museum of Modern Art
Purchased with funds donated by Barbara
Tucker 2013



Untitled (Sailing Ship) c.1935
watercolour, gouache and pencil on paper
20 x 25 cm
Heide Museum of Modern Art
Purchased with funds donated by Barbara
Tucker 2013



Untitled (Salvation Army Insignia) c.1935
watercolour, gouache and pencil on paper
25 x 20 cm
Heide Museum of Modern Art
Purchased with funds donated by Barbara
Tucker 2013



Untitled (Salvation Army Man with Flag) c.1935
watercolour, gouache and pencil on paper
25 x 20 cm
Heide Museum of Modern Art
Purchased with funds donated by Barbara
Tucker 2013



Untitled (Farm Scene) 3 September 1938
oil on cardboard
21.5 × 30.5 cm
Heide Museum of Modern Art
Purchased with funds donated by Barbara
Tucker 2013



Badger River, Healesville c.1939
pencil on paper
25 × 20 cm
Heide Museum of Modern Art
Purchased with funds donated by Barbara
Tucker 2013



Badger River, Healesville February 1939
oil on cardboard
25.5 × 31.5 cm
Heide Museum of Modern Art
Purchase with funds donated by Barbara
Tucker 2013