

EIRENE MORT

A LIVELIHOOD

30 September 2017 – 25 February 2018



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CURATORIAL STATEMENT & ACKNOWLEDGMENTS

This year marks the 40th anniversary of Eirene Mort's death at the age of 98; a fitting time to consider her life and work. Canberra Museum and Gallery (CMAG) is well endowed with art and artefacts from Mort's practice thanks to a generous gift from her heirs in 2013. Mort's Canberra connections introduce this exhibition and a detailed biography examines Mort's life through her creative legacy and social milieu.

The story at the heart of this exhibition is of a prolific artist, collaborator, teacher, writer, family historian, social observer and 'new woman' pursuing a profession in the arts at the beginning of the 20th Century. Mort was an advocate for the use of Australian materials and motifs in applied arts. Her efforts to regionalise the English Arts and Crafts movement in Australia coincided with the creation of the Commonwealth and helped define a burgeoning national identity.

In 2015 ANU researcher, Pam Lane, offered to assist with an exhibition about Mort's life and work. Her meticulous research seeks to redress Mort's absence from historiography and provide a social setting for Mort's life and work. Pam Lane's help in realising this exhibition has been invaluable.

I wish to make special mention of the support provided by many of Mort's and her partner Nora Weston's family members. They have lent precious family heirlooms, many of which are on display for the first time. Their names are listed in the following pages along with national cultural institutions and schools that have contributed material to this exhibition.

I am also grateful for the assistance of volunteer editor, Karin Hosking, ANU intern Tiaan Zampaglione and my CMAG colleagues.

DALE MIDDLEBY

Senior Curator of Social History
Canberra Museum and Gallery
September 2017



COVER IMAGE

Eirene MORT (1879–1977)
Bread board design
1917
Mort Family Estate

TABLE 1:
ARTISTIC MEDIA USED BY EIRENE MORT

Advertisements	Alphabet blocks
Blotters	Book binding
Book illustrations	Bookplates
Book repairs	Calendars
Children's books	Children's toys
Christmas cards	Curtains
Cushion covers	Dadoes
Decorative panels	D'oyleys
Ecclesiastical designs	Etchings
Gift cards	Hall lights
Illuminated addresses	Inlaid wood designs
Leatherwork	Linocuts
Magazine covers	Mirror frames
Panels	Play boxes
Pottery	Postcards
Posters	Prayer book covers
Pyrography	Repoussé work
Sketches	Stenciled borders
Tablecloths	Tapestries
Wallets	Wallpaper designs
Watercolours	Woodcarving designs
Woodcuts	Woodprints

EIRENE MORT:

A LIVELIHOOD

AT THE BEGINNING of the twentieth century, many women emerged from the confines of the home and stepped out into the wider world — or into the studio, if they were artists or artisans. They were seen as ‘New Women’. Historian Simon Schama captures how disruptive this phenomenon was:

The New Women ride bicycles ... they have latch keys in their bags. ... Many have, with a sigh of relief, ditched the tyrant corset ... Men will have to take them as they are or not at all. Nor will they hold their tongues as their grandmothers were told to do if they wish to catch a husband. When they are beset with opinionated men who say nothing particularly interesting but say it loudly, they will argue back, with confidence and clarity. And now these girls make art!¹

Eirene Mort was one who made art — and she made it with confidence and clarity.

As a child, Mort had shown a talent for drawing, a talent that was encouraged by her parents and the teachers at St Catherine’s Girls’ School in Waverley, Sydney. Unusually for the times, she was allowed to sit for the public exam at the end of her final year of schooling, resulting in her winning the University of Sydney medal for Design in 1897. In 1899, she set out alone for London to study to become a teacher of art and design.

When she arrived in London, Mort found the Arts and Crafts movement in full swing. The movement promoted the breaking down of the often-artificial barriers between fine art (something of beauty that you could hang on a wall) and applied art (something that had a function or use). Mort was captivated by the message of one of its founders, William Morris, who urged his followers to ‘have nothing in your house except that which you know to be useful or believe to be beautiful’.² This mantra shaped her career.

Determined to master as many aspects of both fine and applied arts as she could, Mort attended no less than five art training organisations, mastering an astonishing range of skills during this first visit to London, and the two further visits that followed in 1912 and 1926. (See Table 1 previous page)

London life was not just hard work. The young Eirene was caught up in many social activities that included her attendance at a garden party at Buckingham Palace with her cousins and enjoyable outings with fellow art students. Family legend has it that she fell deeply in love with one of these students — ‘Kip’ Shepard (later known for his *Winnie-the-Pooh* and *Wind in the Willows* illustrations) but he did not return her affections, a disappointment that set her on the path to spinsterhood. Whether this story is true or not, she never married. She did not, however, lack a partner.

By the time Mort returned to Sydney at the end of 1903, she had established a close relationship with fellow artisan, Nora Weston — known to one and all as ‘Chips’.³ It is not possible to be definitive about the nature of the relationship between Mort and Weston. If it did contain



FIGURE 1

Eirene Mort c.1903
Portrait by Appleby Studio,
The Strand, Sydney
Mort Family Estate

a sexual element, neither of them openly acknowledged it. In any case, Mort did not have to make her way in the art world alone. Weston supported her totally, and was content to ‘take a back seat’. They were, in enduring ways, a partnership in life, and often in art practice.

These two enterprising and energetic young New Women were keen to make a name for themselves as professional, independent women in Sydney’s lively artistic and cultural scene. Mort’s first efforts to earn an income for herself were as a part time teacher of art and design in private girls’ schools. During her thirty-year teaching career, Mort taught in no less than ten exclusive girls schools, only four of which now remain — Abbotsleigh, SCEGGS Darlinghurst, Frensham and Kambala. The rest disappeared during World War I or the Depression, making secure tenure impossible for part time teachers such as Mort. She depended on her teaching positions in private girls’ schools to supply the backbone of her income, supplementing this income with private classes held in her studio or her home, and by designing and selling a wide range of artefacts. She made a good living from these disparate sources, with her income at times being double or treble the average female wage.

An added bonus was the development of rewarding relationships with many of her students, some of whom became private clients after leaving school, and some regular correspondents. In 1926, Mort and Weston even took a small group of ‘Frensham Fellowship’ to Europe for six months, introducing them to new artistic and cultural opportunities.

It was not long after Mort first returned from England that she found an alternative career path to teaching opening up — a path that appealed to her very much indeed. It was to teach the principles and skills of the Arts and Crafts movement to her fellow middle-class women. She explained how this happened to A.G. Stephens, editor of *The Bulletin*:

Teaching seemed to me to be the only thing, but I soon found an unexploited field in designing for amateur workers in the crafts, and gradually I drifted into that class of work. ... A more absorbing and interesting (field) it would be hard to find. It involves research into the decorative arts of all periods and peoples, besides an acquaintance with many processes, each one alluring in itself.⁴

If Mort was to teach and mentor ‘amateur workers in the crafts’, she needed premises. Together with Weston, she set about establishing a studio from which they could make and sell their wares, and give private

¹ Eighty-nine (89) words from THE FACE OF BRITAIN: THE STORY BEHIND THE NATION’S PORTRAITS by Simon Schama (Penguin Books, 2016). Text copyright © Simon Schama, 2015, images copyright National Portrait Gallery, 2015. BBC and the BBC logo are trade marks of the British Broadcasting Corporation and are used under licence. Logo © British Broadcasting Corporation.

² William Morris quoted in Ian Bradley’s *William Morris and his World* (London: Thames and Hudson, 1978), 112.

³ The nickname probably came from the fact that Nora was a woodworker, or ‘Chippie’.

⁴ A.G. Stephens, ‘Black and Whiter’ *The Daily Herald*, September 10, 1910. 4.



FIGURE 2 (TOP)

*Mort mentoring a student in her studio
c.1910
Mort Family Estate*

lessons to adults and groups of children. Eventually, they set up four successive studios in CBD — in Angel Place, Pitt Street, George Street and Hunter Street, relocating only when circumstances demanded it. (Fig. 2) The studios were an important symbol of their role as professional New Women in Sydney society.

Their business boomed. By 1910, Stephens estimated that there were 'probably *five hundred or more women* [my italics] in Sydney who may be associated with her [Mort] as comrades or followers, some of them in earnest'.⁵ There were three main reasons for Mort's success during the first decade of her return to Sydney — the blossoming of the Arts and Crafts movement in Sydney, the high quality of Mort's work, and her ability to network within various women's groups. It's helpful to look at each of these areas in turn.

⁵ Ibid.

⁶ In his book *The Art Movement in Australia: Design, Taste and Society 1875-1900*, Andrew Montana has written a whole chapter called 'Sydney and the Love of the Beautiful'. (Melbourne: Miegunyah, Melbourne University Press, 2000), 159-198.

⁷ 'Vandorian', *The Sydney Mail*, November 13, 1907.

⁸ *The Newsletter*, Sydney, 27 December 1913.

⁹ 'Puck's Girdle', *Sydney Morning Herald*, December 8, 1909.

¹⁰ E.M. 'Arts and Crafts and Australian Design', *Art and Architecture* Vol. IV, No.2. 1907. n.p.

The timing of Mort and Weston's return to Sydney was serendipitous. For the previous two decades, Sydney had been experiencing a growth in artistic and cultural awareness. It had developed a 'love of the beautiful' and was ripe for accepting the principles and practices of the Arts and Crafts movement, in which Mort and Weston had been so thoroughly trained in London.⁶ Mort's passion for beautifying the homes of ordinary people (and not just the homes of the rich) with aesthetically pleasing affordable artefacts found ready acceptance from Sydney's middle-class women. Not only did she make and sell a variety of quality hand-made products, she also taught her clients how to produce the same items for their own homes. It was no wonder that journalists began to notice her work favourably, writing that:

Visitors to Miss Eirene Mort's annual exhibition of Christmas gifts always look for at least one novelty item amongst her productions, and are never disappointed.⁷

The quality of Mort's work was an important factor in her success. By entering and winning numerous competitions for various arts and crafts she established her reputation as a producer of high quality goods, journalists commented on 'an originality of design ... that gives Miss Mort's work a mark of distinction'⁸ and noted that her etchings had:

a delightful old world atmosphere, so delicate and yet so strong with vista effects that take you inside and far, far away. They grow by distance and yet you can sit beside them and see every line and every minute tracery.⁹

In addition, Mort used distinctively Australian images. She pleaded with Australian craftsmen and women:

Let us have no more sprays of meaningless blue daisies that are being painted on plates, cups and jugs of proportions and shape preposterous enough to break one's heart ... Let us have something of our own.¹⁰

The plea resonated with many in the newly federated nation, seeking to establish its own character and identity.

Mort's ability to network also contributed significantly to her success during these early years, especially within the Society of Arts and Crafts of New South Wales. During the war and immediate post-war years, Mort expanded her networking to include the Kindergarten Union, the Australian Artists' War Fund, the ANZAC Fellowship of Women, the ANZAC Festival Committee and the Society of Women Painters. To each of these organisations, she made a significant contribution.

Perhaps the most long lasting contribution was the one that she made, through the Arts and Crafts Society, to the rehabilitation of wounded and recovering soldiers. Mort and her fellow artisans volunteered at the Randwick Military Hospital, initially working in five wards. (Fig. 3) The wartime applied arts practitioners developed a curriculum and a pedagogy that not only enabled a returning soldier to produce useful items but was also tailored to the psycho-social needs of his recovery. It is a contribution that has not been recognised to date.

Another long-term result of Mort's oeuvre was the role she played in anticipating the profession of interior designer. Her emphasis on the importance of beautifying the home not only focused women's attention on interior spaces, but, I argue, prepared the way for Mort's now better known contemporaries (such as Margaret Preston, Thea Proctor and Grace Cossington Smith) to follow in her footsteps and also attend to the interiors of homes.

After the war ended, the art scene began to change. Mort was still able to generate an income from her teaching and her applied arts work, but her influence as an artist and artisan began to wane, as her style of art lost its trend-setting and popular status. Modernism began to gain popular acceptance, but Mort had no love for the Modernist style of art. She continued to teach, and settled into the role of a 'jobbing artist' – someone who would turn her hand to anything that generated an income. In this capacity, she undertook a number of major and minor projects throughout the 1920s and 1930s.

One of the most important projects was her 1927 mission to record Canberra's heritage. She had developed a fondness for the region when, as a child, she visited her Campbell relations at Duntroon and her Crace relations at Gungahlin. Knowing that the Canberra region was about to change because of its new status as the national capital, Mort visited Canberra several times in the 1920s, compiling a portfolio of drawings of the Canberra district.¹¹

Local historian Pat Wardle recounts how Mort, recording the Canberra landscapes steadily over a seven-year period from 1920–1926,

had a handsome portfolio ready for the exhibition she hoped to hold at the opening of Parliament in 1927. The Federal Capital Commission, its eyes on the future, brushed her unceremoniously aside; it was 'unsuitable for the occasion'.¹²

Undeterred by this rebuff, Mort held a one-woman exhibition of her Canberra portfolio in Sydney instead of Canberra. She arranged for Sir John Sulman, the noted Sydney architect and former Chairman of the Federal Capital Advisory Commission, to open the Sydney exhibition.¹³ In his opening address, Sir John predicted that the selection of Mort's work exhibited in the current exhibition would have 'great historical value ... as, in ten years' time, the quaint old buildings would all have been demolished to make room for a growing city'.¹⁴ The pencil notations beside the catalogue numbers indicate that the exhibition was successful, with over half of the 31 pencil drawings and every one of the nine etchings being sold.¹⁵ The exhibition was well reviewed in the press. The *Sydney Morning Herald* reviewer praised both the exhibits and the exhibitor.

Miss Mort has roamed among these scenes as one who has loved to transfer them to her sketch-book, and she has done so with fidelity as well as imaginative power. Both etching and drawings show authoritative command of line, and an artists' true sense of the points which tell in the composition of a vivid and well balanced picture.¹⁶

Similarly, the journalist for the *Evening News* commented favourably that:

Miss Mort's sensitive line and pictorial sense are revealed in her etching of the old sheep-yard, and also in an animated scene, showing a waggoner and his team camped by the roadside.¹⁷

The etchings caught the eye of Kenneth Binns, the Librarian of the Commonwealth of Australia Library. In a letter to Mort, seeking to procure her work, he explained:

I was so impressed with the historical value of these (etchings) that I was anxious to secure a complete set for inclusion in the Canberra section of our National Library' because photographs 'somehow do not seem to convey the same feeling'.¹⁸

The National Library of Australia eventually published a collection of Mort's drawings and etchings ten years after her death as a monograph.¹⁹ Mort's ability to document early twentieth century built environments gives readers a glimpse into the minutiae of daily life, as she saw it being lived in both the Canberra region and other areas of Australia. In doing so, Mort made an important, though hitherto little known contribution, to Australia's artistic and cultural heritage, a contribution that not all 'jobbing artists' can claim to have made.

Mort retired from teaching early in 1937, at the age of 59, when she and Weston moved to a rural property just outside Mittagong, remaining there until they moved to Bowral in 1960. Mort spent the next 40 years assembling her work into beautifully compiled portfolios of pictorial records of her long life, and documenting her family history. Entitled 'Tracks', the pictorial portfolios are held in the National Library of Australia. The family histories, entitled 'A Tale of Three Cities' and 'A Bundle of Sticks', are held in Sydney's Mitchell Library.

Mort's star may have burned brightly for only a brief period, but, during that time, she provided an exemplary model of an entrepreneurial, productive and independent artist, artisan and New Woman. Her brief luminescence and long-term legacy have not been accredited with the recognition they deserve. Mort's contribution to Australian art and culture has long been overlooked. Weston's death in 1965 at the age of 85, and Mort's in 1977 aged 97, diminished Australian art and culture. This exhibition is a fitting attempt to give her a belated but rightful place in Australian history.

PAM LANE

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July, 2017.

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¹¹ Although, during these trips to Canberra, Mort painted some watercolours and did some etchings, most of her illustrations were done as pencil sketches.

¹² Pat Wardle, in Eirene Mort, *Old Canberra: a Sketchbook of the 1920s by Eirene Mort* (Canberra) National Library of Australia, 1987), 4.

¹³ Ironically, Sulman was no preserver of the past, recommending the demolition of such Sydney landmarks as Hyde Parks Barracks, St James Church, Victoria Barracks and Sydney Hospital. Richard E. Apperly and Peter Reynolds, 'Sulman, Sir John (1849–1934)', Australian Dictionary of Biography, National Centre of Biography, Australian National University, <http://adb.anu.edu.au/biography/sulman-sir-john-8714/text15255>, published first in hardcopy 1990, (accessed online 16 September 2016).

¹⁴ 'Art Exhibition Opened' *S.M.H.* 28 April, 1927, 6.

¹⁵ 'Ephemera: Art and Artist Files', N.G.A., Photocopies folder. Some of the etchings, such as 'Canberra Creek', were ordered up to seven times.

¹⁶ 'Canberra Scenes: Miss Eirene Mort's Exhibition' *S.M.H.* 27 April, 1927.

¹⁷ 'Rustic Beauty', *The Evening News*, 26 April, 1927.

¹⁸ Kenneth Binns, to Eirene Mort 1 December, 1933. Box 5, Mort Family Papers, Canberra.

¹⁹ *Old Canberra: a Sketchbook of the 1920s by Eirene Mort* (Canberra, National Library of Australia, 1987).

LIST OF WORK AND LENDERS

Unless stated otherwise all works of art and design are by Eirene Mort (1879–1977)

ART GALLERY OF NSW

Adjutants, 1913, etching and aquatint, Acc. No. 249.1983

Table cloth, c.1910, hand stencilled and embroidered organdie, Acc. No. 2356

CANBERRA MUSEUM AND GALLERY

Canberra Creek, 1927, etching 6/50

Kaye's barn (Klensendorff's), 1922, etching 5/50

Art equipment, c.1920–1977

Armoury at Port Arthur, 1917, etching

Black Mt Canberra, c.1923, etching 7/50

Old schoolhouse, c.1923, etching 15/50

Gift of the Estate of Margaret Mort MBE

BILL CRACE

The Wreck of the Duncan Dunbar by EK Crace c.1885, Bolton: GS Heaton & Co.

Crace family letter book, 1878–1892

Photograph, 'Gungahlin', 1870–75

FRESHAM SCHOOL

Tapestry, *An Australian Scene*, designed by Eirene Mort made by Ninian Thomson between 1928–1945

KATE HUMPHRIES

Elioth GRUNER (1882–1939)

Bega landscape, 1927, oil on canvas

Cissie MORT (1877–1971)

Bullock team on the Yass Road, c.1890–1910, watercolour on paper

Eirene MORT (1879–1977)

Farm workers cottage at Gungahlin, c.1927, dry point etching on paper

Card case, spectacles case c.1880s belonging to Katie Marion Crace

Photographs, Crace children c.1924; Gungahlin panorama c.1890

Photograph albums c.1900–1950s

PAM LANE

Honeyeaters and banksia, c.1992, tapestry kit reworked by the Tapestry Guild of NSW

BELINDA MORT

Art and design

A Henry FULLWOOD (1863–1930)

Untitled [view of Sydney Harbour], 1897, ink wash

Alphabet, c.1903, printer's proof

Australian wildflowers, 1933, ink on paper

Bullock train, c.1910, pokerwork on beech wood

Costume studies, c.1900, ink on paper

Design for a silver casket, n.d., pencil on paper

Etchings: Government house, Camden n.d., *The yard* n.d., *House* n.d., *The Sentinel* 1917, 8/35

Frieze design, Nankeen Night Herons, n.d., wash on paper

Lotus design, n.d., ink on paper

Nude studies, c.1900, pencil on paper

Pelican, 1904, ink on paper

Pied Piper, 1903, poster paint on newspaper

Red Cross poster, c.1916, poster paint on paper

Sample boards for wood carving, n.d., wash on paper

Still life studies, 1896–7, watercolour on paper

Study of a man [detail], n.d., watercolour on paper

Study of a seated man, n.d., watercolour on paper

The Wave, 1904, linocut block

Untitled [flower studies], 1897, watercolour on paper

Wall paper design, c.1905, poster paint on paper

Wild flowers, 1933, pencil on paper

Working drawings for *An Australian Scene* tapestry, n.d.

Books

Old Canberra: A sketchbook of the 1920s by Eirene Mort, National Library of Australia 1987

Old Roads by Eirene Mort, AE Richards (printer) 1931

The Tale of Tiddley Winks, poems for children by Mary Gilmore, illustrations by Eirene Mort. The Bookfellow (pub), 1915

Other

Christmas card, Ninian Thomson to Eirene Mort 1947

Horse models, study aids from Ecole d'Art 1925

Newspaper article, The Sun, 2 November 1930

MORT FAMILY ESTATE

Art and design

Camden from Camden Park, n.d., etching

Breadboard design, n.d., ink on paper

Derwent, Fossil Is., Hippolyte, Lupron Is., n.d., watercolours

Horsley II edition, n.d., etching 6/50

Jimmy Prowse [artist unknown], n.d., pencil on paper

Poster, *Exhibition of Women's Number*, The Sydney Mail September 1907

Quai Vent, Bruges, 1923–27, etching

Selected sketchbooks, 1899–1948

St John's Canberra, n.d., etching 32/50

Sydney Harbour from Vaucluse, 1923, etching 7/50

Sea breeze c.1930s, black & white print and printing block 13/50

Submarine, n.d., colour print 1/50

The Wave, 1904, colour print

Vaucluse House, n.d., etching

Books, booklets and magazines

Art in Australia: Art and Architecture, August 1940, Sydney Morning Herald (pub)

Art in Australia: A Quarterly Magazine, Series 3 No. 3, 1923, Art in Australia Ltd., Sydney (pub)

Art in Australia, No. 8 1921, Angus and Robertson, Ltd., Sydney (pub)

Australian Coin Review, August 1967

Catalogue of the Etchings of Sydney Ure Smith, 1920

Check list of the bookplates of Eirene Mort, Hawthorn Press Melb., 1943

Coins of the Hapsburg Emperors by Selwyn Mort, Hawthorn Press Melb., 1959

History of Arts and Craft Society 1906–1956

Journal of the Royal Australian Historical Society Vol 54 Part 1 1968

Ledger, 1924–1935

Manuscript, Tracks Part IV, 1972, by Eirene Mort

Printing blocks and postcards, n.d., based on plays by William Shakespeare

Sample book – Liberty Nursery wall-papers, Cecil Aldin and John Hassall, London and Paris. Liberty and Co., nd.

School of Art wood carving prospectus (London) South Kensington 1911–12

School of Art wood carving class admission card, 1913

Songs of Chivalry the poems of William Morris, 1910

Souvenir of Anzac Day 25 April 1915–18

Souvenir of France's Day 13–14 July 1917

The Australian Women's Weekly 'Handmade', 1992

The Story of Architecture, 1942, by Eirene Mort

Vasari – Stories of the Italian artists, 1925

Wild Flowers of N.S.W. Painting Book by Florence Sulman illustrated by Eirene Mort. Angus and Robertson (pub) 1932 reprinted 1983

Correspondence

Miss Merle Harvey to Eirene Mort 2 May, 1938

Verity Hewitt to Eirene Mort, 1938

Gianni Mantero to Eirene Mort, 28/9/47

George Perrotet to Eirene Mort, 1933

Shakespeare Head Press Pty Ltd to Eirene Mort, 1950–1958

E. H. Shepard to 'An Mort', 1969

Society of Women Artists to Eirene Mort, 1920

A G Stephens editor of Anzac Memorial to Eirene Mort, n.d.

Florence Sulman to Eirene Mort, 1945

Other

Alphabet blocks sample set, designed 1903

Arts and Craft Prize Certificates, 1912–1916

Bank books, NSW Crow's Nest, 1920; Commercial Bank, 1926

Board of Education Examinations Certificates, 1901

Bookplate Collection Vol II–VIII, n.d.

Book binder and letter press, used c. 1907

Bookplate design printer's proofs, n.d.

Diploma awarded to Eirene Mort for bookplate design, 1907

Ecclesiastic stoles and embroidery silks, c.1920s

Invitation to attend Australian bookplate Club, 1942

Invitation to a display of woodcuts by Lionel Lindsay, n.d.

Katoomba Carnival Prize Certificate, 1936

Letterhead FOT Wood Fosters Bay, Narooma, n.d.

Postcards and envelopes featuring wild flowers, n.d.

Printing blocks and book plates, n.d.

Printing plate, 'Pictorial Map of Mittagong and surrounding districts', 1948

Prospectus for art classes, invitation and exhibition catalogue, 1906
Receipt for Story of Architecture from Arts and Crafts Society, n.d.
Selected bookplates, 1910–1045
Student cards for Eirene Mort to attend Ecole d'Art Animalier, 1925–1926
Wood working tools belonging to Nora Weston, c.1920

Photographs

Arts and Crafts Society display, c.1920
Appleby Studio portrait of Eirene Mort, c.1903
Selwyn Robert Mort's children, 1919
Eirene Mort with Nora Weston, c.1905
Eirene Mort seated with Country Cousins booklet, c.1920
Eirene Mort standing in a garden, c.1900
Eirene Mort with student, c.1910
Interior of Mort and Weston's home, Lane Cove, c.1915
Talma Studio portraits of Eirene Mort, c.1905

MUSEUM OF APPLIED ART AND SCIENCE

Evening dress, 1925 France, donated by Mrs S Mills 1985/632

NATIONAL ARCHIVES OF AUSTRALIA

Application for patent of wooden toy. Series A1337 Item No: 2374 : 9599840

NATIONAL GALLERY OF AUSTRALIA

Bookcover, Doryanthes, 1934, leather, Accession No: 84.681.311
Bowl, c.1920, earthenware, Accession No: 84.681.10
Cup, c.1920, earthenware, Accession No: 84.681.11
Honeyeaters and banksia, c.1907, wool and linen embroidery, Accession No: 84.681.309
Mirror, c.1906, Metalwork by M C McCracknell, Glass mirror, cedar copper repoussé mounted over wood frame, Accession No: 84.681.19
Sanctuary, c.1988, screenprint on polyester/cotton, gift of Sheridan Australia 1988, Accession No: 88.1335.11
Strelitzia, c.1930, stencil-print, printed in colour inks, from multiple cut-paper paper stencils, Accession No: 84.39

Vase, c.1908, Accession No: 84.861.3
Vase, 1908, glazed earthenware, Accession No: 84.681.5
Vase, c.1908, earthenware, Accession No: 84.681.16
Vase, c.1908, earthenware, Accession No: 84.681.17
Vase, c.1908, earthenware, Accession No: 84.681.2

NATIONAL LIBRARY OF AUSTRALIA

Eirene Mort etchings and prints dated c.1923–27 unless stated otherwise

Acton, Canberra's first homestead, 1924, half-tone photomechanical print, PIC Vol 1001 #53075
Black swans, c.1923–27, etching 12861#S10715/16
Gate leading from the house to the stable yard, Gungahlin homestead, 1924, watercolour, PIC Vol 1001 #R5292
Gininderra [i.e. Ginninderra] Cottage, 1923, half-tone photomechanical print, PIC Vol 1002 #53078
Gungahleen [i.e. Gungahlin], hayshed, 1924, watercolour PIC Vol 1001 #R5294
Gungahleen [i.e. Gungahlin]; the dam, Summer, 1924, watercolour PIC Vol 1001 #R5293
Gungahleen [i.e. Gungahlin]; the dam, early Spring, 1924, watercolour PIC Vol 1001 #R5295
Gungahleen [i.e. Gungahlin], fun on the dam, Summer, 1924, watercolour PIC Vol 1001 #R5296
Kookaburras, c.1923–27, etching 12861#S10715/17
Shingle ho [i.e. house], Bungendore, Gundaroo Lane, 19.9.31, etching PIC Vol 1001 #R5269
The Barn, c.1923–27, etching 12861#S10715/9
The Sliprails, c.1923–27, etching 12861#S10715/18
View from Gungahlin of the Canberra terrain, 1924, watercolour PIC Vol 1001 #R5307
Eirene Mort drawings (copied with permission of Tim Thelander)
Barn, Gininderra [i.e. Ginninderra], 1923 nla.obj-134817411
Bywong homestead, nla.obj-134819179
Bywong woolshed, nla.obj-134819608
Canberra, 14.9.22, nla.obj-134814255
Coppins Crossing, 1924, nla.obj-134815914

Cotter Dam, 1923, nla.obj-134815753
Dunroon, R.M.C., 1922, nla.obj-134814739
Gininderra [i.e. Ginninderra] stables, 19.11.26, nla.obj-134817251
Gininderra [i.e. Ginninderra] yard, 1924, nla.obj-134818699
Gininderra [i.e. Ginninderra], a sturdy old stable, 1923, nla.obj-134818539
Gininderra [i.e. Ginninderra], still another outhouse, 1924, nla.obj-134818375
Gungahleen [i.e. Gungahlin], ram shed, nla.obj-134822118
Gungahleen [i.e. Gungahlin]; morning chores, nla.obj-134822592
Gungahleen [i.e. Gungahlin]; morning chores II, dairy and coachhouse, laundry, nla.obj-134822750
Gungahleen [i.e. Gungahlin]; old smithy, nla.obj-134822436
Gungahleen [i.e. Gungahlin]; stable yard, nla.obj-134822270
Gungahleen [i.e. Gungahlin]; the waggon, nla.obj-134821316
Gungahleen [i.e. Gungahlin], nla.obj-134820357
Gungahleen [i.e. Gungahlin]; the loft, nla.obj-134821474
Hayshed, Gininderra [i.e. Ginninderra], nla.obj-134819015
Jake Blundell's shed, 11.11.26, nla.obj-134817890
Lambrigg, old homestead, nla.obj-134819761
Lambrigg, the laboratory and wheatfields, 25.2.36, nla.obj-134819927
Mount Stromlo Observatory, nla.obj-134814577
Mount Tennant, 1923, nla.obj-134816074
Murray's Bakery built by E.G. Booth, nla.obj-134814898
Shepherd's hut, Mount Ainslie, 31.1.25, nla.obj-134813029
St. John's from NE, 1923, nla.obj-134811901
St. John's from SE, 1916, nla.obj-134811746
Stone hut, Ainslie, 31.1.25, nla.obj-134813181
The artist's equipage, nla.obj-134817574

Manuscripts

Acres and Ancestors — a history of the Weston family 1967–1968, PIC Volume 1003A #R9109-R9113

My People — a history of the Mort family in Franklyn Vale, Queensland MS Acco6/17 Box 1

Old Canberra and ACT sketchbook, 1916–1939 PIC Volume 1001 #R5240-R5307

Photograph, Commonwealth Military Forces, c.1920; Papers of Eirene Mort, 1856–1980 folder g box 2 06/07

NEWCASTLE ART GALLERY

Sea breeze, c.1930s, hand coloured linocut, Acc. No.1990.020, bequeathed by Jean Brown 1989

HELEN REES AND FAMILY

Black swans, 1917, Monotype
Bookplate for Eirene Mort, n.d., designed by Margaret Oppen
Cabinet made by Nora Weston, designed in by Eirene Mort, c.1915–20
Country Cousins (2 copies), 1927
Myself when young, n.d., pencil on paper
Our artist at home, 1912, pen and ink on paper
Portrait of Nora Weston, n.d., chalk and charcoal on paper
The Mill Oaklands, n.d., etching 4/50

ST CATHERINE'S SCHOOL WAVERLY, SYDNEY

Photograph (copy), 'Haute Couture', 1897
Sydney University Senior Exam Medal for Design, 1897

BARBARA THELANDER AND FELICITY GRANT

Bookplate, 'Barbara Thelander', 1944
Bullock train, Beechwood panel pokerwork design, c.1915–20
Firescreen, Lyrebird embroidery, frame made by Nora Weston, pokerwork design by Eirene Mort, c.1915
Buttons (6) emu, kookaburra, lyrebird, kangaroo design, ceramic, c.1900–1910
Photograph, *Eirene Mort and Mr Stanley Mort at Lake George*, 1971
Tin Dog n.d., framed ink wash

UNIVERSITY OF QUEENSLAND ARCHIVES

Book of Student Benefactors, designed and illuminated by Eirene Mort, made by Nora Weston. Sydney 1927

IMAGES

Eirene MORT (1879–1977)

Printing blocks and book plates 1900–1930

Ceramic buttons c.1900–1910

Farm workers cottage at Gungahlin c.1927

Alphabet blocks sample set, designed 1903

Private Collections

Images: RLDI



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