

**WILL
ASHTON**

**ETHEL
CARRICK FOX**

**ALBERT
HENRY
FULLWOOD**

**ELIOTH
GRUNER**

**JAMES R.
JACKSON**

**JASPER
KNIGHT**

**SYDNEY
LONG**

**MARGARET
PRESTON**

**SUSAN
ROTHWELL**

**ARTHUR
STREETON**

- 1 Margaret Preston, Mosman Bay, 1925
- 2 Margaret Preston, Mosman Bridge, 1927
- 3 Elioth Gruner, Taylors Bay, 1913
- 4 James R. Jackson, Sydney Harbour, 1965
- 5 Sydney Long, Clifton Gardens, 1905
- 6 Arthur Streeton, Sydney Harbour, 1895
- 7 Ethel Carrick Fox, On Balmoral Beach, 1913
- 8 Albert Henry Fullwood, View from Balmoral, 1885
- 9 Susan Rothwell, Balmoral Shark Net, c.2008
- 10 Jasper Knight, Spit Bridge Tower, 2015
- 11 Will Ashton, House Boats, The Spit, 1937
- 12 James R. Jackson, The Spit, Sydney, 1935

**10 KM
10 ARTISTS
12 PAINTINGS
12 SITES**

**BOROGEGAL AND
CAMMERAIGAL
COUNTRY**

Mosman Art Gallery
 1 Art Gallery Way, Mosman
 T 02 9978 4178
 E gallery@mosman.nsw.gov.au
 W mosmanartgallery.org.au



Experience the beauty of Mosman and its waterways and hidden coves through the eyes of the many artists who have lived and worked here.

MOSMAN ART TRAIL MAP



Scan the QR code to hear actor Claudia Karvan explain the history of each work, and don't forget to visit the works at Mosman Art Gallery, 1 Art Gallery Way, Mosman.



MOSMAN

1 Margaret Preston, Mosman Bay, 1925
Starting a new life in Mosman in 1920, Margaret Preston began depicting the local landscape in radically simplified woodcut prints. Her bold diagonal design of this suburban cove, hand-painted in flat colours, was created as popular and affordable decoration for new homes. Preston vocally advocated a national style that was reflective of Australian culture.

(located on footpath cnr Harnett Ave & Centenary Dr)

2 Margaret Preston, Mosman Bridge, 1927
Iconic modernist images of Sydney Harbour, Margaret Preston's woodcuts showed a distinctly Australian view. Influenced by Japanese art, the gridded old footbridge across a quiet Mosman Bay and bright suburban roofs are displayed through black silhouettes of eucalyptus trees and xanthorrhoea. A prominent resident of Mosman, Preston often included its landmarks in her artworks.

(located on footpath cnr Harnett Ave & Centenary Dr)

3 Elioth Gruner, Taylors Bay, 1913
Elioth Gruner paints a scene of low tide at Taylors Bay in the pink light of late afternoon. He carefully evokes reflections on shallow water and a trail of smoke from a campsite on the neighbouring shore. Echoing the ancient traditions of the Borogegal clan, in early modern times temporary campsites dotted the shorelines of Mosman.

(located at the base of the stairs that run down from the Illuka Rd culdesac)



4 James R. Jackson, Sydney Harbour, 1965

With a wide view over the many coves of Port Jackson, James R. Jackson's view of Sydney Harbour contrasts the forested Booraghee Bradley's Head in the foreground with the built and populated shores across the bay. Painted yachts idle in Taylors Bay while hardworking ferries and steamliners putt across the harbour.

(located on cnr Burrawong Ave & Parkinsons Walk)

5 Sydney Long, Clifton Gardens, 1905

Shown here as a natural sanctuary far from the city, Georges Head has a long history of Indigenous habitation. Sydney Long painted this empty landscape in his decorative style, framed by spindly gums. At the turn of the century, the Clifton Gardens Hotel made this area into a favourite weekend leisure spot.

(located end of Taylors Bay Track below Morella Rd)

6 Arthur Streeton, Sydney Harbour, 1895

Streeton's panoramic view of the early industrial harbour was painted outdoors, quickly capturing the changing light. Streeton's tiny ships streak across the large blue stretch of harbour, and passing ferries spew puffs of smoke into a hazy late-afternoon sky. At this time, Streeton was living at the artist's Curlew Camp at Goram Bullagong, Sirius Cove.

(located Georges Heights Lookout on grass)

7 Ethel Carrick Fox, On Balmoral Beach, 1913

Quickly painted on board in bright colours, Ethel Carrick Fox's view of Balmoral Beach in 1913 shows women and children in elegant clothes enjoying the sunshine. Continuing her exploration of French Impressionism, particularly their habit of painting outdoors at seaside resorts, she recorded the growing Australian enthusiasm for outdoor leisure.

(located in front of The Boathouse Balmoral, The Esplanade)

8 Albert Henry Fullwood, View from Balmoral, 1885

Balmoral has long been one of Sydney's favourite painting grounds. AH Fullwood, travelling around Australia in his role as a newspaper illustrator, painted here a picturesque scene of quiet interaction with the natural environment. A regular visitor to the impressionist artists at Curlew Camp, Fullwood kept strong links to the Mosman area.

(located on path between Bather's Kiosk & Balmoral Rotunda)

9 Susan Rothwell, Balmoral Shark Net, c. 2008

Longtime resident of Mosman, Susan Rothwell has fond memories of time spent on Edwards Beach. Painted with warm colours and blocky brushstrokes, she shows the geometric shark net which cut across the bay. The iconic net was used from 1935-2008, protecting local swimmers in the once plentiful fishing bay of the Cammeraygal people.

(located end of path in front of Bather's Pavilion near steps to Edwards Beach)



10 Jasper Knight, Spit Bridge Tower, 2015

Remembering childhood fascination, Jasper Knight paints the Spit Bridge Tower with heroic monumentality. It surveys and controls both the modern motorway and marine traffic entering Middle Harbour. Reusing industrial materials for his painting surface, Knight creates solid blocks of colour to build architectural structures, boldly outlined with dripping enamel house paint.

(located on footpath cnr Figtree Ln & Spit Road)



11 Will Ashton, House Boats, The Spit, 1937

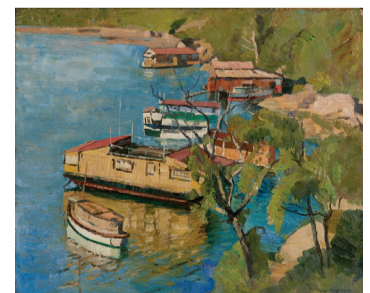
Offering affordable accommodation and continuing long histories of living directly on the waterfront, houseboats were an iconic feature of Pearl Bay throughout the 20th century. Now almost all gone, the repurposed transport and industrial vessels featured rooftop gardens and modern comforts. Will Ashton painted them in their heyday, with free and vigorous brushstrokes.

(located on Figtree Ln in front of the house boat)

12 James R. Jackson, The Spit, Sydney, 1935

James R. Jackson, a keen sailor and prolific painter of Sydney Harbour, painted this view in 1935. In a studio above Chinaman's Beach, Jackson painted his rapidly changing views of this crucial artery. In reflected shimmering sunshine, Jackson's panorama focuses not on the controversial wooden Spit Bridge but on picturesque idling boats in Pearl Bay.

(located on foreshore track 80 mtrs north of sign 11)



ART TRAIL

All artworks featured in the Mosman Art Trail are in the Mosman Art Collection at Mosman Art Gallery. Donated through the Australian Government's Cultural Gifts Program by Neil Balnaves AO.