



Edgar Holloway

(1914–2008)

Border Country

An interpretation through
watercolour and etching

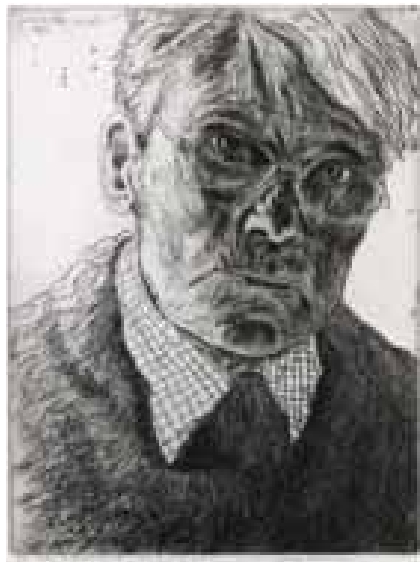
A MEMORIAL EXHIBITION

Catalogue published by
MONNOW VALLEY ARTS CENTRE



© 2011 Peter Dinklage

John Holliman 2011



Edgar Holloway

(6 MAY 1914 – 9 NOVEMBER 2008)

Border Country

An interpretation through watercolour and etching

A MEMORIAL EXHIBITION

Introduction by John Russell Taylor

EXHIBITION DATES

The Radnor Museum

Temple Street, Llandrindod Wells, Powys LD1 5DL

8 January – 14 February 2009

Monnow Valley Arts Centre

Middle Hunt House, Walterstone, Hereford HR2 0DY

4 April – 24 May 2009

Most works are for sale. Please enquire for a price list

MONNOW VALLEY ARTS CENTRE

*Exhibition organised by Monnow Valley Arts with the support of
Monnow Valley Patrons and Friends Groups*

ILLUSTRATIONS

Front cover: *Dryslwyn*, 1996, cat. no. 19

Inside front cover: *Offa's Dyke – Bradnor*, 1985, cat. no. 14

Above: *Self-portrait No. 28*, 1998, cat. no. 23

Inside back cover: *Offa's Dyke*, 1988, cat. no. 32

Back cover: *Offa's Dyke (Sun)*, 1987, cat. no. 15

MMIX

Edgar Holloway

Much of Edgar Holloway's long and glorious career was spent swimming against the tide. We generally have a clichéd image of the artistic rebel as some kind of firebrand, with an aesthetic programme that he is determined to thrust willy-nilly down the throats of an unwilling, or at least unready, public. But Edgar's rebellion was of another kind. It was more like that of Herman Melville's Bartleby, who simply said "I would prefer not to". Except that Edgar always thought in positives, of what he would prefer, for his own satisfaction and peace of mind, actually to do.

He was the latest recruit to the great etching revival of the 1920s. Even though he was a juvenile prodigy, time played an unfortunate trick on him: born in 1914, he was boarding a sinking ship just as his fellows, such as Graham Sutherland and Paul Drury, were of necessity abandoning it. By the time he was twenty, he was already a successful artist, his work in the British Museum and the V&A; he had already had two solo exhibitions in London and etched portraits of some of London's most prominent figures in the literary and artistic world. But by 1934 the vogue for etchings was fading, and it was probably not surprising that, apart from a steady stream of rustic and urban landscapes, the principal subject of his art should become himself, in the unique series of self-portraits – thirty-three of them between the ages of sixteen and eighty-eight – and, after his marriage in 1941, his wife and children.

The location of his marriage was, however, significant to his art. His health did not permit him to be called up on the advent of war, and so the war years found him teaching in London and depicting the

devastation wrought around him by the blitz. He met his wife-to-be on a 'pilgrimage' to Capel-y-ffin, where Eric Gill had gathered artistic disciples around him in the 1920s, and was rapidly married, converted to Roman Catholicism, and enchanted by the wooded landscape of the Welsh borders.

To support a growing family he largely gave up print-making, even doubting the value of his own work in that sphere, and became instead a graphic designer specialising in cartography and calligraphy, with occasional ventures into book illustration. In 1948 the Holloways moved to Ditchling in Sussex and Edgar joined the Guild of St Joseph and St Dominic, an artistic community founded there originally by Eric Gill. Between 1947 and 1969 his catalogue of etchings is blank, and then suddenly, unexpectedly, he took up fine art again, more or less where he had left off. Again, portraits of self, friends and family, and landscapes reflecting his immediate surroundings and his travels, notably to America, begin to pour out.

A significant development within this new phase: Edgar returns to the tangled, romantic landscapes of the Welsh border, in extraordinary, visionary etchings, watercolours and drawings. These paintings and prints on the one hand take him back to his origins in the Palmer-inspired etchings of the Graham Sutherland circle in the 1920s; on the other, the ageing but ever-young artist movingly turns his face towards eternity.

John Russell Taylor



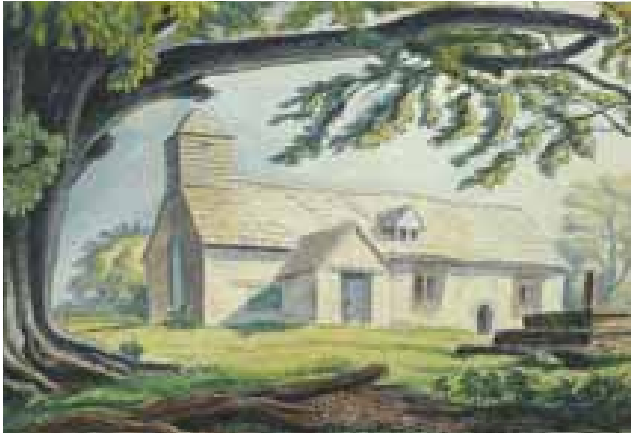
Cat no. 7

WATERCOLOURS

1. **Craswall 1969**
Watercolour, 30.5 × 46 cm
Signed, dated and titled
See catalogue nos. 27 and 36 for etchings made from this watercolour. *Illustrated*
2. **Capel-y-ffin c. 1970**
Watercolour, 38.5 × 28.5 cm
Signed lower right
3. **Capel-y-ffin from Box Bush c. 1970**
Watercolour, 30 × 39 cm
Signed lower right *Illustrated*
4. **Monastery Ruin from South West, Capel 1970**
Watercolour, 29 × 39 cm
Signed lower left
5. **Nant-y-Bwch, Chwarel y Fan & Waun Fach 1970**
Watercolour, 27 × 37.5 cm
Signed lower left
Exhibited: *Capel-y-ffin to Ditchling Watercolours & Drawings by Edgar Holloway* touring exhibition no. 16 and *Edgar Holloway at 90*, Wolsley Fine Arts 2005, no. D8
6. **St. David's Cathedral, Pembrokeshire 1973**
Watercolour, 27 × 38 cm
Signed lower right and inscribed lower left
Exhibited: *Edgar Holloway: Parallel Images in Watercolour and Etching*, Pallant House Chichester 13 November 2007 – 20 January 2008, no. 16 *Illustrated*
7. **Capel-y-ffin: towards the Darren 1980**
Watercolour, 28 × 38 cm
Signed lower right *Illustrated page 3*
8. **Capel-y-ffin: towards Hay Bluff 1980**
Watercolour 27.5 × 38 cm
Signed lower left *Illustrated*
9. **St. Mary's Capel-y-ffin 1980**
Watercolour 28 × 38 cm
Signed and inscribed lower left
Exhibited: *Edgar Holloway: Parallel Images in Watercolour and Etching*, Pallant House Chichester 13 November 2007 – 20 January 2008, no. 20.
10. **Badon 1 1982**
Watercolour, 26.5 × 37 cm
Signed, dated and titled lower left
Exhibited: *Capel-y-ffin to Ditchling: Watercolours & Drawings by Edgar Holloway*, touring exhibition 2001, no. 24
11. **Coombe Down 1982**
Watercolour, 39 × 56 cm
Signed, dated and titled lower left
Exhibited: *Capel-y-ffin to Ditchling: Watercolours & Drawings by Edgar Holloway*, touring exhibition 2001, no. 31 *Illustrated*
12. **Black Mountains from Bradnor Hill, Kington 1985**
Watercolour, 39 × 56.5 cm
Signed, dated and titled lower right *Illustrated*
13. **Offa's Dyke 1985**
Watercolour, 38 × 55 cm
Signed lower right and titled lower left
See cat. no. 32 for the etching made from this watercolour. *Illustrated*
14. **Offa's Dyke – Bradnor 1985**
Watercolour, 39 × 56 cm
Signed, dated and titled lower left *Illustrated inside front cover*
15. **Offa's Dyke (Sun) 1987**
Watercolour, 28.5 × 39 cm
Signed lower left *Illustrated back cover*
16. **Offa's Dyke (Rain) 1987**
Watercolour, 28 × 38 cm
Signed, dated and titled lower left
17. **Capel 1996**
Watercolour, 29 × 39.5 cm
Signed, dated and titled lower left *Illustrated*
18. **Carreg Cennen 1996**
Watercolour, 30.5 × 42 cm
Signed, dated and titled
19. **Dryslwyn 1996**
Watercolour, 30.5 × 42 cm
Signed and titled *Illustrated front cover*
20. **Llandecwyn 1998**
Watercolour, 28 × 38 cm
Titled and dated lower centre
Exhibited: *Edgar Holloway at 90*, Wolsley Fine Arts 2005, no. D14
21. **Llandecwyn 1998**
Watercolour, 38 × 28 cm
Inscribed and dated lower centre *Illustrated*



Cat no. 11



Cat no. 1



Cat no. 3



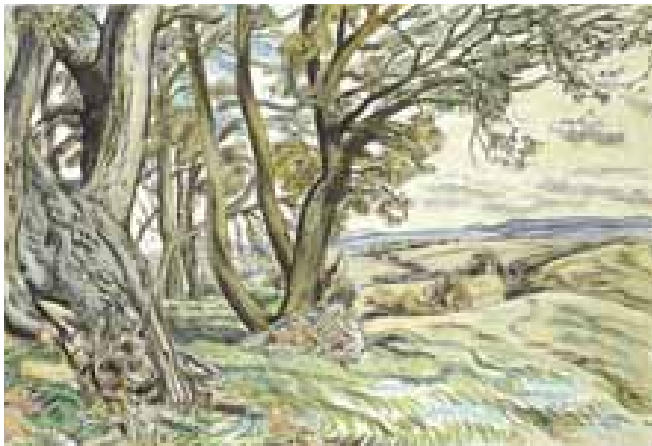
Cat no. 4



Cat no. 6



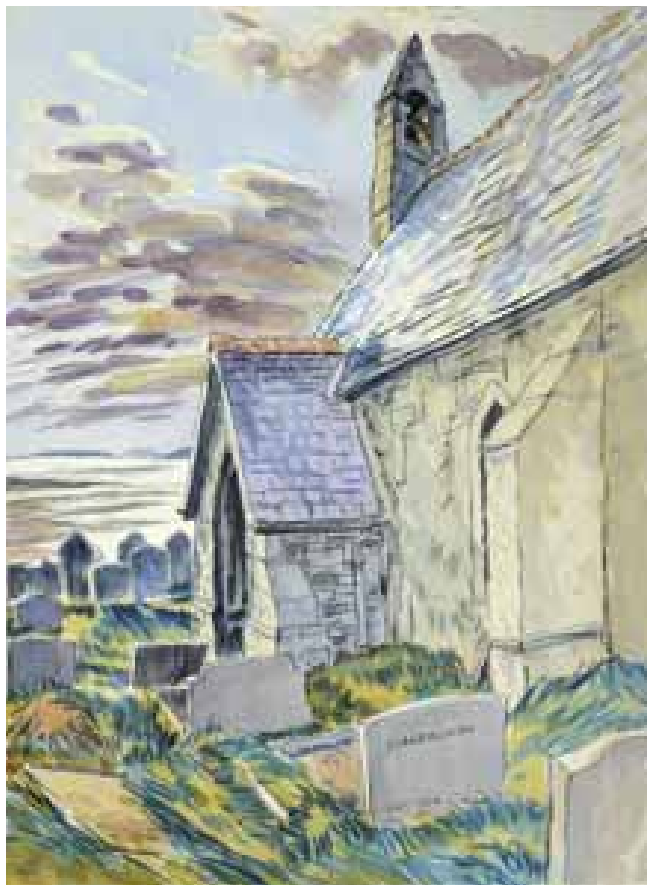
Cat no. 8



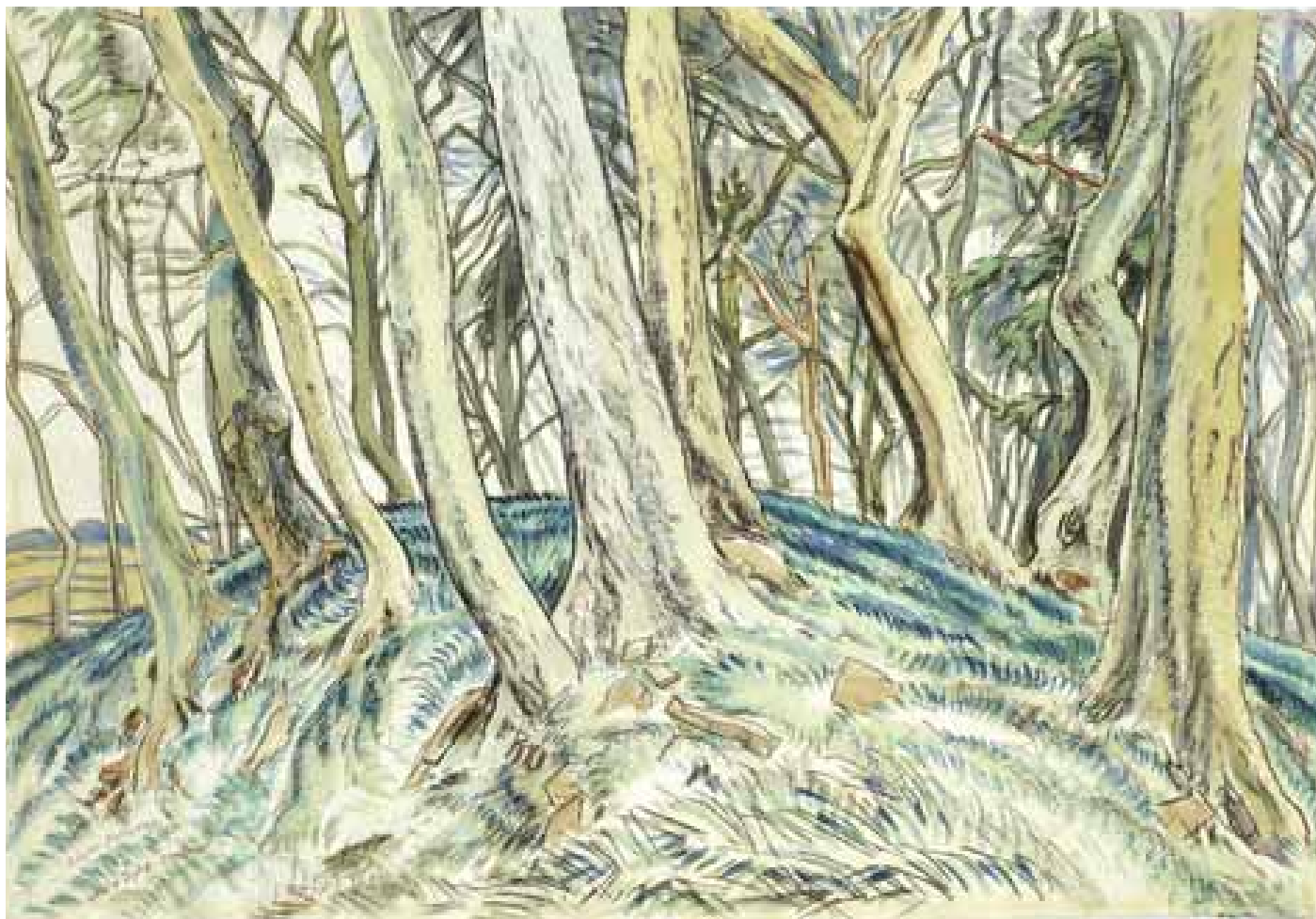
Cat no. 12



Cat no. 17



Cat no. 21



Cat no. 13

ETCHINGS AND ENGRAVINGS

Holloway made 33 etched or engraved self-portraits over his career, the first when he was 15 years old and the last over 6 decades later in 2002. M references are to the catalogue raisonnée of Etchings and Engravings and its supplement by Robert Meyrick (Scholar Press 1996 and School of Art, University of Wales Press 2004)

22. Self Portrait No 24, Profile Etching 1994

Etching, 20.1 × 20.3 cm, M273

Signed and numbered from the edition of 50

This etching of Holloway aged 23 is a second plate of the self portrait made in 1937 of which there was only one impression, given by Holloway to William Wilson (1905–1972). It came to light during the *Edgar Holloway at 80* touring exhibition. *Illustrated*

23. Self Portrait No 28 1998

Etching, 27.9 × 20.2 cm, M291

Signed and numbered from the edition of 50

One of Holloway's last self-portraits and one of his masterpieces. *Illustrated on title page*

24. The Monastery Capel-y-ffin 1948

Wood engraving, 7.7 × 12.8 cm

Signed and numbered from the edition of 30



Cat no. 22



Cat no. 26

25. Llanthony Priory 1948

Wood engraving, 7.8 × 12.8 cm

Signed and numbered from the edition of 30

26. Llanthony Tertia, Capel-y-ffin 1971

Etching, 22.3 × 15.2 cm, M161

Signed and numbered from the edition of 50

Llanthony Tertia is the name given to the chapel (now a ruin) built by Fr. Ignatius at the monastery he founded at Capel-y-ffin. It fell into disuse after the death of Fr. Ignatius in 1908. *Illustrated*

27. Craswall I (small) 1971

Etching, 5.7 × 8.8 cm, M164

Signed and numbered from the edition of 25

Craswall is a sparsely populated village on the north side of the Black Mountains between Longtown and Hay-on-Wye. This etching and cat. no. 36 are based on a watercolour made in 1969, see cat. no.1. *Illustrated*

28. St. David's Cathedral, Pembrokeshire 1973

Etching, 7.9 × 9.9 cm, M211

Signed and numbered from the edition of 75

See cat. no. 6 for a related watercolour of the subject.



Cat no. 27



Cat no. 29



Cat no. 33

29. Tintern Abbey (small) 1975

Etching, 7.1 × 10 cm, M216

Signed, no edition declared approximately 75 printed *Illustrated*

30. Tintern Abbey 1976

Etching, 17.3 × 24.2 cm, M222

Signed and numbered from the edition of 50

31. David Jones 1979

Copper engraving, 20.3 × 15.3 cm, M237

Signed and numbered from the edition of 50 David Jones (1895–1974) had also been a member of the Ditchling-based Guild of St. Joseph and St. Dominic, and while engaged to Eric Gill's daughter from 1924–28 had spent much of his time at the Monastery, Capel-y-ffin. The engraving was based on a photograph.

32. Offa's Dyke 1988

Etching, 20.8 × 29.6 cm, M257

Signed and numbered from the edition of 50 Based on a watercolour made in 1985. See cat. no. 14. *Illustrated inside back cover*

33. Orchard Moon 1990

Etching, 17.7 × 25.3 cm, M259

Signed and numbered from the edition of 50 The etching and nos. 34 and 35 are based on subjects found on the South Downs and inspired by the work of Samuel Palmer (1805–1881). *Illustrated*

34. The Bride 1990

Etching, 17.2 × 24.3 cm, M260

Signed and numbered from the edition of 50 *Illustrated*



Cat no. 34



Cat no. 35



Cat no. 36

35. Wolstonbury 1990

Etching, 17.6 × 26.5 cm, M261

Signed and numbered from the edition of 50

Illustrated

36. Craswall II 1991

Etching, 10.1 × 15.2 cm, M264

Signed and numbered from edition of 25

Based on a watercolour. See catalogue no. 1.

Illustrated



Cat no. 37

37. Capel-y-ffin (Church Gate and Yews)

1991

Etching, 18 × 24.8 cm, M267

Signed and numbered from the edition of 50

Illustrated

St. Mary's is a small atmospheric church which Holloway painted frequently. See catalogue no. 9 for another study of the subject.

Illustrated

38. DMH Sewing at the Sychtre 2000

Etching 20 × 29.5 cm, M295

Signed and numbered from the edition of 50

The Sychtre is a farmhouse near Capel-y-ffin, that was rented from the artist Reginald Gammon (1894–1977) in 1943. Based on a watercolour made in 1943.



