Contents

Appendix A: List of Exhibitions Featuring Waller’s Art ........................... 18
  Introduction .................................................................................................................. 18
  Solo Exhibitions ........................................................................................................ 19
  Group and Other Exhibitions During Waller’s Lifetime ............................... 22
  Posthumous Group and Other Exhibitions .......................................................... 33

Appendix B: Extracts from the Waller Printmaking Record Book ............. 42
  Introduction ................................................................................................................ 42

Appendix C: Transcriptions of Christian Waller’s Unpublished Stories from
  Her Journal and Book of Stories (c. 1931–44) ........................................... 44
  Introduction ............................................................................................................... 44
  [Untitled Story I] ..................................................................................................... 45
  [Untitled Story II] .................................................................................................... 48
  [Untitled Poem] ....................................................................................................... 49
  The Woman of the Faery ....................................................................................... 51
  Death Takes a Holiday ......................................................................................... 58
  Little Horse ............................................................................................................. 62

Appendix D: Catalogue Raisonné of Christian Waller’s Stained Glass ....... 68
  William Montgomery with contributions from Christian Waller, Madonna
  and Child, Bisdee Memorial Window, 1926, stained glass, St James’ Anglican
  Church, Jericho, Tasmania ...................................................................................... 70
  William Montgomery with contributions from Christian Waller, Madonna
  and Child, Bisdee Memorial Window (detail), 1926, stained glass, St James’ Anglican
  Church, Jericho, Tasmania ..................................................................................... 71
  Christian Waller for the studio of William Montgomery, Madonna and Child
  [Design for a Stained-Glass Window at the Anglican Church of St Mary’s, Bridgewater,
  Tasmania], c. 1927, watercolour and pencil on paper, 28.5 x 16.5 cm, private
  collection, Canberra ................................................................................................. 72
William Montgomery with contributions from Christian Waller, *Hero of Love* (detail), 1927, Warriors’ Chapel, All Saints’ Anglican Cathedral, Bathurst, New South Wales...............................................................73

*St Clare and St Francis [Design for Stained-Glass Windows]*, c. 1927–30, watercolour and pencil on paper, 30.5 x 43.9 cm, Art Gallery of New South Wales, Sydney, purchased 1977.................................................................74

Unknown photographer, *The Apotheosis of David*, 1930, photograph of stained-glass windows at St John’s, Camberwell, Victoria.................................................................75

*Christ with the Angels [Design for a Stained-Glass Window at St Matthew’s Anglican Church, East Geelong, Victoria]*, c. 1930–1934, pen and brush, ink, gouache, 38 x 34 cm, Beleura House and Garden, Mornington.....................................................76

*Christ with the Angels*, c. 1930–34, stained glass, St Matthew’s Anglican Church, East Geelong, Victoria .................................................................77

*St Andrew and St Nicholas, Biddlecombe Memorial Window [design for a stained-glass window at Presbyterian Church, Shelford]*, 1930, gouache, watercolour and pencil on paper on board, 34.2 x 12.0 cm irreg. (image) 38.6 x 17.1 cm irreg. (sheet), National Gallery of Victoria, Melbourne, gift of Klytie Pate, 1990 .................78

*St Andrew and St Nicholas, Biddlecombe Memorial Window*, 1930, stained glass, Presbyterian Church, Shelford, Victoria.............................................................79

*St Andrew and St Nicholas, Biddlecombe Memorial Window (detail)*, 1930, stained glass, Presbyterian Church, Shelford, Victoria.............................................................80

*St Joseph of Arimathea, Isabella Eliza Larcombe Memorial Window [Design for a Stained-Glass Window at St Matthew’s Anglican Church, East Geelong]*, c. 1930, 50.7 x 18.7 cm.................................................................81

*St Joseph of Arimathea, Isabella Eliza Larcombe Memorial Window*, c. 1930, stained glass, St Matthew’s Anglican Church, East Geelong, Victoria.................................82

*St Joseph of Arimathea, Isabella Eliza Larcombe Memorial Window (detail of the upper section)*, c. 1930, stained glass, St Matthew’s Anglican Church, East Geelong, Victoria.................................................................83

*St Joseph of Arimathea, Isabella Eliza Larcombe Memorial Window (detail of the lower section)*, c. 1930, stained glass, St Matthew’s Anglican Church, East Geelong, Victoria.................................................................84

*Christ in Glory, Design for Canterbury Methodist Church*, c. 1930–36, gouache, ink and watercolour on card, sheet and image 17.6 cm (diameter), backing 31.2 x 21.8 cm, National Gallery of Australia, Canberra, purchased 1979......................85
Suffer Little Children to Come Unto Me [Sketch for a Stained-Glass Window], c. 1930, pencil on paper, c. 30.0 x 7.0 cm, subsequently bound into Christian Waller Sketch Book by Richard Griffin in 1978, State Library of Queensland, Brisbane ......................................................................................................................................... 86

Jesus Said They Need Not Depart; Give Ye Them to Eat and Suffer the Little Children to Come Unto Me, [Designs for Stained-Glass Windows Canterbury Methodist Church], c. 1930, gouache and ink on card, 1 19.8 h x 7.5 w cm image 2 19.8 h x 7.5 w cm backing 38.1 h x 34.0 w cm, National Gallery of Australia, Canberra, purchased 1979 ......................................................................................................................................... 87

Jesus Said They Need Not Depart; Give Ye Them to Eat, Revered Thomas Copeland Memorial Window, stained glass, 1930, Uniting Church (previously Methodist), Canterbury, Victoria ......................................................................................................................................... 88

Jesus Said They Need Not Depart; Give Ye Them to Eat, Revered Thomas Copeland Memorial Window (detail), stained glass, 1930, Uniting Church (previously Methodist), Canterbury, Victoria ......................................................................................................................................... 89

Suffer the Little Children to Come Unto Me, Revered Robert Philip Memorial Window, stained glass, 1930, Uniting Church (previously Methodist), Canterbury, Victoria ......................................................................................................................................... 90

Suffer the Little Children to Come Unto Me, Revered Robert Philip Memorial Window (detail), stained glass, 1930, Uniting Church (previously Methodist), Canterbury, Victoria ......................................................................................................................................... 91

Hope Window; [Design for a Stained-Glass Window], c. 1931, watercolour on card, 46.3 x 23.3 cm, Art Gallery of Ballarat, Ballarat, Victoria, purchased 1979 ......................................................................................................................................... 92

And the Word Was Made Flesh and Dwelt Among Us, John Chap. 1 Verse 14, Datson Memorial Window, 1936, stained glass, Uniting Church (previously Methodist), Canterbury, Victoria ......................................................................................................................................... 93

There Shall Be Time No Longer, [Design for a Rose Window], c. 1931, gouache, egg tempera and ink on paper, sheet 28.5 h x 27.6 w cm image 19.0 diameter, National Gallery of Australia, Canberra, purchased 1977 ......................................................................................................................................... 94

Christ the King of All Nations, 1931, stained glass, St Paul’s Anglican Church, Canterbury, Victoria ......................................................................................................................................... 96

Deirdre and the Sons of Usnach [Design for a Stained-Glass Window], c. 1932, gouache, ink and watercolour on paper, 42.2 x 20.8 cm, National Gallery of Australia, Canberra, purchased 1979 ......................................................................................................................................... 97

Cupid and Psyche [Design for a Stained-Glass Window], c. 1932, watercolour, ink and gouache on paper, 42.0 x 19.7 cm, private collection, Victoria ......................................................................................................................................... 98
*East of the Sun and West of the Moon, [Design for a Stained-Glass Window], c. 1932–35, gouache, ink, watercolour and pencil on paper, 39 x 24 cm, Beleura House and Garden, Mornington, Victoria.................................................................99

*East of the Sun and West of the Moon, c. 1932–35, stained glass, 39 x 26 cm, Beleura House and Gardens, Mornington, Victoria.................................................................100

*East of the Sun and West of the Moon (detail), c. 1932–35, stained glass, 39 x 26 cm, Beleura House and Gardens, Mornington, Victoria.................................................................101

*St Giles, Archibald McLauirn Memorial Window, [Design for a Stained-Glass Window at St Giles’ Uniting Church, Murrumbeena, Victoria], c. 1932–34, 43.5 x 34.9 cm, whereabouts unknown ...........................................................................102

*St Giles, Archibald McLauirn Memorial Window, c. 1932–34, stained glass, baptistery, St Giles’ Uniting Church (formerly Presbyterian), Murrumbeena, Victoria.........................................................................................................................103

*St Giles, Archibald McLauirn Memorial Window (detail), c. 1932–34, stained glass, baptistery, St Giles’ Uniting Church (formerly Presbyterian), Murrumbeena, Victoria.........................................................................................................................104

*Christus Rex, [Design for a Stained-Glass Window], c. 1933–34, gouache, ink and pencil on canvas, 8.8 diameter sheet 30.7 x 23.3 cm, National Gallery of Australia, Canberra, purchased 1977..................................................................................105

*Christus Rex, c. 1933–34 (reconstructed c. 1960s) stained glass, east window, St Paul’s, Frankston, Victoria..........................................................................................................................106

*Jesus With the Doctors [Design for a Stained-Glass Window at All Saints’ Anglican Church, Canowindra, New South Wales], c. 1933–34, gouache and watercolour on card, 50.5 x 18 cm (irregular), Castlemaine Art Museum and Historical Museum, Castlemaine, Victoria, gift of Klytie Pate, 1992..........................................................107

*Jesus With the Doctors, Archer Memorial Window (detail of upper section), c. 1933–34, stained glass, All Saints’ Anglican Church, Canowindra, New South Wales .......................................................................................................................................108

*Jesus With the Doctors, Archer Memorial Window (detail of lower section), c. 1933–34, stained glass, All Saints’ Anglican Church, Canowindra, New South Wales .......................................................................................................................................109

*I am the Resurrection and I am the Good Shepherd [Designs for Stained-Glass Windows at St Ambrose’s, Gilgandra, New South Wales], c. 1933–34, 36.0 x 28.0 cm, whereabouts unknown .................................................................................................................................110
I am the Resurrection, Elizabeth Helen Higgs Memorial Window, 1934–44, stained glass, Warriors’ Chapel, St Ambrose’s Anglican Church, Gilgandra.................. 111

I am the Good Shepherd, James Higgs Memorial Window, 1934–44, stained glass, Chapel of the Resurrection, St Ambrose’s Anglican Church, Gilgandra, New South Wales................................................... 112

I am the Good Shepherd, James Higgs Memorial Window (detail of upper section), 1934, stained glass, Chapel of the Resurrection, St Ambrose’s Anglican Church, Gilgandra, New South Wales........................................ 113

The Song of St Francis, Frederick Walwyn Kernick Memorial Window, stained glass, 1934, aisle, Queen’s College Chapel, University of Melbourne, Parkville, Victoria.............................................................. 114

The Song of St Francis, Frederick Walwyn Kernick Memorial Window (detail), stained glass, 1934, aisle, Queen’s College Chapel, University of Melbourne, Parkville, Victoria.................................................................................. 115

Richard de Wiche [Design for a Stained-Glass Window at St Paul’s Anglican Church, Frankston], 1934, gouache and egg tempera, 23.9 x 9.3 cm, McClelland Gallery and Sculpture Park, Langwarrin, Victoria, purchased 1982........................................ 116

Richard, Bishop of Chichester [Design for a Stained-Glass Window at St Paul’s Anglican Church, Frankston], 1934, gouache and egg tempera, 23.9 x 9.3 cm, McClelland Gallery and Sculpture Park, Langwarrin, Victoria, purchased 1982............... 117

St Richard [Design for a Stained-Glass Window at S. Paul’s Anglican Church, Frankston], 1934, gouache and egg tempera, 23.9 x 9.3 cm, McClelland Gallery and Sculpture Park, Langwarrin, Victoria, purchased 1982............... 117

Richard de Wiche [Cartoon for a Stained-Glass Window at St Paul’s Anglican Church, Frankston], 1934, charcoal and pencil on paper, 122.6 x 36.8 cm, St Paul’s Cathedral, Melbourne, Victoria.............................................................. 118

Richard, Bishop of Chichester [Cartoon for a Stained-Glass Window at St Paul’s Anglican Church, Frankston], 1934, charcoal and pencil on paper, 122.8 x 36.8 cm, St Paul’s Cathedral, Melbourne, Victoria.............................................................. 118

St Richard [Cartoon for a Stained-Glass Window at St Paul’s Anglican Church, Frankston], 1934, charcoal and pencil on paper, 122.6 x 43.0 cm, St Paul’s Cathedral, Melbourne, Victoria.............................................................. 118

Richard de Wiche, Richard Henry Rodda Memorial Window, 1934, stained glass, baptistery, St Paul’s Anglican Church, Frankston .............................................................. 119
Richard, Bishop of Chichester, Richard Henry Rodda Memorial Window, 1934, stained glass, baptistery, St Paul’s Anglican Church, Frankston .................................................. 120

St Richard, Richard Henry Rodda Memorial Window, 1934, stained glass, baptistery, St Paul’s Anglican Church, Frankston .................................................. 121

St Peter, John T. and Mary A. Rolls Memorial Window and St Cecelia, Mary Rolls Memorial Window, [Designs for Stained Glass-Windows at St Peter’s Anglican Church, Brighton Beach, Victoria], c. 1935, watercolour, gouache and ink on card, 34.0 x 37.0 cm, Art Gallery of Ballarat, Ballarat, Victoria, gift of the Estate of Klytie Pate, 2011 .......................................................................................... 122

St Cecelia, Mary Rolls Memorial Window, 1935, stained glass, sanctuary, St Peter’s Anglican Church, Brighton Beach, Victoria .................................................. 123

St Peter, John T. and Mary A. Rolls Memorial Window, 1935, stained glass, sanctuary, St Peter’s Anglican Church, Brighton Beach, Victoria .................................................. 124

If I Take the Wings of the Morning, Psalm 139, v. 9, Fairbairn Memorial Window, 1935, stained glass, south-west wall, Toorak Uniting Church (formerly Toorak Presbyterian Church), Toorak, Victoria .................................................. 125

If I Take the Wings of the Morning, Psalm 139, v. 9, Fairbairn Memorial Window (detail), 1935, stained glass, south-west wall, Toorak Uniting Church (formerly Toorak Presbyterian Church), Toorak, Victoria .................................................. 126

St Nicholas [Study for a Stained-Glass Window], c. 1935, pencil on paper, 29.5 × 8.2 cm irreg. (image) 29.8 × 21.8 cm (sheet) (folded), National Gallery of Victoria, Melbourne, gift of Klytie Pate, 1990 .................................................. 127

Design for a Window at Scotch College chapel, Melbourne: St Michael drives Lucifer from Heaven, c. 1936, ink, gouache and tempera on paper, 56.4 × 7.0 cm (image), National Gallery of Victoria, Melbourne, gift of Klytie Pate, 1999 .................................................. 128

Design for a Window at Littlejohn Chapel, Scotch College, Melbourne: St Michael, c. 1936, pen and ink and oil on paper, 54.5 × 5.8 cm irreg. (image), National Gallery of Victoria, Melbourne, gift of Klytie Pate, 1999 .................................................. 129

Napier Waller with contributions from Christian Waller, The Leckie Window, 1935, stained glass, Ian Potter Museum of Art, Parkville, Victoria (previously installed in Wilson Hall, University of Melbourne) .................................................. 130

Prophet Isaiah, Apostle St Peter, Sundar Singh [Design for Stained-Glass Windows at All Saints’, Bendigo], 1936, gouache on card, 45.6 x 34.9 cm (mount), Bendigo Art Gallery, Bendigo, Victoria .................................................. 132
Christian Waller with contributions from Napier Waller, *Prophet Isaiah, Apostle St Peter, Sundar Singh*, 1936, stained glass, 305.0 x 46.0 cm, Art Gallery of South Australia, Adelaide, South Australia (previously installed at All Saints’, Bendigo, Victoria)....................................................................................................................... 133

*St Peter’s Sermon on the Morning of Pentecost*, 1936, stained glass, baptistery, Littlejohn Memorial Chapel, Scotch College, Hawthorn, Victoria................. 135

*St Peter’s Sermon on the Morning of Pentecost (detail)*, 1936, stained glass, baptistery, Littlejohn Memorial Chapel, Scotch College, Hawthorn, Victoria................. 136

*Penitence, Pardon and Peace*, 1936, stained glass, St Matthew’s Anglican Church, Prahran, Victoria................................................................. 137

*Penitence, Pardon and Peace (detail of Penitence)*, 1936, stained glass, St Matthew’s Anglican Church, Prahran, Victoria................................. 138

*Penitence, Pardon and Peace (detail of Pardon)*, 1936, stained glass, St Matthew’s Anglican Church, Prahran, Victoria........................................ 139

*Penitence, Pardon and Peace (detail of Peace)*, 1936, stained glass, St Matthew’s Anglican Church, Prahran, Victoria................................. 140

*Penitence, Pardon and Peace (detail of lower right of Peace)*, 1936, stained glass, St Matthew’s Anglican Church, Prahran, Victoria................ 141

*The Nativity and the Ascension [Designs for Stained-Glass Windows at St Paul’s Anglican Church, Linton, Victoria]*, c. 1938, gouache, ink and watercolour on card, 48.0 x 23.2 cm, National Gallery of Australia, Canberra, gift of Chris Deutscher, 1979................................................................. 142

*The Nativity [Cartoon for a Stained-Glass Window at St Paul’s Anglican Church, Linton, Victoria]*, c. 1938, charcoal and black pencil on paper, 273.2 x 77.2 cm, National Gallery of Australia, Canberra, gift of Chris Deutscher, 1979 ......................... 143

*The Nativity and the Ascension, Samuel and Annie Lewers Memorial Windows*, c. 1938, stained glass, east altar, St Paul’s Anglican Church, Linton, Victoria........ 144

*The Nativity and the Ascension, Samuel and Annie Lewers Memorial Windows (detail of Nativity)*, c. 1938, stained glass, east altar, St Paul’s Anglican Church, Linton, Victoria............................................................................... 145

*Jesus Heals the Sick, Clara M. Butler Memorial Window*, 1937, stained glass, St Barnabas’, West Wyalong, New South Wales .............................. 146

*The Temptation of Jesus, Lydia Aberline Memorial Window [Design for a Stained-Glass Window at St Barnabas’, West Wyalong, New South Wales]*, c. 1937, gouache and ink on paper, laid on card, 35.0 x 20.5 cm, Warrnambool Art Gallery, Warrnambool, Victoria, purchased 1978 ................................................................. 147
The Temptation of Jesus, Lydia Aberline Memorial Window, 1937, stained glass, St Barnabas', West Wyalong, New South Wales .......................................................... 148
Christian Waller with contributions from Napier Waller, The Descent of the Spirit of God, Rouse Memorial Window, 1940, stained glass, St Barnabas', West Wyalong, New South Wales .......................................................... 149
Jesus With the Doctors, Maud Souden Memorial Window [Design for a Stained-Glass Window at St Barnabas', West Wyalong], c. 1937 gouache and pencil on paper on board, 18.2 × 6.7 cm irreg. (image) 32.2 × 22.0 cm irregular (sheet), National Gallery of Victoria, Melbourne, gift of Klytie Pate, 1990 ........................................... 150
Jesus With the Doctors, Maud Souden Memorial Window, 1938, stained glass, St Barnabas’, West Wyalong, New South Wales .......................................................... 151
The Presentation of Christ in the Temple, Nielsen Memorial Window [Design for a Stained-Glass Window at St Barnabas', West Wyalong, New South Wales], c. 1937, watercolour, gouache and ink on paper, image 23.0 h x 7.8 w cm sheet 35.0 x 20.2 cm, National Gallery of Australia, Canberra, purchased 1979 ....................... 152
The Presentation of Christ in the Temple, Nielsen Memorial Window, 1937, stained glass, St Barnabas’, West Wyalong, New South Wales .......................................................... 153
The Nativity, Grellmann Memorial Window [Design for a Stained-Glass Window at St Barnabas’, West Wyalong, New South Wales], c. 1937, watercolour, gouache and ink on paper, image 18.0 h x 7.8 w cm sheet 40.6 h x 19.8 w cm, National Gallery of Australia, Canberra, purchased 1979 .......................................................... 154
The Nativity, Grellmann Memorial Window, 1937, stained glass, St Barnabas’, West Wyalong, New South Wales .......................................................... 155
Angels, c. 1937, stained glass, St Barnabas’, West Wyalong, New South Wales .......................................................... 156
Cherubim [Design for Stained-Glass Windows at the Children’s Home, Middle Brighton, Victoria], c. 1937, gouache, ink and watercolour on paper, 30.0 x 21.5 cm, whereabouts unknown .......................................................................................... 157
Christian Waller with contributions from Napier Waller, Gabriel, St Michael and Uriel, John Stuart Hepburn Memorial Windows, stained glass, c. 1937–43, St James’ Anglican Church, Ivanhoe, Victoria .................................................................................. 158
Dorcas, Ethel Louise Lloyd Dixon Memorial Window [Design for a Stained-Glass Window at St James’, Ivanhoe, Victoria], c. 1941–43, gouache, watercolour and ink on card, 34.0 x 18.0 cm, Ballarat Art Gallery, Ballarat, Victoria, gift of the Estate of Klytie Pate, 2011 .................................................................................. 159
Dorcas, Ethel Louise Lloyd Dixon Memorial Window, stained glass, c. 1941–43, St James’ Anglican Church, Ivanhoe, Victoria .......................................................... 160

Dorcas, Ethel Louise Lloyd Dixon Memorial Window (detail), stained glass, c. 1941–43, St James’ Anglican Church, Ivanhoe, Victoria .................................................. 161

Faith, Mindora Swift Memorial Window [Design for a Stained-Glass Window at St James’, Ivanhoe, Victoria], c. 1940, 32.0 x 19.0 cm, whereabouts unknown162 Faith, Mindora Swift Memorial Window, stained glass, 1940, St James’ Anglican Church, Ivanhoe, Victoria ........................................................................................ 163

Faith, Mindora Swift Memorial Window (detail), stained glass, 1940, St James’ Anglican Church, Ivanhoe, Victoria .......................................................... 164

Jesus, Douglas William Carlyle Memorial Window, 1943, stained glass, St James’ Anglican Church, Ivanhoe, Victoria .......................................................... 165

Jesus, Douglas William Carlyle Memorial Window (detail), 1943, stained glass, St James’ Anglican Church, Ivanhoe, Victoria .................................................. 166

St Agnes, Margery Eldent Memorial Window [Design for a Stained-Glass Window at St James’, Ivanhoe, Victoria], c. 1938, watercolour, gouache, graphite, ink and varnish with incisions on paper, image 25.0 h x 7.7 w cm sheet 39.2 h x 19.9 w cm sight, National Gallery of Australia, Canberra, purchased 1979............................................. 167

St Agnes, Margery Eldent Memorial Window, c. 1938, stained glass, outer sanctuary, St James’ Anglican Church, Ivanhoe, Victoria .......................................................... 168

John and Margaret Wippell Memorial Windows [Designs for Stained-Glass Windows at St James’, Ivanhoe, Victoria], c. 1938, watercolour, gouache and egg tempera, 37.7 x 66.4 cm, Bendigo Art Gallery, Bendigo, Victoria, gift of Klytie Pate, 1992..... 169

I am the Bread of Life, He That Cometh to Me Shall Never Hunger, 1938, stained glass, sanctuary, St James’ Anglican Church, Ivanhoe, Victoria .......................................................... 170

I am Light of the World He That Followeth Me Shall Not Walk in Darkness, 1938, stained glass, sanctuary, St James’ Anglican Church, Ivanhoe, Victoria ............. 171

I Am The Resurrection And The Life He That Believeth In Me Though He Were Dead Yet Shall He Live, 1938, stained glass, sanctuary, St James’ Anglican Church, Ivanhoe, Victoria .......................................................... 172

I Am The Good Shepherd And Know My Sheep And Am Known Of Mine, 1938, stained glass, sanctuary, St James’ Anglican Church, Ivanhoe, Victoria .............. 173

I Am Vine Ye Are The Branches Without Me Ye Can Do Nothing, 1938, stained glass, sanctuary, St James’ Anglican Church, Ivanhoe, Victoria .................................................. 174

St Cecelia, Olive Elizabeth Corben Memorial Window [Design for a Stained-Glass Window at St James’, Ivanhoe, Victoria], c. 1938, 38.5 x 20.3 cm, watercolour, gouache,
graphite, ink and varnish with incisions on paper, Warrnambool Art Gallery, Warrnambool, Victoria, purchased 1978

*St Cecelia, Olive Elizabeth Corben Memorial Window*, 1938, stained glass, outer sanctuary, St James’ Anglican Church, Ivanhoe, Victoria

*Behold the Lamb of God and Behold I am the King, Sir John and Lady Mary Grice Memorial Windows* [Design for Stained-Glass Windows at the Anglican Church of the Good Shepherd, Mount Macedon, Victoria], 45.0 x 37.0 cm, whereabouts unknown

*Behold the Lamb of God and Behold I am the King, Sir John and Lady Mary Grice Memorial Windows* [Cartoon for Stained-Glass Windows at the Anglican Church of the Good Shepherd, Mount Macedon, Victoria], c. 1940, pencil and charcoal on paper, 259 x 154.5 cm, State Library Victoria, Melbourne

Photograph of the *Grice Memorial Windows* in the Anglican Church of the Good Shepherd, Mount Macedon, Victoria (detail), c. 1970s

*His Banner Over Me Was Love* [Design for Stained-Glass Window at All Saints' Chapel, Geelong Grammar School, Corio, Victoria], c. 1941, watercolour, gouache and ink on paper, 39.5 x 21.8 cm, Geelong Gallery, Geelong, Victoria

*His Banner Over Me Was Love, Stewart Irvine Weirr Memorial Window*, c. 1941, stained glass, baptistery, All Saints’ Chapel, Geelong Grammar School, Corio, Victoria

*The Light Shineth in Darkness* [Design for Stained-Glass Window at All Saints’ Chapel, Geelong Grammar School, Corio, Victoria] (recto), c. 1941, varnish drawing in oil paint brushed and incised, image 21.2 x 9.0 cm, sheet 31.4 x 22.0 cm, National Gallery of Australia, Canberra, purchased 1979

*The Light Shineth in Darkness* [Design for Stained-Glass Window at All Saints’ Chapel, Geelong Grammar School, Corio, Victoria] (verso), c. 1941, varnish drawing in oil paint brushed and incised, sheet 31.4 x 22.0 cm, National Gallery of Australia, Canberra, purchased 1979

*The Light Shineth in the Darkness*, c. 1941, stained glass, baptistery, All Saints’ Chapel, Geelong Grammar School, Corio, Victoria

*St Augustine, Pioneer Men of Victoria Memorial Window*, 1939, stained glass, south nave, St James’ Anglican Old Cathedral, West Melbourne, Victoria

*St Hilda, Pioneer Women of Victoria Memorial Window*, 1935, stained glass, south nave, St James’ Anglican Old Cathedral, West Melbourne Victoria
Bishop Broughton [Design for a Stained-Glass Window at St James’ Anglican Old Cathedral, West Melbourne Victoria], c. 1937, 40.5 x 22.5 cm, whereabouts unknown .......................................................................................................................... 187

Bishop Broughton, c. 1937, stained glass, south nave, St James’ Anglican Old Cathedral, West Melbourne Victoria .................................................................................................................................. 188

St Peter [Design for a Stained-Glass Window at St James Anglican Old Cathedral] c. 1942, watercolour and pencil on board, 45.2 x 17.4 cm, National Gallery of Victoria, Melbourne, presented by Klytie Pate, 1990 ................................................................. 189

St Peter, c. 1942, stained glass, north nave, St James’ Anglican Old Cathedral, West Melbourne Victoria ....................................................................................................................................... 190

St James [Design for a Stained-Glass Window at St James’ Anglican Old Cathedral, West Melbourne Victoria], c. 1942, watercolour and pencil on board, 32.1 x 10.0 cm irreg. (image) 36.9 x 15.0 cm irreg. (image) 50.6 x 25.4 cm irreg. (sheet), National Gallery of Victoria, Melbourne, gift of Klytie Pate, 1990................................................................. 191

St James, c. 1942, stained glass, north nave windows respectively, St James’ Anglican Old Cathedral, West Melbourne Victoria ....................................................................................................................................... 192

Angels, George Peter Dean Memorial Windows, 1943, stained glass, formerly in the sanctuary of St Stephens’, Darebin (closed 1989), now St James’ Ivanhoe, Victoria ...................................................................................................................................................... 193

Angels, George Peter Dean Memorial Windows (detail), 1943, stained glass, formerly in the sanctuary of St Stephens’, Darebin (closed 1989), now St James’ Ivanhoe, Victoria ...................................................................................................................................................... 194

Study for the Airman in the Stained Glass Design, St Mark’s Church, Camberwell, c. 1943, pencil on brown paper, 22.0 x 14.9 cm irreg. (image) 29.6 x 22.3 cm irreg. (sheet), National Gallery of Victoria, Melbourne, gift of Klytie Pate, 1990 ...................................................................................................................................................... 195

St Andrew and Andrew Seton Campbell Memorial Windows [Designs for Stained-Glass Windows as St Mark’s, Camberwell, Victoria], 1943, gouache, watercolour and ink on board, 23.8 x 18.0 cm irreg. (image) 31.8 x 26.6 cm irreg. (sheet), National Gallery of Victoria, Melbourne, gift of Klytie Pate, 1990 ................................................................. 196

St Andrew and Andrew Seton Campbell Memorial Windows, 1943, stained glass, south aisle nave, St Mark’s Anglican Church, Camberwell, Victoria ...................................................................................................................................................... 197

St Andrew and Andrew Seton Campbell Memorial Windows (detail of right light), 1943, stained glass, south aisle nave, St Mark’s Anglican Church, Camberwell, Victoria ...................................................................................................................................................... 198
Study for Design for Four Windows for St Mark’s, Camberwell, c. 1948, pencil, 22.9 × 37.6 cm irreg. (image) 31.3 × 44.6 cm irreg. (sheet), National Gallery of Victoria, Melbourne, Gift of Klytie Pate, 1990 ..................................................... 199

St Luke and Florence Nightingale, Lomax Memorial Windows and St John and David Livingstone, John George Duke Memorial Windows [Designs for Stained-Glass Windows for St Mark’s, Camberwell], c. 1948, watercolour, gouache and pencil on board, 23.0 × 41.8 cm irreg. (image) 39.9 × 50.6 cm (sheet), National Gallery of Victoria, Melbourne, gift of Klytie Pate, 1990 ..................................................... 200

St Luke and Florence Nightingale, Lomax Memorial Windows, 1948, stained glass, north aisle nave, St Mark’s Anglican Church, Camberwell, Victoria .................................................. 201

St Luke and Florence Nightingale, Lomax Memorial Windows (detail), 1948, stained glass, north aisle nave, St Mark’s Anglican Church, Camberwell, Victoria .................................................. 202

St John and David Livingstone, John George Duke Memorial Windows, 1948, stained glass, north aisle nave, St Mark’s Anglican Church, Camberwell, Victoria .................................................. 203

St John and David Livingstone, John George Duke Memorial Windows (detail), 1948, stained glass, north aisle nave, St Mark’s Anglican Church, Camberwell, Victoria .................................................. 204

St John and David Livingstone, John George Duke Memorial Windows (detail), 1948, stained glass, north aisle nave, St Mark’s Anglican Church, Camberwell, Victoria .................................................. 205

St John and David Livingstone, John George Duke Memorial Windows (detail), 1948, stained glass, north aisle nave, St Mark’s Anglican Church, Camberwell, Victoria .................................................. 206

Revelation Window, Charles Henry Smith Memorial Windows, 1948, stained glass, Christ Church, Geelong, Victoria .................................................. 207

Second Officer Thomas Maxwell Fisk Memorial Window [Design for a Stained-Glass Window at the All Saints’ Chapel, Geelong Grammar School, Corio, Victoria], c. 1944–50, gouache, ink, watercolour and pencil on paper, 31.4 x 17.4 cm, Australian War Memorial, Canberra .................................................. 208

Christian and Napier Waller, Second Officer Thomas Maxwell Fisk Memorial Window, c. 1944–50, stained glass, along the walls of All Saints’ Chapel, Geelong Grammar, Corio, Victoria .................................................. 209

Christian and Napier Waller, Sergeant Herbert John Cameron Memorial Window, c. 1944–50, stained glass, along the walls of All Saints’ Chapel, Geelong Grammar, Corio, Victoria .................................................. 210
Christian and Napier Waller, \textit{Pilot Officer Edward Charles Sherwood Seller Memorial Window}, c. 1944–50, stained glass, along the walls of All Saints’ Chapel, Geelong Grammar, Corio, Victoria .................................................................................. 211

\textit{Untitled [Sketches of Lambs for a Stained-Glass Window at the All Saints’ Chapel, Geelong Grammar School, Corio, Victoria]}, c. 1944–50, pencil on paper, 31.4 x 17.4 cm, subsequently bound into \textit{Christian Waller Sketch Book} by Richard Griffin in 1978. State Library of Queensland, Brisbane .............................................. 212

\textit{Untitled [Sketches of Lambs and Sheep for a Stained-Glass Window at the All Saints’ Chapel, Geelong Grammar School, Corio, Victoria]}, c. 1944–50, pencil on paper, 31.4 x 17.4 cm, subsequently bound into \textit{Christian Waller Sketch Book} by Richard Griffin in 1978. State Library of Queensland, Brisbane................................. 213

\textit{Flight Lieutenant Roderick Russell Herbert Bowes Memorial Window [Design for a Stained-Glass Window at the All Saints’ Chapel, Geelong Grammar School, Corio, Victoria]}, c. 1944–50, gouache, ink, watercolour and pencil on paper, c. 31.0 x 17.0 cm, subsequently bound into \textit{Christian Waller Sketch Book} by Richard Griffin in 1978. State Library of Queensland, Brisbane............................................ 214

Christian and Napier Waller, \textit{Flight Lieutenant Roderick Russell Herbert Bowes Memorial Window}, c. 1944–50, stained glass, along the walls of All Saints’ Chapel, Geelong Grammar, Corio, Victoria.......................................................................................... 215

Christian and Napier Waller, \textit{Pilot Officer William J. H. Gove Memorial Window}, c. 1944–50, stained glass, along the walls of All Saints’ Chapel, Geelong Grammar, Corio, Victoria.................................................................................. 216

Christian and Napier Waller, \textit{A. Corporal J. R. Wright Memorial Window}, c. 1944–50, stained glass, along the walls of All Saints’ Chapel, Geelong Grammar, Corio, Victoria.................................................................................. 217

Christian and Napier Waller, \textit{Wing Commander Charles Cutberston Learmonth Memorial Window}, c. 1944–50, stained glass, along the walls of All Saints’ Chapel, Geelong Grammar, Corio, Victoria.................................................................................. 218

Christian and Napier Waller, \textit{Lieutenant John Noel Learmonth Memorial Window}, c. 1944–50, stained glass, along the walls of All Saints’ Chapel, Geelong Grammar, Corio, Victoria.................................................................................. 219

Christian and Napier Waller, \textit{Flight Lieutenant Nigel Russell Pugh Memorial Window}, c. 1944–50, stained glass, along the walls of All Saints’ Chapel, Geelong Grammar, Corio, Victoria.................................................................................. 220
Christian and Napier Waller, *Flying Officer Robert Barclay Anderson War Memorial Window*, c. 1944–50, stained glass, along the walls of All Saints’ Chapel, Geelong Grammar, Corio, Victoria .......................................................... 221

Christian and Napier Waller, *Captain William Eric Lloyd Memorial Window*, c. 1944–50, stained glass, along the walls of All Saints’ Chapel, Geelong Grammar, Corio, Victoria .......................................................... 222

Christian and Napier Waller, *Pilot Officer Stephen John Leach Memorial Window*, c. 1944–50, stained glass, along the walls of All Saints’ Chapel, Geelong Grammar, Corio, Victoria .......................................................... 223

Christian and Napier Waller, *Lieutenant John Henty McWhae Memorial Window*, c. 1944–50, stained glass, along the walls of All Saints’ Chapel, Geelong Grammar, Corio, Victoria .......................................................... 224

Christian and Napier Waller, *Malaya, War Memorial Window*, c. 1944–50, stained glass, along the walls of All Saints’ Chapel, Geelong Grammar, Corio, Victoria .......................................................... 225

Christian and Napier Waller, *Captain George Leonard Lindon Memorial Window*, c. 1944–50, stained glass, along the walls of All Saints’ Chapel, Geelong Grammar, Corio, Victoria .......................................................... 226

Christian and Napier Waller, *South East Asia War Memorial Window*, c. 1944–50, stained glass, along the walls of All Saints’ Chapel, Geelong Grammar, Corio, Victoria .......................................................... 227

Christian and Napier Waller, *Australia: World War II Memorial Window*, c. 1944–50, stained glass, along the walls of All Saints’ Chapel, Geelong Grammar, Corio, Victoria .......................................................... 228

The Ascension and All Things New [Possibly a Preliminary Sketch for Stained-Glass Windows at St Mark’s, Camberwell, Victoria], c. 1948–50, pencil on paper, 40.0 x 28.0 cm (sight), private collection, Canberra .......................................................... 229

*Tracing for Window Design*, c. 1940s, pencil, watercolour and red pencil on tracing paper, 55.6 × 18.1 cm irreg. (image) 58.0 x 23.4 cm irreg. (sheet), National Gallery of Victoria, Melbourne, gift of Klytie Pate, 1990 .......................................................... 230

Christian and Napier Waller, *He Ascended*, c. 1950, stained glass, St Mark’s Anglican Church, Camberwell, Victoria .......................................................... 231

Christian and Napier Waller, *All Things New*, c. 1950, stained glass, St Mark’s Anglican Church, Camberwell, Victoria .......................................................... 232
Christian and Napier Waller, *All Things New* (detail), c. 1950, stained glass, St Mark’s Anglican Church, Camberwell, Victoria ................................................... 233


*The Acts of St Paul, Redman Memorial Window* (detail), 1952–53, stained glass, west wall of the north transept, St Paul’s Anglican Church, Canterbury, Victoria .. 236

**Bibliography** .................................................................................................... 237

Archival and Manuscript Material ........................................................................... 237

Books and Book Chapters ......................................................................................... 237

Exhibition Catalogues ............................................................................................... 237

Journal Articles ........................................................................................................ 239

Newspaper Articles ................................................................................................... 239

Theses ....................................................................................................................... 240

Websites and Digital Media ....................................................................................... 240
Appendix A: List of Exhibitions Featuring Waller’s Art

Introduction

This list builds on those included in The Art of Christian Waller catalogue, the National Gallery of Australia’s Australian Prints + Printmaking research website and Design and Art Australia Online. It includes a number of exhibitions that have not previously been referenced in scholarship on Waller.

Solo Exhibitions

1978

Christian Waller 1895–1956: Stained Glass Studies, Drawings and Prints

Curator: Roger Butler

Venue: Deutsher Galleries, Armidale, Victoria

Dates: 8–30 September

Works exhibited: 192 in total.

• 3 oil paintings
• 8 watercolours
• 8 pen and ink drawings
• 30 designs for stained-glass windows
• 2 mosaic designs
• 88 drawings
• 3 cartoons for stained-glass windows
• 9 linoleum blocks
• 42 prints related drawings

Catalogue:


1992–93

The Art of Christian Waller

Curator: David Thomas

Venues and dates:

• Bendigo Art Gallery: 2 August–13 September 1992
• City of Hamilton Art Gallery (now Hamilton Art Gallery): 8 February–8 March 1992

Works exhibited:
• 116 in total.
• 14 books and journals
• 35 prints
• 6 linoleum block and zinc plates
• 28 drawings and watercolours
• 1 sketchbook, 5 paintings
• 27 designs and cartoons for stained-glass windows

Catalogue:

**2008**

**Christian Waller 1894–1954: Art Deco Artist of Note**

Curator: Kirsten McKay

Venue: Castlemaine Art Gallery and Historical Museum

Dates: 6–28 September

Works exhibited:
• Selection of works from the collection, including prints, drawings, illustrated books and designs for stained-glass windows. Checklist unavailable.

Catalogue:
None produced.

Notes: This exhibition formed part of the Art Deco 2008 Regional Festival. It coincided with the National Gallery of Victoria’s Art Deco 1910–1939 exhibition.

**2011**

**Christian Waller from Klytie Pate**

Curator: Anne Rowland

Venue: Ballarat Fine Art Gallery

Dates: 19 February–10 April

Works exhibited:
• 33 works from the collection that were gifted or bequeathed by, or acquired from, Klytie Pate.
• 1 archival document
• 1 artist’s book
• 4 drawings
• 21 prints
• 2 watercolours
• 3 designs for stained-glass windows
• 1 mosaic design

Catalogue:
None produced.
Group and Other Exhibitions During Waller’s Lifetime

1909

[Untitled Exhibition]
Venue: Bendigo Art Gallery
Dates: July–August
Work exhibited:
  • *A Petition* (1909)
Catalogue:
None located

[Untitled Exhibition]
Venue: Bendigo Masonic Hall
Dates: November–December
Works exhibited:
  • *A Petition*
  • *A Lady of Thermopylae*
Catalogue:
None located
Notes: The exhibition is discussed in several newspaper articles.²

1910

[Untitled Exhibition]
Venue: Singer’s and Co., The Block, Collins Street, Melbourne
Dates: January–March
Works exhibited:
  • *A Petition*
  • *A Lady of Thermopylae* (1909)
Catalogue:
None located
Notes: The exhibition was discussed in several newspaper articles.³

---
[Untitled Exhibition]
Venue: Wertheim's Sewing Machine Depot, Bendigo
Dates: Unknown
Works exhibited:
• Unknown (probably *A Petition* and *A Lady of Thermopylae*) and a third painting
Catalogue:
None located
Notes: Several newspaper articles refer to three large oil paintings by Waller being raffled for the Art Union, with funds used to assist Waller in her moving to Melbourne to study at the National Gallery Art School. They mention that these were previously displayed in Bendigo.¹

1913
Victorian Artists' Society 18th Annual Exhibition
Venue: Victorian Artists' Society Galleries, Eastern Hill Melbourne
Dates: 29th September–12th October
Work exhibited:
• *The Orange Seller*
Catalogue:
*Victorian Artists' Society 18th Annual Exhibition, 29th September, 1913–12th October, V.A.S. Galleries, Eastern Hill.* East Melbourne, VIC: Victorian Artists Society, 1913

The Sixteenth Annual Federal Exhibition of the South Australian Society of Arts
Venue: Institute Building, North Terrace, Adelaide
Dates: 14 November–6 December
Works exhibited:
• *The Orange Seller*
• *Disillusioned*
Catalogue:
*The Sixteenth Annual Federal Exhibition of the South Australian Society of Arts.* Adelaide: South Australian Society of Arts, 1913

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¹ *A Well Wisher, “Bendigo’s Young Artist,”* Bendigo Independent 19 February 1910, p. 6; *Youthful Artist: Promising Achievement,* Argus 5 February 1910, p. 20.

² *“Items of News,”* Mount Alexander Mail 23 August 1910, p. 2; *“Art Union Drawing,”* Bendigo Advertiser 30 September 1910, p. 3.
Notes: Waller was one of eleven Victorian artists represented in the exhibition.

1914

**Victorian Artists' Society 19th Annual Exhibition,**

Venue: Victorian Artists’ Society Galleries

Dates: 29 April–23 May

Works exhibited:

- *The Veil Asunder*
- *Disillusioned*

Catalogue:


**Victorian Artists’ Society Annual Sketch Exhibition**

Venue: Victorian Artists’ Society Galleries, Eastern Hill Melbourne

Dates: September 25–October 11

Work exhibited: *The Abyss*

Catalogue:


1915

**Victorian Artists' Society 20th Annual Exhibition**

Venue: Victorian Artists’ Society Galleries

Dates: 27 April–16 May

Works exhibited:

- *My Sister*
- *Ashes*
- *Thou Great Spirit, Hear Me*
- *Crumbs from the Rich Man’s Table*

Catalogue:

*Victorian Artists' Society 20th Annual Exhibition, 27 April–6 May, V.A.S. Galleries,* East Melbourne, VIC: Victorian Artists Society, 1915

1916
French Week Appeal, Art Curio and Antique Exhibition
Venue: Melbourne Town Hall
Dates: July
Work exhibited:
  • The Outcast
Catalogue:
None located.

1918
Victorian Artists' Society Spring Exhibition
Venue: Victorian Artists' Society Galleries
Dates: 9–22 September
Works exhibited:
  • The Mystery of Life
  • The Ancient Mariner
  • The Silent City
  • Night
  • The Nets
  • The Dryad
  • Autumn
Catalogue:
*Victorian Artists' Society Spring Exhibition, 9–22 September, V.A.S. Galleries, Eastern Hill.*
East Melbourne, VIC: Victorian Artists Society, 1918

1919
Victorian Artists' Society Annual Exhibition
Venue: Victorian Artists’ Society Galleries
Dates: 21 May–8 June
Works exhibited:
  • Summer Has Gone
  • The Gateway to Nowhere
  • The Spirit of the Desolate Wood
  • Romance, Illustration to “The Forest Lovers”
  • The Wanderer
  • The South Wind
**Catalogue:**
*Victorian Artists' Society Annual Exhibition, 21 May–8 June, V.A.S. Galleries, Eastern Hill.*
East Melbourne, VIC: Victorian Artists' Society, 1919

**Victorian Artists' Society Water-Colour and Cabinet Picture Exhibition**

**Venue:** Victorian Artists’ Society Galleries

**Dates:** 1–14 September

**Works exhibited:**
- *Where the Moon Sleeps*
- *Enchantment*
- *The Web*
- *Passers-by*
- *Circe*
- *Sleep*
- *Medusa*
- *The Pied Piper*

**Catalogue:**
*Victorian Artists' Society Water-Colour and Cabinet Picture Exhibition, 1–14 September, V.A.S. Galleries, Eastern Hill.* East Melbourne, VIC: Victorian Artists' Society, 1919

**The Twenty-Second Annual Federal Exhibition of the South Australian Society of Arts**

**Venue:** Institute Building

**Dates:** 13–29 November

**Works exhibited:**
- *Passers By*
- *The Pied Piper*
- *Sleep*
- *Autumn*
- *Enchantment*
- *Sketch for “Circe”*
- *Illustration to “the Forest Lover”*
- *“Medusa”*

**Catalogue:**
The Twenty-Second Annual Federal Exhibition of the South Australian Society of Arts.
Adelaide: South Australian Society of Arts, 1919

Notes: Waller was one of five Victorian artists–including her husband–represented in the exhibition.

1920

**Victorian Artists' Society Annual Autumn Exhibition**

*Venue:* Victorian Artists' Society Galleries

*Dates:* 26 May–13 June

*Works exhibited:*
- The Cypress Grove
- Ligeia
- Silence, Merlin and Nimue
- Night
- ‘A Dream Within A Dream’—Poe
- Morgan Le Fay and King Uriens

*Catalogue:*


**Annual Spring Exhibition**

*Venue:* Victorian Artists’ Society Galleries

*Dates:* 6–19 September

*Works exhibited:*
- *Closing Scene in the Fall of the House of Usher*—Edgar Allan Poe’
- ‘Lilith’
- Festival
- ‘When the Sword Came Back from Sea’—William Morris
- Autumn

*Catalogue:*

*Victorian Artists’ Society Annual Spring Exhibition, 6–19 September, V.A.S. Galleries, Eastern Hill.* East Melbourne, VIC: Victorian Artists’ Society, 1920

1921

**Victorian Artists' Society Annual Autumn Exhibition**
Venue: Victorian Artists’ Society Galleries
Dates: 24 May–12 June

Works exhibited:
- *The Meeting of Naiosé and Deirdre*
- *The World Drifts Away*
- *Ethlínn*
- *Illustrations to the Renegades*
- *Queen Maer and the Druid*
- *Morgan Le Fay*
- *Lucifer*
- *The Intruder*

Catalogue:
*Victorian Artists’ Society Annual Autumn Exhibition, 24 May–12 June, V.A.S. Galleries, Eastern Hill.* East Melbourne, VIC: Victorian Artists' Society, 1921

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1922

*Victorian Artists' Society Annual Autumn Exhibition*

Venue: Victorian Artists’ Society Galleries, Eastern Hill Melbourne
Dates: 23 May–11 June

Works exhibited:
- *The Sidhe*
- *Khepera*
- *The Alchemist*
- *Perseus and the Graeae [Graeae]*

Catalogue:
*Victorian Artists' Society Annual Autumn Exhibition, 23 May–11 June, V.A.S. Galleries, Eastern Hill.* East Melbourne, VIC: Victorian Artists' Society, 1922

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*Victorian Artists' Society Annual Spring Exhibition*

Venue: Victorian Artists’ Society Galleries
Dates: 23 October–5 November

Works exhibited:
- *Quare Fatigasti,*
- *The Song*
• The Garden

Catalogue:

Notes: Quare Fatigasti was later reproduced in The Adam Lindsay Gordon Memorial Volume (1926) that was edited by Edward Alexander Vidler.

1923

Oils, Water-Colours, Drawings and Woodcuts

Venue: Decoration Galleries, Collins St, Melbourne
Dates: 5–16 March
Works exhibited:
• Watercolours: Ossian and Nymph and Illustration to Yeats' Shadowy Waters
• Drawings: The Meeting of Naoise and Deirdre and The Sidhe

Catalogue:
Oils, Water-Colours, Drawings and Woodcuts, 5–16 March. Melbourne: Decoration Galleries, 1923

Exhibition of Woodcuts

Venue: Tyrrell's Galleries, Sydney
Dates: September
Work exhibited:
• The Sorceress

Catalogue:

1924

Inaugural Exhibition

Venue: The New Gallery, Elizabeth St, Melbourne
Dates: 11–20 November
Works exhibited:
• The Beloved
• David (Stained Glass Design)
• The Lullaby of Argus

Catalogue:
Inaugural Exhibition, 11–20 November. Melbourne: The New Gallery, 1924

Notes: The exhibition was opened by Dame Nellie Melba

1925

**Exhibition of Works by Australian Artists (Exhibition No. 11)**

*Venue:* The New Gallery  
*Dates:* 6–18 July  
*Works exhibited:*  
  - 6 Illustrations to ‘Australian Fairy Tales’

*Catalogue:*  
*Exhibition No. 11—Exhibition of Works by Australian Artists, 6–18 July.* Melbourne: The New Gallery, 1925

1930

**6th Xmas Exhibition of Etchings, Woodcuts, etc. of The Leading English, Continental and Australian Masters**

*Venue:* Sedon Galleries, Elizabeth St, Melbourne  
*Dates:* 2 December  
*Works exhibited:*  
  - The Sorceress  
  - Morgan Le Fay.

*Catalogue:* None located

1931

**7th Xmas Exhibition of Etchings & Woodcuts by Leading English and Australian Artists**

Sedon Galleries, Elizabeth St, Melbourne  
3–24 December  
*Works exhibited:*  
  - The Sorceress  
  - Morgan Le Fay

*Catalogue:* None located
1932

**Exhibition of Linocuts**

*Venue:* Everyman's Lending Library, Collins St, Melbourne

*Dates:* 5–16 April

*Works exhibited:*

- *Six Designs from The Great Breath: A Book of Seven Designs*

*Catalogue:* None located

---

**8th Xmas Exhibition of Etchings and Woodcuts by Master Etchers**

*Venue:* Sedon Galleries, Elizabeth St, Melbourne

*Dates:* 6–24 December

*Works exhibited:*

- *The Great Breath*
- *The Sorceress*
- *Morgan Le Fay*

*Catalogue:*

_Eighth Xmas Exhibition of Etchings and Woodcuts by Master Etchers, 6–24 December._

Melbourne: Sedon Galleries, 1932

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1934

**Heidelberg Art Exhibition**

*Venue:* Ivanhoe Hall, Ivanhoe, Victoria

*Dates:* 16–26 November

*Works exhibited:*

- *Cartoon for Window Erected in St Paul’s Canterbury*
- *Cartoon for Window in Queen’s College*
- *Cartoon for Window in St Paul’s Frankston, Resurrection Window Gilgandra NSW*
- *Eleven Colour Sketches for Stained Glass Windows*

*Catalogue:*

_Heidelberg Art Exhibition, Ivanhoe Hall, 16–26 November._ Heidelberg, VIC: Heidelberg Art Exhibition, 1934

*Notes:* Waller designed the cover for the exhibition catalogue (see image on the next page). Her husband exhibited *Section of Cartoon for the “Newspaper House Mosaic”* in the show. The exhibition was part of Heidelberg’s centenary celebrations.
Posthumous Group and Other Exhibitions

1976

Outlines of Australian Printmaking: Prints of Australia from the Last Third of the Eighteenth Century Until the Present Time
Curator: Ron Radford
Venue: Ballarat Fine Art Gallery (now Ballarat Art Gallery)
Dates: 1 July–1 October
Works exhibited:
- The Sorceress
- The Shepherd of Dreams
- The Golden Faun
- The Lords of the Flame
- The Spirit of Light
- Morgan Le Fay

Catalogue:

Notes: Morgan Le Fay is incorrectly listed as The Sorceress in the catalogue.

1977

The Printmakers Mainly of the Thirties
Curator: Jim Alexander
Venue: Important Women Artists, East Malvern, Victoria
Dates: 11 September–30 October
Works exhibited:
- The Sorceress
- Salve
- Unto Us a King is Born
- Design for Xmas Card
- Surplus prints designed for ‘The Great Breath’

Catalogue:

**1978**

*A Survey of Australian Relief Prints 1900–1950*

**Curator:** Roger Butler  
**Venue:** Deutsher Galleries, Armadale, Victoria  
**Dates:** 13 April–5 May

**Works exhibited:**
- *The Sorceress*  
- *The Shepherd of Dreams*  
- *The Golden Faun*  
- *Bookplate for Hilda Elliott*

**Catalogue:**  

**1980**

*An Exhibition of Art Nouveau in Australia*

**Curator:** Ron Radford

**Venues and dates:**
- Ballarat Fine Art Gallery, Ballarat (organising institution): 5 February–4 March
- National Gallery of Victoria, Melbourne: 21 March–20 April
- Queensland Art Gallery, Brisbane: 19 May–22 June
- S.H. Ervin Museum and Art Gallery, Sydney (under the auspices of the Art Gallery of New South Wales): 17 July–17 August

**Work exhibited:**
- *Destiny* (1916 oil painting)

**Catalogue:**  

**1981**

*Melbourne Woodcuts and Linocuts of the 1920's and 1930's.*
Curator: Roger Butler

Venues (dates unknown):

- Ballarat Fine Art Gallery, Ballarat (organising institution)
- University Art Gallery, University of Queensland, St Lucia, Queensland [UQ]
- Newcastle Region Art Gallery, Newcastle, NSW
- McClelland Art Gallery, Frankston
- Victorian College of the Arts Gallery, Melbourne

Works exhibited:

- The Sorceress
- Morgan Le Fay
- Seven Designs from ‘The Great Breath’

Catalogue:


1983

*Images of Women Prints and Drawings of the Twentieth Century.*

Curators: Carolyn Barnes, Amanda Johnson, Greg McCall, Janet McKenzie and Krista Mogensen; Co-ordinated by Margaret Riddle

Venue: University Gallery, University of Melbourne Art Gallery (now Ian Potter Museum of Art), Parkville, VIC.

Dates: 8–24 June

Work exhibited:

- The Spirit of Light

Catalogue:

Riddle, Margaret, ed. *Images of Women: Prints and Drawings of the Twentieth Century.* Parkville, VIC: Department of Fine Arts, University of Melbourne, 1983

1987

*Masterpieces of Australian Printmaking*

Curator: Josef Lebovic

Venue: Josef Lebovic Gallery, Sydney

Dates: 30 April–30 May

Works exhibited:

- The Magician of the Beautiful
• *The Golden Faun*
• *The Sorceress*

Catalogue:

1988

**Australian Women Printmakers**

Curator: Josef Lebovic
Venue: Josef Lebovic Gallery, Sydney
Dates: 5–26 March

Works exhibited:
• *The Magician of the Beautiful*
• *The Lunar Pitris*
• *The Shepherd of Dreams*
• *The Lords of the Flame*
• *The Sorceress*

Catalogue:

**People, Print and Power**

Curator: Michael Richards
Venue: National Library of Australia, Canberra, followed by a national tour
Dates: Unknown

Work exhibited:
• *The Great Breath* (two copies)

Catalogue:

1989

**A Selection of Nineteenth and Twentieth Century Australian Art**

Venue: Deutscher Fine Art, Carlton, Victoria
Dates: 24 May–9 June
Work exhibited:

- The Great Breath

Catalogue:

_A Selection of Nineteenth and Twentieth Century Australian Art_, 24 May–9 June. Carlton, VIC: Deutscher Fine Art, 1989

1990

_A Selection of Australian Prints and Drawings from the 1930s and 1940s_

Curator: Helen Maxwell

Venue: Australian Girls Only Gallery, Kingston, ACT

Dates: 3–22 March

Works exhibited: Unknown

Catalogue: None located

1995

Notes: These exhibitions formed part of the National Women’s Art Exhibition coordinated by historian Joan Kerr.

_Women Printmakers 1910 to 1940 in the Castlemaine Art Gallery and Historical Museum_

Curator: Kirsten McKay

Venue: Castlemaine Art Gallery and Historical Museum, Castlemaine, Vic.

Dates: 5 March–30 April

Works exhibited:

- Greeting Card
- Unto Us a King is Born
- Bookmark for 1932
- The Magician of the Beautiful
- The Lords of the Flame
- The Golden Faun
- Salve
- _Ex Libris Ronald Meadows_

Catalogue:

Venue: Bendigo Art Gallery
Dates: 8 March–2 April
Works exhibited: Unknown

Women on Paper: From the Collections: Late Nineteenth Century to the Present
Venue: Bendigo Art Gallery, Bendigo, VIC
Dates: 5–23 April
Works exhibited: Unknown
Catalogue: None located

Beyond the Picket Fence: Australian Women's Art in the National Library Collections
Curator: Sylvia Carr
Venue: National Library of Australia, Canberra
Dates: 8 March–8 June
Work exhibited:
- The Great Breath
Catalogue:

Trust the Women
Venues: S. H. Ervin Gallery, National Trust of Australia, Sydney, followed by a tour to the Broken Hill City Art Gallery (dates unknown)
Dates 24 February–2 April
Works exhibited:
- The Gates of Dawn (1977 facsimile)
- Four original drawings for the book executed in pen, ink and pencil, given the following titles: Christopher Meets the Daughter of the Sun, The Daughter of the Sun, The Witch as the Daughter of the Sun and The Witch Brewing Seeds.
Catalogue:
Thomas, Sarah. Trust the Women: Works by Women in National Trust Collections. Sydney:
Notes: The works exhibited are all listed as belonging to the Australian Childhood Collection, Sydney, National Trust of Australia (NSW)

1996

**Spirit and Place: Australian Art 1861–1996**

**Curators:** Nick Waterlow and Ross Mellick

**Venue:** Museum of Contemporary Art, Sydney

**Works Exhibited:**

- The Great Breath
- Frontispiece from “The Great Breath”
- The Spirit of Light
- The Shepherd of Dreams
- Female Academy Study

**Catalogue:**


Notes: The catalogue includes an essay by Jenny McFarlane in which Waller’s art is discussed.

1997

**In Relief: Australian Wood Engravings, Woodcuts and Linocuts**

**Curator:** by Kirsty Grant

**Venue:** National Gallery of Victoria, Melbourne

**Dates:** 17 June–13 September

**Work exhibited:**

- The Great Breath

**Catalogue:**


1998–99

**Australian Prints from the Gallery’s Collection**

**Curators:** Hendrik Kolenberg and Anne Ryan

**Venue:** Art Gallery of New South Wales, Sydney
Dates: 6 November 1998–7 February 1999

Work exhibited:

• *The Lords of the Flame* from *The Great Breath*

Catalogue:

Kolenberg, Hendrik, and Anne Ryan. *Australian Prints from the Gallery’s Collection.*

Sydney: Art Gallery of New South Wales, 1998

2000–1

**Modern Australian Women: Paintings and Prints 1925–1945**

Curator: Jane Hylton

Venues: Art Gallery of South Australia, Adelaide, followed by a national tour


Works exhibited:

• *The Magician of the Beautiful*

• *The Spirit of Light*

Catalogue:


2007

**The Story of Australian Printmaking 1801–2005**

Curator: Roger Butler

Venue: National Gallery of Australia, Canberra

Dates: 30 March–3 June

Works exhibited:

• *The Sorceress*

• *Morgan le Fay*

• *Untitled [Joan of Arc/ The Annunciation]*

• “Perhaps it was the dark held out his hand, and morning came and stole his hand away”

• *The Woman of Faery* (print)

• *The Lords of the Flame*

• *The Golden Faun*

• *The Spirit of Light*

• *The Shepherd of Dreams*
• **The Great Breath**

Catalogue:

In lieu of a catalogue the exhibition was accompanied by two publications:


2008

**Art Deco 1910–1939**

Curator: Ghislaine Wood and the National Gallery of Victoria

Venue: National Gallery of Victoria, Melbourne (exhibition organised by the Victoria and Albert Museum, London)

Dates: 28 Jun–5 Oct

Work exhibited:

• **The Great Breath**

Catalogue:


2010

**Looking for Fairies: The Victorian Tradition**

Curator: Anna Clabburn

Venue: Bendigo Art Gallery

Dates: 16 October–28 November

Works exhibited:

• **The Sorceress**

• **The Woman of Faery** (print)

• original lithographic manuscript of *The Gates of Dawn: A Book Made for the Young*

Catalogue:

Appendix B: Extracts from the *Waller Printmaking Record Book*

**Introduction**

In the 1920s Christian and Napier Waller kept a record book detailing the sale and gift of their prints. The whereabouts of the book is unknown, however a facsimile survives in a private collection in Canberra. I transcribed the entries that relate to Christian Waller’s prints. What they show is that she gifted prints to her friends—including J. B. Trinick—and that they were also sold to commercial galleries, including: Tyrells Gallery and the Gayfield Shaw Gallery in Sydney, and the New Gallery in Melbourne. The record book offers useful insight into the distribution of Waller’s prints as well as the editions in which they were made.
The Sorceress. 35,³ [CW print]

<table>
<thead>
<tr>
<th>Basil Burdett.⁶</th>
<th>6-7-23.</th>
<th>2</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tyrrells⁷ -</td>
<td>“ “ “</td>
<td>3</td>
</tr>
<tr>
<td>Gayfield Shaw.⁸</td>
<td>10.7.23.</td>
<td>4</td>
</tr>
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Decoration [?]

J. B. T. 1

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Arts & Crafts¹⁰ 1924.

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<th>The Ring¹¹</th>
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<th>Sorceress</th>
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<td>Turkeys</td>
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Morgan Le Fay –

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<td>Mrs [Hawther]</td>
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<td>No 25</td>
<td>Charlie [Weam] –</td>
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⁵ Most of Waller’s prints—excluding her bookplates—were published in an edition of thirty five.

⁶ Prominent art critic and dealer. In 1923 he was working in commercial galleries in Sydney where, in 1925, he established the Macquarie Galleries.

⁷ Commercial gallery in Sydney.

⁸ Prominent commercial gallerist. Director of the Gayfield Shaw Gallery, Sydney.

⁹ Commercial gallery in Melbourne. This entry was written in Christian Waller’s handwriting.

¹⁰ Possibly a reference to the Arts and Crafts Society of Victoria’s Gallery. I have been unable to find out further information about the Wallers’ involvement with the Society and its gallery.

¹¹ The Ring, Turkeys and Guinea Fowls were made by Napier Waller.

¹² There is no known print of this name by either Christian or Napier Waller. The title suggests it was possibly made by Christian Waller.

¹³ Edward Alexander Vidler, publisher and friend of Waller’s.

¹⁴ Possibly Ron Meadows, an artist who was one of Waller’s protégés.
Appendix C: Transcriptions of Christian Waller’s Unpublished Stories from Her Journal and Book of Stories (c. 1931–44)

Introduction

As discussed in Chapter Three, Christian Waller wrote several children’s stories, including The Gates of Dawn: A Book Made for the Young (1932). It is likely that she planned to publish these through her Golden Arrow Press. As with her visual artworks, Waller’s stories explore spiritual themes and make use of symbolism and imagery to encourage spiritual awareness. They are significant aspects of her creative output that demonstrate the importance of the harmony of word, image and message in her work.

Included with The Woman of Faery are two illustrations of the same name that Waller produced in the early 1930s. It is unclear whether the story responds to the illustrations or vice versa.

The stories have been transcribed from the original manuscripts located in her Journal and Book of Stories (c. 1931–44). As they were written in lead pencil, they have been difficult to decipher in places. In some instances I have included words or a question mark in square brackets to indicate that I have been unable to clearly translate a word. Slight edits have been made, chiefly the correction of spelling and grammar mistakes.
Enthroned in the blue depths of infinite space sat an immense dark figure. His mind moved [gropingly], wrapped in the vastness of desolation, while his herculean task loomed gigantic and hopeless before him. Failure upon failure had been the reward of labour until dark despair pressed closely upon him. A great quest started, a journey began, the end a shining star glimmering faintly through the mists of blackness and oblivion.

Slowly the darkness began to lighten, and in the darkness the great figure emerged and once again made plans for his self imposed task.

Through the long day he laboured, with dream and vision, building the home that he should inhabit, until the blue night once again cast her mantle around him.

Back into the ages stretched the memory of other structures. Strong massive buildings with numerous rooms, rambling like labyrinths close to Earth the Mother—high domed dwellings open to wind and sky—palaces with minarets glittering in the sunshine and tiny mud hovels roofed over with brambles—such had been his abodes in the past. Now he would build high, a tower of steel with windows of translucent glass opening into the clouds, and at night the moon in her splendour would fill with whiteness and chastity the chambers of his house.

From the heights of silence he descended into the world of men searching for builders to entrust with this great work. In a small cottage near the outskirts of a smoke soiled city he found them—a man and a woman—builders who would with calm love work faithfully at the building of his home.

Slowly the great mass of steel took shape, the walls rose sheer from a basement of stone, the windows stared like the eyes of Argus into vast open spaces, while the huge door stood like a sentinel against all comers.
At last the builders’ task was completed and the architect stood content with their work; but the house was bare and unfurnished, too soon it was for him to enter there.

He needs one to guard it, to find its wants and supply them, to drape around the windows beautiful cloths, and place [some] coverings on the floors. To find chairs, tables and books, a bed to sleep in and food for the pantry and storerooms.

Memory brought visions of stewards who had failed, who had let the ravenous moth feed on the age old tapestries, had let the dirt of the roadway blow in and make unclean the floors, filled the pantries with rich unwholesome foods and let the windows become grime encrusted.

Repeated failures in the past makes the master choose carefully, and long it is before he finds one for his desires. He takes at last a tall youth with the strength of a man and the eyes of a child who dreams. With his blessing he gives the house into his keeping and resting from his labours he falls into a deep sleep.

* * * * * * *

From the high steel towers came the joyful voice of a man still young. He praised the morning, the sunshine and the blue sky. His songs made rhythm for his motions as he rubbed at the windows which shone like jewels in the clean sunlight. His eyes strayed down to the dear earth with the trees and flowers nestling so closely to her. His gaze wandered over trails of wonderful country with crystal streams emerging from dark mysterious forests to play joyfully with pebbles in the bright light of the day. He saw the mighty ocean with her giant waves hauling themselves like white witches against the grim rocks guarding the foreshore and like incense rose up the fragrance of flowers.

Morning moved swiftly to afternoon and the day passed in happiness and wonder unlike the long shadows brought the farewell of the sun, while in the East the crescent moon moon appeared.
A deep peace and stillness came with the end of the day, the depths of still waters that mirrored the tall trees, the grandeur of mighty mountains in the dusk, and the homing cry of birds lay like restful figures across the heart of the young steward.

Then through the silence came a deep note as the great door turned silently on its hinges and the quietness of night was broken by the sound of footsteps in the hallway.

A hand reached up and a bright flame burst forth from the lamp hanging by heavy chains from the rafters. The flame glowed on the shining walls, the beautiful aged old tapestries and the bright patterned floors. The perfume of many flowers swept like a song of love to greet the master as the steward hastened with glad steps and fell at his feet rejoicing.

* * * * *

Master and steward spread the tables for a great banquet with stores of pure and wholesome food from the pantries. Together they went forth into the night and gathered in the [room], the needy and the distressed. Rejoice with me said the master for I have found a good and beautiful steward, who has kept clean my house furnished it with treasures of great price and filled my storehouses with pre and wholesome food.

Then a great cry of joy sent the blackness of the dark night.
[Untitled Story II]

Enthroned midst the blue depths of infinite space
Sat an immense dark figure.
His mind moved gropingly wrapped in the vastness of desolation
His herculean task loomed gigantic and hopeless before him.
Failure upon failure had been the reward of labour.
Until dark despair passed closely upon him.
A great quest started, a journey began
The end a shining star glimmering faintly through the
mists of blackness and oblivion.
Slowly the darkness began to lighten
and in the darkness the great figure emerged
to once again plan for his self imposed tasks.
Through the long day he laboured with dream and vision,
building the home that he should inhabit
‘til the blue night once more cast her mantle around him
[Untitled Poem]

There was once a green little creature
who lived in a wood, apart from the world

In the wood was a pool where he gazed
each morning, each evening and in the dark night

Quaint little fishes he caught in the water
and chased dragon flies and water birds

No one played with him he was alone always,
none of his kind he knew at the approach of others he fled

Sometimes he thought there must be other creatures
just like him and his heart was [swell] with pain

Always he watched by the pool waiting
at morning at evening and in the dead night

One day he peered through the long willows
then with a little gasp lay still.

A beautiful white face rose up from the water
so quiet sweet and so strange

He put out gentle fingers to touch the long trailing hair
the eyes opened to gaze into him with gentleness

The waters had brought him one in his likeness
such wonder was never before.

The eyes closed and in the great stillness
the face sank slowly beneath white lilies

By the pool is a lovely little green creature
who gazes dumbly at the earth and sky

He hides among the rushes by the willows
and the water flows over that sweet face.

* * * *
The Woman of the Faery

The Woman of Faery, c. 1931, pen and ink on paper, 15.6 x 12.6 cm, reproduced in:

*Manuscripts: The Book Nook Miscellany*, edited by Harry Tatlock Miller, Geelong:
Book Nook, no. 3 (December): 52
Over yonder near the grey mountain lived many earth spirits; but the cool green waters of the lake’s mirrored the tall trees that guarded the home of the Faery woman. All alone amidst the great forest she wandered, weaving with dream and wonder beautiful fabrics to clothe the sleeping world.

Blue days deepened into purple nights and the pale mists of dawn found her long white fingers fashioning garments for the souls of men.

In the forest lay a deep spell—a hush like the silence of a dim cathedral spread over the tall trees and fragrant wild flowers, and the soul of the Woman of Faery was one great white prayer of peace.

In the clean cold water of the lake the shadow of a bird flashed—some unknown sound had startled the bright winged creature of faery, which fled for sanctuary into the blue depths of the forest.

Across the rich pattern of purple and gold a grey note of colour strayed and the pale pink of the dawn was clouded and its glory veiled.

A strange note of warning pierced with fingers of ice the heart of the Woman of Faery the deep peace was troubled and the holy silence broken.

Down the long aisle of stately trees came a murmured cry of heeding from the thousands of tiny leaves bent down with an unknown woe. Star-like flowers sent out deep perfumed protest bent beneath the cruel tread of the ravishes of peace, and white pebbles [hurl] by the foot of the intruder scattered and ripples with pairs the still water of the lake. Only then did the Faery Woman pause from her weaving, her great grey eyes lifted and one idle hand pushed back from her pale oval face great masses of straw coloured hair as her gaze wandered to the tired dark form approaching her dwelling. Sad and lost the stranger moved silently to her, the pain clouded eyes sent out a mute appeal and the tired arms pushed forward to greet her; but the feet caught against a stone more rebellious than its fellows stumbled and this cold grey face pressed against the grass and flowers.
By the margin of the lake in the pale gold light of evening the man from the world heard the magic tales of Faery. The deep peace of the forest lay like a cloak about him and his soul calmed by the lake’s green waters sang with joy as the Faery woman healed him, her lingering touch shone with caress and care. She took a harp and sang him strange sweet stories, of men who had loved with wondrous love the Woman of Faery—and had gone back to the world of men to win riches fame and fair ladies. But ever wearying of their gains and clay women had left all to find again the land of Faery; but the gates of wonder stayed forever hidden and the muse of Faery was but a dream to their longing ears.

Once as they lingered at the close of a wondrous story when the wings of Faery had lifted him from the lives of men. He craved a token a gift from the land of Faery.

With fingers made wise by the love of magic countries she gathered from the pure air cool flames of unseen fire and with the wonder of innocence and given love she bound them and shaped them to larger united circle.

In the dusk of the evening the pale flames shone brightly and with firm white fingers she pressed them closely to him and through the dark cloth covering the sweet linen next to him the pure flames leapt to him and on his breast printed the white fire circle the symbol of Faery.
The strong white fingers glided quickly over the bright dream tapestry weaving a new dream garment for the world to wear, whilst towards the world of men hastened a dark figure and out to meet him came the grey shape of an earth woman who took his hand and led him till the dark gates of the world shut out the forest of Faery.

After long grim years in a fever laden city, white as the hand of pestilence a tired form crept forth, hiding amidst the shadows cast by the cruel night of fear he stumbles in the darkness with bowed head and [burning] eyes.

Like a black cliff of despair loomed up as the once loved forest as nearby his weary feet shone the pathway to him, his bleeding hands tore naively at the taunting [lianas], and treacherous creepers that twisted snakelike around him whilst leprous moss had the hid the stagnant pools from his unwary feet.

Through the long [drawn] night he struggled till threads of his dark coat made patterns on the tangled mass of vine shirt of linen hung in tattered rags about him and through the [vents] the white skin gleamed prey to the venomous thorn.

The cruel hours of night still lingered, no sound was heard but the low moan of the [?] as some deeper and more pitiless wound found the now naked skin.

Slowly the moon was rising, silver leaves appeared on the topmost trees and the dread shapes of night were softened about their menace fled. Her bright beams grew stronger as she cast them down, gently reaching amongst the branches and broken ferns for the body of the wanderer.

Overcome with the deadly fumes of a poison plant whose noxious leaves hung like tentacles about his [hard] face. The moon found him—and the moon worked magic.

With fingers of light she worked on the poor to[r body] gathering the cruelly drawn blood into intricate patterns and shapes like flames that leapt and curved together vibrant and white—till bright as the light of the moon on that dark haunted forest shone out on the breast of the wanderer the circle of flame. The white fire of faery,
The light of the flame flickered on the deep shadowed trees fired in a pathway for his world weary feet through the dark labyrinth of night. At the calm lake he stayed and in the great stillness of the place he entered the water and the green depths took from him the wounds and travail of the night.

About his wet feet the green grass pressed softly mauve violets rubbed gently against him lending their essence to the air and tremulous leaves touched his shoulders sending down tiny cascades of diamond like dew while upon his breast the white flames were burning to call her to him—“The Woman of Faery”.

Down the long aisle of trees she came slowly to meet him wondrous and fair in the grey light of the dawn. In her eyes a great light was shining and around her was the song of birds.
There is a world of wonder when the veil of darkness is lifted, and each Son of the King calls joy fully on his Father.

The Garden

At the Day’s end in an ancient Garden stood a tall blue coated Woman, guarding the treasure of a fruit heavy tree.

The waters of Sleep welled up from the Tree’s roots and a golden vessel carved with strange images was chained to the Well’s head.

Creepers turned up the tree trunks and then blossoms fell in starry showers on the long grass and the pathway worn by countless feet.

A great House was built at the end of the path and the light from its myriad windows cast long shadows into the night.

The King’s Son

Through the darkness came the tread of a mighty horse, a hand lifted the latch, and the massive Gate turned on its hinges. From the great beast leapt a dark world worn figure with head erect and eyes bright as fire, with long strides he reached the green tree and much treasure heaped on its branches.

Then from the deep well was the crystal goblet filled, and the Ancient Woman offered drinks to the Son of the King. The King’s son drank at the feet of the Woman as he joined his brothers in the bright house.

The Daughter of the Sun
At the Day’s dawn in a field of flowers the Daughter of the Sun was singing happily as she gathered armfuls of blossoms and in clusters bound them together.

From the bright house came a band of merry children, and in the clean air their voices sang joyfully as around the Daughter of the Sun they clamoured as even a blossom cluster was woven a tiny hand reached eagerly for it and a little form flower laden ran laughing into the sunshine.
Death Takes a Holiday

It was early morning the sun shone brightly. Under a sprawling apple tree sat a golden haired girl her grey eyes full of wonder and love. The grass was a soft and green and above her head spread a canopy of pink blossoms while a chorus of eager bees flew happily amongst the blossoms. Then deep tones chanting—life—life—life.

Her tender gaze rested on a strange object on the grass—a dried dreary looking thing—but she was sure that in it was a persistent quiver. Yes something was in it. It was alive. Life—life, she murmured imitating the bees chanting. How wonderful is life. “Life is always here nothing can put an end to life.”

“Life! Ha ha! Put an end to life, trust me” said a hard hollow voice at her side. And looking up she saw a gaunt ugly figure dragging along a scythe heedlessly through the grass she loved. Holding in one hand a scroll of paper in the other a strange shaped glass with sand in it.

“Who are you?” said the girl anxiously. “Why you, you look so strange and ugly? Why do you trail your scythe through the tender grass? Oh, do be careful you almost trod on that little strange shape that has life in it. Life is so precious you know.”

“Ha ha, I know. Who knows better than I do” muttered the gaunt stranger. “They don’t like giving it up. They hold on so tightly to it most of them. But I take it just the same. They are always in fear of my coming. Only the young like you are not afraid. I would not be needed if the hearts and minds of creation was like you. You are so young in your presence. I feel so old and tired. I am overworked and tired. Day and night day in day out I work while others have holidays. And rest. I work harder than them. I am so pushed for time. I was taking a short cut through this orchard. I had to see a man who lives over the next hill. He can wait. I think I will take a holiday. Can I sit beside you for a while? I never wanted to sit beside anyone before. I always grudged the time they kept me waiting. I had to sit beside them and make them think I could not be frightened away. Oh if they only knew the truth they would have ordered me out of the house. My best case was always to pull them quietly out of an accident—when their mind was too confused to hold on.”
“Oh how you talk” said the girl. “But it is all too confusing. Of course you can sit beside me and watch what is happening to this strange little object. Why wings are coming out. How beautiful it is alive. It has life. How I love life.”

“Yes you would” muttered the stranger. “Then you would not love me for I put an end to life. I am death.”

“Death” said the girl, “what an ugly name. Why do you want to do such an evil thing as to put an end to life. Of course you cannot you know. For life is everlasting. The bees tell me so and the flowers. The blossoms come. They make the world so beautiful. Their petals fall after a while but the fruit comes. They give their best to the world and next spring they start their cycle all over again.”

“You are just talking nonsense” said Death. “I am not working [overtime] just to pick blossoms. It is the animal Kingdom my work lies in. Man and the lower animals. Though why they should be called lower I do not know. There is nothing lower than man. I knew an old man lower than any animal. How he held on to life though. I had him terrified for years. Every spare moment I had I would creep into his house and stare into his eyes and put my very long fingers on his heart. He lived in a mansion too—well guarded mind you, but I would say playfully to the guards ‘if you don’t let me sit beside him I’ll take you’. They always made way then. He made huge failures making armaments for wars. Must have sent millions of men to their deaths. Young strong me. No wars meant no money coming to him. ‘What was life to a young strong man’ said he, ‘with no money to buy a decent house to live in’. But I got him in the end. I caught him off his guard. He had just started another war. Through his agents who were is all spheres of life. I brushed aside his many guards and servants—they were rather [delayed] that day. There were copies of papers lying about. The place looked real untidy. I knew what it was about. I had been worked sick. Taking the life from thousands of young fine men. Healthy and filled with a sense of duty. I felt so sick over it all that I determined to get him this time. I strode into his room, lifted my hands and choked the life out of him. I heard it go with a sign of relief. ‘That is the worst body I have ever been in’ it said as it vanished into space. His shrivelled evil body lurched forward and from his skinny fingers flittered a paper with large headlines ‘50,000 lives lost in action—city wiped out’. I got out of that place quietly and that is why I am so tired. I just must have a holiday.”
“Oh you poor Death I am really sort for you and I do love you a little for taking the life from that evil man. But why didn’t you do it sooner and then all those fine strong young men would still be full of life?”

“Oh I cannot explain all the [ins] and out of this business of [money]. I don’t do it for money. Nor for love. It is just that I was chosen for this job and must obey orders. But not today. This will be the first real holiday I have had since the day of Abel.”

“I was young—then. Dreaming like you in a paradise of blossoms but I didn’t have a body like this. It is only the imagination of millions of people that has me be look like this. A gruesome creature.”

“But you are not afraid of me. The young never are.”

“No I am not afraid of you. But couldn’t you only take the life from wicked people like the old evil man who made fortunes from other people’s deaths?”

“No girl. I am not the judge I only carry out my instructions. There is a law of cause and effect. I didn’t make it and you may be surprised but some people welcome one. I am so very gentle with them. You would be surprised. You see they do not see all this ugliness that is but the imagination of people who hold on to life for selfish reasons only. Like the life in the old [armament] [maker] life is often glad to be set free when it has to be the [?] that keeps an evil or selfish body going. Sometimes life is longing to give itself for the good of others and rushes into martyrdom. Not revealingly. It is often a greater martyrdom to live for the good of other than to die for them.”

“I don’t like the people who have made you look so ugly with their imagination. You’re really quite a just person.”

“I am but a servant of the law” said Death, “the law is just”. 
A faint glittering of wings caught their attention. “Oh look” said the girl, “life is free. It is a beautiful butterfly”.

“Yes it is beautiful” said Death, “after a rest it will fly away.”

“Why the sun is going down.”

“I hear a voice calling me. It is the old man over the [hill]. He wants me. I must go. My holiday is over. I will be very gentle with him.”
**Little Horse**

Little horse lived in a great meadow rich in luscious aromas and sweet smelling flowers. Large trees made cool shady places to lie in, and life was one long happy dream.

No care clouded his simple mind, everything was so very lovely in his meadow, and when he drank from the clean stream that ran merrily over the round stones amongst the bushes.

“Little Horse” was very happy indeed

At times he would lie amongst the little white daisies and gaze up at clouds making castles in the sky, or watch the birds as they flew by over his head.

“What a happy place the world is” said Little Horse contentedly, and he ate another mouthful of sweet clover and nodded at the daisies.

It was a very large meadow that Little Horse lived in, he had never been to its farthest corners, he liked to stay near the stream and listen to the music it made running over the stones on its way to the river. “Some day” he said, “I will go to the other side and see if the grass is as sweet over there”; but “some day” was so comfortably far off that he ate another mouthful of grass and stayed with sweet contentment.

*****

One day Little Horse became aware of strange shapes in the meadow—creatures with only two legs—and clumsy things that lumbered about making awful noises. All day the clamour continued but with evening came quietness and Little Horse came out from behind the bushes and was very glad. But with the daylight came yet more noises. And so each day the perfect peace was broken and only night brought peace to Little Horse. “I must go over some day, and see what it is all about” he said
but “some day was a long way off” he mused as he drank from the clean running stream.

Each day the noises grew louder and the strange shapes appeared larger. So Little Horse returned to the furthest corner behind the bushes and decided to stay there until ‘some day’ came. Days came and went and weeks passed by, until one day Little Horse awoke to a day when the shapes did not appear, and noises had ceased.

“I must go and see what it was all about” he said and walked cautiously from his furthest corner to the place where the shapes had been.

Then he was aware of two shining lines on the ground that seemed to stretch back as far as his eyes could see.

“I will walk between them” he said “I have never done that before, I always meant to do something different”. “Some day, I think that it must be some day now.” So he walked along and forgot about the grass, and the daisies and the little crystal stream in the meadow. All he saw was two shining lines leading to somewhere.

He had never been so excited before, this was quite an adventure for Little Horse. He had always known that there was something, that something would happen some day.

Then his sensitive ears became aware of a new sound. And soon he saw a large shape rushing towards him down the shining lines.

“This must be what I have come to meet” said Little Horse contentedly and he continued his journey.

The shapes became larger, the horse louder, but suddenly a great force struck little horse and hurled him quivering through the air on to the soft grass of the meadow. He lay there stunned. Time passed, and his simple mind returned to him. He could not move, his body was one aching mass of pain, limbs were helpless and bleeding. He could never walk again, he could never reach the little stream so sweet to his memory.
“Why did some day ever come” he moaned and sank into oblivion again.

******

Little Horse opened his eyes and looked around him. A tall figure bent over him with eyes filled with love and compassion “where am I” said Little Horse.

“You have come to the end” said the tall figure gently. “Everyone has to the here some day,”

“Who are you?” said Little Horse.

“I am the end and the beginning. I am the one who is always old. I am the one who is always young. I make all things news.”

“Can you make me new?” said Little Horse. “Can you make my legs strong again? Can you make me run and gallop over the meadow, tossing my head as my long shining mane waves over my broad shoulders, running races with the eagles that fly in the sky, scattering the stones with my strong feet as my voice echoes over the hills ‘listen hills! Listen! Be glad once more, Little Horse is here, he lives again’. Can you do that? Can you do that?” cried Little Horse.

The tall figures smiled on him gently and said “follow me Little Horse” and walked quietly away.

Once more Little Horse was alone. Rebellious thoughts surged through his brain, anger, resentment followed by despair.

So he had been talking to a shadow, a delusion, a thing of mist like the clouds he had often watched in the sky, and it like them had gone away and left him alone. And he was dead! dead! dead! He was at the end. There was no beginning. Grass was around him in plenty, but food he did not need. His own hateful thoughts were food enough in him. Dead creatures do not need food, dead things live on dead things—hatred, hatred, hatred, waves and waves of hatred surged from the mind of Little Horse withering up the cloves and grass, casting gloom over everything. Then his gaze
wandered over his own body, filling him with unbearable loathing—of all things he hated most, he hated himself. Oh he must get away from this terrible creature—that was death—he understood now. To be along with this horrible loathsome thing that was himself. He would get away, he must; and with one great angry effort he rose to his feet.

To his surprise he could stand, he moved one leg carefully, then another, another and another. All could move. He quivered all over, his body was filled with strange power. It terrified him. It seemed like the soaring shape that had thrown him bleeding on to the grass. It was the same he knew it. It would kill him again. The second death would be worse than the first one. He must kill it before it killed him. He would run, run down the mountains and hide himself against the stones. Swim madly through the torrents, march against the wind and kill it. This thing. He must kill it, before it killed him again. Tossing his head wildly he plunged [shaking/shrieking] into the darkness.

*****

And the dawn came. All night he had sought in vain to kill that unknown thing, which it was still in him. Then with a great sob he threw himself in the long grass and moaned in bitter abandon. Nothing could help him. Nothing! Nothing! Nothing! Nothing! He was alone in the world with the thing that had killed him, and would kill him again.

He was bleeding, broken and hopeless. He was no longer a little horse. A little dead horse—he was only a poor broken thing. “If only the end would come” he moaned.

“I am the end and the beginning” said a quiet voice. He looked around him. No one to be seen.

“I make old things new” said the voice again.

This time he knew. The voice spoke within him. It was that thing that was trying to kill him. He must start running again. But where would he run.
“Follow Me” said the voice within. Then he thought again. “It was that” thing. He wouldn’t move a step if it wanted him to move. Then it would be killed instead of him.

Then a great quietness came over little Horse. He lifted each foot gently without any effort and put it down gently again.

He seemed not to be moving at all, yet he seemed to be travelling along. So the way seemed more pleasant and the poisonous mists had lifted and joyfully he rejoiced that the terrible thing in him had quietened down. He scarcely seemed aware of it. He seemed quite alone but yet not alone—and he thought “when this thing is dead I will be a new little horse again and I will go back to the meadow. But I will not stay in a corner by myself, but find other little horses and tell them about this terrible thing that rushes around killing little horses, then trying to kill them once again. No little horse is safe where this terrible thing is allowed to rush around killing.”

And so he travelled on. Thinking peacefully on are [of] his travelling. All was near home now, and the air was filled with the perfume of flowers. The birds sang joyfully in the branches of fruit laden trees.

And other horses big and small of every shape and colour were journeying on. Little Horse was aware of the quietness of them. And he felt sure that they too had known this thing that killed horses. They however were going quietly to kill it in them. At last he came to a large wall of rock and not knowing what to do he stood a while and ate the sweet grass at his feet. Then he lay down peacefully and slept.

In dream he wandered the earth again. He carried weary people over hills and plains. Little children clamoured over him and rode high and low on his broad back. He pulled logs to help men build homes. And he was a strong horse now with kind people around him.

Then he awoke. Over him bent a radiant figure with face shining with love and kindness. “Where am I” said Little Horse.
“You are at the beginning” said the figure happily.

“Who are you?” said Little Horse.

“I am the end and the beginning. I am the one who is always old. I am the one who is always young. I make all things new.”

“How can I get through the rock?” said Little Horse.

“I will make a way for you” said the tall figure and touching the rock a door opened leading on to the plain below.

“This is the way, go through and do what you would do.”

Little Horse rose quickly. There was so much that he wanted to do, his heart beat with a great joy, he could hear it thumping so loudly he couldn’t bear it. Say new and new again. “You are new. You are new. You are new.” Before he passed through the doorway there was something he must say. The words were hard to fashion but he must say something. He was such a simple creature and no words would come.

At last he looked shyly at the tall figure and said “thank you” and bounded through the doorway.

“What a happy place the world is” said the Little Horse, “what a lot there is to do.”

***

This is just written down as I got it. I have not added nor taken away or altered—so don’t blame me.
Appendix D: Catalogue Raisonné of Christian Waller’s Stained Glass

This catalogue raisonné draws together design, cartoons and images of completed stained-glass windows. It includes a number of windows that not previously been included in scholarship on Waller, including those at churches that are not listed in the select list of windows by Waller included in The Art of Christian Waller exhibition catalogue. Where a work has previously been included in key studies on Waller, a reference is included.15

I have not compiled a catalogue raisonné of Waller’s graphic work, as this was done previously by Roger Butler and is included in The Art of Christian Waller catalogue.16 I have found some additional graphic works not included in this, and these are mentioned in the body of my thesis.

As I did not have access to a professional photographer and had to make do with light conditions on the days when I visited churches, some of the images do not show the high standard of Waller’s work. This has been unavoidable.

A note on naming conventions in this catalogue raisonné: I have included the name of the theme of the window in the title. Where the window is a memorial, I have included reference to this after as a secondary title. This is to assist in identifying the works, as stained-glass windows are often referred to by theme of the window and/or by the individual(s) to whom they are dedicated. I have also included the denomination of the churches mentioned. In the body of my thesis I mainly use the thematic titles and I do not include church denominations.


All artworks are by Christian Waller unless otherwise specified. Works I identify as a collaborative undertaking between Christian and Napier Waller are included, in order to give a full picture of her work in the medium. Dimensions are height by width by depth, in centimeters. All photographs of stained-glass windows are courtesy of the author unless otherwise specified.
William Montgomery with contributions from Christian Waller, *Madonna and Child*, *Bisdee Memorial Window*, 1926, stained glass, St James’ Anglican Church, Jericho, Tasmania

**Inscriptions**: “IN LOVING MEMORY OF EDITH S BISDEE/ BORN 22ND MARCH 1853 DIED 8TH JAN 1926”.

**Notes**: Image of full window from negative in the William Montgomery Papers, State Library Victoria, Melbourne. Courtesy of Dr Bronwyn Hughes. Hughes has attributed the cartoon of the window to Waller. Church has become a local museum.

William Montgomery with contributions from Christian Waller, *Madonna and Child*, *Bisdee Memorial Window* (detail), 1926, stained glass, St James’ Anglican Church, Jericho, Tasmania

Christian Waller for the studio of William Montgomery, *Madonna and Child (Design for a Stained-Glass Window at the Anglican Church of St Mary’s, Bridgewater, Tasmania)*, c. 1927, watercolour and pencil on paper, 28.5 x 16.5 cm, private collection, Canberra

**Inscriptions:** Signed lower right ‘CHRISTIAN YANDELL’. Inscribed: ‘GLORY TO GOD IN THE HEAVEN/ AND ON THE EARTH’. 17

**Notes:** The window was dedicated in January 1928 and has since been removed and the church deconsecrated. 18

William Montgomery with contributions from Christian Waller, *Hero of Love* (detail), 1927, Warriors’ Chapel, All Saints’ Anglican Cathedral, Bathurst, New South Wales

**Notes:** Photograph of the finished window in the William Montgomery Papers, State Library of Victoria, Melbourne. Courtesy of Dr Bronwyn Hughes. Hughes has attributed the cartoon of the head of St John to Waller. The window was designed primarily by Montgomery.

**Reference:** Hughes, 2007.
*St Clare and St Francis [Design for Stained-Glass Windows]*, c. 1927–30, watercolour and pencil on paper, 30.5 x 43.9 cm, Art Gallery of New South Wales, Sydney, purchased 1977

**Notes:** There are no known windows based on these designs. The Art Gallery of New South Wales dates this design as “post 1929”, however the style is more in line with the illustrations Waller was producing between 1927–29, which coincided with the time when she was learning stained glass under William Montgomery.

**Reference:** Thomas, 1992. Catalogue no. 90a and 90b.
Unknown photographer, *The Apotheosis of David*, 1930, photograph of stained-glass windows at St John’s, Camberwell, Victoria

**Notes:** The windows were dedicated on 10 August 1930 and were destroyed by fire in 1955. The fact that Christian Waller is referred to indicates that these were likely produced collaboratively by the Wallers. This photographed is from the *Argus*.

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Christ with the Angels [Design for a Stained-Glass Window at St Matthew’s Anglican Church, East Geelong, Victoria], c. 1930–34, pen and brush, ink, gouache, 38 x 34 cm, Beleura House and Garden, Mornington
*Christ with the Angels*, c. 1930–1934, stained glass, St Matthew’s Anglican Church, East Geelong, Victoria

**Notes:** Image unavailable as window is concealed behind a screen.
St Andrew and St Nicholas, Biddlecombe Memorial Window [design for a stained-glass window at Presbyterian Church, Shelford], 1930, gouache, watercolour and pencil on paper on board, 34.2 × 12.0 cm irreg. (image) 38.6 × 17.1 cm irreg. (sheet), National Gallery of Victoria, Melbourne, gift of Klytie Pate, 1990

**Inscriptions:** Inscribed recto: “SO HE/ BRINGETH/ THEM UNTO/ THEIR/ DESIRED HAVEN”; “SAINT ANDREW”; “IN LOVING… [illeg.]”; “SAINT NICHOLAS”. Inscribed verso: “Presbyterian Church Shelford nr Geelong in memory of John Biddlecombe”.

*St Andrew and St Nicholas, Biddlecombe Memorial Window*, 1930, stained glass, Presbyterian Church, Shelford, Victoria

**Inscriptions:** Signed lower right ‘CHRISTIAN WALLER’. Inscribed: “SO HE/ BRINGETH/ THEM UNTO/ THEIR/ DESIRED HAVEN”; “SAINT ANDREW”; “IN MEMORIAM/ COMMANDER. JOHN. BIDDLECOMBE’ DIED AT GILF HILL/ APRIL 11TH 1929”; “SAINT NICHOLAS”.

**Reference:** Thomas 1992, reproduced p. 35.
St Andrew and St Nicholas, Biddlecombe Memorial Window (detail), 1930, stained glass, Presbyterian Church, Shelford, Victoria

Inscriptions: Signed lower right “CHRISTIAN/ WALLER”.
St Joseph of Arimathea, Isabella Eliza Larombe Memorial Window [Design for a Stained-Glass Window at St Matthew’s Anglican Church, East Geelong], c. 1930, 50.7 x 18.7 cm

Notes: Whereabouts unknown. Image unavailable.

Inscriptions: “ST JOSEPH OR ARIMATHEA”; “AMDG/ GIVEN IN REMEMBRANCE OF/ ISABELLA ELIZA LARCOMBE/ BY HER BROTHER AND SISTER/ HENRY AND CELIA MARIA”.

Notes: Attributed to Christian Waller by the author on stylistic grounds. Not previously included in scholarship on Waller.
St Joseph of Arimathea, Isabella Eliza Larcombe Memorial Window (detail of the upper section), c. 1930, stained glass, St Matthew’s Anglican Church, East Geelong, Victoria

Inscriptions: “ST JOSEPH/ OF ARIMATHEA”.
St Joseph of Arimathea, Isabella Eliza Larcombe Memorial Window (detail of the lower section), c. 1930, stained glass, St Matthew’s Anglican Church, East Geelong, Victoria

Inscriptions: “AMDG/ GIVEN IN REMEMBRANCE OF/ ISABELLA ELIZA LARCOMBE/ BY HER BROTHER AND SISTER/ HENRY AND CELIA MARIA”.
Christ in Glory, Design for Canterbury Methodist Church, c. 1930–36, gouache, ink and watercolour on card, sheet and image 17.6 cm (diameter), backing 31.2 x 21.8 cm, National Gallery of Australia, Canberra, purchased 1979

Notes: There is no known window based on this design.

Suffer Little Children to Come Unto Me [Sketch for a Stained-Glass Window], c. 1930, pencil on paper, c. 30.0 x 7.0 cm, subsequently bound into Christian Waller Sketch Book by Richard Griffin in 1978, State Library of Queensland, Brisbane

Inscriptions: Within image “Suffer Little Children/ To Come Unto Me”.

Notes: This is possibly a preliminary sketch for the window of the same name at Canterbury Methodist Church.
Jesus Said They Need Not Depart; Give Ye Them to Eat and Suffer the Little Children to Come Unto Me, [Designs for Stained-Glass Windows Canterbury Methodist Church], c. 1930, gouache and ink on card, 1 19.8 h x 7.5 w cm image 2 19.8 h x 7.5 w cm backing 38.1 h x 34.0 w cm, National Gallery of Australia, Canberra, purchased 1979

Notes: In The Art of Christian Waller catalogue it is incorrectly stated that only the second window, Suffer Little Children to Come Unto Me, was not executed. A modified version of the first window was executed.

Jesus Said They Need Not Depart; Give Ye Them to Eat, Revered Thomas Copeland Memorial Window, stained glass, 1930, Uniting Church (previously Methodist), Canterbury, Victoria


Notes: Dedicated 26 October 1930.21

Jesus Said They Need Not Depart; Give Ye Them to Eat, Revered Thomas Copeland Memorial Window (detail), stained glass, 1930, Uniting Church (previously Methodist), Canterbury, Victoria

Inscriptions: Signed lower centre “CHRISTIAN WALLER”, monogram “CW” centre right.
Suffer the Little Children to Come Unto Me, Revered Robert Philip Memorial Window, stained glass, 1930, Uniting Church (previously Methodist), Canterbury, Victoria

Inscriptions: Monogram “CW” lower right.

Notes: Dedicated 23 August 1930.22

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Suffer the Little Children to Come Unto Me, Revered Robert Philip Memorial Window (detail), stained glass, 1930, Uniting Church (previously Methodist), Canterbury, Victoria

Inscriptions: Monogram “CW” lower right.
Hope Window, [Design for a Stained-Glass Window], c. 1931, watercolour on card, 46.3 x 23.3 cm, Art Gallery of Ballarat, Ballarat, Victoria, purchased 1979

Notes: There is no known window based on this design.

And the Word Was Made Flesh and Dwelt Among Us, John Chap. 1 Verse 14, Datson Memorial Window, 1936, stained glass, Uniting Church (previously Methodist), Canterbury, Victoria


23 “In the Churches: Methodist,” Argus 7 March 1936, p. 22.
There Shall Be Time No Longer, [Design for a Rose Window], c. 1931, gouache, egg tempera and ink on paper, sheet 28.5 h x 27.6 w cm image 19.0 diameter, National Gallery of Australia, Canberra, purchased 1977

Notes: There is no known window based on this design.

Christ the King of All Nations (Design for a Stained-Glass Window at St Paul’s Anglican Church, Canterbury), c. 1930, watercolour and ink on card, 30.5 x 25.8 cm, private collection, Melbourne. Image unavailable.

Christ the King of All Nations, 1931, stained glass, St Paul’s Anglican Church, Canterbury, Victoria


Notes: Dedicated 19 April 1931 (incorrectly attributed to Napier Waller in the Argus). The window was a gift of Mr and Mrs G. Redman.

24 “Window Designed by Mr. Napier Waller,” Argus 18 April 1931, p. 4.
25 Ibid.
Deirdre and the Sons of Usnach [Design for a Stained-Glass Window], c. 1932, gouache, ink and watercolour on paper, 42.2 x 20.8 cm, National Gallery of Australia, Canberra, purchased 1979

Notes: There is no known window based on this design. The Celtic theme, symbolism and composition suggest it was made c. 1932. There are similarities between this design and that for *East of the Sun and West of the Moon*.

Cupid and Psyche (Design for a Stained-Glass Window), c. 1932, watercolour, ink and gouache on paper, 42.0 x 19.7 cm, private collection, Victoria

Inscriptions: “CUPID AND PSYCHE”.

Notes: There is no known stained-glass window based on this design. The design suggests it was produced c. 1932 due to affinities with the illustrations for The Gates of Dawn (1932). This may be a preliminary design for the window East of the Sun and West of the Moon. As Hughes has noted, East of the Sun and West of the Moon is a Nordic interpretation of the Greek legend of Cupid and Psyche.²⁶

East of the Sun and West of the Moon, [Design for a Stained-Glass Window], c. 1932–35, gouache, ink, watercolour and pencil on paper, 39 x 24 cm, Beleura House and Garden, Mornington, Victoria

Inscriptions: “East/ OF The Sun and/ West of the Moon”.

Notes: Artwork photographed through glass frame. This is the only known secular stained-glass window produced by Waller.
East of the Sun and West of the Moon, c. 1932–35, stained glass, 39 x 26 cm, Beleura House and Gardens, Mornington, Victoria

**Inscriptions:** Monogram lower right “CW”. Inscribed: “East/ Of The Sun and/ West of the Moon”.

**Notes:** The design suggests it was designed c. 1932–35 due to affinities with the illustrations for *The Gates of Dawn* (1932), and could have been made as late as 1940, and gifted to John Tallis by Waller in thanks for escorting her home from North America.

**Reference:** Hughes, 2016.
East of the Sun and West of the Moon (detail), c. 1932–35, stained glass, 39 x 26 cm, Beleura House and Gardens, Mornington, Victoria

Inscriptions: Monogram lower right “CW”. Inscribed: “East/ Of The Sun and/ West of the Moon”.
St Giles, Archibald McLaurin Memorial Window, [Design for a Stained-Glass Window at St Giles’ Uniting Church, Murrumbeena, Victoria], c. 1932–34, 43.5 x 34.9 cm, whereabouts unknown

Notes: Image unavailable.

St Giles, Archibald McLaurin Memorial Window, c. 1932–34, stained glass, baptistery, St Giles’ Uniting Church (formerly Presbyterian), Murrumbeena, Victoria

Inscriptions: Inscribed: “ST/ GILES”. Signed lower left “CHRISTIAN WALLER”.27

Reference: Miley, 1992

27 The accompanying plaque notes that the window was given by Jean A. Thomson in memory of her father, Archibald McLaurin, a pioneer of 1839 who was also a founder and benefactor of the congregation of St Giles’.
*St Giles, Archibald McLaurin Memorial Window* (detail), c. 1932–34, stained glass, baptistery, St Giles’ Uniting Church (formerly Presbyterian), Murrumbeena, Victoria

**Inscriptions:** Signed lower left “CHRISTIAN WALLER”.
Christus Rex, [Design for a Stained-Glass Window], c. 1933–34, gouache, ink and pencil on canvas, 8.8 diameter sheet 30.7 x 23.3 cm, National Gallery of Australia, Canberra, purchased 1977

Notes: The composition of this work suggests it was a preliminary design for Christus Rex at St Paul's Anglican Church, Frankston, Victoria. The final window also shows Christ standing with his arms open and the alpha and omega symbols, and also includes more elaborate symbolism.

Christus Rex, c. 1933–34 (reconstructed c. 1960s) stained glass, east window, St Paul’s, Frankston, Victoria

Notes: This window was reconstructed by Napier Waller after the original was destroyed.

Jesus With the Doctors [Design for a Stained-Glass Window at All Saints’ Anglican Church, Canowindra, New South Wales, c. 1933–34, gouache and watercolour on card, 50.5 x 18 cm (irregular), Castlemaine Art Museum and Historical Museum, Castlemaine, Victoria, gift of Klytie Pate, 1992

References: Butler, 1978. Catalogue no. 38; Thomas 1992. Catalogue, no. 104 (catalogue incorrectly states that no window based on this design had been located).
Jesus With the Doctors, Archer Memorial Window (detail of upper section), c. 1933–34, stained glass, All Saints’ Anglican Church, Canowindra, New South Wales

Inscriptions: “JESUS/ WITH THE/ DOCTORS”; “I MUST BE ABOUT MY/ FATHER’S BUSINESS”.
Jesus With the Doctors, Archer Memorial Window (detail of lower section), c. 1933–34, stained glass, All Saints’ Anglican Church, Canowindra, New South Wales

Inscriptions: “AMDG IN MEMORY/ OF PTE HUGH AUGUSTIS/ ARCHER 20TH BATT/ A.I.F. DIED 14TH DEC/ 1916 AGED 23 YEARS/ ERECTED BY HIS/ LOVING FAMILY”.
I am the Resurrection and I am the Good Shepherd [Designs for Stained-Glass Windows at St Ambrose’s, Gilgandra, New South Wales], c. 1933–34, 36.0 x 28.0 cm, whereabouts unknown

Notes: Image unavailable.

*I am the Resurrection, Elizabeth Helen Higgs Memorial Window*, 1934–44, stained glass, Chapel of the Resurrection, St Ambrose’s Anglican Church, Gilgandra, New South Wales

**Inscriptions:** “I AM THE/ RESURRECTION”; “In Loving Memory of/ Elizabeth Helen Higgs/ Born 23rd April 1865/ Died 4th February 1927”.

**Notes:** The upper section was completed in 1934 and the lower in 1944, both by Christian Waller.\(^{28}\)

\(^{28}\) Correspondence: Stained-Glass Windows in the Chapel of the Resurrection, 1934–1944. St Ambrose, Gilgandra, NSW.
I am the Resurrection, Elizabeth Helen Higgs Memorial Window (detail of upper section), 1934, stained glass, Chapel of the Resurrection, St Ambrose’s Anglican Church, Gilgandra, New South Wales

Inscriptions: “I AM THE/ RESURRECTION”.
Inscriptions: “I AM THE/ GOOD SHEPHERD”; “In Loving Memory of/ James Higgs/ Born 26th April 1864/ Died 20th June 1922”.

Notes: The upper section was completed in 1934 and the lower in 1944, both by Christian Waller.29
"I am the Good Shepherd, James Higgs Memorial Window" (detail of upper section), 1934, stained glass, Chapel of the Resurrection, St Ambrose’s Anglican Church, Gilgandra, New South Wales

Inscriptions: “I AM THE/ GOOD SHEPHERD”.

The Song of St Francis, Frederick Walwyn Kernick Memorial Window, stained glass, 1934, aisle, Queen’s College Chapel, University of Melbourne, Parkville, Victoria

Inscriptions: Signed lower right “CHRISTIAN WALLER 1934”. Inscribed: “THE SONG/ OF ST FRANCIS”; “To the Glory of God and in Memory of/ FREDERICK WALWYN KERNICK/ Master 1929–1933/ His Students have dedicated this Window”.

Notes: Dedicated on 24 July 1934.30


The Song of St Francis, Frederick Wahyn Kernick Memorial Window (detail), stained glass, 1934, aisle, Queen’s College Chapel, University of Melbourne, Parkville, Victoria

Inscriptions: Signed lower right “CHRISTIAN WALLER 1934”.

116
Richard de Wiche [Design for a Stained-Glass Window at St Paul’s Anglican Church, Frankston], 1934, gouache and egg tempera, 23.9 x 9.3 cm, McClelland Gallery and Sculpture Park, Langwarrin, Victoria, purchased 1982

Richard, Bishop of Chichester [Design for a Stained-Glass Window at St Paul’s Anglican Church, Frankston], 1934, gouache and egg tempera, 23.9 x 9.3 cm, McClelland Gallery and Sculpture Park, Langwarrin, Victoria, purchased 1982

St Richard [Design for a Stained-Glass Window at S. Paul’s Anglican Church, Frankston], 1934, gouache and egg tempera, 23.9 x 9.3 cm, McClelland Gallery and Sculpture Park, Langwarrin, Victoria, purchased 1982

Richard de Wiche [Cartoon for a Stained-Glass Window at St Paul’s Anglican Church, Frankston], 1934, charcoal and pencil on paper, 122.6 x 36.8 cm, St Paul’s Cathedral, Melbourne, Victoria

Richard, Bishop of Chichester [Cartoon for a Stained-Glass Window at St Paul’s Anglican Church, Frankston], 1934, charcoal and pencil on paper, 122.8 x 36.8 cm, St Paul’s Cathedral, Melbourne, Victoria

St Richard [Cartoon for a Stained-Glass Window at St Paul’s Anglican Church, Frankston], 1934, charcoal and pencil on paper, 122.6 x 43.0 cm, St Paul’s Cathedral, Melbourne, Victoria

Notes: Images unavailable

Richard de Wiche, Richard Henry Rodda Memorial Window, 1934, stained glass, baptistery, St Paul’s Anglican Church, Frankston

Inscriptions: “RICHARD/ DE WICHE”; “HE ESTABLISHED FOR HIMSELF/ A SOLID FOUNDATION/ OF VIRTUE AND LEARNING/ TO THE GLORY OF GOD”.

119
Richard, Bishop of Chichester, Richard Henry Rodda Memorial Window, 1934, stained glass, baptistery, St Paul’s Anglican Church, Frankston


*St Richard, Richard Henry Rodda Memorial Window*, 1934, stained glass, baptistery, St Paul’s Anglican Church, Frankston

**Inscriptions:** “SAINT RICHARD”; “HE LIVED AS IT WERE IN THE/ PERPETUAL CONTEMPLATION/ OF HEAVENLY THINGS/ OF RICHARD HENRY RODDA”.

**References:** Hughes, 1997 and 1999.
St Peter, John T. and Mary A. Rolls Memorial Window and St Cecelia, Mary Rolls Memorial Window, [Designs for Stained Glass- Windows at St Peter’s Anglican Church, Brighton Beach, Victoria], c. 1935, watercolour, gouache and ink on card, 34.0 x 37.0 cm, Art Gallery of Ballarat, Ballarat, Victoria, gift of the Estate of Klytie Pate, 2011

*St Cecelia, Mary Rolls Memorial Window*, 1935, stained glass, sanctuary, St Peter’s Anglican Church, Brighton Beach, Victoria

**Inscriptions:** Inscribed upper left: ‘ST CECELIA’. Inscribed lower left to right: “IN MEMORY OF MARY ROLLS/ ENTERED INTO REST/ SEPTEMBER 30TH 1927”.

**References:** Miley, 1992; Hughes, 1999.
_St Peter, John T. and Mary A. Rolls Memorial Window_, 1935, stained glass, sanctuary, St Peter's Anglican Church, Brighton Beach, Victoria

**Inscriptions:** “ST PETER”; “IN MEMORY OF JOHN T. AND MARY A. ROLLS/ ENTERED INTO REST/ MARCH 18TH 1910”.

**Notes:** Dedicated in April 1935.31

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If I Take the Wings of the Morning, Psalm 139, v. 9, Fairbairn Memorial Window, 1935, stained glass, south-west wall, Toorak Uniting Church (formerly Toorak Presbyterian Church), Toorak, Victoria

Inscriptions: Signed lower right “CHRISTIAN WALLER”. Inscribed: “In loving memory of our daughter, Mary ROBERTSON/ and her husband, PAT FAIRBAIRN, who were killed/ together in an aeroplane accident on May 26th, 1935, both aged 26 years”.

125
If I Take the Wings of the Morning, Psalm 139, v. 9, Fairbairn Memorial Window (detail), 1935, stained glass, south-west wall, Toorak Uniting Church (formerly Toorak Presbyterian Church), Toorak, Victoria

Inscriptions: Signed lower right “CHRISTIAN WALLER”.
*St Nicholas [Study for a Stained-Glass Window]*, c. 1935, pencil on paper, 29.5 × 8.2 cm irreg. (image) 29.8 × 21.8 cm (sheet) (folded), National Gallery of Victoria, Melbourne, gift of Klytie Pate, 1990

**Notes**: This design was not executed.

Design for a Window at Scotch College chapel, Melbourne: St Michael drives Lucifer from Heaven, c. 1936, ink, gouache and tempera on paper, 56.4 × 7.0 cm (image), National Gallery of Victoria, Melbourne, gift of Klytie Pate, 1999

Notes: This design was not executed.

Design for a Window at Littlejohn Chapel, Scotch College, Melbourne: St Michael, c. 1936, pen and ink and oil on paper, 54.5 × 5.8 cm irreg. (image), National Gallery of Victoria, Melbourne, gift of Klytie Pate, 1999

Notes: This design was not executed.
Napier Waller with contributions from Christian Waller, *The Leckie Window*, 1935, stained glass, Ian Potter Museum of Art, Parkville, Victoria (previously installed in Wilson Hall, University of Melbourne)

Inscriptions: “MOON”; “SUN”; “CERES”; “PROMETHEUS”; “SAPPHO”; “PHIDIAS”.
Notes: The designs for the *Leckie Window*, located in the Ian Potter Museum of Art, Parkville, Victoria, were executed by Napier Waller. However, the symbolism and imagery in them and in the finished window clearly demonstrate Christian Waller’s involvement in the conception and design of the window, and she may also have assisted in its creation. This is discussed at length in the body of my thesis.

Photograph: Geoffrey Wallace.

Prophet Isaiah, Apostle St Peter, Sundar Singh [Design for Stained-Glass Windows at All Saints', Bendigo], 1936, gouache on card, 45.6 x 34.9 cm (mount), Bendigo Art Gallery, Bendigo, Victoria
Christian Waller with contributions from Napier Waller, *Prophet Isaiah, Apostle St Peter, Sundar Singh*, 1936, stained glass, 305.0 x 46.0 cm, Art Gallery of South Australia, Adelaide, South Australia (previously installed at All Saints’, Bendigo, Victoria)

Notes: The window was originally dedicated on 5 April 1936 and was located in the chancel of All Saints’, Bendigo, Victoria. It was acquired by the Art Gallery of South Australia in 1996; gift of James Ramsay AO and Diana Ramsay AO and the James and Diana Ramsay Fund to commemorate the occasion of the Gallery's Extensions 1996.32

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Hughes has suggested that Napier Waller made this window.\(^{33}\) The flattened, grounded nature of the figures suggests his influence, as does the dark colour palette and minimal inclusion of Christian Waller’s favoured symbols. Note that the symbols above the figures’ heads are less prominent in the final window than in the design, and that the background colour has changed. It may be that he made this window from Christian Waller’s design. It has stylistic similarities with his *Pioneers Window* (1935), Wesley Church, Lonsdale St, Melbourne.


\(^{33}\) Conversation between Bronwyn Hughes and the author, 2012.
*St Peter’s Sermon on the Morning of Pentecost*, 1936, stained glass, baptistery, Littlejohn Memorial Chapel, Scotch College, Hawthorn, Victoria

**Inscriptions:** Signed lower centre “CHRISTIAN WALLER”

**Notes:** Photograph: Geoffrey Wallace.

**Reference:** Miley, 1992.
St Peter’s Sermon on the Morning of Pentecost (detail), 1936, stained glass, baptistery, Littlejohn Memorial Chapel, Scotch College, Hawthorn, Victoria

Inscriptions: Signed lower centre “CHRISTIAN WALLER”.

136
Penitence, Pardon and Peace, 1936, stained glass, St Matthew’s Anglican Church, Prahran, Victoria

Inscriptions: Peace light signed lower right “CHRISTIAN WALLER”.
Penitence, Pardon and Peace (detail of Penitence), 1936, stained glass, St Matthew’s Anglican Church, Prahran, Victoria
Penitence, Pardon and Peace (detail of Pardon), 1936, stained glass, St Matthew’s Anglican Church, Prahran, Victoria
Penitence, Pardon and Peace (detail of Peace), 1936, stained glass, St Matthew’s Anglican Church, Prahran, Victoria

Inscriptions: Signed lower right “CHRISTIAN WALLER”.

Penitence, Pardon and Peace (detail, lower right of Peace), 1936, stained glass, St Matthew’s Anglican Church, Prahran, Victoria

Inscriptions: Signed lower right “CHRISTIAN WALLER”.
The Nativity and the Ascension (Designs for Stained-Glass Windows at St Paul’s Anglican Church, Linton, Victoria), c. 1938, gouache, ink and watercolour on card, 48.0 x 23.2 cm, National Gallery of Australia, Canberra, gift of Chris Deutscher, 1979

The Nativity [Cartoon for a Stained-Glass Window at St Paul’s Anglican Church, Linton, Victoria], c. 1938, charcoal and black pencil on paper, 273.2 x 77.2 cm, National Gallery of Australia, Canberra, gift of Chris Deutscher, 1979

The Nativity and the Ascension, Samuel and Annie Lewers Memorial Windows, c. 1938, stained glass, east altar, St Paul's Anglican Church, Linton, Victoria


Notes: Dedicated on 3 August 1938.34 Donated by the Lewers family.35

34 Sydney Herbert Smith, Centenary History of St Paul’s Linton (1862–1962) with Relevant Background (Linton and Ballarat, VIC: St Paul’s Church, 1962), p. 23.
The Nativity and the Ascension, Samuel and Annie Lewers Memorial Windows (detail of Nativity), c. 1938, stained glass, east altar, St Paul’s Anglican Church, Linton, Victoria

Inscriptions: Signed lower right: “CHRISTIAN WALLER”.

Jesus Heals the Sick, Clara M. Butler Memorial Window, 1937, stained glass, St Barnabas’, West Wyalong, New South Wales


Notes: Dedicated 05 December 1937.36

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The Temptation of Jesus, Lydia Aberline Memorial Window [Design for a Stained-Glass Window at St Barnabas’, West Wyalong, New South Wales], c. 1937, gouache and ink on paper, laid on card, 35.0 x 20.5 cm, Warrnambool Art Gallery, Warrnambool, Victoria, purchased 1978

Inscriptions: “DESIGN NO 8 WINDOW/ ST BARNABAS’ CHURCH/ WEST WYALONG/ CHRISTIAN WALLER”.

The Temptation of Jesus, Lydia Aberline Memorial Window, 1937, stained glass, St Barnabas’, West Wyalong, New South Wales


Notes: Dedicated 13 June 1937.37

37 Bowden gives 23 May 1937 as the dedication date, however the West Wyalong Advocate reports that the dedication was to take place in mid-June.

Christian Waller with contributions from Napier Waller, *The Descent of the Spirit of God, Rouse Memorial Window*, 1940, stained glass, St Barnabas’, West Wyalong, New South Wales

**Inscriptions:** “THE DESCENT OF/ THE SPIRIT OF GOD”; “A.M.D.G. IN LOVING MEMORY OF THOMAS AND/ ALICE MAUD ROUSE AND THEIR DAUGHTER/ EFFIE. THE GIFT OF S. A. SHARMAN 1.8.1940”.

**Notes:** Dedicated 01 August 1940. See Chapter Seven for discussion of this work within the context of Christian and Napier Waller’s collaborative relationship.

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38 Windows with Stories: The Stained Glass Windows of St Barnabas’ Anglican Church, West Wyalong, NSW The Anglican Diocese of Bathurst pp. 32–33.
Jesus With the Doctors, Maud Souden Memorial Window [Design for a Stained-Glass Window at St Barnabas’, West Wyalong], c. 1937 gouache and pencil on paper on board, 18.2 × 6.7 cm irreg. (image) 32.2 × 22.0 cm irregular (sheet), National Gallery of Victoria, Melbourne, gift of Klytie Pate, 1990

Inscriptions: “DESIGN FOR NO 6 WINDOW / S BARNABAS’ CHURCH / WEST WYALONG / CHRISTIAN WALLER”.

Jesus With the Doctors, Maud Souden Memorial Window, 1938, stained glass, St Barnabas’, West Wyalong, New South Wales


Notes: Dedicated 10 February 1938. 39

39 Ibid., p. 17.
The Presentation of Christ in the Temple, Nielsen Memorial Window [Design for a Stained-Glass Window at St Barnabas', West Wyalong, New South Wales], c. 1937, watercolour, gouache and ink on paper, image 23.0 x 7.8 cm sheet 35.0 h x 20.2 w cm, National Gallery of Australia, Canberra, purchased 1979

The Presentation of Christ in the Temple, Nielsen Memorial Window, 1937, stained glass, St Barnabas', West Wyalong, New South Wales


Notes: Dedicated 23 May 1937.40

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40 Bowden gives 23 May 1937 as the dedication date, however the West Wyalong Advocate reports that the dedication was to take place in mid-June.

The Nativity, Graellmann Memorial Window [Design for a Stained-Glass Window at St Barnabas’, West Wyalong, New South Wales], c. 1937, watercolour, gouache and ink on paper, image 18.0 h x 7.8 w cm sheet 40.6 h x 19.8 w cm, National Gallery of Australia, Canberra, purchased 1979

Inscriptions: Signed lower right “Christian Waller”. Inscribed: “Design for No. 4 window / St Barnabas Church / West Wyalong”. “The / nativity of Jesus”; “Try Jacob's hand/near centre / and take cloak over”, “Make babe smaller”.

The Nativity, Grellmann Memorial Window, 1937, stained glass, St Barnabas’, West Wyalong, New South Wales


Notes: Dedicated 05 December 1937.41
Angels, 1937, stained glass, St Barnabas’, West Wyalong, New South Wales

Notes: Dedicated 23 May 1937.42
Cherubim [Design for Stained-Glass Windows at the Children’s Home, Middle Brighton, Victoria], c. 1937, gouache, ink and watercolour on paper, 30.0 x 21.5 cm, whereabouts unknown

Notes: Williams designed the chapel for the Home in 1929 and made additions and alterations in 1937.43 The home was closed in 1986 and has since been transformed into private accommodation. The whereabouts of the windows is unknown.


43 Gladys Marie Moore, “Louis Reginald Williams” (MA, University of Melbourne, 2001), appendix, p. 5.
Christian Waller with contributions from Napier Waller, *Gabriel, St Michael and Uriel, John Stuart Hepburn Memorial Windows*, stained glass, c. 1937–43, St James’ Anglican Church, Ivanhoe, Victoria

Notes: Formerly above the altar at St Stephen’s, Darebin, Victoria. Relocated in 1990.44 The colour palette and figure work suggest the contribution of Napier Waller.

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Dorcas, Ethel Louise Lloyd Dixon Memorial Window [Design for a Stained-Glass Window at St James', Ivanhoe, Victoria], c. 1941–43, gouache, watercolour and ink on card, 34.0 x 18.0 cm, Ballarat Art Gallery, Ballarat, Victoria, gift of the Estate of Klytie Pate, 2011

Dorcas, Ethel Louise Lloyd Dixon Memorial Window, stained glass, c. 1941–43, St James’ Anglican Church, Ivanhoe, Victoria

Inscriptions: Signed lower right “CHRISTIAN WALLER”. Inscribed: “DORCAS”; WAS FULL OF GOOD WORKS AND ALMSEEDS”; “WHICH SHE DID”; “IN LOVING MEMORY OF/ ETHEL LOUISE LLOYD DIXON. DIED 28 8 41”; “THE GIFT OF HER CHILDREN”; “DORCAS GIVING GARMENTS/TO THE WIDOWS ACT 9 CHAP 39.”
Dorcas, Ethel Louise Lloyd Dixon Memorial Window (detail), stained glass, c. 1941–43, St James’ Anglican Church, Ivanhoe, Victoria

Inscriptions: Signed lower right “CHRISTIAN WALLER”.

Faith, Mindora Swift Memorial Window [Design for a Stained-Glass Window at St James', Ivanhoe, Victoria], c. 1940, 32.0 x 19.0 cm, whereabouts unknown

Notes: Image unavailable.

Faith, Mindora Swift Memorial Window, stained glass, 1940, St James’ Anglican Church, Ivanhoe, Victoria

Inscriptions: Signed lower right “CHRISTIAN WALLER”. Inscribed: “FAITH”; “THIS IS THE VICTORY THAT OVERCOMETH”; “THE WORLD”; “IN LOVING MEMORY OF MINDORA SWIFT/ THE GIFT OF HER FAMILY. 10.10.1940”.

163
Faith, Mindora Swift Memorial Window (detail), stained glass, 1940, St James’ Anglican Church, Ivanhoe, Victoria

Inscriptions: Signed lower right “CHRISTIAN WALLER”. Author’s photograph.
Jesus, Douglas William Carlyle Memorial Window, 1943, stained glass, St James’ Anglican Church, Ivanhoe, Victoria


165
Jesus, *Douglas William Carlyle Memorial Window* (detail), 1943, stained glass, St James’ Anglican Church, Ivanhoe, Victoria

**Inscriptions:** Signed lower centre: “CHRISTIAN WALLER”.
St Agnes, Margery Eldent Memorial Window [Design for a Stained-Glass Window at St James’, Ivanhoe, Victoria], c. 1938, watercolour, gouache, graphite, ink and varnish with incisions on paper, image 25.0 h x 7.7 w cm sheet 39.2 h x 19.9 w cm sight, National Gallery of Australia, Canberra, purchased 1979

St Agnes, Margery Eldent Memorial Window, c. 1938, stained glass, outer sanctuary, St James’ Anglican Church, Ivanhoe, Victoria

Inscriptions: “ST AGNES”; “IN LOVING MEMORY OF/ MARGERY ELDENT/ DAUGHTER OF PERCY AND/ ADELE CORNWALL 1938”. Dedicated 17 November 1938.45

John and Margaret Wippell Memorial Windows (Designs for Stained-Glass Windows at St James’, Ivanhoe, Victoria), c. 1938, watercolour, gouache and egg tempera, 37.7 x 66.4 cm, Bendigo Art Gallery, Bendigo, Victoria, gift of Klytie Pate, 1992

Inscriptions: Signed lower right: “CHRISTIAN WALLER”.

"I am the Bread of Life, He That Cometh to Me Shall Never Hunger," 1938, stained glass, sanctuary, St James’ Anglican Church, Ivanhoe, Victoria

Inscriptions: “I AM/ THE BREAD OF LIFE/ HE THAT COMETH TO / ME SHALL NEVER/ HUNGER”. Dedicated 17 November 1938.46


46 Ibid.
I am Light of the World He That Followeth Me Shall Not Walk in Darkness, 1938, stained glass, sanctuary, St James’ Anglican Church, Ivanhoe, Victoria

Inscriptions: “I AM/ LIGHT OF THE/ WORLD HE THAT/ FOLLOWETH ME SHALL/ NOT WALK IN DARKNESS”.

Notes: Dedicated 17 November 1938.47


47 Ibid.
I Am The Resurrection And The Life He That Believeth In Me Though He Were Dead Yet Shall He Live, 1938, stained glass, sanctuary, St James’ Anglican Church, Ivanhoe, Victoria


Notes: Dedicated 17 November 1938.48

I Am The Good Shepherd And Know My Sheep And Am Known Of Mine, 1938, stained glass, sanctuary, St James’ Anglican Church, Ivanhoe, Victoria


I Am Vine Ye Are The Branches Without Me Ye Can Do Nothing. 1938, stained glass, sanctuary, St James’ Anglican Church, Ivanhoe, Victoria

Inscriptions: “I AM/ THE VINE YE ARE THE/ BRANCHES WITHOUT/ ME YE CAN DO NOTHING”.

Notes: Dedicated 17 November 1938.50


50 Ibid.
St Cecelia, Olive Elizabeth Corben Memorial Window [Design for a Stained-Glass Window at St James’, Ivanhoe, Victoria], c. 1938, 38.5 x 20.3 cm, watercolour, gouache, graphite, ink and varnish with incisions on paper, Warrnambool Art Gallery, Warrnambool, Victoria, purchased 1978

Inscriptions: “DESIGN FOR WINDOW/ ST JAMES CHURCH/ IVANHOE/ CHRISTIAN WALLER”.

*St Cecelia, Olive Elizabeth Corben Memorial Window*, 1938, stained glass, outer sanctuary, St James' Anglican Church, Ivanhoe, Victoria

Inscriptions: “ST CECELIA/ IN MEMORY OF OLIVE/ ELIZABETH THE GIFT/ OF HER HUSBAND/ LESLIE CORBEN 1.11.38”.

Notes: Dedicated 17 November 1938.51


51 Ibid.
Behold the Lamb of God and Behold I am the King, Sir John and Lady Mary Grice Memorial Windows [Design for Stained-Glass Windows at the Anglican Church of the Good Shepherd, Mount Macedon, Victoria], 45.0 x 37.0 cm, whereabouts unknown

Notes: Image unavailable.

Behold the Lamb of God and Behold I am the King, Sir John and Lady Mary Grice Memorial Windows (Cartoon for Stained-Glass Windows at the Anglican Church of the Good Shepherd, Mount Macedon, Victoria), c. 1940, pencil and charcoal on paper, 259 x 154.5 cm, State Library Victoria, Melbourne

Notes: The window was destroyed in the 1983 Ash Wednesday bush fires.52

The cartoon features Christian Waller’s handwriting in various locations. Note the parallels between the design of the drapery on the left-hand window and the I Am Vine Ye Are The Branches Without Me Ye Can Do Nothing (1938) at St James’ Ivanhoe, made just a few years before.

Photograph of the *Grice Memorial Windows* in the Anglican Church of the Good Shepherd, Mount Macedon, Victoria (detail), c. 1970s

Notes: Photograph, courtesy of the Gisborne and Mount Macedon Districts Historical Society, Victoria. This window was destroyed by fire in 1983.
His Banner Over Me Was Love [Design for Stained-Glass Window at All Saints’ Chapel, Geelong Grammar School, Corio, Victoria], c. 1941, watercolour, gouache and ink on paper, 39.5 x 21.8 cm, Geelong Gallery, Geelong, Victoria

Inscriptions: “DESIGN FOR WINDOW/ GEELONG GRAMMAR SCHOOL/ CHRISTIAN WALLER”.

*His Banner Over Me Was Love, Stewart Irvine Weir Memorial Window*, c. 1941, stained glass, baptistery, All Saints’ Chapel, Geelong Grammar School, Corio, Victoria

**Inscriptions:** “CAPTAIN STEWART IRVINE WEIR. A.A.M.C/ A.I.F. KILLED IN ACTION GREECE./ 19TH APRIL/ 1941”.

**References:** Hughes, 1997 and 1999.
The Light Shineth in Darkness [Design for Stained-Glass Window at All Saints’ Chapel, Geelong Grammar School, Corio, Victoria] (recto), c. 1941, varnish drawing in oil paint brushed and incised, image 21.2 x 9.0 cm, sheet 31.4 x 22.0 cm, National Gallery of Australia, Canberra, purchased 1979

Inscriptions: “THE LIGHT SHINETH IN/ DARKNESS/ JOHN C. 1. V. 5.”.

The Light Shineth in Darkness [Design for Stained-Glass Window at All Saints’ Chapel, Geelong Grammar School, Corio, Victoria] (verso), c. 1941, varnish drawing in oil paint brushed and incised, sheet 31.4 x 22.0 cm, National Gallery of Australia, Canberra, purchased 1979

Inscriptions: “‘Breaking Through the Shadows’/ The birds that symbolise ‘the thought/ for others’ are the messengers that/ lift the soul from the entangle/ of darkness to the spiritual light/ The flowers are the beautiful things/ of life—the [words of happiness]”.

The Light Shineth in the Darkness, c. 1941, stained glass, baptistery, All Saints’ Chapel, Geelong Grammar School, Corio, Victoria

Inscriptions: “THE LIGHT SHINETH IN/ DARKNESS/ JOHN C. 1. V. 5.”; “IN MEMORIAM FILII NOSTRI/ ROBERT DE WOLF/ XIV ANNON NATUS”.

Author’s photograph.


*St Augustine, Pioneer Men of Victoria Memorial Window,* 1939, stained glass, south nave, St James’ Anglican Old Cathedral, West Melbourne, Victoria
St Hilda, Pioneer Women of Victoria Memorial Window, 1935, stained glass, south nave, St James’ Anglican Old Cathedral, West Melbourne Victoria

Inscriptions: Signed: “CHRISTIAN WALLER”. Inscribed “HOLY/ WISDOM/ SAINT/ AIDEN/ GIVES/ A/ MONASTERY/ TO/ ST/ HILDA”; “ST HILDA”; “CAEDMON’S SONG”.

Notes: Dedicated 27 March 1935.53


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Bishop Broughton [Design for a Stained-Glass Window at St James’ Anglican Old Cathedral, West Melbourne Victoria], c. 1937, 40.5 x 22.5 cm, whereabouts unknown

Notes: Image unavailable.

Bishop Broughton, c. 1937, stained glass, south nave, St James’ Anglican Old Cathedral, West Melbourne Victoria

St Peter [Design for a Stained-Glass Window at St James Anglican Old Cathedral] c. 1942, watercolour and pencil on board, 45.2 x 17.4 cm, National Gallery of Victoria, Melbourne, presented by Klytie Pate, 1990

Inscriptions: Inscribed on recto: “DESIGN FOR WINDOW”; “ST JAMES’. ‘OLD CATHEDRAL’”. Inscribed on verso: “CHRISTIAN WALLER”.

St Peter, c. 1942, stained glass, north nave, St James’ Anglican Old Cathedral, West Melbourne Victoria

Inscriptions: Signed lower right: “CHRISTIAN WALLER”. Inscribed: “POWER AND/ RIGHTEOUSNESS”; “LORD IT IS GOOD TO BE HERE”.

St James [Design for a Stained-Glass Window at St James’ Anglican Old Cathedral, West Melbourne Victoria], c. 1942, watercolour and pencil on board, 32.1 × 10.0 cm irreg. (image) 36.9 × 15.0 cm irreg. (image) 50.6 × 25.4 cm irreg. (sheet), National Gallery of Victoria, Melbourne, gift of Klytie Pate, 1990

Inscriptions: Inscribed on recto: “DESIGN FOR/ ST JAMES/ OLD. CATHEDRAL/ CHRISTIAN WALLER/ for Jesus/ Compassion/ 100 screen’[underlined]/ Please... [illeg.]”. Inscribed on verso: “10”.

St James, c. 1942, stained glass, north nave windows respectively, St James’ Anglican Old Cathedral, West Melbourne Victoria

Inscriptions: Signed lower right ‘CHRISTIAN WALLER’, “LOVE AND/ DEVOTION”; “YE/ SHALL/ DRINK/ OF THE CUP/ THAT I/ DRINK OF”; “ST JAMES”.

192
Angels, George Peter Dean Memorial Windows, 1943, stained glass, formerly in the sanctuary of St Stephens’, Darebin (closed 1989), now St James’ Ivanhoe, Victoria

Inscriptions: Right light signed right light lower right “CHRISTIAN WALLER”.
Author’s photograph.
Angels, George Peter Dean Memorial Windows (detail), 1943, stained glass, formerly in the sanctuary of St Stephens’, Darebin (closed 1989), now St James’ Ivanhoe, Victoria

**Inscriptions:** Signed lower right “CHRISTIAN WALLER”.
Study for the Airman in the Stained Glass Design, St Mark’s Church, Camberwell, c. 1943, pencil on brown paper, 22.0 × 14.9 cm irreg. (image) 29.6 × 22.3 cm irreg. (sheet), National Gallery of Victoria, Melbourne, gift of Klytie Pate, 1990
St Andrew and Andrew Seton Campbell Memorial Windows [Designs for Stained-Glass Windows as St Mark’s, Camberwell, Victoria], 1943, gouache, watercolour and ink on board, 23.8 × 18.0 cm irreg. (image) 31.8 × 26.6 cm irreg. (sheet), National Gallery of Victoria, Melbourne, gift of Klytie Pate, 1990

Inscriptions: “DESIGN FOR WINDOWS ST MARK’S. CHURCH. CAMBERWELL/ CHRISTIAN WALLER/ GLAD/ 1943”.

St Andrew and Andrew Seton Campbell Memorial Windows, 1943, stained glass, south aisle nave, St Mark’s Anglican Church, Camberwell, Victoria


Notes: Dedicated 11 February 1944.

References: Hughes, 1997 and 1999 (airman window).
St Andrew and Andrew Seton Campbell Memorial Windows (detail of right light), 1943, stained glass, south aisle nave, St Mark’s Anglican Church, Camberwell, Victoria

Inscriptions: Signed lower right “CHRISTIAN/ WALLER”.
Study for Design for Four Windows for St Mark’s, Camberwell, c. 1948, pencil, 22.9 × 37.6 cm irreg. (image) 31.3 × 44.6 cm irreg. (sheet), National Gallery of Victoria, Melbourne, Gift of Klytie Pate, 1990
St Luke and Florence Nightingale, Lomax Memorial Windows and St John and David Livingstone, John George Duke Memorial Windows [Designs for Stained-Glass Windows for St Mark’s, Camberwell], c. 1948, watercolour, gouache and pencil on board, 23.0 × 41.8 cm irreg. (image) 39.9 × 50.6 cm (sheet), National Gallery of Victoria, Melbourne, gift of Klytie Pate, 1990

Inscriptions: “ST MARK’S CHURCH/ CAMBERWELL”.


Notes: Windows dedicated Sunday 19 December 1948. The windows follow Church Windows’ scheme of representing the Te Deum.  

54 “Special Services,” Argus 18 December 1848, p. 28.
St Luke and Florence Nightingale, Lomax Memorial Windows (detail), 1948, stained glass, north aisle nave, St Mark’s Anglican Church, Camberwell, Victoria

Inscriptions: *St Luke* window signed lower centre with monogram “CW”.
St Luke and Florence Nightingale, Lomax Memorial Windows (detail), 1948, stained glass, north aisle nave, St Mark’s Anglican Church, Camberwell, Victoria

Inscriptions: Florence Nightingale light signed lower left with monogram “CW”.
Author’s photograph.
St John and David Livingstone, John George Duke Memorial Windows, 1948, stained glass, north aisle nave, St Mark’s Anglican Church, Camberwell, Victoria


References: Hughes, 1997 and 1999 (St John window).

55“Special Services,” Argus 18 December 1948, p. 28.
*St John and David Livingstone, John George Duke Memorial Windows* (detail), 1948, stained glass, north aisle nave, St Mark’s Anglican Church, Camberwell, Victoria

**Inscriptions:** Each window signed lower left with monogram “CW”.

St John and David Livingstone, John George Duke Memorial Windows (detail), 1948, stained glass, north aisle nave, St Mark’s Anglican Church, Camberwell, Victoria

Inscriptions: Each window signed lower left with monogram “CW”.
Revelation Window, Charles Henry Smith Memorial Windows, 1948, stained glass, Christ Church, Geelong, Victoria

Inscriptions: “FOR THOU WAST SLAIN, / AND HAST REDEEMED US/ TO
GOD BY THY BLOOD/ OUT OF EVERY KINDRED/ AND TONGUE AND
PEOPLE/ AND NATION; EV Chap 5 V 9/ TO THE GLORY OF GOD/ AND
IN LOVING MEMORY OF/ CHARLES HENRY SMITH,/ DIED 8TH MAY
1908, AGED 61 YEARS/ AND MARY SMITH DIED 6TH AUGUST/ 1940,
AGED 04 YEARS”.

Second Officer Thomas Maxwell Fisk Memorial Window | Design for a Stained-Glass Window at the All Saints’ Chapel, Geelong Grammar School, Corio, Victoria], c. 1944–50, gouache, ink, watercolour and pencil on paper, 31.4 x 17.4 cm, Australian War Memorial, Canberra

Inscriptions: (Below image): “DESIGN FOR WINDOW/ GEELONG GRAMMAR CHAPEL/ CHRISTIAN WALLER”.

Notes: Between 1944–1950 Christian and Napier Waller completed this cycle of war memorial windows commemorating students of Geelong Grammar killed in action during the Second World War. I have been unable to find much information about this commission. Based on the Wallers’ working method, it is likely that some windows were carried out individually and others collaboratively. The uniformity of the style of the windows suggests they were conceived as a whole, with motifs repeated across the cycle of windows. This and the design for the Flight Lieutenant Roderick Russell Herbert Bowes Memorial Window are the only designs for the cycle that I have located. As they were clearly executed by Christian Waller, they suggest that she may have developed the design principles for the windows. Her health problems during the time of the commission suggest that Napier Waller may have played a greater role in making them.
Christian and Napier Waller, *Second Officer Thomas Maxwell Fisk Memorial Window*, c. 1944–50, stained glass, along the walls of All Saints’ Chapel, Geelong Grammar, Corio, Victoria


Notes: Photograph: Bronwyn Hughes.
Christian and Napier Waller, *Sergeant Herbert John Cameron Memorial Window*, c. 1944–50, stained glass, along the walls of All Saints’ Chapel, Geelong Grammar, Corio, Victoria


**Notes**: Photograph: Bronwyn Hughes.
Christian and Napier Waller, *Pilot Officer Edward Charles Sherwood Seller Memorial Window*, c. 1944–50, stained glass, along the walls of All Saints’ Chapel, Geelong Grammar, Corio, Victoria

**Inscriptions:** “S.W. PACIFIC”; “KILLED ON ACTIVE SERVICE [illeg.] 8TH FEB 1943”; “PILOT OFFICER/ EDWARD CHARLES SHERWOOD/ SELLER 9 SQUADRON, R.A.A.F.”; “OBEDIENCE”; “THE SERVANT/ IS NOT GREATER/ THAN HIS LORD,/ NEITHER HE THAT/ IS SENT THAN HE/ THAT SENT HIM.”.

**Notes:** Photograph: Bronwyn Hughes.
Untitled [Sketches of Lambs for a Stained-Glass Window at the All Saints’ Chapel, Geelong Grammar School, Corio, Victoria], c. 1944–50, pencil on paper, 31.4 x 17.4 cm, subsequently bound into Christian Waller Sketch Book by Richard Griffin in 1978. State Library of Queensland, Brisbane

Inscriptions: (Below image): “DESIGN FOR WINDOW/ GEELONG GRAMMAR CHAPEL/ CHRISTIAN WALLER”.
Untitled [Sketches of Lambs and Sheep for a Stained-Glass Window at the All Saints’ Chapel, Geelong Grammar School, Corio, Victoria], c. 1944–50, pencil on paper, 31.4 x 17.4 cm, subsequently bound into Christian Waller Sketch Book by Richard Griffin in 1978. State Library of Queensland, Brisbane

Inscriptions: Below image: “DESIGN FOR WINDOW/ GEELONG GRAMMAR CHAPEL/ CHRISTIAN WALLER.”
Flight Lieutenant Roderick Russell Herbert Bowes Memorial Window [Design for a Stained-Glass Window at the All Saints’ Chapel, Geelong Grammar School, Corio, Victoria], c. 1944–50, gouache, ink, watercolour and pencil on paper, c. 31.0 x 17.0 cm, subsequently bound into Christian Waller Sketch Book by Richard Griffin in 1978. State Library of Queensland, Brisbane

Inscriptions: Below image: “DESIGN FOR WINDOW/ GEELONG GRAMMAR CHAPEL/ CHRISTIAN WALLER.”

Notes: The Christian Waller Sketch Book also contains sketches of the lamb featured in the window.
Christian and Napier Waller, *Pilot Officer William J. H. Gove Memorial Window*, c. 1944–50, stained glass, along the walls of All Saints’ Chapel, Geelong Grammar, Corio, Victoria

**Inscriptions**: “S.W. PACIFIC”; “KILLED ON ACTIVE SERVICE/ AIR OPERATIONS/ MILLINGIMBI. 20TH AP. 1942”; “PILOT OFFICER WILLIAM/ J.H. GOVE. NO 2. SQUADRON/ R.A.A.F.”; “STRENGTH”;
“WHOSOEVER/ WILL SAVE HIS/ LIFE SHALL LOS IT:/ AND WHOSOEVER/ WILL LOSE HIS/ LIFE FOR MY SAKE/ SHALL FIND IT.”.

Author’s photograph.

**Reference**: Hughes, 1999.
Christian and Napier Waller, *A. Corporal J. R. Wright Memorial Window*, c. 1944–50, stained glass, along the walls of All Saints’ Chapel, Geelong Grammar, Corio, Victoria

**Inscriptions:** “BEIRUT-SYRIA”; “KILLED ON ACTIVE SERVICE”; “NX 5084”; “A.CPL. J.R. WRIGHT/ 26 AUST. DIV. GAV. REGT/ JULY 30TH 1941”; “COURAGE”; “IF ANY MAN/ SERVE ME, LET/ HIM FOLLOW ME/ AND WHERE I AM/ THERE SHALL ALSO/ MY SERVANT BE/ IF ANY MAN SERVE/ ME, HIM WILL MY/ FATHER HONOUR.”

**Notes:** Photograph: Bronwyn Hughes.

**Reference:** Hughes, 1999.
Christian and Napier Waller, *Wing Commander Charles Cuthbertson Learmonth Memorial Window*, c. 1944–50, stained glass, along the walls of All Saints’ Chapel, Geelong Grammar, Corio, Victoria

**Inscriptions:** “NEW GUINEA”; “KILLED ON ACTIVE SERVICE/ AIR OPERATIONS/ WEST. AUST/ 6TH JAN. 1944”; “WING COMMANDER CHARLES/ CUTHBERTSON LEARMONTH,/ D.F.C., AND BAR/ 22ND SQUADRON. R.A.A.F.”; “LOVE”; “GOD SO/ LOVED THE/ WORLD, THAT HE/ GAVE HIS ONLY/ BEGOTTEN SON./ THAT WHOSOEVER/ BELIEVETH ON HIM/... SHOULD HAVE/ EVERLASTING LIFE.”

**Notes:** Photograph: Bronwyn Hughes.
Christian and Napier Waller, *Lieutenant John Noel Learmonth Memorial Window*, c. 1944–50, stained glass, along the walls of All Saints’ Chapel, Geelong Grammar, Corio, Victoria


**Notes:** Photograph: Bronwyn Hughes.
Christian and Napier Waller, *Flight Lieutenant Nigel Russell Pugh Memorial Window*, c. 1944–50, stained glass, along the walls of All Saints’ Chapel, Geelong Grammar, Corio, Victoria

**Inscriptions:** “S.W. PACIFIC”; “KILLED ON ACTIVE SERVICE/ ARAFURA SEA. 29TH MAY 1944”; “FLIGHT LIEUT./ NIGEL RUSSELL PUGH/ NO 83 SQUADRON. R.A.A.F.”; “TRANQUILLITY”; “THEY SHALL/ HUNGER NO MORE,/ NEITHER THIRST/ ANY MORE,/ NEITHER SHALL/ THE SUN LIGHT/ ON THEM NOR/ ANY HEAT.”
Christian and Napier Waller, *Flying Officer Robert Barclay Anderson War Memorial Window*, c. 1944–50, stained glass, along the walls of All Saints’ Chapel, Geelong Grammar, Corio, Victoria


Notes: Photograph: Bronwyn Hughes.
Christian and Napier Waller, *Captain William Eric Lloyd Memorial Window*, c. 1944-50, stained glass, along the walls of All Saints’ Chapel, Geelong Grammar, Corio, Victoria

**Inscriptions:** “SICILY”; “KILLED ON ACTIVE SERVICE/ SICILY 13TH JULY. 1943”; “CAPTAIN/ WILLIAM ERIC LLOYD/ ROYAL BERKSHIRE REG COMMANDOS AT DEATH”; “BEATITUDE”; “AND THERE/ SHALL BE NO/ NIGHT THERE/ AND THEY NEED/ NO CANDLE,/ NEITHER LIGHT/ OF THE SUN, FOR/ THE LORD GOD/ GIVETH THEM/ LIGHT.”

**Notes:** Photograph: Bronwyn Hughes.
Christian and Napier Waller, *Pilot Officer Stephen John Leach Memorial Window*, c. 1944–50, stained glass, along the walls of All Saints’ Chapel, Geelong Grammar, Corio, Victoria


Notes: Photograph: Bronwyn Hughes.
Christian and Napier Waller, *Lieutenant John Henty McWhae Memorial Window*, c. 1944–50, stained glass, along the walls of All Saints’ Chapel, Geelong Grammar, Corio, Victoria

**Inscriptions:** “S.W. PACIFIC”; “KILLED ON ACTIVE SERVICE/ BOWEN [illeg.] 8th FEB. 1943”/ LIEUT. JOHN HENTY/ MCWHAE. FLEET AIR ARM. R.N.”; “GLORY TO GOD/ IN THE HARVEST:/ AND ON EARTH/ PEACE, GOOD WILL/ TOWARD MEN.”

**Notes:** Photograph: Bronwyn Hughes.

**Reference:** Hughes, 1999.
Christian and Napier Waller, *Malaya, War Memorial Window*, c. 1944–50, stained glass, along the walls of All Saints’ Chapel, Geelong Grammar, Corio, Victoria


Notes: Photograph: Bronwyn Hughes.

Christian and Napier Waller, *Captain George Leonard Lindon Memorial Window*, c. 1944–50, stained glass, along the walls of All Saints’ Chapel, Geelong Grammar, Corio, Victoria


**Notes:** Photograph: Bronwyn Hughes.
Christian and Napier Waller, *South East Asia War Memorial Window*, c. 1944–50, stained glass, along the walls of All Saints’ Chapel, Geelong Grammar, Corio, Victoria

**Inscriptions:** “S.E. ASIA”; “THAT WAS THE TRUE LIGHT WHICH LIGHTED EVERY MAN THAT COMETH INTO THE WORLD.”

**Notes:** Photograph: Bronwyn Hughes.
Christian and Napier Waller, *Australia: World War II Memorial Window*, c. 1944–50, stained glass, along the walls of All Saints’ Chapel, Geelong Grammar, Corio, Victoria

**Inscriptions:** “AUSTRALIA”; “1939–45”; “HOLY, HOLY, HOLY/ LORD GOD/ ALMIGHTY,/ WHICH WAS, AND IS/ AND IS TO COME.”

**Reference:** Hughes, 1999.
The Ascension and All Things New [Possibly a Preliminary Sketch for Stained-Glass Windows at St Mark’s, Camberwell, Victoria], c. 1948–50, pencil on paper, 40.0 x 28.0 cm (sight), private collection, Canberra.
Tracing for Window Design, c, 1940s, pencil, watercolour and red pencil on tracing paper, 55.6 × 18.1 cm irreg. (image) 58.0 x 23.4 cm irreg. (sheet), National Gallery of Victoria, Melbourne, gift of Klytie Pate, 1990

Notes: Possibly a preliminary design for the He Ascended (1950) apse window at St Mark’s, Camberwell, Victoria.
Christian and Napier Waller, *He Ascended*, c. 1950, stained glass, St Mark’s Anglican Church, Camberwell, Victoria

*Inscriptions: “HE ASCENDED.”*
Christian and Napier Waller, *All Things New*, c. 1950, stained glass, St Mark’s Anglican Church, Camberwell, Victoria

**Inscriptions:** Signed lower right “CHRISTIAN”, signature is partially cut off where the window has been installed into the window opening. Inscribed: “ALL THINGS NEW”, “HE MADE/ AND LOVES/ US ALL.”
Christian and Napier Waller, *All Things New* (detail), c. 1950, stained glass, St Mark’s Anglican Church, Camberwell, Victoria

**Inscriptions:** Signed lower right “CHRISTIAN”, signature is partially cut off where the window has been installed into the window opening. Inscribed: “ALL THINGS NEW”; “HE MADE/ AND LOVES/ US ALL.”
The Acts of St Paul, Redman Memorial Window, 1952–53, stained glass, west wall of the north transept, St Paul’s Anglican Church, Canterbury, Victoria

Inscriptions: Signed lower right ‘CHRISTIAN WALLER’, signature is partially cut off where the window has been installed into the window opening. Inscribed (left window): “THE/ ACTS”; “I AM NOW/ READY/ TO BE/ OFFERED/ THEY ESCAPED/ ALL/ SAFE/ TO LAND/ FOR IN HIM/ WE LIVE/ AND MOVE/ AND HAVE OUR BEING/ LAID MANY/ STRIPES/ UPON THEM/ CAST THEM INTO PRISON”; “PROVE ALL THINGS”; “THESE WINDOWS WERE DONATED BY MRS G. REDMAN/ A PIONEER MEMBER AND WORKER OF THIS CHURCH”. Inscribed (right window): “ST PAUL”; “STAND/ UPRIGHT/ ON/ THY/ FEET/ THEY/ SENT/ HIM/ FORTH/ TO TARSUS/ HE PREACHED/ THAT CHRIST/ IS/ THE SON OF GOD/ SAUL/ SAUL/ WHY/ PERSECUTEST THOU ME”; “HOLD FAST THAT WHICH IS
GOOD”; “LORD, I HAVE LOVED THE HABITATION OF THY HOUSE,/ AND THE PLACE WHERE THINE HONOUR DWELLETH.”

Notes: The composition and treatment of the figures suggests the contribution of Napier Waller, possibility necessitated by Christian Waller’s declining health.
The Acts of St Paul, Redman Memorial Window (detail), 1952–53, stained glass, west wall of the north transept, St Paul’s Anglican Church, Canterbury, Victoria

Inscriptions: Signed lower right ‘CHRISTIAN WALLER’, signature is partially cut off where the window has been installed into the window opening.
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Notes: This bibliography consists exclusively of references cited in these appendices. A larger bibliography is included at the end of Volume I.

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