



Australian Photography

from 1858 to 2009

Josef Lebovic Gallery

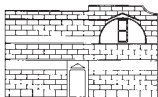
34 Paddington Street (PO Box 453)
Paddington (Sydney) NSW 2021
Australia

Ph: (02) 9332 1840

Fax: (02) 9331 7431

Email: josef@joseflebovicgallery.com

www.joseflebovicgallery.com



JOSEF LEBOVIC GALLERY

34 Paddington Street (PO Box 453), Paddington,
Sydney, NSW 2021, Australia • Established 1977

Tel: (02) 9332 1840 • Fax: (02) 9331 7431 • Intl: (+61-2)

Email: josef@joseflebovicgallery.com • Web: joseflebovicgallery.com

Open Tues to Fri by appointment, Sat 11-5pm • ABN 15 800 737 094

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Nineteenth Century



1. **Anon.** [*Building The Railway In The Blue Mountains*], c1860s. Albumen paper photograph, partial blind stamp "...fax" to upper right corner, annotated in ink verso, 19.4 x 28.1cm. *Slight paper loss to upper left corner, minor stains to upper right corner and crinkles overall.*

\$2,900

Annotation reads "Making Blue Hill [Blue Mountains] Railway."



2. **Anon.** *Temperance Hall, Pitt Street, Sydney*, 1870. Albumen paper photograph, titled and dated in negative lower left, 27.6 x 23cm. *Minor tears to lower right corner.*

\$2,200

The temperance societies flourished in Australia after two Quakers, James Backhouse and George Washington Walker, arrived in Hobart in 1832, to persuade people to take the "pledge." To encourage people to stay away from pubs, recreational facilities were established, including coffee houses, temperance hotels, debating clubs, reading rooms, youth organisations and festivals.



3. **Anon.** [*Hyde Park, Sydney*], c1880. Pair of albumen paper photographs, each annotated in ink on backing below image, (a) 20.6 x 27.7cm, (b) 21.4 x 27.7cm. *Minor stains, chips to edges. Each laid down on original album page, mounted together.*

The pair **\$2,200**

Pictures depict Hyde Park, not Alfred Park as mentioned in the annotations which read "'Sydney from the Alfred Park, looking south' and 'Sydney from the Alfred Park, looking north.'"

COLLECTORS' LIST No. 136, 2009

Australian Photography from 1858 to 2009

Compiled by Josef & Jeanne Lebovic, Lenka Miklos, Mariela Brozky
On exhibition from Saturday, 8 August to Saturday, 19 September and
on our website from 15 August.

Prices are in Australian dollars and include GST. Exchange rates as at
time of printing: AUD \$1.00 = USD \$0.80¢; UK £0.49p

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Our forthcoming exhibition in September
will feature Australian art
from 20th century to 21st century.



4. **Anon.** *King Billy Camp, River Murray*, c1890-1900. Printout paper photograph, titled in ink in an unknown hand on backing to right of image, 15 x 20.1cm. *Slight scuffs and retouching to image, minor chips to edges. Tipped to original album page.*

\$2,900

King Billy was an Aboriginal man from the Nywaigi tribe of North Queensland. European settlers gave English names with the title of "King" to Aboriginal men they felt had power in their communities.



5. **Charles Bayliss** (Australian, 1850-1897). *[Watsons Bay, Sydney]*, c1874. Albumen paper photograph, 22.6 x 28cm. *Minor tear to upper edge, slight cockling to left portion.*

\$1,650

Unlike most photographers of the period Suffolk-born Charles Bayliss grew up in Australia. He received comprehensive training from Beaufoy Merlin, founder of the American and Australasian Photographic Company. Famous gold miner, merchant and parliamentarian Bernard Otto Holtermann commissioned the company to pictorially document New South Wales and Victoria in the 1870s to promote immigration to Australia.



6. **Charles Bayliss** (Australian, 1850-1897). *[Slab Hut Overlooking Watsons Bay, Sydney]*, c1874. Albumen paper photograph, numbered "270" in negative lower left, 22.1 x 28.6cm. *Slight foxing and stains to upper portion, minor creases to upper corners.*

\$2,900

Illustrated in Ennis, *A Modern Vision: Charles Bayliss, Photographer, 1850-1897*, NLA, 2008.



7. **J.W. Beattie** (Australian, 1859-1930). *Tree Felling, Gray Bros: Adventure Bay Sawmill*, c1890-1900. Vintage toned silver gelatin photograph, titled, numbered "128B" and annotated "Beattie, Hobart" in negative lower left to right, 37.6 x 30.1cm. *Slight loss of emulsion to upper left corner, minor fading, silvering and chips to edges.*

\$1,900



8. **J.W. Beattie** (Australian, 1859-1930). *The Montezuma Falls, North Tasmania, Dundas Railway*, c1890-1900. Printout paper photograph, titled, numbered "1164A" and annotated "Beattie-Hobart Copyright" in negative lower left to right, 36.5 x 26.1cm. *Discolouration to upper and lower left corners, slight cockling to surface, missing portions to corners.*

\$1,900

John Beattie wrote "I love the bush, and nothing gives me greater delight than to stand on the top of some high land and look out on a wild array of our grand mountains. I am struck dumb, but oh! my soul sings." Born in Aberdeen, Scotland, John Watt Beattie was introduced to photography by his father. The family moved to Tasmania in 1878 and four years later Beattie began working in the studio of the Anson brothers in Hobart. By 1891 he had bought out the brothers, acquiring photographs by them and others which he was able to publish. He was elected a member of the Royal Society of Tasmania in 1890 and formed the historical and geographical section of the society in 1899. He was appointed Tasmania's official photographer in 1896, and operated a successful business in Hobart, eventually selling his collection in 1927 to the city of Launceston. (Ref: Art Gallery of New South Wales website).



9. **William Blackwood** (Australian, 1824-1897). *Sydney University Hall*, 1859. Albumen paper photograph, title, text with date and photographer in letterpress on backing below image, 21.2 x 28.6cm. *Slight foxing and retouching. Laid down on original printed presentation backing.*

\$3,300

Text reads "In commemoration of the Grand Festival at the opening of the Sydney University, the 18th July, 1859. Photographed by W. Blackwood, 16 Bridge St."



10. **Richard Daintree** (British/Australian, 1832-1878). *Turpins Falls On The Campaspie River, Near Kyneton*, c1850s. Albumen paper photograph, 15.5 x 22.7cm.

\$4,400

Rich, dark print, not commonly seen from this period. Richard Daintree, a pioneering geologist, is considered to be one of the most important photographers working in Australia in the 1850s and 1860s.



11. **Richard Daintree** (British/Australian, 1832-1878). *Lal-Lal Falls, Victoria*, c1860. Albumen paper photograph, type-written title on accompanying label, 19.1 x 24.1cm. *Minor foxing to upper centre, repaired slight tear to lower edge.*

\$1,650

Richard Daintree, a pioneering geologist, is considered to be one of the most important photographers working in Australia in the 1850s and 1860s.



12. **Antoine Fauchery** (French/Australian, 1823-1861). *[Melbourne Gentleman]*, 1858. Albumen paper photograph, signed and dated "Melbourne, Mars [March] 1858" in ink on image lower left, 14.6 x 11cm (oval format). *Small crease to upper portion, minor chips to edges and centre right, slight foxing overall. Laid down on original backing.*

\$5,500

Rare, dated and signed early work. Similar format to image in Curry O'Neil, *Sun Pictures of Victoria*, Library Council of Victoria, 1983, plate 2. Fauchery's photographic presentation bears a striking similarity to work of famous French photographer Nadar. Fauchery's friendship with Nadar's son may account for this influence.



13. **Freeman Bros** (Australian, William 1809-1895, James 1814-1890). *Panorama From Sydney Observatory*, c1858. Albumen paper photograph, titled, annotated "Freeman" and dated in ink and publishing annotations in unknown hands on backing verso, 32.5 x 40.6cm. *Minor foxing and old retouching overall. Laid down on original backing.*

\$5,500

Rare - unusually large early Australian photograph.



14. **Government Printer** (Australian, active from 1870). *An Aboriginal Of New South Wales*, c1890. Albumen paper photograph, titled in negative lower centre, 29 x 24.2cm. *Minor foxing to upper right, small tear to left edge.*

\$1,650

The Government Printer for New South Wales had a photographic department to document all aspects of the State for presentation albums to promote New South Wales and to provide historical records of its European and Indigenous population, industry, landscape, cities, towns and events.



15. **Fred Hardie** (Scottish, active 1890s-1920s). *Oxford Street, Sydney*, c1880s. Albumen paper photograph, partially obscured title, numbered "30009" and initialled "G.W.W." in negative lower centre, 24.5 x 30.5cm (oval format). *Repaired slight tears and paper loss overall, minor chips to edges.*

\$2,200

View from the corner of Hyde Park at the junction of College, Liverpool and Oxford Sts and Wentworth Ave, which is known today as Whitlam Square. Initials "G.W.W." stand for George Washington Wilson, a famous Scottish photography studio for which Hardie worked.



16. **Charles Kerry** (Australian, 1858-1928). *An Aboriginal Bora Ceremony*, 1898/c1900. Silver gelatin photograph, titled in ink and embossed photographer's stamp on original backing below image, annotated in ink on accompanying label, 50.7 x 37.9cm. *Slight chips to edges, minor surface cracks to upper edge of image. Label laid down on acid-free paper. In original frame.*

\$9,900

Stamp reads "Kerry. 310 George St, Sydney." Annotation reads "Messrs Winchcombe and Carson, Bridge Street." Label printed in green ink reads "Kerry & Co., 310 George St, Sydney, NSW. Portrait and landscape photographers and art publishers. Aboriginal studies. South Sea Islands scenery."

Extremely rare enlargement. One of a series of images taken on the property of Fitz W. Hill, Carrabea, Quambone in northern New South Wales. Thirty-five of the images have appeared in a smaller format in a presentation album.



17. **Charles Kerry** (Aust., 1858-1928). *[Twelve Aboriginal Portraits]*, c1880s. Albumen paper photograph, photographer's line and numbered in negative in each portrait, printed studio line in image centre right, stamp verso, 14.9 x 15.5cm.

\$2,800

Studio line reads "Kerry's Studios, 310 George St, near Hunter St, Syd." Stamp reads "Tyrrell's Museum of Antiques, Books and Curios."

Rare. This is a composite sheet of portraits used by Kerry for the purpose of providing a catalogue for tourists to choose images for their albums.



18. **Henry King** (Australian, 1855-1923). *Australian Aboriginal, NSW [Man Standing With Spears]*, c1880s. Albumen paper photograph, numbered "1070", titled and signed in negative lower left, 19.8 x 15cm. *Small tear to right edge, handling creases and crinkles overall.*

\$1,950

By the 1880s, Sydney's commercial photographers such as Henry King and Charles Kerry regarded Aboriginal people as interesting photographic subjects to sell to the public and overseas visitors.



19. **J.W. Lindt** (Australian, 1845-1926). [*Standing Aboriginal Man With Kangaroo Skin Loin Cloth*], 1873.

(a) Albumen paper photograph, numbered "28" in negative lower left, 19.2 x 13.2cm. Laid down on acid-free paper.

(b) Silver gelatin photograph, 1873/ c1900, 41.1 x 20.7cm. Small perforations to image upper right and to edges, slight paper loss, stains, cracks and tears to edges of image.

The pair **\$3,900**

From the portfolio *Australian Aboriginals*, 1873-1876. Held in the National Gallery of Australia collection.



20. **J.W. Lindt** (Australian, 1845-1926). [*Two Seated Aboriginal Men*], c1874. Albumen paper photograph, numbered "10" in negative lower right, 19 x 14.2cm. Minor chips to lower edge.

\$1,950

This photograph is from a series of thirty-three different images taken by Lindt from 1873 to 1876 of the Aboriginal people from the Grafton area. In his studio he posed his subjects in reconstructed outdoor settings. He successfully marketed small selections from his series, as folios and sold them throughout the world. His romanticised depiction of the Aboriginal people matched European fantasies of the "noble savage" and his work was published in a number of overseas books about Australia.



21. **Stump & Co.** (Australian, active 1870s-1890s). [*Aboriginal Family, Group Of Nine, South Australia*], c1880s. Albumen paper photograph, signed (twice) in negative lower left, 18.1 x 14.5cm.

\$1,950

Twentieth Century



22. **Greg Barrett** (Australian, b.1943). *Sarah Peace*, 1998/2000. Silver gelatin photograph, titled, signed and dated (twice) in pencil verso, 37.5 x 46.7cm.

\$1,650

Illustrated in Barrett, *Tutu*, Sydney, 1999, p73.

Sarah Peace joined the Australian Ballet in 1989.



23. **Greg Barrett** (Australian, b.1943). *Steve [Irwin] And Croc*, 2003/2007. C-type photograph, signed and dated in ink in lower margin, titled, dated (twice) and signed in ink verso, 34.3 x 45.8cm.

\$2,200

The negative of this image is held by the Irwin family and to date only two prints have been made and signed by Barrett, one of them being held in the National Library of Australia collection.



24. **Robert Besanko** (Australian, b.1951). *Denise, No. 1*, 1976/2007. Ink jet print, signed, dated, titled and annotated in pencil verso, 52.1 x 33.9cm. Minor scuffs to image lower left, slight surface loss to lower left corner of margin.

\$3,300

Annotation reads "Melbourne. A.P. First ink jet print made July 2007."



25. **Mervyn Bishop** (Australian, b.1945). *Prime Minister Gough Whitlam Pours Soil Into The Hand Of Traditional Land Owner Vincent Lingiari*, 1975/c1991. Silver gelatin photograph, titled, dated (twice) and signed in pencil verso, 30.8 x 30.3cm. *Slight crinkles to image, tear to lower margin and minor wear to edges.*

\$6,600

Bishop was commissioned by the Department Aboriginal Affairs to document this historic event of handing back the land to the Indigenous people. This picture was shot in colour and then converted to black and white for publishing purposes. Only a few prints were made by Bishop before 1991 when he returned to his negatives to print for his touring show *In Dreams*.



26. **Mervyn Bishop** (Australian, b.1945). *Prime Minister Gough Whitlam Pours Soil Into The Hand Of Traditional Land Owner Vincent Lingiari*, 1975/2009. Digital c-type photograph, signed in ink in lower margin, titled and dated (twice) in ink verso, 33.6 x 33.4cm.

\$1,100

Original negative converted to digital format for printing. Mervyn Bishop commenced a four year photography cadetship with the *Sydney Morning Herald* in 1963 (where he worked for seventeen years), becoming Australia's first Aboriginal press photographer.



27. **Mervyn Bishop** (Australian, b.1945). *"Is There An Aboriginal Photography?" Self-portrait*, 1989/c1991. Vintage silver gelatin photograph, titled, dated (twice) and signed in pencil verso, 37.8 x 40.2cm. *Minor chips to edges of image.*

\$4,400

Shown in 1998 at the National Gallery of Australia (NGA) exhibition *Re-take: Contemporary Aboriginal and Torres Strait Islander Photography*. Kelly Gellatly, NGA, wrote "In this witty photograph, Bishop holds a tiny toy

camera to his right eye; the gesture questions the desire to narrowly define and experience his work as 'Aboriginal.' Is the 'Aboriginal' nature of a photograph necessarily discernible, and does identification of an artist as Aboriginal make a difference?"

Mervyn Bishop commenced a four year photography cadetship with the *Sydney Morning Herald* in 1963 (where he worked for seventeen years), becoming Australia's first Aboriginal press photographer.



28. **Mervyn Bishop** (Australian, b.1945). *Life And Death Dash (Darlinghurst, NSW)*, 1989/c1991. Vintage silver gelatin photograph, titled, annotated, dated and signed in pencil verso, 38.7 x 30.3cm. *Slight crinkles overall, surface cracking and chips to edges of image.*

\$4,400

Annotation reads "Sister Anne Bourne from St Margaret's Hospital."

Mervyn Bishop commenced a four year photography cadetship with the *Sydney Morning Herald* in 1963 (where he worked for seventeen years), becoming Australia's first Aboriginal press photographer.



29. **Cecil W. Bostock** (Aus., 1884-1939). *Homage*, 1932. Vintage silver gelatin photograph, titled, dated and monogrammed in pencil on backing below image, 21.1 x 29.4cm. *Slight foxing, stains and faults to emulsion. Laid down on original backing.*

\$2,200

This image was taken during the celebrations of the opening of the harbour bridge.



30. **Cecil W. Bostock** (Australian, 1884-1939). *Jungle*, 1934. Vintage silver gelatin photograph, titled, dated and monogrammed in pencil on backing below image, annotated in pencil on backing verso, 27.5 x 18.8cm. *Laid down on original backing.*

\$4,400

Annotation reads "Barque *Pamir* – loaded wool at Sydney, for London. Had to dismantle topmasts to clear the bridge, Sydney Harbour."



31. **Cecil W. Bostock** (Australian, 1884-1939). *Byway*, 1935. Vintage silver gelatin photograph, titled, dated and monogrammed in pencil on backing below image, 24.8 x 25.1cm. *Minor chips to edges of image. Laid down on original backing.*

\$3,800

Max Dupain wrote of Bostock: "I was apprenticed to Cecil Bostock for 3 years. This very thorough craftsman and the study of his exacting and original methods formed a solid background for my future work and development. It was a tortuous experience for such a sensitive fresher, but in spite of the financial depression, the mercurial temperament of Bostock, and the moral and physical struggle to reconcile my psychology with his, I came good and owe a great debt to him." (Ref: Bostock Exhibition in 2005 at Lady Denman Maritime Museum, South Coast, NSW).



32. **Anthony Browell** (Australian, b.1945). *Brett Whiteley, Bonython Gallery [Sydney]*, 1970/1971. Vintage silver gelatin photograph, signed and dated in pencil verso, 44 x 37cm. *Minor handling crinkles to margins.*

\$2,200

UK-born Browell began his thirty year career as an editorial photographer working for *The Times* newspaper in London. His work is held in major Australian institutions including the National Portrait Gallery, National Maritime Museum and The Royal Australian Institute of Architects.



33. **Keast Burke** (Australian, 1896-1974). *Post & Rail*, c1930s. Vintage silver gelatin photograph, titled and initialled "K.B." in pencil on original backing below image, and annotated in pencil on backing verso, 25.3 x 20cm. *Tipped to original backing.*

\$2,200

Annotation reads "Everything is a subject for the enthusiastic amateur." Provenance: Keast Burke estate.

Burke was a distinguished photographic historian credited as the re-discoverer of the Holtermann collection of 19th century photography. He was editor of Kodak's *Australasian Photo-Review* later becoming the first Australian editor of *Australian Photography* (1961-69). As photographic consultant to the National Library of Australia from 1964 he contributed greatly to the preservation of Australian historic photography.



34. **Jeff Carter** (Australian, b.1928). *Byron Bay*, 1965. Vintage silver gelatin photograph, photographer's copyright label, titled, dated and signed in pencil verso, 19.7 x 30.2cm. *Minor stains and chips to margins.*

\$3,300

"Freelance photographer-journalist Carter... began taking photographs while still at high school in Victoria. He set out travelling around Australia with his camera and cumbersome 'portable' typewriter in 1946, and made a living selling his stories and photographs to a wide range of Australian and international newspapers and magazines. He supplemented his income with itinerant work as a drover, fruit picker, road worker and mill hand, getting to know the people who would be the subjects of his photographs for the next 50 years and more. The early years of his career filled him with admiration for the people making their livings in some of the toughest environments in Australia. His approach of living and working with his subjects for a period of time, often coming back to visit year after year, has resulted in an extraordinary record of Australian life." (Extract from National Library of Australia website).



35. **Harold Cazneaux** (Aus., 1878-1953). *Fishing At Waverley*, 1904. Vintage carbon print, postcard format, titled and signed in ink on image lower right, 8.9 x 13.9cm. *Minor crease to upper left corner.*

\$4,400

Illustrated in Edwards, *Sunlight and Shadow: The Lifework of Harold Cazneaux*, 1996, p27.

This is one of the earliest Cazneaux photographs. Photographic paper of this size came in a pre-printed postcard format during the early part of the 20th century and was used by Cazneaux because it was so accessible.



36. **Harold Cazneaux** (Aus., 1878-1953). *Old Horse Punt "Warrane"*, c1912. Vintage silver gelatin photograph, titled in pencil by Cazneaux and annotated in ink and pencil in another hand verso, 24.6 x 30.2cm. *Minor surface crack to lower centre of image, pinholes, slight crease and trim marks to margins.*

\$6,600

Annotations include "Might be better for reproduction than bromoil." Illustrated in *Cazneaux: Photographs by Harold Cazneaux, 1878-1953*, NLA, 1978, p19.

This was the ferry for horse-drawn vehicles which ran between Circular Quay and Milsons Point, North Sydney before the harbour bridge was built.



37. **Harold Cazneaux** (Australian, 1878-1953). *Passing Storm*, 1916. Vintage silver gelatin photograph, signed and dated in pencil on backing below image, 29.5 x 23cm. *Minor retouching to image. Laid down on original backing.*

\$8,800

Shows three of Cazneaux's daughters (Beryl, Jean and Rainbow) at Wentworth Falls, Blue Mountains. Illustrated in Valerie Hill, *The Cazneaux Women*, 2000, p55.



38. **Harold Cazneaux** (Australian, 1878-1953). *Life Class*, c1920s. Vintage silver gelatin photograph, titled and signed in pencil on backing below image, titled, signed and annotated in pencil on backing verso, 25 x 24.6cm. *Slight retouching to centre of image. Tipped to original backing.*

\$4,900

Annotation includes "Harold Cazneaux, Roseville, New South Wales, Australia." Illustrated in *Harold Cazneaux, Artist in Photography*, AGNSW, 2008, p57.

Probably taken at the Julian Ashton School, The Rocks, Sydney.



39. **Harold Cazneaux** (Australian, 1878-1953). *Punch And Judy*, c1920s. Vintage silver gelatin photograph, titled and signed in pencil on backing below image, annotated in pencil on backing verso, 32.4 x 25cm. *Minor dents to centre and retouching to right portion of image. Tipped to original backing.*

\$5,500

Annotation reads "Barmera [Sth Australia]. Class 9. H. Cazneaux, 24 Dudley Drive, Roseville, NSW."

The National Library of Australia holds a major collection of work by Cazneaux.



40. **Harold Cazneaux** (Australian, 1878-1953). *Spirit of Endurance*, 1937/c1941. Toned silver gelatin photograph, titled and signed in pencil by Cazneaux on image lower left, publishing annotations in pencil in an unknown hand verso, 27.1 x 30.7cm. *Minor stains to image upper left, old mount burn.*

\$26,500

Vertically reversed image held in National Gallery of Australia collection. Illustrated in Dupain, *Cazneaux*, 1978, p75.

Cazneaux sometimes used both sides of this negative when printing. One of his iconic images.



41. **Olive Cotton** (Australian, 1911-2003). *Poppies*, c1939. Vintage silver gelatin photograph, 23.9 x 18.8cm. *Minor foxing to margins.*

\$11,000

Illustrated in Ennis, *Olive Cotton*, Art Gallery of New South Wales, 2000, p15.

Provenance: Olive Cotton estate.



42. **Olive Cotton** (Australian, 1911- 2003).

(a) *Theme For A Mural*, 1942. Vintage silver gelatin photograph, 14.4 x 37.9cm. *Slight foxing to lower left corner, minor cracks to emulsion at edges.*

(b) *[Ballerina Study]*, 1942. Vintage silver gelatin photograph, 24.2 x 17.2cm. *Minor chips to edges.*

The pair **\$16,500**

Illustrated in Ennis, *Olive Cotton, Photographer*, National Library of Australia, 1995, p34. Unique studies for a mural commissioned by Sydney architect Sam Lipson for one of his clients.

Provenance: Olive Cotton estate.





43. **Olive Cotton** (Australian, 1911-2003). *Wild Plums*, 1984/1992. Silver gelatin photograph, titled, dated, editioned 4/25 and signed in pencil in lower margin, 37.9 x 30.5cm.

\$9,900

Illustrated in Ennis, *Olive Cotton, Photographer*, NLA, 1995, p15, and in Ennis, *Olive Cotton*, AGNSW, 2000, p59. Held in the National Gallery of Australia and National Library of Australia collections.

Provenance: Olive Cotton estate.



44. **Raymond de Berquelle** (Australian, b.1933). *Newspaper Boys, King St, Sydney*, 1966. Vintage silver gelatin photograph, signed in ink on image lower right, dated (twice), titled, signed and negative number "315-948" in pencil verso, 38.6 x 30.4cm. *Slight wear to corners and edges*.

\$1,300

Raymond de Berquelle trained as an engineer in Europe and was involved in photographing large engineering plants, photogrammetry and photo journalism. He arrived in Australia in 1963 and [eventually] worked for the photography department of the University of Sydney for twenty-six years. He has had twenty-seven solo exhibitions of his photographs at private galleries and written and self-published eight books featuring his photographs.



45. **Neil Duncan** (Australian, b.1951). *Pierre Cardin And Three Models*, 1986. Vintage silver gelatin photograph, titled, signed and dated in pencil verso, 40.5 x 30.3cm. *Slight crease to upper left corner of image*.

\$2,200

During his career as a press photographer which included twelve years with *The Australian*, Duncan photographed a number of celebrities including Jack Nicholson, Bette Davis, Robert Helpmann, Rudolf Nureyev, Pierre Cardin, Joe Cocker, Bob Marley, The Rolling Stones, and Donovan. In September 1978 he provided photographs for a book on the election of Pope John Paul II. In 1981 he was one of only fifteen photographers invited inside St Pauls Cathedral to shoot the wedding of Prince Charles and Diana Spencer.



46. **Kerry Dundas** (Australian, b.1931). *Eartha Kitt At "The Talk Of The Town"*, London, c1950s. Vintage silver gelatin photograph, photographer's copyright and studio stamp, titled, dated and signed in pencil verso, 30.2 x 25.2cm. *Minor loss of emulsion to lower right corner*.

\$2,200

Kerry Dundas, son of the artist Douglas Dundas, was apprenticed to the studio of portrait photographer Monte Luke in 1948. From 1951 he worked for the Max Dupain studio, gaining the opportunity to work in a variety of commercial contexts. Dundas also began photographing documentary subjects and moved to London in 1958, working successfully as a photo-journalist for some years. His stories and photos were published in *The Observer*, *The Times*, *Vogue* and numerous high-profile newspapers and

magazines. After returning to Sydney in 1967 Dundas worked as photographer for the Art Gallery of New South Wales, while continuing with documentary work. (Ref: Powerhouse Museum website).



47. **Kerry Dundas** (Australian, b.1931). *MLC Insurance, North Sydney*, c1950s. Vintage silver gelatin photograph, titled, annotated and signed in pencil verso, 32.8 x 29.7cm. *Minor crazing to upper right corner of image*.

\$2,200

Annotation reads "When trams still ran."



48. **Kerry Dundas** (Australian, b.1931). *Young Australia, Burdekin Valley, North Queensland*, c1960s. Vintage silver gelatin photograph, signed in pencil in lower margin, titled and signed in pencil with photographer's stamp verso, 24 x 23.2cm.

\$3,300

Stamp reads "Copyright Kerry Dundas, Photographer. 11 Caley Crescent, Lapstone, NSW 2773, Australia. Telephone (02) 4739 0389."

One of Dundas' classic images. Held in the National Gallery of Australia collection.



49. (a) **Max Dupain** (Australian, 1911-1992). *[Self-portrait]*, 1931. Vintage silver gelatin photograph, signed and dated in pencil on backing below image, 25 x 19.3cm. *Minor chips to edges. Laid down on original backing.*

and

(b) **Leonard Misonne** (Belgian, 1870-1943). *Nuages*, 1923. Bromoil, signed and dated in pencil on image lower left, titled, signed and annotated "Belgique" in pencil on backing below image, 28.6 x 37.6cm. *Slight foxing overall, repaired missing portion to left edge of image. Framed.*

The pair **\$11,000**

Very rare early self-portrait taken by Dupain when he was twenty years old. Paired with Misonne's bromoil, seen in the background of Dupain's image.

Provenance: Dupain family.



50. **Max Dupain** (Australian, 1911-1992). *Moon And Iron*, c1930s. Vintage gold-toned silver gelatin photograph, signed in ink on image lower right, titled in pencil verso, 50.7 x 41cm. *Minor scuffs and faults to emulsion, chips and pinholes to corners, crease and cracking to lower right corner.*

\$13,500

Very rare unusual print. Provenance: Dupain family.



51. **Max Dupain** (Australian, 1911-1992). *Jean With Wire Mesh*, 1937. Vintage silver gelatin photograph, signed and dated "1938" in ink on image lower right, 36.6 x 25.6cm. *Slight scuffing overall.*

\$15,900

Illustrated in White, *Dupain's Australians*, 2003, p57. Provenance: Dupain family.



52. **Max Dupain** (Australian, 1911-1992).

(a) *Sunbaker [1]*, 1937/c1948. Vintage silver gelatin photograph, signed and dated "1940" in image lower right, typed title and number "14" on label attached verso, 21.4 x 27.7cm. *Minor dents, crinkles and scuffs overall, pinholes and slight soling to margins.*

This image, with the right hand grasping the left hand, is the original version of *Sunbaker*, which was used in the Ure Smith book *Max Dupain Photographs*, 1948, plate 7. Dupain photographed his original print to produce this particular photograph, which includes his signature and date in the image. The negative and print used for the book have since gone missing. Only one other print is known to exist: a small proof produced for the Vandyke album. Dupain compiled the album for his friend Chris Vandyke, who was amongst the group of friends who went on a camping trip together in 1937. Illustrated under the title *Sunbaker (II)* in White, *Dupain's Beaches*, 2000, pp70-71.

(b) *Sunbaker [2]*, 1937/c1980s. Silver gelatin photograph, signed and dated in pencil on image lower right, 39.4 x 40.4cm.

This image is the more commonly known version of *Sunbaker*. It was the second negative in the sequence and was not printed until 1975, when it was shown in an exhibition at the Australian Centre for Photography in Sydney and acquired its iconic status. Illustrated under the title *Sunbaker* in White, *Dupain's Beaches*, 2000, p69. Held in the National Gallery of Australia collection.

Provenance: Dupain family.

The pair **\$68,000**





53. **Max Dupain** (Australian, 1911-1992).

(a) *Sunbaker*, 1937/c1980s. Toned silver gelatin photograph, signed and dated in pencil on image lower right, 35 x 39cm. *Framed*.

(b) *Bondi*. 1939/c1980s. Toned silver gelatin photograph, signed and dated in pencil on image lower right, 39.7 x 39.7cm. *Framed*.

The pair **\$56,000**

Illustrated in White, *Dupain's Beaches*, 2000, p69 and p41. Held in the National Gallery of Australia collection.



54. **Max Dupain** (Australian, 1911-1992). *Dewar's Whisky Advertisement*, c1938. Vintage silver gelatin photograph, titled in ink in lower margin, 31.9 x 22.5cm. *Minor handling crinkles overall, slight surface cracking to lower right corner of margin*.

\$7,700

Dupain created a number of images for Dewar's Whiskey for *The Home* magazine. Provenance: Dupain family.



55. **Max Dupain** (Australian, 1911-1992). *[Advertisement For Stockings]*, c1938. Vintage silver gelatin photograph, photographer's stamp verso, 28.8 x 20.4cm. *Slight indentation to image lower left, minor scuffing to surface. Tipped to original backing*.

\$7,700

Stamp reads "Max Dupain, Photographic Illustrator, 24 Bond Street, [Sydney], BW 7156."

Dupain created similar images, which appeared in *The Home* magazine.

Provenance: Dupain family.



56. **Max Dupain** (Australian, 1911-1992). *[Photomontage With Woman, City, Seashell And Hands]*, c1938. Vintage silver gelatin photograph, signed and annotated "Bond Street" in pencil verso, 35.1 x 27.3cm. *Slight surface crazing to right portion of image and scuffs overall*.

\$7,700

Dupain created similar images, which appeared in *The Home* magazine.

Provenance: Dupain family.

57. **Max Dupain** (Australian, 1911-1992). *Nude With Pole*, 1939/later printing. Silver gelatin photograph, signed and dated in pencil on image lower right, 49 x 28.8cm. *Crop marks in pencil to edges*.

\$11,000

Illustrated in White, *Dupain's Australians*, 2003, p54.

Provenance: Dupain family.



58. **Max Dupain** (Australian, 1911-1992). *Anson Shadow*, 1942/1980s. Silver gelatin photograph, signed in ink on image lower right, 32.8 x 30.2cm. *Minor retouching and handling crinkles overall.*

\$6,600

Illustrated in *Max Dupain's Australian Landscapes*, 1988, p44 with the caption "Taken on a camouflage reconnaissance flight during the early days of World War II. The sun is directly behind the Avro Anson aircraft, casting a shadow on the land with an accompanying aura of light."

Dupain took this photograph while serving in the Australian army.

Provenance: Dupain family.



59. **Rex Dupain** (Australian, b.1954). *Girl With The Red Towel*, 2005/2009. Digital c-type photograph, signed, dated and editioned 2/30 in ink in lower margin, titled in ink verso, 55.7 x 55.8cm.

\$2,200

Image photographed on film and converted to digital format for printing. Illustrated in Dupain, *The Colour of Bondi*, 2006, p77.



60. **Rex Dupain** (Australian, b.1954). *Traffic Controller*, 2009. Digital c-type photograph, signed, dated and editioned 2/30 in ink in lower margin, titled in ink verso, 55.7 x 55.8cm.

\$2,200

Image photographed on film and converted to digital format for printing.



61. **Rex Dupain** (Australian, b.1954). *Andara [Taronga Zoo, Sydney]*, 2009. Digital c-type photograph, signed, dated and editioned 2/30 in ink in lower margin, titled in ink verso, 58.2 x 58.4cm.

\$2,200

Image photographed on film and converted to digital format for printing.



62. **Rennie Ellis** (Australian, 1940-2003). *After The Party, El Alamein Fountain, Kings Cross*, 1970. Vintage silver gelatin photograph, titled, dated and signed in pencil by Kerry Oldfield Ellis in authentication stamp verso, 15.6 x 23.2cm.

\$4,400



63. **Rennie Ellis** (Australian, 1940-2003). *Nude With Peace Sign, Kings Cross*, 1970. Vintage silver gelatin photograph, titled, dated and signed in pencil by Kerry Oldfield Ellis in authentication stamp verso, 23 x 15.3cm.

\$4,400



64. **Rennie Ellis** (Australian, 1940-2003). *Peace! Kings Cross*, 1970/2000. Silver gelatin photograph, titled, dated and signed in pencil by Kerry Oldfield Ellis in authentication stamp verso, 36.8 x 23.8cm.

\$2,800



65. **Juno Gemes** (Australian, b.1944). *Oyster Shed At Binskins Bay*, 1987/2004. Silver gelatin photograph, signed in ink in lower margin, signed, titled and dated in pencil verso, 44.3 x 28.9cm.

\$2,200

Cover image for the book *The Language of Oysters* by Juno Gemes with poems by Robert Adamson, published in 1997.



66. **Bill Henson** (Aus., b.1955). *Untitled Sequence [Man With Child]*, 1980/1982. Vintage silver gelatin photograph, titled, dated and signed in ink in lower margin, 37.9 x 38.8cm. *Minor stains to lower left and right margins. Laid down on board.*

\$4,400

Illustrated in Henson, *Mnemosyne*, 2005, p172.



67. **Brett Hilder** (Australian, b.1946). *Deco Badge II*, 1972. Vintage silver gelatin photograph, signed in ink in lower margin, titled and dated in pencil verso, 36.9 x 24.6cm. *Slight cracking to upper right and lower left corners of image, minor stains and wear to corners of margins.*

\$2,900

Brett Hilder's photographic work includes fashion, portraiture and landscape. In the 1960s and 1970s, his unique fashion photography was published in magazines including *Vogue* and *POL*. In the mid 1970s Hilder lived and worked in London and Paris. On his return to Australia he extended his work into theatre and film and produced a film of the life of Mexican/Italian photographer Tina Modotti.



68. **Brett Hilder** (Australian, b.1946). *Roses ("Como Fue")*, 1996/2002. Toned silver gelatin photograph, signed in ink in lower margin, titled, dated and annotated in pencil verso, 22.7 x 15.2cm.

\$1,650

Annotation reads "Print made in Hill End."

This photograph appears in Hilder's film *Como Fue* which is based on the life of Mexican/Italian photographer Tina Modotti.



69. **Frank Hurley** (Australian, 1885-1962). *Lotus Floe 'Neath The Barrier Brink*, c1911-1913. Vintage green-toned carbon print, titled and numbered "53" in ink in another hand on accompanying Fine Art Society exhibition label, 57.6 x 72.7cm. *Slight stains to centre left, retouching to emulsion on right side, repairs to edges.*

\$13,500

Label reads "This photograph is enlarged from a negative taken during Dr Mawson's Australasian Antarctic expedition, and is copyright in all countries. Sole agents: The

Fine Art Society, 148, New Bond Street, London." The title comes from a poem by Dr A.L. McLean, who was Mawson's chief medical officer and editor of the expedition's *Adelie Blizzard*, a monthly publication "which helped to relieve the monotony."



[From Hurley diary, Sept 23 1917]. Getting to and from it from Steenvorde, where Hurley had his quarters and photographic darkroom, was a constantly hazardous undertaking."

70. **Frank Hurley** (Australian, 1885-1962). *[Infantrymen Of The 1st Division During A Rest In The Dugouts At Ypres]*, 1917. Vintage brown-toned carbon print, 40.5 x 51cm. *In original frame.*

\$16,500

Illustrated with caption in Ennis, *Man with a Camera: Frank Hurley Overseas*, 2002, p36 and in O'Keefe, *Hurley at War*, 1986, p39: "In Ypres the troops often lived in underground cellars, but almost continuous shelling from the German lines made the ruined city nearly as dangerous as the front lines.



73. **Laurence Le Guay** (Australian, 1917-1990). *New Guinea Couple*, c1955. Vintage silver gelatin photograph, annotations in French and English in various hands, including photographer's name and "New Guinea", and French exhibition and credit line stamp verso, 24.3 x 20cm. *Cracks to lower right corner of image and margins.*

\$5,500

This image was included in the touring exhibition *The Family of Man*, curated for MoMA in 1955 by Edward Steichen. The exhibition included 503 photographs from 68 countries. Originally, Le Guay was commissioned by Sir Edward Halstrom, director of Taronga Park Zoo, to take photographs in New Guinea. Illustrated in Steichen, *The Family of Man*, MoMA, NY, 1955, p8.



71. **Frank Hurley** (Australian, 1885-1962). *The Crystal Canoe, The Fortuna Glacier [Antarctica]*, 1917/1922. Vintage silver gelatin photograph, 21.1 x 55.4cm. *Retouching to centre of image, slight silvering and discolouration to edges of image.*

\$11,000

Illustrated in Ennis, *Man with a Camera*, 2002, p32 and Millar, *From Snowdrift to Shellfire*, 1984, p43. Taken on the Shackleton expedition.



74. **Laurence Le Guay** (Australian, 1917-1990). *[Quintet Of Bikinis]*, c1960s. Vintage silver gelatin photograph, posthumous Le Guay estate stamp verso, 29.1 x 22.3cm. *Minor retouching to image upper left.*

\$2,200



72. **John Kauffmann** (Australian, 1864-1942). *Aniseed*, c1920s. Vintage silver gelatin photograph, printed in green, titled and signed in pencil on backing below image, 14.6 x 20.6cm. *Laid down on original backing.*

\$2,500

Kauffmann was one of the most significant and creative Australian exponents of a style of art photography known as Pictorialism. Born in Adelaide, Kauffmann went to Europe from 1887 to 1897 to study art photography. By 1917 he was established as a professional photographer in Melbourne.



75. **Jon Lewis** (Australian, b.1950). *Valerie As Rangda, Bali*, 1986/2005. Silver gelatin photograph, signed and dated in ink in lower margin, titled, signed and dated in pencil verso, 40.9 x 50.5cm.

\$3,000

Illustrated in Max Pam (ed.), *Visual Instincts: Contemporary Australian Photography*, Canberra, 1989. Held in the National Gallery of Australia collection.



76. **Robert McFarlane** (Aus., b.1942). *Young Photographer, Anzac Day, Sydney*, 1967/2005. Selenium-toned silver gelatin photograph, signed, titled, dated and annotated "Printed by Roger Scott" in pencil verso, 25.1 x 37.1cm.

\$1,350

Held in the National Gallery of Australia collection under alternate title *Girl Taking Photographs in Anzac Day Crowd, Sydney*.



77. **Robert McFarlane** (Aus., b.1942). *Tiny Tim And Transsexual Miss Natasha On Set Of Martin Sharp Film "Street Of Dreams"*, 1979/later printing. Silver gelatin photograph, titled, dated and signed in ink verso, 22.5 x 33.2cm.

\$1,350



78. **Sally McInerney** (Australian, b.1946). *A Woman Of Mystery (Self-portrait)*, 1966/1984. Silver gelatin photograph, titled, dated and signed in ink in lower margin, annotated in pencil verso, 15.3 x 16.7cm. *Minor retouching to surface.*

\$1,100

Annotation reads "Self-portrait at Spring Forest."



79. **William H. Moffitt** (Australian, 1888-1948). *Dull Morning – Port Macquarie*, 1927. Bromoil, signed and dated in pencil on image lower right, titled in pencil below image, 15.3 x 25.7cm.

\$1,650

Provenance: William Moffitt estate.



80. **David Moore** (Aus., 1927-2003). *Sydney Harbour Bridge 2*, 1947/2000. Silver gelatin photograph, signed in ink in lower margin, titled, dated and signed in ink verso, 37.8 x 32.9cm.

\$11,500

Illustrated in *David Moore: Australian Photographer*, Vol. 1, 1988, p2.

Provenance: David Moore estate.



81. **David Moore** (Australian, 1927-2003). *"Orcades" Departure, Pyrmont*, c1948/later printing. Silver gelatin photograph, titled, dated and signed in ink in lower margin and verso, 33.7 x 33cm.

\$8,800

Held in the National Gallery of Australia collection.

Provenance: David Moore estate.



82. **David Moore** (Australian, 1927-2003). *Surry Hills Boy 1*, 1948/late printing. Silver gelatin photograph, signed in ink in lower margin, 32.5 x 32.9cm. *Framed.*

\$6,600

Illustrated in *David Moore: Australian Photographer*, Vol. 1, 1988, p19. Held in the National Gallery of Australia collection.



83. **David Moore** (Australian, 1927-2003). *Surry Hills Street*, 1948/late printing. Silver gelatin photograph, signed in ink in lower margin, 32.7 x 32.5cm. *Framed.*

\$6,600

Illustrated in *David Moore: Australian Photographer*, Vol. 1, 1988, p18. Held in the National Gallery of Australia collection.



84. **David Moore** (Australian, 1927-2003). *Martin Place, Sydney*, 1949. Vintage silver gelatin photograph, titled, dated and signed in pencil by Moore, annotated in ink in various hands, photographer's stamp and cancelled studio stamp verso, 30.8 x 22cm. *Minor chips to corners, crease to lower right corner.*

\$12,500

Annotations include "Martin Place, Sydney (and Commonwealth Bank)." Stamps read "Photograph by David Moore, 245 Pacific Highway, North Sydney. Phone 92-8824" and "Photograph by David Moore, Max Dupain Studio, 49 Clarence Street, Sydney. Ph: BX 4901."

Illustrated in *David Moore: Australian Photographer*, Vol. 1, 1988, p27. Provenance: David Moore estate.



85. **David Moore** (Aus., 1927-2003). *Redfern Interior 2*, 1949. Vintage silver gelatin photograph, dated and signed in pencil verso, 28.8 x 38.3cm. *Minor chips to edges.*

\$14,500

Rare. Vintage variant of Moore's famous image of poverty.

Moore was mistaken for a photo-journalist by the older woman in this image. She saw him with his camera taking pictures of the street and begged him to come inside her home to take a photograph, hoping it would be published in a newspaper to

bring attention to the plight of the poor. Moore almost destroyed the negative because he was not able to fulfil her request to get it published at the time.



86. **David Moore** (Australian, 1927-2003). *Painting The "Himalaya", Sydney*, 1950/late printing. Silver gelatin photograph, titled, dated and signed in ink in lower margin and verso, 32 x 40.8cm.

\$8,800

Illustrated in *David Moore: Australian Photographer*, Vol. 1, 1988, p35. Provenance: David Moore estate.



87. **David Moore** (Aus., 1927-2003). *Lifesavers Competing In A Surf Carnival At Manly Beach Near Sydney*, c1959. Vintage silver gelatin photograph, titled "Lifesavers, Sydney" in ink by Moore under label with typewritten title, publishing annotations in pencil and ink in various hands and photographer's stamp verso, 16.1 x 29.1cm. *Minor wear to edges.*

\$11,000

Stamp reads "Photograph by David Moore, 245 Pacific Highway, North Sydney. Phone 92-8824."

Provenance: David Moore estate.



88. **David Moore** (Aus., 1927-2003). *President Johnson And Prime Minister Holt At Canberra Airport*, 1966/2001. Silver gelatin photograph, signed in ink in lower margin and in pencil on mount below image, titled, dated (twice) and signed in pencil verso and on mount verso, 28.2 x 42.8cm.

\$8,800

Illustrated in *David Moore: Australian Photographer*, Vol. 1, 1988, p125. Held in the National Gallery of Australia collection. Provenance: David Moore estate.



89. **David Moore** (Australian, 1927-2003). *Migrants Arriving In Sydney*, 1966/c1990s. Silver gelatin photograph, signed, titled and dated in pencil verso, 19.2 x 27.5cm.

\$14,500

Illustrated in *David Moore: Australian Photographer*, Vol. 1, p123. Held in the National Gallery of Australia collection. Provenance: David Moore estate.



90. **Lewis Morley** (Australian, b.1925). *Christine Keeler*, 1963/1991. Silver gelatin photograph, photographer's blind stamp on image lower left, signed in ink in lower margin and verso, titled, dated and editioned 9/50 in ink in photographer's stamp verso, 45.3 x 34.9cm. *Minor scuffs to surface and handling crinkles to lower portion, slight crease to lower left corner of margin.*

\$12,500

Illustrated in *Lewis Morley: Photographer of the Sixties*, National Portrait Gallery, London, 1989, p16 and in Morley, *Black and White Lies*, 1992. Held in the National Portrait Gallery (UK) collection.

Considered to be Morley's iconic image.



91. **Lewis Morley** (Aus., b.1925). *Joe Orton*, 1965/1992. Silver gelatin photograph, photographer's blind stamp on image lower left, signed and dated in ink, titled, dated, and editioned 2/4 in ink in photographer's stamp verso, 39.4 x 32.7cm.

\$3,800

Variant images from the same sitting illustrated in Morley, *Black and White Lies*, 1992, opp. page 45, and in *Lewis Morley: Photographer of the Sixties*, National Portrait Gallery, London, 1989, p22, plate 15.

The contact sheets of forty-eight shots of Orton taken by Morley at the 1965 sitting include the present image, and are held in the National Portrait Gallery (UK).



92. **Lewis Morley** (Australian, b.1925). *[Self-portrait With Images, Reflected In Chrome Teapot]*, 2003. Silver gelatin photograph, signed in ink on image lower left, annotated, signed and dated in pencil verso, 39.5 x 49.5cm. *Slight crinkle to image upper right.*

\$2,200

Annotation reads "Photo – Lewis Morley. Printed by Lewis Morley."



93. **George J. Morris** (Australian, 1884-1959). *Rome*, c1936. Bromoil transfer, titled and signed in pencil below image, 30.6 x 22.5cm (image). *Slight foxing overall, pinholes to margins.*

\$1,100

Born in Sydney, Morris went to Germany, England and America in 1920 to study the processes of engraving and photo-reproduction. Upon returning to Sydney, Morris first specialised in advertising and industrial commissions, and then copying and enlarging photography in 1927. Morris went to Europe and America in 1936 and "later exhibited his overseas pictures which were the largest bromoil transfers ever seen." Morris' "pictures of places" were considered to be unusual, showing an influence of photo-journalism which arose during the 1920's with the introduction of 35mm cameras. Morris was a close friend of Cecil Bostock and an active member and office bearer in the Sydney Camera Circle. (Ref: National Gallery of Australia website).



94. *Attrib.* **Helmut Newton** (Australian, 1920-2004) & **June Newton** aka Alice Springs (Australian, b.1937). [*Mannequin Matinee*], c1950s. Pair of vintage silver gelatin photographs with accompanying invitation card printed in letterpress, annotated in ink by Pearl Copolov (Goldman) on both photographs verso, 14.5 x 10.9cm (approx. each). *Slight handling creases.*

The pair **\$6,600**

Annotations read (a) "Bambi [Shmith] – Lady Hakewood/June Newton now 'Alice Springs/Me [Pearl Goldman]" and (b) "Dad [Morris Copolov]/Helmut Newton now famous in Europe/Athol Smith [sic]." Helmut and June are the only couple cross-dressed.



95. **Tim Page** (Brit./Australian, b.1944). *Duc Co Special Forces Camp [Jeep In Red Dust]*, 1965/2000. Cibachrome, photographer's stamp, titled, dated and signed in pencil verso, 33.3 x 49.6cm. *Minor scuffs to surface.*

\$2,500

"Celebrated for his work as a freelance accredited press photographer in Vietnam and Cambodia during the 1960s, he [Tim Page] was wounded in action three times... In April 1969 when Page jumped out

of a helicopter to help load wounded soldiers he was severely injured, taking a huge piece of shrapnel to the head. This was in fact the latest in a long line of similar injuries... During recovery [USA] he became closely involved with the Vietnam Veterans peace movement and worked as a caregiver for amputees, traumatically shocked and stressed young men. One of these men was Ron Kovic [former Marine Corps sergeant and author of *Born on the 4th of July*] ... In the spring of 1970 Page learnt of the capture of his best friend, roommate and fellow photo-journalist Sean Flynn (son of the famous Hollywood actor Errol Flynn) in Cambodia. ...This [eventually] led him to found the Indochina Media Memorial Foundation and was the genesis for the book *Requiem*..." (Ref: Shaun Filer/Tim Page Image website).



96. **David Potts** (Australian, b.1926). *Best In Show, Cruft's Cat Show, London*, c1947. Vintage silver gelatin photograph, titled and signed in pencil with two photographer's stamps verso, 50.2 x 34.8cm. *Minor stains to image, pinholes to corners, chips to edges. Laid down on original backing.*

\$4,400

Published in British newspaper *The Observer*, 1954.



97. **Philip Quirk** (Aus., b.1948). *Sole Bros. Circus*, 1978. Vintage silver gelatin photograph, titled, dated and signed in ink in lower margin, signed in pencil verso, 15.7 x 23.4cm.

\$2,200

Established in late 1916 in NSW, the Sole Bros Circus was internationally successful during the early part of the 20th century and is still active today.

Philip Quirk is a documentary photographer whose reputation was developed in the 1970s. In 1985 he founded Wildlight Photo Agency

whose charter included providing images of Australia and the South Pacific to international media. He has authored four books and his work is held in major Australian public collections including the Australian National Gallery, National Library of Australia and the Art Gallery of New South Wales.



View of city with Cremorne in foreground.

Philip Quirk is a documentary photographer whose reputation was developed in the 1970s. In 1985 he founded Wildlight Photo Agency whose charter included providing images of Australia and the South Pacific to international media. He has authored four books and his work is held in major Australian public collections including the Australian National Gallery, National Library of Australia and the Art Gallery of New South Wales.



99. **Philip Quirk** (Australian, b.1948). *Berrillock, The Mallee*, 1983. Vintage cibachrome photograph, titled, dated and signed in pencil on mount below image and verso, 24.8 x 36cm.

\$2,500

Philip Quirk is a documentary photographer whose reputation was developed in the 1970s. In 1985 he founded Wildlight Photo Agency whose charter included providing images of Australia and the South Pacific to international media. He has authored four books and his work is held in major Australian public collections including the Australian National Gallery, National Library of Australia and the Art Gallery of New South Wales.



100. **Roger Scott** (Australian, b.1944). *Ghost Train, Sydney Royal Easter Show, 1972/2001*. Selenium-toned silver gelatin photograph, signed in ink in lower margin, titled, dated (twice) and annotated "Selenium-toned" in ink verso, 30 x 45.5cm.

\$1,650

Illustrated in *Roger Scott: From the Street*, 2001, p71.



101. **Roger Scott** (Aust., b.1944). *Malcolm Fraser Dismissal Rally, Randwick, Sydney, 1975/2007*. Selenium-toned silver gelatin photograph, titled, dated (twice), annotated "Selenium-toned" and signed in pencil verso, 35.2 x 53.4cm.

\$2,200

Image shown at Roger Scott's exhibition *The 1970s: A Decade of Protest* held at the Museum of Sydney in 2008. A *Sydney Morning Herald* reviewer wrote of this picture: "On a muggy November day in

1975, two weeks after the dismissal of Gough Whitlam, a young photographer named Roger Scott attended a Liberal Party rally at Randwick Racecourse. 'There were about 20,000 Liberal supporters there,' Scott says. 'And Malcolm Fraser, standing up on the flatbed of a semitrailer, whipping them into a frenzy.' Wriggling through the crowd, camera in hand, Scott made his way onto the back of Fraser's flatbed and, standing up, began taking photos. 'He was really egging on the crowd, saying things like, "A vote for Labor is a vote for the communists,"' Scott says. 'After a while I'd just had enough and I yelled out: "Fraser, you're a f---ing dope!"' Incensed, the Liberal leader whipped around and pointed at Scott just as he snapped a piece of Australian photographic history.' (Ref: *SMH*, 15/03/2008).

Illustrated in *Roger Scott: From the Street*, 2001, p109.



102. **Roger Scott** (Aus., b.1944). *Queenscliff, Sydney, 1975/later printing*. Silver gelatin photograph, titled, dated and signed in ink verso, 36.7 x 55.4cm.

\$2,200

Illustrated in *Roger Scott: From the Street*, 2001, p119, with alternate title *Queenscliff Legs*. Held in National Gallery of Australia collection.

Considered to be Scott's iconic image.



103. **Wolfgang Sievers** (Australian, 1913-2007). *Bruck Mills, Wangaratta, c1950*. Vintage silver gelatin photograph, photographer's stamp and title with publishing annotation in crayon verso, 39.1 x 49.3cm. *Pinholes and slight paper loss to edges and corners of image, minor scuffs overall. Laid down on original board.*

\$9,900

Stamp reads "Wolfgang Sievers, Photography, 5 Collins Street, Melbourne C.1., Central 4043." The National Library of Australia holds a major collection of Sievers' work.



104. **Wolfgang Sievers** (Australian, 1913-2007). *Mytton's Cutlery, c1950s*. Vintage silver gelatin photograph, photographer's stamp and title with publishing annotation in crayon verso, 49.3 x 34.1cm. *Horizontal mark with dent to image centre right, pinholes and slight wear to edges of image, minor scuffs overall. Laid down on original board.*

\$4,400

Stamp reads "Wolfgang Sievers, Photography, 5 Collins Street, Melbourne C.1., Central 4043." The National Library of Australia holds a major collection of Sievers' work, including this image.



105. **Wolfgang Sievers** (Australian, 1913-2007). *Stanvac Refinery, Altona, 1952*. Vintage silver gelatin photograph, photographer's stamp and title with publishing annotations in pencil verso, 49 x 36.4cm. *Pinholes and slight chips to edges of image, minor scuffs overall. Laid down on original board.*

\$8,800

Stamp reads "Wolfgang Sievers, Photography, 5 Collins Street, Melbourne C.1., Central 4043." Illustrated in Calado, *The Photography of Wolfgang Sievers 1933-1993*, Lisbon, 2000, p246. The National Library of Australia holds a major collection of Sievers' work.



106. **Wolfgang Sievers** (Australian, 1913-2007). *Pottery By Brita Sievers*, 1953. Vintage silver gelatin photograph, signed in pencil on image lower right, studio stamp and titled in pencil verso, 44.9 x 38.8cm. *Chips and pinholes to edges, minor dents, scratches and surface loss overall. Laid down on original board.*

\$5,500

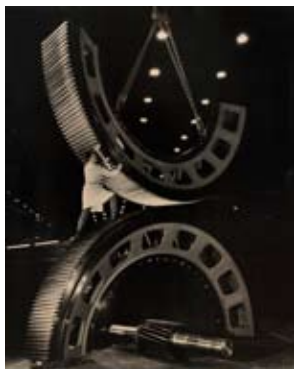
Stamp reads "Wolfgang Sievers, Photographer. 8 Collins Street, Melbourne. C.1., Central 4043." Illustrated in Calado, *The Photography of Wolfgang Sievers 1933-1993*, Lisbon, 2000, plate 82. The National Library of Australia holds a major collection of Sievers' work.



107. **Wolfgang Sievers** (Australian, 1913-2007). *Braun Transworld Corp., Now Stanvac Refinery, Altona*, c1955. Vintage silver gelatin photograph, photographer's stamp and title with publishing annotations in crayon and pencil verso, 50 x 38.2cm. *Pinholes and slight wear to edges of image, minor scuffs overall. Laid down on original board.*

\$6,600

Stamp reads "Wolfgang Sievers, Photography. 5 Collins Street, Melbourne C.1., Central 4043." The National Library of Australia holds a major collection of Sievers' work.



108. **Wolfgang Sievers** (Australian, 1913-2007). *Gears For Mining Industry, Vickers-Ruwolt, Melbourne*, 1967/2000. Silver gelatin photograph, signed and dated (twice) in pencil verso, 50 x 39.6cm.

\$16,500

Illustrated in Calado, *The Photography of Wolfgang Sievers 1933-1993*, Lisbon, 2000. The National Library of Australia holds a major collection of Sievers' work, including this image. His work is represented in most major Australian institutions.

Considered to be Sievers' iconic image.



109. **Arthur Smith** (Australian, d.1945). *In Port, Furling The Flying Jib*, c1920. Bromoil, signed, titled, numbered "No. 4" and annotated in ink verso, 24 x 23.3cm. *Crease to upper right corner of image, minor foxing overall.*

\$1,650

Annotation reads "Arthur Smith, 61 Villiers Avenue, Morddale, NSW, Australia. 2 1/2 guineas."



110. **Arthur Smith** (Australian, d.1945). *The Customs House, Newcastle*, 1923. Bromoil, titled, signed and dated in pencil below image, 28.1 x 21.7cm. *Minor foxing overall. Laid down on original backing.*

\$1,650



111. **Heide Smith** (Australian, b.1937). *Four Little Tiwis, Bathurst Island, NT*, 1988/2005. Digital print from negative-based image, titled, signed and dated in pencil in lower margin, titled, signed and dated (twice) in pencil verso, 35.6 x 50.7cm.

\$1,650

Limited edition of 50. Illustrated on the cover of Smith, *Tiwi: The Life and Art of Australia's Tiwi People*, 1990.

Considered to be Smith's most classic image.



112. **Henry Talbot** (Australian, 1920-1999). *Spike Milligan And Jill Stinchcombe*, 1962/1991. Silver gelatin photograph, titled, dated and signed in crayon in lower margin and in pencil on mount below image, 38.8 x 29cm.

\$2,800



113. **Henry Talbot** (Australian, 1920-1999). *Jennifer Ward For Lizal Furs, Melbourne*, 1971. Vintage silver gelatin photograph, titled, dated and signed in ink verso, 42.3 x 34.7cm. *Minor crinkles to image and wear to edges.*

\$2,800

Born Henry Stephen Tichauer at Hindenburg, Germany, Henry Talbot displayed an early fascination with photography. He studied graphic design at the Reimann School in Berlin before fleeing Germany just prior to the outbreak of WWII. Interned as a German National in London in 1940, he was transported to Australia aboard the infamous prison transport ship the 'Dunera.' He served in the Australian Army from 1942 to 1946 where he met and established a close personal friendship with fellow German refugee, the renowned international photographer Helmut Newton, with whom he later shared a photography studio in Melbourne. Talbot became the Head

of the Photography Department at the School of Art and Design at Preston (Phillip) Institute of Technology, Melbourne from 1973 to 1985. (Ref: Powerhouse Museum website).



114. **Mark Tedeschi** (Australian, b.1952). *He's My Brother. Laneway Inside "The Block", Eveleigh Street, Redfern*, 1989/2009. Silver gelatin photograph, signed and titled (twice) in ink in lower margin, titled and dated (twice) in ink verso, 31.7 x 46.9cm.

\$1,200



115. **Mark Tedeschi** (Australian, b.1952). *The Wash Up*, 2004/2009. Digital colour photograph, signed, titled and dated in ink in lower margin, annotated, dated and signed in ink verso, 55.5 x 37cm.

\$1,200

Annotation reads "Margaret Cunneen SC, Deputy Senior Crown Prosecutor." Illustrated in Davies, *An Eye for Photography*, State Library of New South Wales, 2004, p218.

Tedeschi's most popular legal image.



116. **Patrick van Daele** (Australian, b.1960). *Luna Park, Sydney*, 1996/1997. Vintage c-type photograph with added hand-colouring, titled, signed and dated in ink in border, annotated, signed and dated (twice) in ink verso, 44.8 x 31.4cm. *Minor crinkles to image lower centre.*

\$2,900

Annotation reads "Luna Park, Day." Illustrated in Van Daele and Lumby, *A Spirit of Progress: Art Deco Architecture in Australia*, 1997, p189.



117. **Josef Vissel** (Australian, b.1935). *Jørn Utzon*, 1965/2005. Silver gelatin photograph, dated, signed, titled and numbered "Neg. 2236" in ink and photographer's stamp verso, 23.2 x 28.8cm.

\$1,100

Illustrated on the cover of the book *Utzon and the Sydney Opera House: As It Happened 1918-2000* by Philip Drew. Utzon asked Vissel to photograph him moving his hands to emulate the style of the famous stroboscopic photograph of a golfer swinging a golf club by Harold Edgerton. Vissel achieved the effect by making about 28 single exposures of each hand position. Utzon had to keep both hands

symmetrical, remembering the previous hand position while his face was covered with black cloth. Illustrated in Davies, *An Eye for Photography*, SLNSW, 2004, p166.

Ten Australian Photographs

118. Ten Australian Photographs – Folio One, 1935–1997.

A collection of ten compelling images by ten of Australia's prominent and important photographers covering six decades of photography. This folio shows an engaging diversity of style and classic examples of each photographer's work. The folio was launched in 2001 in a limited edition of ten sets.

The combined current retail price of the ten images would be \$44,000. The folio has increased in value since first released.

The folio **\$39,000**.



(a) **Greg Barrett** (Australian, b.1943). *Vicki Attard, Flashdance*, 1995/2001. Silver gelatin photograph, signed in ink in lower margin, signed, titled and dated (twice) in pencil verso, 33.9 x 27.7cm.

Vicki Attard joined the Australian Ballet School in 1982, and went on to become principal artist with the Australian Ballet for many years.

Greg Barrett, one of the most sought-after fashion photographers of the late 1970s, has since explored other subjects, including short films. Since 1984, Barrett has photographed Australia's premier dance companies, using few props and costumes. He draws on his relationship with each dancer to push the expressive boundaries of the human body. The results of this artistic collaboration are photographs of extraordinary beauty, spontaneity and wit.



(b) **Olive Cotton** (Australian, 1911–2003). *Teacup Ballet*, 1935/2000. Silver gelatin photograph, signed in pencil by Cotton's daughter Sally McInerney in authentication stamp verso, 25.4 x 19.6cm.

In 1929, at the age of 18, Olive Cotton became a member of the Sydney Camera Club and the Photographic Society of New South Wales. After graduating from Sydney University with a BA in 1934, she joined Max Dupain's studio and after a brief marriage from 1939 to 1941 they separated. Cotton ran Dupain's studio while he was in service during WWII. In 1946 she married Ross McInerney and moved to Cowra, where she continued to photograph the landscape and run her own studio. In the early 1980s she began to print from the many negatives amassed over the years (continuing until the studio closed mid 1990s). Olive is now recognised as a major contributor to Australian photography.



(c) **Brett Hilder** (Australian, b.1946). *Indian Rug (New Mexico)*, 1997/2001. Toned silver gelatin photograph, signed in ink in lower margin, dated (twice) and initialled in pencil verso, 20.2 x 15.3cm.

Born in Sydney, Hilder has always been attracted to the exotic: the 1959 Brazilian classic, *Black Orpheus*, was the first film that influenced him. In 1969 he set up his own studio and became one of the most innovative fashion photographers of the time, working in Paris and Sydney. He took portraits of prominent identities and actors with the Sydney Theatre Company. Recently his photography has shifted more towards a romantic theme, suggesting the viewer has happened upon a scene in a film.



(d) **Jon Lewis** (Australian, b.1950). *Adagio Dancers, Bondi*, 1984/2000. Silver gelatin photograph, signed, titled and dated (twice) in pencil verso, 24.5 x 30.8cm.

Jon Lewis commenced his Bondi Beach photographic series in 1984. This collection was exhibited in Paris and went on tour from 1989 to 1993. He photographed two hundred Australians for *Portrait of a Nation* exhibition at the Mitchell Library in Sydney in 1992. In 2000, he documented the effect of the East Timor conflict on the local people. Lewis brings to his projects a sense of time and place, and celebrates the individual.



(e) **Graham McCarter** (Aus., b.1940). *Opal Miner's Wife*, 1974/2001. Silver gelatin photograph, signed in ink in lower margin, titled and dated (twice) in ink verso, 21.9 x 21.9cm.

McCarter has worked as freelance photographer in England and Australia, mainly in advertising and editorial work. He has had several exhibitions in the UK, Australia and America. His subjects have included slum kids in Glasgow, Liverpool and London, working men in the CSR sugar factory, and opal and coal miners and their families. In more recent times McCarter has undertaken a project on Dylan Thomas. He gives dignity to his subjects, ignoring the prosaic and clichéd.



(f) **Robert McFarlane** (Australian, b.1942). *Bea Nude*, 1978/2000. Silver gelatin photograph, titled "B. Nude", dated (twice) and signed in pencil with photographer's stamp verso, 21.4 x 14.3cm.

McFarlane has worked as a freelance photojournalist for *The Times*, London, as well as other major newspapers and magazines. He has been a stills photographer for numerous Australian films. In the theatrical world he has photographed some of Australia's best-known performers. He has also been the *Sydney Morning Herald's* photography critic for many years. McFarlane photographs with the eye of a photojournalist, but with an aesthetic warmth and sense of intimacy with his subjects.



(h) **David Potts** (Australian, b.1926). *The Rabbit Trapper, Dorrigo*, 1947/2000. Silver gelatin photograph, photographer's stamp, titled, dated (twice) and signed in ink verso, 30.3 x 20cm.

Potts worked for leading commercial art photography studios, Russell Roberts, Laurence Le Guay and John Nisbett. He became interested in documentary photography, accompanying David Moore on excursions around Sydney and its environs in the late 1940s. From 1950-1955 Potts worked as a photojournalist in London, executing assignments for leading journals such as *The Observer*. He participated in the *Six Photographers* exhibition in Sydney, and continued work in his own studio until 1965. In recent years he has begun exhibiting again. Potts' photographs record the connection between people and their environment with a strength that comes from his long experience.



(i) **Roger Scott** (Aus., b.1944). *Queenscliff, Sydney*, 1975/2000. Selenium-toned silver gelatin photograph, titled, dated and signed in pencil verso, 20.2 x 30.3cm.

Scott began his career as a printer at Leicagraph, Sydney. Following travel in Europe, he set up his business in 1978 as a documentary photographer and specialist printer of black and white work. After several group exhibitions, he held his first solo exhibition in 1978. Roger's photographs reflect the everyday life of people around him, with a quirky affection for what he sees.



(j) **Wolfgang Sievers** (Australian, 1913-2007). *Gears for Mining Industry*, 1967/2000. Silver gelatin photograph, signed and dated (twice) in pencil verso, 27.1 x 21.2cm. *Slight scuffing to surface*.

Born in Berlin, Sievers attended the Contempora School for Applied Arts. The school adhered to the Bauhaus principle that fine and applied arts should be united. After a period spent in Portugal he immigrated to Australia in 1938. Specialising first in architectural photography, and later in industrial photography. In 2000 Sievers was the subject of a major retrospective exhibition held in Portugal at Arquivo Fotografico Municipal de Lisboa. His dramatic images show the balance of the relationship between worker and machine.



(g) **David Moore** (Australian, 1927-2003). *Sisters Of Charity, Washington DC*, 1956/2000. Silver gelatin photograph, signed in ink in lower margin, titled, dated (twice) and signed in pencil verso, 35.4 x 22.9cm.

Moore joined Max Dupain's studio in 1948, where he photographed industrial subjects, architecture, advertising set-ups and concert artists. Outside the studio, Moore concentrated on social history, strongly influenced by the documentary movement. He went to London in 1951 and began his photo-journalistic career for international picture magazines during their "grand era". After his return to Australia in 1958 he continued to work, travelling the world, for his New York agency, Black Star. His mastery in capturing moments of stillness gives Moore's photographs of people as well as natural and built landscapes a deep resonance.

Max Dupain: The Making of *Sunbaker*

119. **Harold Salvage Collection**, 1937. Consisting of eight silver gelatin photographs: a later printing of *Sunbaker* and seven rare vintage photographs of Max Dupain's friends camping on the south coast of New South Wales, where *Sunbaker* was photographed.

The collection features Harold Salvage (1905-1991), Dupain's friend and the subject of *Sunbaker*. Dupain stated that *Sunbaker* came about "when one of my friends [Salvage] leapt out of the surf and slammed down onto the beach to have a sunbake."

An architectural engineer, Salvage was born in Worcester, England in 1905 and emigrated to Australia around 1925. Salvage shared Dupain's passion for rowing and beach life.

\$135,000

Provenance: Salvage family.



(a) **Sunbaker**, 1937/later printing. Silver gelatin photograph, signed and dated in ink on image lower right, 37.4 x 42.3cm. *Minor retouching to image overall.*



(b) **[Harold Salvage With Axe]**, 1937. Vintage silver gelatin photograph, 27.4 x 25cm. *Repaired perforation and surface loss to image upper left and centre right, minor crinkles overall, slight foxing and stains to margins.* Accompanied by Sydney Morning Herald article, dated August 1 1992, illustrating this image.



(c) **[Harold Salvage Cooking Eggs]**, 1937. Vintage silver gelatin photograph, 39.9 x 25.8cm. *Perforation to image upper left, crinkles overall with some cracking to right edge of image, wear with slight paper loss and foxing to margins.*



(e) **[Harold Salvage And His Future Wife Gladys Harrison At Campfire]**, 1937. Vintage silver gelatin photograph, 27.5 x 25.7cm. *Small stain lower centre, repaired perforation and tear to image upper left, creases with surface cracking overall, slight surface loss and foxing to margins.*



(g) **[Group Of Six With Gladys Harrison, Olive Cotton, Harold Salvage, Chris Vandyke]**, 1937. Vintage silver gelatin photograph, 26.2 x 24.5cm. *Perforation and crease with cracking to image upper left, slight tears, cracking and stains to margins.*



(d) **[Harold Salvage Near Campfire With Plate Of Bacon]**, 1937. Vintage silver gelatin photograph, annotated in ink on image lower centre and in lower margin, 27 x 24.5cm. *Perforations, crinkles, tears, stains and foxing to surface.*

Annotations read "Bacon!" and "Marmalade (silver shred – Victoreeeeeee) in box!"



(f) **[Gladys Harrison, Future Wife Of Harold Salvage, Near Tent]**, 1937. Vintage silver gelatin photograph, 27.5 x 24.7cm. *Repaired perforation to image upper left, minor handling crinkles overall, slight wear and foxing to margins.*



(h) **[Self-portrait]**, 1937. Vintage silver gelatin photograph, annotated and signed in ink in untrimmed margins, 16.7 x 16.1cm. *Scratches, stains and scuffing overall, missing portions, cracks, tears and soiling to margins.* Annotation reads "And now – what about it, paaa!" Dupain may be holding a shutter release cable in his left hand.