Australian Art
Works on Paper
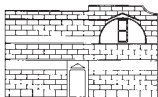
COLLECTORS' LIST No. 138, 2009

Australian Art
Works on Paper

Compiled by Josef & Jeanne Lebovic, Lenka Miklos, Mariela Brozky
On exhibition from Wednesday, 7 October to Saturday, 31 October and on our website from 14 October.
Prices are in Australian dollars and include GST.
Exchange rates at time of printing: AUD $1.00 = USD $0.86¢; UK £0.54p

For the first two weeks of November Josef Lebovic will be in New York, London and Los Angeles, and will be returning to the gallery on Wednesday, 18 November. He can be contacted by email (josef@joseflebovicgallery.com) or by leaving a message on 9332 1840. During this period the gallery will be closed and our assistant, Lenka Miklos, will be monitoring the phone and handling enquiries.

1. **Nan Adams** aka **Hortin** (Aus., 1916-1971). *[The Peace Chair],* c1940. Red crayon, 33.1 x 54cm. *Stains, surface loss, creases and tears to edges, slight foxing overall.*

$2,900

Provenance: friend of Nan Adams.

Sydney-born Nan Adams, also known as Hortin (nee Lyall), was a painter, sketcher, craft-worker and art teacher. She travelled extensively, was politically active and was a member of several art groups in Sydney.

2. **Nan Adams** aka **Hortin** (Aus., 1916-1971). *[Large Female Nude With Male Figures],* c1940s. Green crayon, 33.5 x 42.5cm. *Minor foxing to centre, slight glue stains, pinholes and minor tears to edges.*

$2,200

Provenance: friend of Nan Adams.

Sydney-born Nan Adams, also known as Hortin (nee Lyall), was a painter, sketcher, craft-worker and art teacher. She travelled extensively, was politically active and was a member of several art groups in Sydney.

3. **Julian Ashton** (Aus., 1851-1942). *Old Queen Victoria Markets,* c1893. Etching, titled and annotated "first state" in pencil in lower margin, 28.6 x 18cm (image). *Minor soiling and foxing overall. Framed.*

$3,300

From a series of nine etchings produced by Ashton after being taught printmaking by Livingston Hopkins in 1893. While this plate was etched at that time it was not editioned until 1918.

The building to the left is the old George Street Markets in Sydney which commenced business in 1810 and was pulled down in 1893 to make way for the new Queen Victoria Markets (now QVB). The domed building to the right was the old police station which also made way for the new markets.

An artist and teacher, Ashton was known for his support of the Heidelberg School and for the influential Julian Ashton Art School in Sydney, established in 1890.

4.   **David C. Barker** (Australian, 1888-1946). *The Hill,* c1930s. Etching, editioned 23/25, titled and signed in pencil in lower margin, 9.5 x 15.2cm. *Minor creases to lower right corner of margin.*

$990

A Sydney artist who was a wartime cartoonist, illustrator, painter and etcher, Barker served in Gallipoli, France and the Middle East during WWI, where he co-edited *The Anzac Book* and *Kia Ora Coo-ee* and was art editor for *Australia in Palestine.* After Gallipoli he was lent to the British Army to work as cartographer in Mesopotamia under the orders of Col. T.E. Lawrence, otherwise known as Lawrence of Arabia. (Ref: Dictionary of Australian Artists)

5.   **Jason Benjamin** (Aus., b.1971). *"What Becomes Of Us" (W. MacDonnell Ranges, NT),* 2008. Etching, editioned 7/25, titled, signed and dated in pencil with Northern Editions blind stamp in lower margin, 39.5 x 64.3cm.

$5,500

This etching is part of a series of five images of Australian landscapes that Benjamin will be completing in 2010.

6.   **Jason Benjamin** (Aus., b.1971). *"Empire" (Glen Helen Gorge, NT),* 2008. Etching, editioned 7/25, titled, signed and dated in pencil with Northern Editions blind stamp in lower margin, 39.3 x 64.5cm.

$5,500

This etching is part of a series of five images of Australian landscapes that Benjamin will be completing in 2010.

7.   **Dorritt Black** (Australian, 1891-1951). *Study With Two Figures 11,* 1929. Pencil drawing, publishing annotations in pencil in various hands in lower margin, typed title, date and artist's name in accompanying authentication certificate signed in ink by Lin Bloomfield, 16.6 x 12.7cm. *Creases overall, pinholes and chips to margins.*

$4,800

Illustrated in North, *The Art of Dorritt Black,* 1979, plate 18 (b), p41. Provenance: Ruth Goble; Bloomfield Galleries; private collection, Queensland; private collection, South Australia.

8.   **Charles Blackman** (Aus., b.1928). *I Love Tom Jones,* 1969. Colour screenprint, editioned "V 9/25", titled, signed and dated in pencil on image lower left to right, printer's blind stamp in lower margin, 40.5 x 57.3cm. *Minor stains to image lower centre, slight soiling and crinkles to margins.*

$1,350

Stamp reads "Hand-printed in collaboration with the artist. Paddington Print Studio, Australia." Illustrated in Bannon, *Australian Printmaker: An Aspect of Australian Art 1968-1982,* plate 7, p74. Held in the University of South Australia Library collection.

9.   **Charles Blackman** (Australian, b.1928). *The Embrace,* 1969. Colour screenprint, editioned "artist's proof", titled, signed and dated in pencil and printer's blind stamp in lower margin, 41.8 x 52.2cm. *Slight stains and foxing to margins.*

$1,350

Stamp reads "Hand-printed in collaboration with the artist. Paddington Print Studio Australia." Illustrated in Bannon, *Australian Printmaker: An Aspect of Australian Art 1968-1982,* plate 38, p10.

10. **Charles Blackman** (Aus., b.1928). *Barnaby,* c1978. Etching, printed in blue ink, editioned "A/P", titled and signed in pencil in lower margin, 20.1 x 19.5cm.

$**990**

12. **Charles Blackman** (Aus., b.1928). *La Coiffure,* c1978. Etching, printed in red ink, editioned "A/P", titled and signed in pencil with WHP blind stamp in lower margin, 19.8 x 14.7cm. *Slight foxing, paper loss and stains to margins.*

$**990**

14. **Cressida Campbell** (Aus., b.1960). *Through The Windscreen,* 1986. Colour woodcut, editioned 6/20, titled, signed and dated in pencil in lower margin, 48.8 x 60.8cm. *Minor creases to upper corners of margins.*

$**6,600**

Held in the National Gallery of Australia collection.

Campbell's techniques are a mixture of painting and printmaking. A design is drawn on plywood, and then each line is carved out with an engraving tool. Several coats of watercolour paint are applied to separate segments of the image. Campbell then carefully sprays the woodblock with water and takes a single impression. Campbell studied at the Yoshida Hanga Academy in Tokyo to further enhance her skills in manipulating the woodblock medium. (Ref: *The Australian*, 8 Nov 2008)

11. **Charles Blackman** (Aus., b.1928). *Self-portrait With Three Sisters,* c1978. Etching with aquatint, editioned "A/P", titled and signed in pencil in lower margin, 24.8 x 19.7cm. *Slight foxing to margins, old mount burn.*

$**990**

13. **Charles Blackman** (Aus., b.1928). *The Painter's Studio,* c1978. Etching, printed in brown ink, editioned "A/P", titled and signed in pencil in lower margin, 29.8 x 29.5cm. *Minor foxing to margins.*
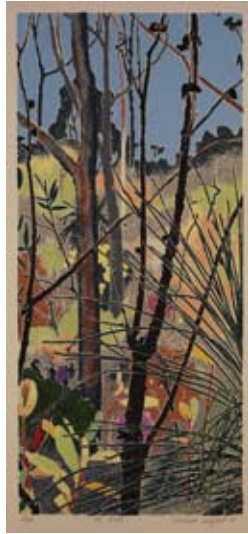
$**1,350**

15. **Cressida Campbell** (Australian, b.1960). *The Verandah,* 1987. Colour screenprint, editioned 58/99, titled, signed and dated in pencil in lower margin, 94.5 x 58.2cm. *Minor wear to corners of margins.*

$**3,300**

4

16. **Cressida Campbell** (Australian, b.1960). *The Ebro, Gore Bay,* 1987. Colour woodcut, editioned 1/2, titled, signed and dated in pencil in lower margin, 80 x 58.6cm. *Framed.*

$9,900

17. **Cressida Campbell** (Australian, b.1960). *The Bush,* 1988. Colour screenprint, editioned 30/99, titled, signed and dated in pencil in lower margin, 50.2 x 22cm. *Crease to upper left corner of margin.*

$2,900

18. **Cressida Campbell** (Aus., b.1960). *[Vegetable Garden],* 1988. Colour screenprint, editioned 40/99, titled, signed and dated in pencil in lower margin, 75.7 x 57.6cm. *Framed.*
$4,400

19. **James Cant** (Australian, 1911-1982). *Dreamtime Landscape,* 1946. Crayon, ink and watercolour, signed lower right, titled and dated in ink in another hand on frame verso, 17.6 x 21.5cm. *Minor cockling and foxing to edges. Framed.*

$1,350

20. **Charles Conder** (British/Aus.,1868-1909). *The Buddha,* c1905. Transfer lithograph, 30.5 x 45.3cm. *Repaired paper loss to upper right corner of margin, old glue stains verso.*

$1,950

Listed without illustration in Rothenstein, *The Life and Death of Conder*, 1938, No. 32. Held in the National Gallery of Australia collection.

Conder was an artist of the Heidelberg School, who lived most of his life overseas. His friends included Oscar Wilde and Toulouse Lautrec.

21. **Noel Counihan** (Aus., 1913-1986). *"It's Professor Hotchit, They Caught Him Talking To A Newspaper Boy",* c1940s-1950s. Pen and ink, publishing annotations in pencil in various hands above image, signed lower right, captioned in pencil lower left to right, 27 x 21cm. *Minor foxing and soiling overall.*

$1,350

Rare early work. Provenance: Alan McCulloch estate.

Counihan was a painter, cartoonist and illustrator of national standing, noted for his "socialist-realist style and radical outlook." He travelled extensively overseas and his art has been widely exhibited in Australia, Europe and Russia... Having communist beliefs, Counihan's passionate concern with civil rights and free speech often led to conflicts with authorities. (Ref: National Library of Australia)

22. **Noel Counihan** (Australian, 1913-1986). *War Or Peace,* 1950. Portfolio of twelve linocuts, presented unbound with cover and accompanying text in letterpress, signed and editioned 119/300 in ink on introductory pages, titles, artist's name, text and print numbers in letterpress, 37.9 x 25.7cm (each, paper size). *Slight foxing overall, minor wear to edges of margins, foxing and wear to cover.*

$8,800

Noel Counihan is acknowledged as one of Australia's finest social realist painters, well known for his pictures of miners, labourers, street scenes and demonstrations. In 1950, when he was working in Britain, Counihan produced a portfolio of twelve linocuts titled *War or Peace* which dealt with the impact of war on society and examined the growing threat posed by the atomic bomb. (Ref: Australian War Museum)

II. Who will look the Child in the Face?

V. They think that Freedom can be jailed
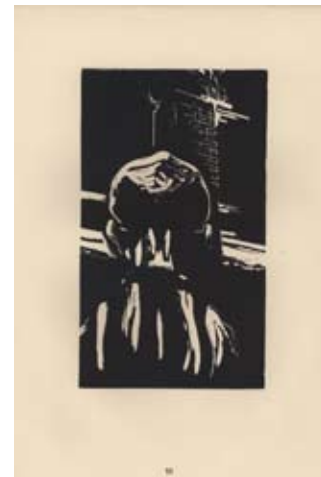
VI. The Factory of Death

I. She began no Wars
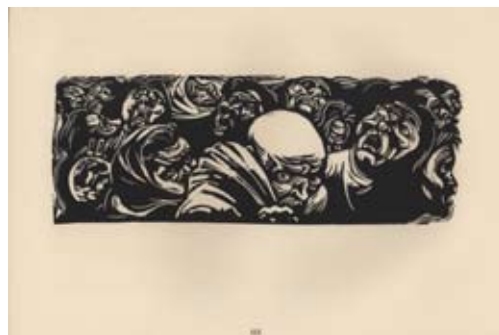
III. Who drives them on?

IV. There is no Escape

VII. The Scared Men

XI. Who is against Peace?

X. Peace has 400,000,000 Names

VIII. The People have an Answer

IX. Here Peace begins

XII. We are Many, They are Few

23. **Noel Counihan** (Australian, 1913-1986). *[Two Youths],* 1962. Crayon, oil paint and gouache on two layers of paper, signed and dated in pencil lower right, 57 x 37cm. *Slight surface loss to edges. Framed.*

$6,600

This image is related to the 1962 linocut *Two Youths* which is illustrated in Smith, *Noel Counihan Prints 1931-1981: A Catalogue Raisonné*, 1981, plate 62. Another related image, in oil paint, is held in the Art Gallery of Western Australia collection.

24. **Noel Counihan** (Australian, 1913-1986). *[Aboriginal Family],* 1963. Ink and wash, signed and dated lower right, 31.2 x 35cm.

$1,650

25. **Noel Counihan** (Australian, 1913-1986). *[Tree And Figure In The Square],* 1981. Lithograph, signed and dated in image lower left, annotated "Image 3", editioned 4/40, signed and dated in pencil with Druckma Press blind stamp and Lana watermark in lower margin, 58.5 x 44.5cm. *Framed.*

$2,200

Illustrated in Smith, *Noel Counihan Prints 1931-1981: A Catalogue Raisonné*, 1981, plate 123. From the series *Images of Opoul,* consisting of twelve lithographs. Originating from Counihan's visit to a Catalan village in the south of France in 1980.

26. **Noel Counihan** (Australian, 1913-1986). *[Woman At Window],* 1981. Lithograph, annotated "Image 6", editioned "ed/40, artist's proof", signed and dated in pencil with blind stamp with Druckma Press blind stamp and Lana watermark in lower margin, 44 x 59.7cm. *Tape verso.*

$2,400

Illustrated in Smith, *Noel Counihan Prints 1931-1981: A Catalogue Raisonné*, 1981, plate 126. From the series *Images of Opoul,* consisting of twelve lithographs. Originating from Counihan's visit to a Catalan village in the south of France in 1980.

Held in the National Gallery of Australia collection.

27. **Sybil Craig** (Australian, 1901-1989). *[Still Life With Two Jars],* c1940s. Graphite drawing, signed in ink upper left, 58 x 48.3cm. *Slight foxing overall. Framed.*

$1,350

A painter and cartoonist, Craig studied art at the Melbourne National Gallery School, and was also taught by John Shirlow and George Bell. During WWII she became the official war artist for the Australian War Memorial. Throughout her career, Craig continued to "explore line, rhythm, colour, simplicity and design." (Ref: Dictionary of Australian Artists)

28. **Ray Crooke** (Aus., b.1922). *Mining Town, North Queensland,* 1969. Colour screenprint, titled, editioned 52/60, signed and dated in pencil with printer's blind stamp in lower margin, 38 x 56.8cm. *Printer's ink to margins, slight mount burn.*

$1,250

Stamp reads "Hand-printed in collaboration with the artist. Paddington Print Studio, Australia." Illustrated in Bannon, *Australian Printmaker: An Aspect of Australian Art 1968-1982,* plate 42, p112.

29.   **Robert Dickerson** (Aus., b.1924). *The Single Bed,* 1978. Aquatint and etching, editioned "A/P", titled and signed in pencil in lower margin, 44.6 x 60.5cm. *Foxing to margins.*

$1,350

Held in the National Gallery of Australia collection.

30.   **John Earle** (Aus., b.1955). *North From Seaforth,* c1989. Colour screenprint, editioned 95/150, titled and signed in pencil in lower margin, 54.5 x 70.9cm. *Minor stain to upper right corner of image, slight crinkles to upper margin.*

$1,100

31.   **Cedric Emanuel** (Australian, 1906-1995). *Hobart,* c1931. Etching, editioned 1/50, signed and titled in pencil in lower margin, 41.5 x 32.8cm. *Minor foxing, paper remnants and old mount burn to margins.*

$3,300

This could be Emanuel's largest etching.

Cedric Emanuel was a painter, printmaker, commercial artist and illustrator. His main body of work provides a visual record of Australian rural and urban scenes spanning over seventy years of his career. He was especially well-known for his views of Paddington (NSW) and Sydney. Emanuel studied at the Julian Ashton Art School and was taught etching by Sydney Long. He was also an outstanding sportsman and a lifesaver, and played a major part in rescuing swimmers caught in a deadly rip current at Bondi Beach on Black Sunday in 1938. He was awarded an Order of Australia in 1981.

32.   **Donald Friend** (Australian, 1915-1989). *Ponte Rialto, Venice,* 1952. Pen and ink with crayon and watercolour, titled, signed and dated in ink lower right, 32.6 x 47.2cm. *Framed.*

$8,800

33.   **James Gleeson** (Australian, 1915-2008). *[Abstract With Leg],* 2004. Aquatint with etching, editioned 12/35 and signed in pencil in lower margin, 23.2 x 29.1cm.

$2,200

Published by Beagle Press in 2004.

34.   **James Gleeson** (Australian, 1915-2008). *[Abstract With Circular Shape],* 2004. Aquatint with etching, editioned 12/35 and signed in pencil in lower margin, 23.2 x 29.1cm.

$2,200

Published by Beagle Press in 2004.

35. **Murray Griffin** (Australian, 1903-1992). *Thirsty One,* 1936. Colour linocut, editioned 18/20, titled, signed and dated in pencil in lower margin, 27.9 x 35.4cm. *Framed.*

$3,800

Held in the National Gallery of Australia collection.

In 1934 Arthur Streeton declared that the prints by Murray Griffin "place [him] in the very first rank of Australian art ... [they] may truly be called masterpieces of colour and form ... with the most convincing drawing and exquisite colour ... " (Ref: *Argus*, 1934, p7)

36. **Murray Griffin** (Australian, 1903-1992). *Heron,* c1950. Colour linocut, editioned 3/25, titled and signed in pencil in lower margin, 35.7 x 27.8cm. *Repaired tear to lower right corner of image, slight foxing to margins. Framed.*

$2,900

A painter, graphic artist and teacher, Griffin is best known for his colour linocuts of birds and other animals, and as a painter of murals. He studied painting and drawing at the Melbourne National Gallery School, and taught art at a number of colleges. During WWII he was appointed an official war artist, and spent three and a half years as a prisoner-of-war in Malaysia. On his return from service his paintings, which recorded his experience of the war, were shown at several exhibitions in Sydney and Melbourne. He continued teaching art, while working in the linocut medium.

37. **Murray Griffin** (Australian, 1903-1992). *Cormorants,* 1951. Colour linocut, editioned 3/20, titled, signed and dated in pencil in lower margin, 28 x 35.6cm. *Slight stains and retouching to right margin. Framed.*

$2,900

38. **Murray Griffin** (Australian, 1903-1992). *Chestnut Teal,* c1969. Colour linocut, editioned 5/30, titled and signed in ink in lower margin, 34.5 x 45.7cm. *Slight stain to upper edge of image, paper and glue remnants to upper margin.*

$2,900

Held in the National Gallery of Australia collection.

39. **Hal Gye** (Australian, 1888-1967). *[Coastal View],* c1925. Monotype, signed in pencil on image lower right, annotated "Monotype" and signed in pencil on backing below image, 10.6 x 15cm. *Laid down on original backing.*

$1,350

Monotypes by Gye are extremely uncommon. Gye is better known as an illustrator for C.J. Dennis' work including *The Sentimental Bloke.*

40. **Barbara Hanrahan** (Australian, 1939-1991). *[Play My Other Side],* 1967. Colour lithograph, obscured annotation, signed and dated in pencil below image, 80 x 56.8cm (paper size). *Repaired tears, wear and soiling to deckled edges. Framed.*

$1,650

Image contains the name "Annie" and a verse "She has turned it on/She has turned it over/She has turned me on/to play my other side/Her breasts bloom Figs bur-/st Sun is white I'll never be back."

The National Gallery of Australia holds a similar image in their collection.

Adelaide-born Hanrahan was a well-known twentieth-century author as well as a painter, printmaker, and tough South Australian feminist.

41. **Elaine Haxton** (Aus.,1909-1999). *Hunter,* 1968. Colour etching, editioned "artist's proof", titled, signed and dated in pencil in lower margin, 35 x 30.2cm. *Pinholes to corners of upper margin.*

$**1,350**

A painter, graphic artist and theatre designer, Elaine Haxton studied at the East Sydney Technical School before travelling to London to further her studies at the Grosvenor School of Art. With the outbreak of war, Haxton returned to Australia via Mexico and later continued her extensive travels including visits to New York and China to study theatre design. Artist Louis McCubbin awarded her a prize in 1946, when judging the Crouch Prize. (Ref: Ballarat Art Gallery)

42. **Frank Hinder** (Australian, 1906-1992). *[Sailboats],* 1938. Pencil sketch, signed and dated lower right, 18.5 x 14cm. *Slight glue stains and repaired tears to upper edge.*

$**1,100**

This sketch could be related to three lithographic images entitled *Yachts*, drawn by Hinder in 1939 and illustrated in Bloomfield, *Frank Hinder Lithographs*, 1978, p142.

43. **Frank Hinder** (Australian, 1906-1992). *[Queue],* 1946. Pen and ink on tracing paper, dated and signed lower right, 13.9 x 31.2cm. *Slight cockling and creases to edges, old mount burn.*

$**1,650**

44. **Frank Hinder** (Aus., 1906-1992). *Nude Study 11,* 1935. Pen and ink, numbered "3" and signed in pencil, and dated "30th Oct 35" in ink lower right, typed title and text in Bloomfield Galleries label and annotated in ink on frame verso, 13.3 x 23.3cm. *Discolouration to paper. Framed.*

$**1,650**

Text in label includes "Exhibited: *Figurative Works 1929-1983* ('Aspects of Frank Hinder' July '85)." Annotation reads "Nude Study 3. F.C. Hinder, 36 Nelson St, Gordon."

45. **Kenneth Jack** (Aus., 1924-2006). *Ferries, Brisbane River,* c1960s. Colour screenprint, titled, editioned 6/30 and signed in pencil in lower margin, 32.6 x 27.9cm. *Slight tear to right edge of image, minor foxing overall, paper loss, some stains and old mount burn to margins.*

$**990**

46. **Peter Kingston** (Australian, b.1943). *At Home,* 1985. Hand-coloured etching, editioned 87/90, titled, signed and dated in pencil with artist's stamp in lower margin, 44.6 x 36.1cm. *Framed.*

$**1,100**

47. **Peter Kingston** (Australian, b.1943). *Portsea – The Blue Line,* 1994. Hand-coloured etching, editioned 39/40, titled, signed and dated in pencil in lower margin, 44.1 x 36.4cm. *Slight foxing to margins. Framed.*

$1,250

A painter, printmaker and cartoonist, Sydney-born Kingston initially studied art with Justin O'Brien. He was a Pop artist in the 1970s and was involved with the Yellow House group in Potts Point, Sydney, with George Gittoes, Bruce Goold, John Lewis, Martin Sharp, Garry Shead and Brett Whiteley. In recent times he has focussed on Sydney Harbour foreshore scenes and environmental subjects.

48. **Peter Kingston** (Aus., b.1943). *[Ferry In The Rain],* 2006. Colour screen-print, editioned 29/50, signed and dated in pencil in lower margin, 57 x 76cm. *Framed.*

$1,650

49. **Lisette Kohlhagen** (Australian, 1890-1969). *Young Deer,* c1954. Colour linocut with added hand-colouring, faded signature and title in ink in lower margin, 39.2 x 34.4cm. *Framed.*

$2,850

A painter, illustrator, printmaker and potter, Kohlhagen studied with Leslie Wilkie and Gwen Barringer at the South Australian School of Arts and Crafts. After travelling overseas to Sri Lanka, South Africa and studying art in London she returned to Sydney and studied linocut printmaking with Adelaide Perry. Kohlhagen exhibited her work extensively and was a member of Dorrit Black's Group 9. She also lectured at the National Gallery of South Australia and wrote art reviews.

50. **Lionel Lindsay** (Aus., 1874-1961). *"Pastoral", After Sid Long,* 1918. Soft-ground etching with aquatint, signed by Long and annotated and signed by Lindsay in plate lower left to right, signed by Long and signed and numbered "No. 14" by Lindsay in pencil in lower margin, 16.6 x 20.2cm. *Stains and rubbing to margins, surface soiling verso.*

$1,650

Annotation reads "Etched by Lionel Lindsay from the painting by Sid Long." Illustrated in Mendelssohn, *The Art of Sir Lionel Lindsay: Etchings,* Vol. 2, 1987, plate 170. Held in the National Gallery of Australia collection.

51. **Lionel Lindsay** (Australian, 1874-1961). *Muleteers,* 1919. Etching, signed, titled and annotated in pencil in lower margin, 9.6 x 13cm. *Minor soiling to lower margin.*

$880

Annotation could possibly be a reference to Alhendin, a town near Granada, Spain. This image was shown at the Society of Artist exhibition in Sydney in 1919. Illustrated in Mendelssohn, *The Art of Sir Lionel Lindsay: Etchings,* Vol. 2, 1987, plate 248, listed as *Muleteers, Spain.* 1921 [sic]. Held in the National Gallery of Australia collection.

52. **Lionel Lindsay** (Australian, 1874-1961). *The Stables Of The Royal Hotel, Windsor,* 1919. Etching, signed and titled by Lindsay and annotated and titled by unknown hand in pencil in lower margin, 17.9 x 13.4cm.

$2,200

Annotation reads "Last available print." An edition of fifty was planned but never printed. Illustrated in Mendelssohn, *The Art of Sir Lionel Lindsay: Etchings,* Vol. 2, 1987, plate 210. Held in the National Gallery of Australia collection.

53.   **Lionel Lindsay** (Aus., 1874-1961). *Morning Tea,* 1924. Wood engraving, signed in block lower right, signed, titled and numbered "43" in pencil in lower margin, annotated in an unknown hand in ink verso, 7.2 x 9.7cm. *Minor rubbing to corners of margins.*

$**1,100**

Annotation reads "The verandah of 'Meryon', Wahroonga. Helen Jane's grandfather and grandmother." Illustrated in Mendelssohn, *The Art of Sir Lionel Lindsay*: *Woodcuts*, Vol. 1, 1982, p127. Image depicts Lionel Lindsay and his wife, Jane on the verandah of their house. Held in the National Gallery of Australia collection.

54.   **Lionel Lindsay** (Australian, 1874-1961). *Coaching Days,* 1925. Aquatint, signed, titled and editioned 4/75 in pencil in lower margin, 15.2 x 32.9cm. *Minor scratch to upper left corner of image, stains, slight perforations and rubbing to margins.*

$**1,350**

Illustrated in Mendelssohn, *The Art of Sir Lionel Lindsay*: *Etchings*, Vol. 2, 1987, plate 346, listed as *Coaching Days (Near Binalong)*. Held in the National Gallery of Australia collection.

55.   **Lionel Lindsay** (Australian, 1874-1961). *Shadow Of The Vine,* 1927. Drypoint, signed, titled and numbered "75" in pencil in lower margin, 24.8 x 17.5cm. *Slight stains to image centre left, stains, rubbing and minor paper loss to margins, old mount burn.*

$**990**

Illustrated in Mendelssohn, *The Art of Sir Lionel Lindsay*: *Etchings*, Vol. 2, 1987, plate 426, listed as *Shadow Of The Vine, Taormina*. Held in the National Gallery of Australia collection.

56.   **Lionel Lindsay** (Australian, 1874-1961). *The Barber of Bou-Saada,* 1929. Etching, signed in plate lower left, signed, annotated with obscured inscription and numbered "100" in pencil in lower margin, 17.5 x 27.3cm. *Slight tears and old mount burn to margins, rubbing to lower margin.*

$**880**

Annotation reads "London, Nov. 13, 1933." Illustrated in Mendelssohn, *The Art of Sir Lionel Lindsay*: *Etchings*, Vol. 2, 1987, plate 458. Held in the National Gallery of Australia collection.

57.   **Lionel Lindsay** (Australian, 1874-1961). *Palace, Benares,* c1929. Drypoint, signed in plate lower left, signed and numbered "100" by Lionel Lindsay and titled in an unknown hand in pencil in lower margin, 25.1 x 30.1cm. *Creases to lower edge of image and margin, slight rubbing to margins.*

$**1,100**

Illustrated and dated 1930 in Mendelssohn, *The Art of Sir Lionel Lindsay*: *Etchings*, Vol. 2, 1987, plate 482. Held in the National Gallery of Australia collection, listed as *Palaces* and dated 1929.

58.   **Lionel Lindsay** (Australian, 1874-1961). *Goat And Rhododendrons,* c1933. Wood engraving, signed in block lower right, signed and editioned 35/100 in pencil in lower margin, 16.9 x 15.2cm. *Minor stains to upper edge and old mount burn.*

$**2,650**

Illustrated in Mendelssohn, *The Art of Sir Lionel Lindsay*: *Woodcuts*, Vol. 1, 1982, p39. Held in the National Gallery of Australia collection.

Considered to be one of Lindsay's most important wood engravings.

59. **Norman Lindsay** (Aus., 1879-1969). *[Love Is Child Of The Earth And Heaven]*, 1924/1928. Etching, mounted with accompanying poem in letterpress, 9.1 x 9.1cm. *Slight stains to pages, not affecting image or text, some strike-through to poem from other text verso.*

$1,350

Poem reads "Love is Child of the Earth and Heaven./ Earth spires with kisses, plumps them like the corn/ scented with the lovely passion of the strewn sun./So from the earth mixed with light our love is born./Heaven is the shafted perfume of spring/loosed on dark winter, the choric beat/of the songs enwombed in kisses, heard as afar are heard/unknown, desired, implacable, beautiful feet." Norman Lindsay produced 15 etchings for *A Homage to Sappho* in 1924 in Australia. His son, Jack Lindsay, took the etching plates to London in 1926. The etchings in *A Homage to Sappho* were issued unsigned, and were published by Fanfrolico Press, London, 1928 in an edition of seventy. Illustrated in Bloomfield, *The Complete Etchings of Norman Lindsay*, 1998, plate 115.

60. **Norman Lindsay** (Australian, 1879-1969). *The Procession*, c1915. Lithograph, signed in image upper right, signed in pencil in lower margin, typed title and date in authenticity certificate signed in ink by Lin Bloomfield attached to frame verso, 25.3 x 37.2cm. *Framed.*

$11,500

Label lists alternate title "Bacchus." Very rare lithograph by Lindsay, who produced very few lithographs during his lifetime.

61. **Norman Lindsay** (Australian, 1879-1969). *[Bushman And Gentleman In A Country Town]*, c1920s. Pen and ink, signed upper left, 27 x 23cm. *Repaired tears, paper loss and stains to edges, soiling overall.*

$2,900

Depicts a pub named the Royal Hotel. Possibly used for an illustration for *The Bulletin*.

62. **Norman Lindsay** (Australian, 1879-1969). *[Mermaid And Mirror]*, c1920s. Pen and ink, signed lower left, 13.5 x 14.8cm. *Surface soiling, old mount burn.*

$6,600

63. **Norman Lindsay** (Aus., 1879-1969). *The Ragged Poet*, 1924. Etching, engraving, stipple and roulette, editioned 52/55, titled, signed and dated in pencil in lower margin, 35.2 x 27.6cm. *Old mount burn.*

$12,500

Illustrated in Bloomfield, *The Complete Etchings of Norman Lindsay*, 1998, plate 255. Provenance: Private collection, USA.

64. **Norman Lindsay** (Australian, 1879-1969). *That Hidden Faun*, 1928. Etching with aquatint, editioned 16/55, titled and signed by Norman Lindsay and inscribed by Rose Lindsay in pencil in lower margin, 30.5 x 24.9cm. *Minor glue stains to margins.*

$5,500

Inscription by Rose Lindsay reads "With compliments to A. McLean. R.L." Illustrated in Bloomfield, *The Complete Etchings of Norman Lindsay*, 1998, plate 304, listed as *The Hidden Faun*. Provenance: Private collection, USA.

65. **Norman Lindsay** (Aus., 1879-1969). *The Girl Who Slept In Their Chamber,* c1940. Pen and ink, initialled upper right, printed title in authenticity certificate signed in ink by Lin Bloomfield on frame verso, 20.3 x 18.5cm. *Slight rubbing lower right, foxing overall. Framed.*

$3,300

Illustrated in *The Heptameron of Marguerite of Navarre*, 1976, p106; and in *Norman Lindsay: Selected Pen Drawings*, 1968, plate 55.

In his introduction to Lindsay's *Heptameron,* A.D. Hope believes Lindsay was attracted to illustrating this work "partly [due] to the charm of the work itself, partly [due to] the forthright Renaissance attitude to sexual topics ..."

66. **Sydney Long** (Aus., 1871-1955). *Pastoral Aquatint,* 1921/1927. Aquatint, printed in dark blue ink, editioned "A.E. [artist's proof] 5/60", titled and signed in pencil in lower margin, 14.8 x 19.5cm. *Old mount burn and glue stains to margins.*

$2,200

This is the second state; the first state was printed in 1921. The plate has been burnished to obliterate some foul biting. Dorothy Paul in her book, *The Etched Work of Sydney Long*, ARE, 1928, plate 4, refers to the earlier printing. Also illustrated in Mendelssohn, *The Life and Work of Sydney Long*, 1979, plate 48, p158. Held in the National Gallery of Australia collection.

67. **Sydney Long** (Aus., 1871-1955). *The Spirit Of The Plains,* 1918. Aquatint with drypoint, printed in brown ink, annotated "B", titled and signed in pencil in lower margin, annotated in pencil in an unknown hand verso, 17.4 x 35.2cm. *Slight stain and foxing to margins. Framed.*

$5,800

Annotation reads "My copy. A gift from Long." Illustrated in Mendelssohn, *The Life and Work of Sydney Long*, 1979, p142, and in Paul, *The Etched Work of Sydney Long*, ARE, 1928, plate 16. Held in the National Gallery of Australia collection.

68. **Sydney Long** (Australian, 1871-1955). *The Snake Yarn,* 1922. Etching, editioned 12/30, titled and signed in pencil in lower margin, 12.6 x 28.7cm. *Repaired tears to upper centre of image and margins.*

$1,650

Illustrated in Mendelssohn, *The Life and Work of Sydney Long*, 1979, p159, and in Paul, *The Etched Work of Sydney Long*, ARE, 1928, plate 14. Held in the National Gallery of Australia collection.

69. **Sydney Long** (Australian, 1871-1955). *Moonrise On The Lake,* 1928. Soft ground etching and aquatint printed in blue, editioned 44/60, titled and signed in pencil in lower margin, 25.6 x 36.2cm. *Paper loss to margins, not affecting image.*

$3,300

Illustrated in Mendelssohn, *The Life and Work of Sydney Long*, 1979, plate 112. Held in the National Gallery of Australia collection. A very good impression, using a strong blue ink, one of Long's signature colours.

70. **Tempe Manning** (Aus., 1896-1960). *[Terrace Houses And St Mary's Cathedral, Sydney],* 1925. Pencil drawing, signed and dated "16.7.25" lower left, 35.3 x 27.7cm. *Framed.*

$990

71. **Eileen Mayo** (British/Aust/NZ, 1906-1994). *Scherzo II,* c1950s. Two-colour linocut, titled, editioned 5/14 and signed in pencil in lower margin, 21 x 18.6cm. *Slight stains, tears and perforations to margins, old mount burn.*

$1,950

72. **Muriel Medworth** (Australian, 1903-1965). *[White Azaleas],* 1944. Watercolour, signed and dated (twice) in pencil lower left, 37.2 x 27.4cm. *Framed.*

$1,100

Wife of artist Frank Medworth, Muriel was a watercolour painter, interior decorator, textile and fashion designer, ceramicist and teacher, who pursued her career in London and Australia.

73. **Lorna Nimmo** (Australian, 1920-1990). *[Leopards],* 1940. Colour linocut, printed à la poupée, signed, dated and captioned in pencil in lower margin, 16.5 x 17.3cm. *Old mount burn.*

$2,600

Caption reads "'My son, my son', said his mother, ever so many times graciously waving her painted tail, 'What have you been doing now that you shouldn't have done?' – Rudyard Kipling." Held in the National Gallery of Australia collection.

74. **Frank C. Norton** (Australian, 1916-1983). *"Bustler" Sydney,* c1930s. Pencil drawing, titled and signed in pencil by Norton with colour instructions lower right, annotated, titled and dated "late 1930s" in ink in an unknown hand verso, 16.1 x 26.5cm (paper size). *Old folds, slight perforation upper right, minor creases to edges.*

$880

Annotation includes estate catalogue number. Provenance: Frank Norton estate.

75. **Frank C. Norton** (Australian, 1916-1983). *Bridge Detail, Tug SS "Heroic", Pyrmont,* 1932. Pencil drawing, titled (twice), colour instructions and signed (twice) in pencil and ink by Norton in and around image, annotated, titled and dated "9/II/32" in ink in an unknown hand verso, 26.5 x 17.3cm (paper size). *Slight foxing, soiling and creases overall.*

$990

Norton's other title reads *"'Heroic' Tug."* Annotation includes estate catalogue number. Partial sketch appears verso. Provenance: Frank Norton estate.

76. **Frank C. Norton** (Australian, 1916-1983). *"Matthew Flinders" Pilot Boat, Brisbane,* 1951. Pen and ink study, titled, signed, dated with colour instructions lower left to right, annotated, titled and dated "late 1930s" in ink in an unknown hand verso, 17.7 x 22.5cm (paper size). *Slight foxing overall.*

$880

Annotation includes estate catalogue number. Provenance: Frank Norton estate.

77. **Helen Ogilvie** (Aus., 1902-1993). *Rupert The Fearless,* c1930s. Colour linocut, editioned 2/10, titled and signed in pencil in lower margin, 17.3 x 12.5cm. *Minor creases to image upper left and to uneven margins.*

$1,950

A painter, printmaker, illustrator, craft-worker and gallery director, Ogilvie grew up in the NSW countryside. She attended the National Gallery School and was inspired by Claude Flight's book *Lino-cuts,* 1927. She began making linocuts and then wood engravings, and illustrated a number of privately published books. As a commercial gallery director, Ogilvie exhibited the work of important artists such as John Brack, Sidney Nolan, Arthur Boyd, Charles Blackman, Ian Fairweather.

78.   **Helen Ogilvie** (Australian, 1902-1993). *[Baskets With Figurine],* c1930s. Colour linocut, editioned 6/15 and signed in pencil in lower margin, 15.1 x 20.1cm. *Slight creases overall.*
$**2,200**
Printed on tissue.

79.   **Helen Ogilvie** (Australian, 1902-1993). *Chooks In The Straw,* c1932. Colour linocut, editioned 4/50 and signed in pencil in lower margin, 15.1 x 20.8cm. *Framed.*
$**3,300**
Held in the National Gallery of Australia and Art Gallery of New South Wales collections.

80.   **Ethleen Palmer** (Aus., 1908-1965). *Pouter Pigeons,* 1934. Colour linocut, monogrammed in block upper right, annotated "Linocut", dated, titled and signed in pencil in lower margin, 18.2 x 29.7cm. *Repaired tear to upper right corner of margin. Framed.*
$**5,500**

81.   **Margaret Preston** (Aus. 1875-1963). *Tea-tree, Pink,* c1935. Hand-coloured woodcut, initialled in block lower left, titled and signed in pencil in lower margin, 12.2 x 12.2cm. *Title rubbed and partly obscured, with faint signature, foxing, repaired missing portions and tears overall. Laid down on acid-free paper.*
$**8,800**
Listed without illustration in Butler, *The Prints of Margaret Preston*, NGA, 2005, No. 196. Very rare.

82.   **Thea Proctor** (Australian, 1879-1966). *The Aeroplane,* c1918. Lithograph, signed in pencil in lower margin, 40.7 x 55.8cm. *Stains, repaired missing portions and tears to upper margin, minor old mount burn. Laid down on acid-free paper.*
$**7,900**
Illustrated in Butler, *Thea Proctor: The Prints, 1980,* plate 6; alternate title *Stunting* also listed.

83.   **Thea Proctor** (Australian, 1879-1966). *The Balcony,* c1919. Colour lithograph, signed in pencil in lower margin, 27.6 x 27.1cm. *Slight old mount burn.*
$**8,900**
Illustrated in Butler, *Thea Proctor: The Prints, 1980,* plate 9. Held in the National Gallery of Australia collection.

84. **Thea Proctor** (Australian, 1879-1966). *Reverie,* c1919. Lithograph, titled and signed in pencil in lower margin, 37.2 x 24.3cm. *Slight missing portions, creases and soiling to margins.*

$**6,600**

Illustrated in Butler, *Thea Proctor: The Prints, 1980,* plate 7. Held in the Art Gallery of New South Wales collection.

85. **Thea Proctor** (Aus., 1879-1966). *The Fountain,* 1925. Hand-coloured woodcut, monogrammed in block lower left, titled and signed in pencil in lower margin, 19.5 x 19.7cm. *Slight stains to margins. Framed.*

$**11,000**

Illustrated in Butler, *Thea Proctor: The Prints, 1980,* plate 15. Held in the National Gallery of Australia collection.

86. **Thea Proctor** (Australian, 1879-1966). *The Swing,* 1925. Hand-coloured woodcut, monogrammed in block lower right, titled, numbered "No. 43" and signed in pencil in lower margin, 24.9 x 24.6cm. *Minor foxing to lower margin. Framed.*

$**19,500**

Illustrated in Butler, *Printed: Images by Australian Artists 1885-1995,* p166, and in Butler, *Thea Proctor: The Prints, 1980,* plate 16.

87. **Thea Proctor** (Aus., 1879-1966). *Bonnets, Shawls And Gay Parasols,* c1938. Linocut, initialled in block lower left, titled, editioned "Artist's proof" and signed in pencil in lower margin, 27.8 x 24.3cm. *Slight foxing overall, old mount burn.*

$**6,600**

Illustrated in Butler, *Thea Proctor: The Prints, 1980,* plate 28. Held in the Art Gallery of New South Wales collection.

88. **Mabel Pye** (Aus., 1894-1982). *Blue Vase,* c1936. Colour linocut, monogrammed in block lower left, titled and signed in pencil in lower margin, 22.7 x 18.7cm. *Stains, surface loss and pinholes to margins.*

$**2,900**

Illustrated in Butler, *A Survey of Australian Relief Prints 1900-1950,* Melbourne, 1978, p66. Held in the National Gallery of Australia collection.

Melbourne artist Mabel Pye studied with Napier Waller and Adelaide Perry under Bernard Hall at the National Gallery School. Her first colour linocuts were made during the early 1930s.

89. **Mabel Pye** (Australian, 1894-1982). *Shadow Patterns,* 1936. Colour linocut, monogrammed in block lower left, titled, signed and dated in pencil in lower margin, 17.4 x 21.4cm. *Minor soiling and mount burn to margins.*

$**3,300**

Illustrated in Butler, *A Survey of Australian Relief Prints 1900-1950,* Melbourne, 1978, p66. Held in the Art Gallery of New South Wales and National Gallery of Australia collections.

Lloyd Rees

Brisbane-born Lloyd Rees studied at the Brisbane Technical College in 1910 where F. Martyn Roberts taught him drawing. He was a full time art student in 1915 before moving to Sydney in 1917. Rees worked as a commercial artist with Smith & Julius Studios, where he developed his skills as a draughtsman. He made many trips to Europe, and was particularly inspired by the French and Italian countryside. In the 1930s he depicted landscapes showing light radiating from behind the hills and through the trees; and in the 1940s he went on to paint large open vistas.

From 1946 to 1986 Rees taught painting and drawing and lectured in art history at the School of Architecture at the University of Sydney, which gave him the freedom to paint without being concerned about sales. Rees became increasingly exuberant and experimental in his approach to painting and used lighter tones. In 1976 he began his first portfolio of prints, *Memories of Europe*, based on his recollections of earlier journeys. The following year he made a series of Australian landscape prints, depicting the mountains, cliff faces, rocks and valleys of Tasmania, New South Wales and Central Australia. In 1980 he made a series of lithographs, *The Caloola Suite*, named after his holiday house down the south coast of NSW at Werri Beach. When his eyesight began to decline in the 1980s, his new work became semi-abstract and based on memory. (Ref: Dr Anne Gray, Dictionary of Australian Artists)

90. **Lloyd Rees** (Aus., 1895-1988). *New Lithographs,* 1982. Set of thirteen lithographs, editioned 38/40 for items (a) to (b), editioned 38/75 for items (c) to (m), each signed and dated in pencil with blind stamp in lower margin, (a)-(j) 30.4 x 40cm, (k)-(m) 30 x 57.3cm (approx. each).
The set $19,500
Illustrated in Kolenberg, Lloyd Rees. A Catalogue Raisonné, 1986, Nos. 58-70.

(a) Southern Peaks, Tasmania I

(b) Southern Peaks, Tasmania II

(c) The Gorge I

(d) The Gorge II

(e) The Water Tank, Karinya, New South Wales

(f) The Shed, Karinya, New South Wales

(g) The Evening Star, Hobart

(h) From University Library, Hobart

(i) Suburban Hobart

(j) Afternoon Light, Sandy Bay

(k) Afternoon on the Derwent

(l) Morning Light, Hobart

(m) The Gorge, Launceston

91. **Lloyd Rees** (Australian, 1895-1988). *Sunrise At Sandy Bay,* 1985. Colour lithograph, editioned 2/50, signed and dated in pencil with blind stamp in lower margin, 39.6 x 52cm.

$**2,200**

Originally created on transfer paper, and transferred onto a plate for printing. Illustrated in Kolenberg, *Lloyd Rees: A Catalogue Raisonné,* 1986, No. 82. Held in the Art Gallery of New South Wales collection.

92. **Gayfield Shaw** (Australian, 1885-1961). *[Corner Of Oxford Street And College Street],* 1935. Etching, signed and dated "April 3 1935" in image upper right, 20 x 27.2cm. *Slight glue stains and tears to margins.*

$**1,100**

Today's Whitlam Square.

93. **Garry Shead** (Australian, b.1942). *The Phantom of Luna Park,* 1989. Colour screenprint, titled and annotated in image lower left to right, editioned 46/50, signed and dated in pencil in lower margin, 48.6 x 66.2cm.

$**1,650**

Annotation reads "After mural painted in 1974."

Ethel Louise Spowers was a painter, printmaker and illustrator, best known for her fairy tale illustrations and linocuts. She studied art in Melbourne, London and Paris. Her first solo show consisted of images of fairies inspired by Ida Rentoul Outhwaite. A student of Claude Flight and the Grosvenor School, Spowers' linocuts "attracted critical attention for their bold, simplified forms, rhythmic sense of movement, distinctive use of colour and humorous observation of everyday life, particularly the world of children." (Ref: S. Coppel, Australian Dictionary of Biography)

94. **Ethel L. Spowers** (Australian, 1890-1947). *["Silly Peggy" – Children On Beach],* c1930. Pencil drawing on tracing paper, book title and artist in image upper and lower centre, 23 x 37.7cm. *Slight tears, creases and pinholes to edges.*

$**990**

Design for unpublished book, *Silly Peggy.*

95. **Ethel L. Spowers** (Aus., 1890-1947). *[Silly Peggy With Rocking Horse,* c1930. Pencil drawing, 13 x 17.6cm.

$**880**

Partial sketch appears verso. Design for unpublished book, *Silly Peggy.*

96. **Ethel L. Spowers** (Australian, 1890-1947). *["Silly Peggy" – Children Near Campfire],* c1930. Two pencil drawings, one on tracing paper and the other with watercolour, (a) 20.3 x 31.7cm, (b) 22.5 x 37cm. *Pinholes.*

The pair $**1,650**

Design for unpublished book, *Silly Peggy.*

97.   **Clive Stephen** (Australian, 1889-1957). *[Fox With Bird],* c1950. Colour linocut with hand-colouring, signed in pencil in lower margin, 12.7 x 10.2cm. *Repaired slight paper loss to upper edge of image and margin, minor stains, paper loss and perforation to margins.*

$**1,100**

Melbourne-born Clive Stephen was a painter, printmaker, sculptor and medical practitioner. He was a proponent of the Modern movement in Melbourne, and conducted life-classes attracting artists such as Will Dyson.

98.   **David Strachan** (Aus., 1919-1970). *[Two Women By A Window],* 1950. Aquatint, editioned 17/30, signed and dated in pencil in lower margin, 24.7 x 29.5cm. *Minor soiling to upper edge of margin.*

$**2,400**

Strachan produced only a small body of prints during his career.

99.   **Arthur Streeton** (Aus., 1867-1943). *The Ballroom, Bamorough Castle,* 1912. Lithograph, printed in brown ink, initialled in image lower left, 26.4 x 32.3cm. *Repaired tears to upper portion and slight stains to image centre right and lower left. Framed.*

$**4,400**

Held in the National Gallery of Australia collection.

100.   **Hall Thorpe** (Australian, 1874-1947). *Castlereagh Street [Sydney],* 1897. Etching, signed, dated and titled in plate lower left to right, 26.7 x 20.9cm. *Minor foxing, surface loss and soiling overall.*

$**1,100**

Rare etching made by Thorpe prior to his leaving Australia for England.

101.   **Lesbia Thorpe** (Aus., b.1919). *Victorian Façade,* 1980. Colour woodcut, three artist stamps on image lower left to right, titled, editioned 7/8 and signed in pencil in lower margin, 50.3 x 50.9cm. *Minor creases to edges of margins.*

$**1,100**

Held in the National Gallery of Australia collection.

102.   **Jessie Traill** (Australian, 1881-1967). *Studio Door, From 125 Collins St, Margaret McLean,* c1931-1940s. Etching, bookplate, captioned and signed in plate upper and lower centre, 7.3 x 3.7cm. *Old fold to untrimmed margins.*

$**1,650**

Held in the State Library of Victoria collection, with notes including the following: "Margaret McLean was an artist who exhibited with the Victorian Artists' Society between 1920 and 1960. Her studio at 125 Collins Street was shared with [several] artists …"

103. **Sydney Ure Smith** (Australian, 1887-1949). *Building Of HMAS Adelaide,* 1918. Etching, signed in plate lower left, editioned "13/35 proofs", titled, signed, dated and inscribed in pencil in lower margin, 32.9 x 24cm. *Paper loss, pinholes, slight soiling and stains to margins.*

$1,650

Partially obscured inscription reads "To R.C. from his friend, S. Ure Smith." Illustrated in *The Etchings of Sydney Ure Smith*, c1920, plate 56, p62, and listed as *Building of HMAS "Adelaide" (stern view)*. A companion etching depicts the ship's bow view. These images were commissioned by the Federal Parliamentary Library.

The *HMAS "Adelaide"* was built at Cockatoo Island Dock, Sydney.

104. **M. Napier Waller** (Australian, 1894-1972). *The Questing Knight,* 1923. Linocut, initialled in block lower left, editioned "No. 24 – 35 proofs", titled and signed in pencil in lower margin, 27.2 x 21.9cm. *Minor crinkles to image, slight paper loss, creases, stains and repaired tears to margins.*

$1,650

This is the companion print to *The Ring*. Illustrated in Draffin, *The Art of M. Napier Waller*, 1978, p32.

Waller is credited with producing the first linocuts to be made and exhibited in Australia.

105. **M. Napier Waller** (Australian, 1894-1972). *The Ring,* 1923. Linocut, initialled in block lower left, editioned 24/50, titled and signed in pencil in lower margin, 27.3 x 20.9cm. *Foxing and minor crinkles to margins.*

$1,850

This is the companion print to *The Questing Knight*. Held in the National Gallery of Australia collection.

One of Waller's best known classical images.

106. **Clive Wallis** (Australian, 1909-1983). *[Bookplate With Harp Player],* c1920s. Pencil drawing, captioned "Ex Libris" centre left, stamped facsimile signature lower right, 55.3 x 54.5cm (paper size). *Slight foxing overall, small missing portion to lower left corner.*

$3,300

Very rare large drawing for a book plate. Provenance: Clive Wallis estate in 1988.

Wallis led a quiet life with his brother in a large 19th century house in Hunter's Hill. He studied art at the Julian Ashton School. While he was not known to have exhibited his work, some of his bookplate designs were published.

107. **Clive Wallis** (Australian, 1909-1983). *[Bookplate With Palanquin Procession],* c1920s. Pencil drawing, stamped facsimile signature lower right, 59.1 x 55.9cm (paper size). *Slight foxing overall, paper remnants to upper edge.*

$3,300

Very rare large drawing for a book plate. Provenance: Clive Wallis estate in 1988.

108. **Frank Weitzel** (Australian, 1905-1932). *Island Legend,* c1930. Two-colour linocut, monogrammed in block lower right, titled and signed in ink by Weitzel with annotations in pencil in various hands in lower margin, 20.7 x 22.5cm. *Slight foxing overall, tape and glue stains to margins, uneven edges.*

$4,400

Annotation notes two previous selling prices "$7.50" and "£1.1.0."

Weitzel only produced fourteen linocut images during his short career.

109. **Fred Williams** (Australian, 1927-1982). *The Engagement Ring, Number 2,* 1956. Etching, editioned 11/12, signed and dated in pencil in lower margin, 15.1 x 9.9cm. *Slight stains to margins.*

$**3,800**

Illustrated in Mollison, *Fred Williams: Etchings*, 1968, plate 88. Held in the National Gallery of Australia collection.

110. **Fred Williams** (Australian, 1927-1982). *Young Girl, Number 2,* 1966. Etching, editioned 1/10 and signed in pencil in lower margin, 20.5 x 12.6cm. *Minor soiling to right margin.*

$**3,800**

Illustrated in Mollison, *Fred Williams: Etchings*, 1968, plate 158.

111. **Fred Williams** (Australian, 1927-1982). *Waterfall,* c1979. Colour lithograph, titled, signed and editioned 91/200 in pencil with blind stamp in lower margin, 59.3 x 45.5cm. *Framed.*

$**2,900**

This image relates to the fourth panel of Williams' *Waterfall Polyptych*, oil on canvas, 1979, which is illustrated in McCaughey, *Fred Williams 1927-1982*, pp304-305.

112. **Hardy Wilson** (Australian, 1881-1955). *[Houses And Buildings],* c1925. Four pencil drawings, one of which is signed, ranging in size from 7.1 x 16.6cm to 14.7 x 22.2cm. *Minor glue and paper remnants, repaired tears, paper loss to edges.*

The group $**5,500**

Rare group of Wilson's drawings, which includes St James' Church, Sydney's oldest surviving colonial church, designed by Francis Greenway and consecrated in 1824.

Architect William Hardy Wilson is best known for his wonderful series of drawings of Australian colonial architecture undertaken at the beginning of his career, and for his increasingly 'visionary' statements about the future of humanity.

113. **Rex Wood** (Australian, 1908-1970). *Proteas,* c1934. Hand-coloured linocut, titled and signed in pencil in lower margin, 13.4 x 10.5cm. *Minor paper loss to uneven margins.*

$**1,350**

Wood was a painter, journalist and graphic artist who held exhibitions in Australia during the 1930s before moving to Europe to travel extensively and exhibit in London and Lisbon. (Ref: McCulloch, *Encyclopedia of Australian Art*)