



Australian Works on Paper

Collectors' List No. 154, 2011

Josef Lebovic Gallery

103a Anzac Parade (cnr Duke Street)

Kensington (Sydney) NSW

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JOSEF LEBOVIC GALLERY

Established 1977

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COLLECTORS' LIST No. 154, 2011

Australian Works on Paper

On exhibition from Saturday, **10 December** to Saturday, **4 February**
and on our website from **14 December**.

All items have been illustrated in this catalogue. Prices are in
Australian dollars and include GST. Exch. rates as at time of printing:

AUD \$1.00 = USD \$1.02¢; UK £0.62p

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Compiled by Josef & Jeanne Lebovic, Lenka Miklos, Mariela Brozky, Takeaki Totsuka



Only 10 minutes from our old address in Paddington, our gallery is located on the corner of Anzac Parade and Duke Street, Kensington. We are only half a block down from Peter's of Kensington on the same side.

Holiday Break

We will be open by appointment only from Wed., 28 December to Sat., 21 January, inclusive.



1. **Charles Blackman** (Aust., b.1928). *Crying Man*, 1953. Ink and wash, signed in pencil lower right, title, artist and date in ink in an unknown hand on exhibition label on frame verso, 32.2 x 41.4cm. *Creases, discolouration, cockling to edges. Framed.*

\$3,900

Text on label includes "Tolarno Galleries, Melbourne."



2. **Nutter Buzacott** (Aust., 1905-1977). [*Farm In The Hills*], 1945. Pen and ink with gouache, signed twice and dated in pencil and ink lower right, 37.8 x 42.2cm. *Foxing overall, paper loss and glue stains to margins and verso.*

\$2,200

Nutter Buzacott was a widely travelled mid-20th century Perth-born, Melbourne and Brisbane-based painter, printmaker, political illustrator and commercial artist. A social realist, Buzacott depicted the more positive aspects of working life. Ref: DAAO.



3. **James Cant** (Aust., 1911-1982). *Suggestion For Backdrop "Bombed Buildings"*, 1944. Gouache, captioned in pencil, signed and dated "Sept 1944" in ink below image, 20.6 x 30.9cm. *Tears, creases and foxing overall. Framed.*

\$3,300

James Cant helped set up an important artist's group, SORA (Studio of Realist Art), which ran from 1945-49 in Sydney.



4. **Jack Carrington Smith** (Aust., 1908-1972). *[Pyrmont Power Station, NSW]*, 1933. Watercolour, signed and dated "3.12.33" lower left, 27.3 x 34.3cm. Slight foxing overall, glue remnants to margins.

\$1,250



5. **Norman St Clair Carter** (Australian, 1875-1963). *[Landscape With Trees]*, c1920s. Watercolour, signed lower right, 34.6 x 25.6cm. Repaired tear to upper left corner, minor discolouration to upper portion. Framed.

\$990



6. **Norman St Clair Carter** (Australian, 1875-1963). *[Rural Landscape]*, c1920s. Watercolour, signed lower left, 20.1 x 34.1cm. Minor foxing to left portion. Framed.

\$990



7. **Bill Coleman** (Aust., 1922-1992). *[Couple At Printing Press]*, c1960s. Colour linocut, signed in pencil in lower margin, 13.3 x 7.8cm. Stains and repaired missing portions to margins. Laid down on acid-free paper.

\$660

8. **Bill Coleman** (Australian, 1922-1992). *[Couple With Gifts]*, c1960s. Colour linocut, signed in pencil in lower margin, 18.4 x 9cm. Stains to margins. Laid down on acid-free paper.

\$660



9. **Bill Coleman** (Australian, 1922-1992). *[Family Of Four Reading]*, c1960s. Colour linocut, signed in pencil in lower margin, 12.5 x 9.2cm. Stains and repaired missing portions to margins. Laid down on acid-free paper.

\$660





10. **Bill Coleman** (Aust., 1922-1992). *[Father And Son Cutting Down A Christmas Tree]*, c1960s. Colour linocut, signed in pencil in lower margin, 13 x 9cm. *Soiling and repaired paper loss to margins. Laid down on acid-free paper.*

\$660



11. **Bill Coleman** (Aust., 1922-1992). *[Four Men Drinking]*, c1960s. Colour linocut, signed in pencil in lower margin, 16.2 x 10.8cm. *Foxing, stains and repaired paper loss to margins. Laid down on acid-free paper.*

\$660



12. **Bill Coleman** (Aust., 1922-1992). *[Parents With Child]*, c1960s. Colour linocut, signed in pencil in lower margin, 16.6 x 10.1cm. *Old mount burn and repaired paper loss to margins. Laid down on acid-free paper.*

\$660



13. **Charles Conder** (Australian, 1868-1909). *Fantasie Espagnole*, 1905. Lithograph, signed and dated in image lower left, 28.6 x 44.8cm. *Slight old mount burn to margins.*

\$2,200

Illustrated in King, *Charles Conder, the Lithographs*, 2011, plate 24, also listed with English title *A Spanish Fantasy*.



14. **Charles Conder** (Aust., 1868-1909). *The Buddha*, 1905. Lithograph, titled with annotation in an unknown hand in pencil verso, 30.8 x 45.7cm. *Some foxing overall, slight old mount burn to margin.*

\$2,200

Annotation reads "50 impressions taken, 1½ guineas."

Illustrated in King, *Charles Conder, the Lithographs*, 2011, plate 32.



15. **Noel Counihan** (Aust., 1913-1986). *Mexican Girl*, 1970. Linocut, titled, editioned 93/120, signed and dated in pencil in lower margin, 53.8 x 33.7cm. *Foxing overall.*

\$1,850

Ref: Smith #84.

Held in the National Gallery of Australia collection.



16. **Noel Counihan** (Aust., 1913-1986). *Face II*, 1978. Linocut, titled, editioned 16/40, signed and dated in pencil in lower margin, 30.4 x 30.6cm. *Minor foxing overall. Framed.*

\$2,850

Ref: Smith #105, with comment from Counihan "I've cut a new face, a kind of tribute or homage to Munakata." Shiko Munakata (1903-1975) was a Japanese printmaker.



17. **Noel Counihan** (Aust., 1913-1986). *Miner, Jolimont [Melbourne]*, 1978. Linocut, titled, editioned 8/25, signed and dated in pencil in lower margin, 30 x 15.4cm. *Minor foxing to margins. Framed.*

\$3,300

Ref: Smith #106, from the series of images on workers constructing Melbourne's underground railway loop. Held in the National Gallery of Australia Collection.



18. **Sybil Craig** (Aust., 1901-1989). *[Fish Plate And Vase]*, 1932. Colour pencil drawing, signed in pencil lower left, inscribed and dated in another hand in pencil on accompanying old frame backing, 21.5 x 21.5cm. *Laid down on original backing.*

\$1,250

Inscription reads "To dear Willie, with love and best wishes, from Bill. '32."



19. **Sybil Craig** (Aust., 1901-1989). *[Banksias]*, c1940s. Oil and gouache on paper, signed in pencil lower right, 61 x 76.4cm. *Repaired tears, perforations, creases, tape marks verso, laid down on old backing. Framed.*

\$990



20. **Robert Emerson Curtis** (Aust., 1898-1996). *Broome, WA*, c1960s. Pen and ink with water-colour, signed (twice) and titled in ink lower left to right, 31.6 x 26.5cm.

\$990

Provenance: Curtis estate.



21. **Robert Emerson Curtis** (Aust., 1898-1996). *[Circular Quay]*, 1965. Pen and ink with pastel, signed and dated in ink lower right, 27.7 x 38.2cm. *Minor foxing to upper edge.*

\$1,350

Provenance: Curtis estate.



22. **Robert Emerson Curtis** (Australian, 1898-1996). *Panama Tower In Balboa Park, San Diego [California, USA]*, 1969. Pen and ink with pastel and watercolour, initialed, signed, dated and titled in ink lower left to right, 28.1 x 21cm. *Minor foxing overall, laid down on original backing.*

\$990

Provenance: Curtis estate.



24. **Robert Emerson Curtis** (Aust., 1898-1996). *Mosman Jetty*, c1970. Pen and ink with pastel and charcoal, titled lower right, 27 x 35.2cm. *Minor stains to left margin.*

\$990

Provenance: Curtis estate.



26. **Russell Drysdale** (Aust., 1912-1981). *Figure In A Landscape*, 1924. Lithograph, titled, editioned 64/75, signed and dated in pencil on image lower left to right, 55 x 77.8cm. *Framed.*

\$2,950



23. **Robert Emerson Curtis** (Australian, 1898-1996). *Across Domain To Darlinghurst*, c1970. Pastel, signed, erroneously dated "37" and titled in pencil in lower margin, annotated "Kings Cross" in pencil verso, 24 x 36.4cm. *Tear to lower centre of image, slight paper loss to lower edge.*

\$990

Curtis appears to have dated this work at a later time, forgetting that he worked with pastels from the 1960s to the 1970s.

Provenance: Curtis estate.



27. **Russell Drysdale** (Aust., 1912-1981). *Old Dan*, 1964. Lithograph, titled, editioned 67/75, signed and dated in pencil in lower margin, 70.4 x 48.2cm. *Slight stains to upper right of image, some discolouration to edges of margins.*

\$2,950

25. **Robert Emerson Curtis** (Australian, 1898-1996). *Night, Sydney Harbour*, 1972. Pastel, titled, signed and dated in ink in lower margin, 32 x 23.6cm. *Minor glue remnants to upper right corner of image.*

\$990

Provenance: Curtis estate.





28. **Mary Edwards** (Aust., 1894-1988). [*Portrait Of Artist's Mother*], 1939. Oil on canvas, signed and dated lower right, 76.2 x 60.8cm. *Framed.*

\$2,200

Edwards is known to have travelled and worked in Fiji, which could be the setting for this painting, showing tropical foliage.



29. **Frederick James Elliott** (Aust., 1864-1949). *Sydney Harbour*, 1920. Watercolour, titled, signed and dated lower left to right, 30.5 x 44.6cm. *Slight stains to upper portion. Framed.*

\$2,950



30. **Frederick James Elliott** (Aust., 1864-1949). [*Ships Near Fort Denison, Sydney Harbour*], c1925. Watercolour, signed lower right, 20.1 x 33.2cm. *Minor foxing and stains to edges. Framed.*

\$2,650



32. **Samuel Elyard** (Aust., 1817-1910). [*Bush Hut, South Coast, NSW*], 1881. Watercolour and gouache, initialled and dated lower left, 14.8 x 32.2cm (paper). *Foxing and stains to edges, old mount burn.*

\$990

Influenced by his teacher John Skinner Prout and by Conrad Martens, Elyard favoured picturesque buildings, street scenes and landscapes. He worked predominately in the south coast area of NSW near Wollongong. A colourful figure, Elyard at various times claimed to be the biblical figure Elijah and the King of Australia. Ref: DAAO.



31. **Frederick James Elliott** (Aust., 1864-1949). *Moreton Bay*, c1925. Watercolour, titled and signed lower left to right, 35.6 x 29cm. *Faded title, slight discolouration to upper portion. Framed.*

\$2,650

33. **A.J. Fisher** (Australian, 1859-1948). [*River Scene With Horses*], 1915. Watercolour, signed and dated lower right, 33.4 x 55.1cm. *Minor foxing overall.*

\$1,350





34. **James Flett** (Australian, 1906-1986). *Berries*, c1932. Colour linocut, monogrammed in block lower right, signed, editioned 21/25 and titled in pencil in lower margin, 23.3 x 22.9cm. *Cockling and creases with cracking to image, stains, repaired paper loss and tears to margins. Laid down on acid-free paper.*

\$1,350

Held in National Gallery of Australia collection.



35. **Thomas Friedensen** (Brit./Aust., 1879-1931). *Young Australia*, 1930. Drypoint, printed in brown, editioned 72/85, titled, signed and various annotations in pencil in lower margin, 23.8 x 23.7cm. *Paper remnants and old mount burn to margins.*

\$1,250

An earlier state dated 1926 is held in National Gallery of Australia collection.



36. **James Gleeson** (Aust., 1915-2008). *Sibyl II*, 1980. Charcoal, pastel and watercolour, signed and dated "3.1.80" lower right, titled and signed in pencil below image, 69.1 x 49.2cm. *Slight foxing to upper portion of image and margins.*

\$5,500



37. **John Goodchild** (Australian, 1898-1980). *Sydney From Milson's Point*, c1920s. Etching, titled, editioned 9/50 and signed in pencil in lower margin, 18 x 30.8cm. *Repaired tears and paper loss to margins, minor stains, old mount burn. Laid down on acid-free paper.*

\$990



38. **Bruce Gould** (Australian, b.1948). *[Iris(es)]*, 1978. Linocut, editioned 14/50, signed and dated in pencil in lower margin, 30 x 30.3cm. *Minor foxing to margins.*

\$990



39. **Murray Griffin** (Aust., 1903-1992). *Spoonbill*, 1939/1940. Colour linocut, titled, monogrammed and dated "1939" in block lower left, editioned 12/17, titled, signed and dated "40" in pencil in lower margin, 34.5 x 27.3cm. *Slight stains. Framed.*

\$2,850



40. **Elioth Gruner** (Aust., 1882-1939). *The Garden*, c1920s. Drypoint, annotated "artist's proof 'C'", titled and signed in pencil in lower margin, 27.9 x 16.6cm. *Stains and old mount burn to margins.*

\$1,650



41. **Elioth Gruner** (Aust., 1882-1939). *The Park Bench, Parramatta*, c1922. Etching, signed and numbered "13" in pencil in lower margin, 5.5 x 8.3cm. *Minor foxing to margins. Framed.*

\$990

Held in Art Gallery of New South Wales collection.



42. **Elioth Gruner** (Aust., 1882-1939). *Out West*, c1925. Etching, numbered "1", titled and signed in pencil in lower margin, 17.5 x 12.5cm. *Slight old mount burn.*

\$1,650

Illustrated in *Elioth Gruner*, Sydney, 1947, u.p.



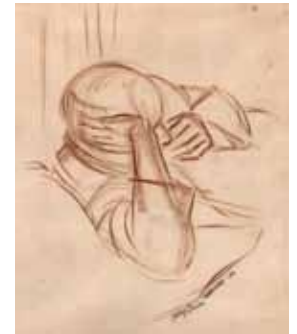
43. **Elioth Gruner** (Aust., 1882-1939). *The Cascade*, c1927. Drypoint, editioned 27/27, titled and signed in pencil in lower margin, 13.8 x 11.3cm. *Slight old mount burn, some cockling and rubbing to upper margin.*

\$1,650



44. **Frank Hinder** (Aust., 1906-1992). *[Cats]*, 1937. Pencil sketch, signed and dated lower right, 19.5 x 16.1cm. *Retouching to right edge not affecting image, old mount burn.*

\$990



45. **Frank Hinder** (Australian, 1906-1992). *Jerry Lewers*, 1946. Sketch in brown pencil, titled, signed and dated in pencil lower right, 23.1 x 17.9cm. *Minor foxing overall.*

\$990

Image depicts art collector and gallerist Jerry Lewers of Lewers Gallery, Penrith, NSW.



46. **Frank Hinder** (Australian, 1906-1992). *Saint Joan*, 1962. Oil sketch with ink, signed and dated lower right, title and artist typed in Bloomfield Galleries label attached to frame verso, 49.3 x 69.2cm. *Framed.*

\$3,300

Provenance: Bloomfield Galleries.



48. **Frank Hinder** (Aust., 1906-1992). *Oops!*, 1979. Lithograph with added detail in paint, annotated "state print", titled, signed and dated in pencil on image lower left to right, title and artist typed on accompanying Bloomfield Galleries label, 40.8 x 31cm. *Slight foxing overall.*

\$1,250

The image was created from an accidental overprint, on which Hinder painted an eye.



47. **Frank Hinder** (Australian, 1906-1992). *Rainbow Lorikeets*, 1977. Lithograph, initialed and dated in image lower right, editioned 10/14, titled, signed and dated in pencil in lower margin, 17.8 x 14cm. *Minor old mount burn.*

\$1,250



49. **Kenneth Jack** (Australian, 1924-2006). *The Gold Country*, c1952. Lithograph printed in grey and green, titled, editioned 3/30 and signed in pencil in lower margin, 40.4 x 60.1cm. *Tears, stains, glue remnants and old mount burn to margins.*

\$990



50. **Percy Leason** (Aust., 1889-1959). *The Water Cart*, c1920s. Etching, signed in plate lower left, annotated "trial proof", titled and signed in pencil in lower margin, 5.6 x 13.1cm. *Slight soiling to margins.*

\$990



51. **Lionel Lindsay** (Aust., 1874-1961). *Old Gloucester Street [Sydney]*, 1912. Etching, signed, titled, numbered "8" with rubbed alternate title "Old Houses, Gloucester Street" in pencil in lower margin, 12 x 16.5cm. *Repaired tears and missing portion to image upper left and margins, old mount burn. Laid down on acid-free paper.*

\$1,250

Ref: Mendelssohn #74, listed as *Old Houses, Cumberland Street, Sydney*. Held in the National Gallery of Australia collection.



52. **Lionel Lindsay** (Aust., 1874-1961). *The Rope Maker's Shop, Seville [Spain]*, 1916. Etching, signed, numbered "No. 24" and titled in pencil in lower margin, 17.6 x 13.8cm. *Glue remnants, surface loss and slight mount burn to margins.*

\$990

Ref: Mendelsohn #131, edition of 50. Held in the National Gallery of Australia and Art Gallery of NSW collections.



54. **Lionel Lindsay** (Aust., 1874-1961). *The Shanty On The Rise*, 1922. Etching, signed in plate lower right, signed, titled and annotated by Lindsay and by son Peter Lindsay in pencil in lower margin, 18.2 x 12.8cm.

\$1,550

Annotation includes "Proof on Melbourne" and "\$14", the former referring to a special paper Lindsay often used. Ref: Mendelsohn #287.

Provenance: artist's son Peter Lindsay to private collection.



55. **Lionel Lindsay** (Australian, 1874-1961). *Breakfast*, 1923. Aquatint with soft-ground printed in brown, signed, titled and annotated "A/P" by Lindsay and annotated by son Peter Lindsay in pencil in lower margin, 15.4 x 12.4cm.

\$1,850

Annotation includes "Last print" and "\$25." Ref: Mendelsohn #293, listed as having three states, with only a few prints made of the first two states, and an edition of 50 of the final state.

Provenance: artist's son Peter Lindsay to private collection.

A rarely seen Lindsay image.



53. **Lionel Lindsay** (Australian, 1874-1961). *Tramping For Tucker*, 1917. Aquatint with etching, signed by Lindsay and titled by son Peter Lindsay in pencil in lower margin, 12.6 x 20.8cm. *Minor foxing to margins.*

\$1,850

Ref: Mendelsohn #147a, listed with alternate title *On the Wallaby*. Provenance: artist's son Peter Lindsay to private collection.

A rarely seen Lindsay image.



56. **Lionel Lindsay** (Australian, 1874-1961). *Emu*, 1923. Wood engraving, signed in block lower right, annotated "By L.L." and titled by son Peter Lindsay in pencil in lower margin with additional annotation in pencil verso, 5.4 x 7.2cm. *Slight creases to right margin.*

\$990

Annotation reads "Authenticated by Peter Lindsay." Ref: Mendelsohn, p89, edition of 20.

A rarely seen Lindsay image.



57. **Lionel Lindsay** (Australian, 1874-1961). *Heysen's Birds (Turkeys)*, c1923. Wood engraving, signed in block lower left, signed and editioned "53" by Lindsay and titled in another hand in pencil in lower margin, 14.6 x 15.2cm.

\$1,350

Ref: Mendelsohn, p43.



58. **Lionel Lindsay** (Australian, 1874-1961). *Snowy River*, 1923. Etching, signed, titled and editioned 60/75 in pencil in lower margin, 14.1 x 22.6cm. *Minor soiling to margins.*

\$1,450

Ref: Mendelssohn #309.

Provenance: artist's son Peter Lindsay to private collection.



61. **Lionel Lindsay** (Australian, 1874-1961). *Evening Camp*, 1924. Aquatint, signed, titled and editioned 28/50 in pencil in lower margin, 11.7 x 26cm. *Slight stains to image upper left, small tape remnants to margins.*

\$1,850

Ref: Mendelssohn #326. Provenance: artist's son Peter Lindsay to private collection.

A rarely seen Lindsay image.



59. **Lionel Lindsay** (Australian, 1874-1961). *The Jester [Self Portrait]*, 1923. Wood engraving, signed and editioned "100" in pencil in lower margin, 14.6 x 9.7cm. *Framed.*

\$2,200

The image shows Lionel Lindsay without his moustache. Ref: Mendelssohn, p139.



60. **Lionel Lindsay** (Australian, 1874-1961). *The Selector*, 1923. Etching, signed in plate lower right, signed by Lindsay, titled and annotated by son Peter Lindsay in pencil in lower margin, 13.2 x 8.4cm. *Minor rubbing to lower margin.*

\$1,250

Annotation includes "Last print." Ref: Mendelssohn #308. Provenance: artist's son Peter Lindsay to private collection.



62. **Lionel Lindsay** (Aust., 1874-1961). *Pipe Of Baccy*, 1924. Etching, signed in plate lower right, signed by Lindsay, titled and annotated by son Peter Lindsay in pencil in lower margin, 17.8 x 11.9cm.

\$1,250

Annotation includes "Last print" and "\$20." Ref: Mendelssohn #332, edition of 75. Provenance: artist's son Peter Lindsay to private collection.



63. **Lionel Lindsay** (Australian, 1874-1961). *The Witch*, 1924. Wood engraving, signed in block lower left, signed by Lindsay, annotated in unknown hand in pencil in lower margin, 13.2 x 11.1cm. *Slight foxing and mount burn to margins.*

\$2,850

Annotation includes "The cat" and "Printed from the original woodblock." Ref: Mendelssohn, p149.



64. **Lionel Lindsay** (Aust., 1874-1961). *Siesta*, 1925. Wood engraving, signed in block lower left, signed by Lindsay and titled by son Peter Lindsay in pencil in lower margin, 14.3 x 10.4cm. *Minor stain and rubbing to corners of margins.*

\$2,650

Ref: Mendelssohn, p152, edition of 100.



65. **Lionel Lindsay** (Aust., 1874-1961). *Spangles*, 1925. Wood engraving, signed, titled and editioned "6" in pencil in lower margin, 13.2 x 11.3cm. *Minor soiling to margins.*

\$990

Ref: Mendelssohn, p45.



67. **Lionel Lindsay** (Aust., 1874-1961). *The Whaler*, 1925. Etching, signed in plate lower right, signed, titled and editioned 14/50 by Lindsay and annotated by son Peter Lindsay in pencil in lower margin, 15 x 11cm. *Slight mount burn to margins.*

\$1,650

Annotation includes "Last print." Ref: Mendelssohn #381. Provenance: artist's son Peter Lindsay to private collection. Held in the National Gallery of Australia collection.

A rarely seen Lindsay image.

66. **Lionel Lindsay** (Australian, 1874-1961). *Sunday Camp*, 1925. Etching, signed in plate lower left, signed and titled by Lindsay and annotated by son Peter Lindsay in pencil in lower margin, 11.5 x 12.4cm. *Slight stains and soiling to margins.*

\$1,450

Annotation includes "Last print" and "\$20." Ref: Mendelssohn #375. Provenance: artist's son Peter Lindsay to private collection.



68. **Lionel Lindsay** (Australian, 1874-1961). *Outside The Walls, Avila [Spain]*, 1926. Drypoint, signed and titled in plate lower left, signed, editioned "75" and titled in pencil in lower margin, 22.6 x 31.7cm. *Minor crinkles to upper portion of image, slight rubbing to margins.*

\$990

Ref: Mendelssohn #397, edition of 75.



69. **Lionel Lindsay** (Aust., 1874-1961). *A Caravanserai, Kairouan*, 1929. Drypoint, signed in plate lower left, signed, editioned "100" and titled in another hand in pencil in lower margin, 16.3 x 27.7cm. *Minor rubbing and creases to margins.*

\$990

Ref: Mendelssohn #460, listed as *A Caravanserai, Kairouan, Tunisia.*



70. **Lionel Lindsay** (Aust., 1874-1961). *The Hermitage, Cordoba [Spain]*, 1929. Etching, signed in plate lower right, editioned "100" and signed by Lindsay and titled by son Peter Lindsay in pencil in lower margin, 21.5 x 30cm. *Slight foxing and mount bum to margins.*

\$990

Ref: Mendelssohn #465, listed as *The Hermitage, Cordova*, edition of 100.



71. **Lionel Lindsay** (Aust., 1874-1961). *The Mosque Of The Sabres, Kairouan [Tunisia]*, 1930. Drypoint, signed, annotated "2nd state, 3 proofs" and titled by Lindsay and by son Peter Lindsay in pencil in lower margin, 17.5 x 27.7cm. *Slight foxing to image upper left and margins.*

\$990

Ref: Mendelssohn #481, listed with alternate title *The Mosque of the Domes, Kairouan, Tunisia*.



72. **Lionel Lindsay** (Australian, 1874-1961). *Old Essex Street*, 1931. Drypoint, signed, titled and editioned 10/40 in pencil in lower margin, 21.3 x 15.3cm. *Repaired tears and paper loss to margins. Laid down on acid-free paper.*

\$1,650

Ref: Mendelssohn #491, listed as *Old Essex Street, Sydney [The Rocks]*.

Depicts a part of the old Chinatown in the Rocks area. During the latter part of the nineteenth century a majority of Chinese merchants moved south to Haymarket to be close to the fruit and vegetable markets.



73. **Lionel Lindsay** (Aust., 1874-1961). *Christmas*, 1935. Etching, signed in plate lower left, signed and titled by Lindsay and annotated by son Peter Lindsay in pencil in lower margin, 15.2 x 25.2cm. *Minor foxing and stains to margins.*

\$1,650

Annotation includes "Last print." Ref: Mendelssohn #518, listed as having three states, with only a few prints made of the first two states, and an edition of 100 of the final state.

Provenance: artist's son Peter Lindsay to private collection.

A rarely seen Lindsay image.



74. **Lionel Lindsay** (Aust., 1874-1961). *Sunup*, 1935. Etching and drypoint, signed, annotated "final proof 'B'" and titled by Lindsay and annotated by son Peter Lindsay in pencil in lower margin, 14.9 x 10.1cm. *Slight crease to upper left corner of image and margin.*

\$1,450

Annotation includes "Last print" and "\$20." Ref: Mendelssohn #523, edition of 50 of final state. Provenance: artist's son Peter Lindsay to private collection.



75. **Lionel Lindsay** (Australian, 1874-1961). *Silver Pheasant*, 1936. Wood engraving, signed in block lower left, signed, titled and editioned "100" in pencil in lower margin, 20.4 x 14.4cm. *Stains and foxing to margins.*

\$990

Ref: Mendelssohn, p51.



76. **Lionel Lindsay** (Australian, 1874-1961). *Spring*, 1936. Wood engraving, signed in block lower right, signed, titled and editioned "100" in pencil in lower margin, 15.2 x 21.8cm. *Foxing to margins.*

\$990

Ref: Mendelssohn, p50, edition of 100.



77. **Lionel Lindsay** (Australian, 1874-1961). *His Only Pair*, 1937. Etching, signed by Lindsay, titled and annotated by son Peter Lindsay in pencil in lower margin, 20.3 x 13.8cm. *Minor glue remnants to margins.*

\$1,850

Annotation includes "Last print." Ref: Mendelssohn #542, listed as a proposed, but not printed, edition of 75. Provenance: artist's son Peter Lindsay to private collection.

A rarely seen Lindsay image.

78. **Sydney Long** (Aust., 1871-1955). *Australian Koala*, c1928. Etching, editioned 14/100, titled and signed in pencil in lower margin, 16.1 x 13.3cm. *Minor stains to margins.*

\$1,250

Ref: Mendelssohn #109.



79. **Sydney Long** (Aust., 1871-1955). *Australian Koalas*, c1928. Etching, editioned 17/100, titled and signed in pencil in lower margin, 22.3 x 14.4cm. *Minor soiling to margins.*

\$1,250

Held in the National Gallery of Australia collection.



80. **Keith Looby** (Australian, b.1940). *History Of The World*, c1970. Pen and ink, watercolour and collage, signed lower right, captioned throughout image, artist, title and caption in ink on exhibition label verso, 50.3 x 56.4cm. *Slight foxing to edges. Framed.*

\$1,250

Caption on Macquarie Galleries label includes "There are many ways of justifying man's alienation."

This image parodies modern art movements such as Cubism and Fauvism, and various philosophical trends, with captions such as "God is still dead" proclaimed by one group and "Nietzsche is dead" by another.

This is a rare early work by Looby.

81. **M.J. Macnally** (Aust., 1874-1943). *[View Of A Beach Through Trees]*, 1919. Watercolour, signed and dated lower left, 36.7 x 34.9cm. *Slight foxing, mount burn.*

\$1,350





82. **Eileen Mayo** (Brit./Aust./NZ, 1906-1994). *Woman And Siamese Cat*, 1951. Colour lithograph, titled, editioned 18/20, signed and dated in pencil in lower margin, 28 x 34.9cm. *Old mount burn.*

\$3,300



85. **Phyllis McLachlan** (Aust., active 1920s). *[Dancer In Blue Costume]*, 1925. Pencil and watercolour, initialed and dated "11.1.25" in pencil lower right, 27.7 x 19.2cm. *Repaired tears to left edge of image and to margins, minor foxing and stains overall.*

\$1,350

Provenance: artist's estate.



86. **Frank Medworth** (Brit./Aust., 1892-1947). *Lovers*, 1927. Wood engraving, editioned 3/25, titled, signed and dated in pencil in lower margin, 10.2 x 10.1cm. *Minor stains to margins.*

\$1,250



83. **Phyllis McLachlan** (Australian, active 1920s). *[Dancer, Paris]*, c1925. Watercolour with ink, initialed in ink lower centre and annotated "Paris, Feb. 4^m" in pencil on lower right edge, 33.2 x 22.1cm. *Slight foxing to edges.*

\$1,350

An incomplete pencil study of a woman in costume appears verso.

Provenance: artist's estate.



84. **Phyllis McLachlan** (Australian, active 1920s). *[Cabaret Dancer, Paris]*, 1925. Watercolour with pencil, initialed and dated "11.1.25" in pencil lower right, 27.1 x 22.8cm. *Repaired tears to margins, minor foxing overall.*

\$1,350

Provenance: artist's estate.



87. **Muriel Medworth** (Aust., 1903-1965). *[Coastal Scene With Bare Trees]*, 1947. Watercolour with pencil, signed and dated in pencil lower left, 28.4 x 36.1cm.

\$1,850

Provenance: artist's estate.



88. **Muriel Medworth** (Australian, 1903-1965). *[Coastal Scene With Flowers]*, 1948. Watercolour with pencil, signed and dated in pencil upper left, 28.7 x 39.4cm. *Artist's pinholes to corners.*

\$1,850

Provenance: artist's estate.



89. **Muriel Medworth** (Australian, 1903-1965). *Patio Of Hotel Mar Y Sol [Sea And Sun]*, c1950s. Watercolour, titled in an unknown hand and priced "£1-1-0" verso, 33.6 x 24cm. *Slight foxing overall, stains to edges.*

\$1,850

Provenance: artist's estate.



90. **Muriel Medworth** (Australian, 1903-1965). *[Boats On The Shore]*, 1952. Watercolour with pencil, signed and dated in pencil lower right, 35.9 x 26.1cm. *Remnants of old backing verso.*

\$1,850

Provenance: artist's estate.



91. **Lorna Nimmo** (Aust., 1920-1990). Pair of colour linocuts, both signed and dated in pencil in lower margin, 16.5 x 17.5cm (approx. each). *Minor foxing and old mount burn to margins (a):*

(a) *One moonlight night on the banks of the turbid Amazon, painted jaguar found stickily, prickly hedgehog and slow and solid tortoise under the branch of a fallen tree*, 1939;

(b) *"Son, son!" said his mother ever so many times, graciously waving her tail, "What have you been doing that you shouldn't have done?"*, 1940.

This pair of linocuts is rarely available together.

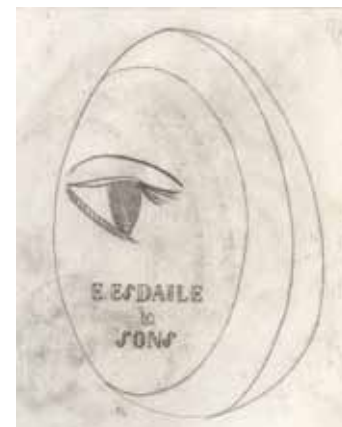
The pair **\$5,500**



92. **Sidney Nolan** (Aust., 1917-1992). *[Tell Jean Cocteau That I Adore Him...]*, c1950s. Carbon drawing with frottage of a coin, 22.6 x 17.8cm. *Glue remnants from old tape and small stain to left and right edge of image.*

\$1,850

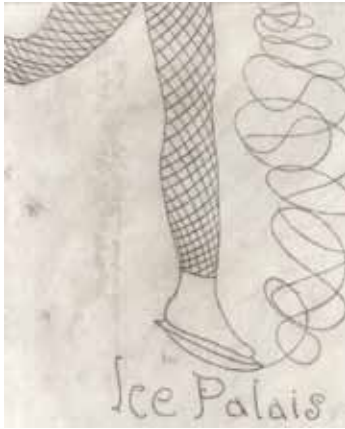
Text continues "the only person for whom the Myth opens its gates and from which he returns bronzed as from the seaside. Rainer Maria Rilke." This was a proposed advertisement to be published in a University of Sydney theatre programme. A didactic print depicting a partial skull appears verso.



93. **Sidney Nolan** (Aust., 1917-1992). *E. Esdaile & Sons*, c1950s. Carbon drawing, initialled "N." lower centre, 22.8 x 17.8cm.

\$2,200

This was a proposed advertisement to be published in a University of Sydney theatre programme.



94. **Sidney Nolan** (Aust., 1917-1992). *Ice Palais*, c1950s. Carbon drawing, initialled "N." lower centre, 22.8 x 17.8cm.

\$2,200

This was a proposed advertisement to be published in a University of Sydney theatre programme.



95. **Sidney Nolan** (Aust., 1917-1992). *J. & P. Coates*, c1950s. Carbon drawing with collage, 22.2 x 17.6cm. *Glue remnants from old tape to left and right edges of image.*

\$2,200

This was a proposed advertisement to be published in a University of Sydney theatre programme. A didactic print depicting a partial skull appears verso.



96. **Frank Norton** (Australian, 1916-1983). *Coal And Commerce*, 1933. Etching, titled, signed and dated in pencil in lower margin, 13.4 x 17.1cm. *Creases and repaired tears to margins.*

\$1,250

Later state held in the National Gallery of Australia collection, listed with alternate title *Coaling*.



97. **Frank Norton** (Aust., 1916-1983). *Coal And Commerce II*, 1950. Drypoint, printed in blue, titled, signed and dated in pencil in lower margin, 13.9 x 19.1cm. *Slight cracking along plate mark due to printing process, minor foxing and stains to margins.*

\$1,100

Held in the National Gallery of Australia collection.



98. **Helen Ogilvie** (Australian, 1902-1993). [*Banksia*], c1930s. Colour linocut, signed and editioned 9/25 in pencil on image lower right, 35.9 x 30.5cm. *Fold to image lower right, portions missing to upper margin, evidence of printer's ink to margins.*

\$1,850



99. **Helen Ogilvie** (Australian, 1902-1993). *Corrugated Iron Hut*, 1971. Oil on board, signed and dated lower right, titled and annotated in ink on label on frame verso, 14.9 x 20.3cm. *Framed.*

\$990

Annotation includes artist's address in South Yarra, Vic.



100. **Helen Ogilvie** (Aust., 1902-1993). *Terraced House, Melbourne*, 1971. Oil on board, signed and dated lower right, titled and annotated in ink on label on frame verso, 19.6 x 12.5cm. *Framed.*

\$990

Annotation includes Ogilvie's address in South Yarra, Victoria.



102. **Ethleen Palmer** (Australian, 1908-1965). *Blue Wrens And Banksia*, c1930s. Colour linocut, monogrammed in block lower left, titled and signed in pencil in lower margin, 9.5 x 11.3cm. *Some stains and paper loss to margins.*

\$1,750

103. **Ethleen Palmer** (Australian, 1908-1965). *Ducks And Cartwheels*, 1938. Colour linocut, monogrammed in block lower right, editioned 5/30, annotated "linocut", dated, titled and signed in pencil in lower margin, 29.3 x 38.3cm. *Minor stains to lower margin. Framed.*

\$3,850



104. **Ethleen Palmer** (Aust., 1908-1965). *The Bird And The Wave*, 1941. Colour linocut, annotated "colour print" and "artist's proof", dated, titled and signed in pencil in lower margin, 26.8 x 37.2cm. *Minor foxing overall.*

\$3,300



101. **John Olsen** (Aust., b.1928), *Waves*, 1977. Etching, signed, titled, dated and annotated "A/P" with verse in pencil in lower margin, 36.6 x 30.2cm (image). *Some foxing overall. Framed.*

\$1,850

Verse by Australian poet, Jennifer Rankin, wife of Olsen's printer, reads "Now the waves themselves have grown old / they run at the reef. / It shows their age. / Old women at the mirror they weep / and turn again." Proof before an edition of 60 in 1978. Ref: *John Olsen. My Complete Graphics*, 1980, plate 87.



105. **Austin Platt** (Aust., 1912-2003). *Old Sydney Boys' High School*, c1928. Etching, titled, editioned 21/100 and signed in pencil in lower margin, 22.1 x 26.3cm. *Old mount burn and pinholes to margins.*

\$880

Held in the State Library of NSW collection.



106. **Austin Platt** (Aust., 1912-2003). *Sydney Church Of England Grammar School For Girls*, c1934. Etching, editioned 46/100, titled and signed in pencil in lower margin, 19 x 27.6cm. *Slight foxing overall, paper remnants and old minor mount burn to margins.*

\$880



107. **Austin Platt** (Australian, 1912-2003). *Queen's Square [Sydney]*, 1945. Etching, editioned 13/100, titled and signed in pencil in lower margin, 17.3 x 25.4cm. *Some rubbing to margins.*

\$990

Shows Hyde Park Barracks with Queen Victoria's statue.



109. **Douglas Pratt** (Australian, 1900-1972). *Darling Point*, c1930s. Etching, printed in brown, editioned 16/50, titled and signed in pencil in lower margin, 20.2 x 24.9cm. *Foxing overall, old mount burn.*

\$990



110. **Douglas Pratt** (Australian, 1900-1972). *PLC, Croydon*, c1930s. Etching, printed in brown, editioned 3/100, titled and signed in pencil in lower margin, 14.1 x 20.1cm. *Minor mount burn to margins.*

\$880



108. **John Wardell Power** (Aust., 1881-1943). *L'Homme Calculeur*, 1937. Linocut, printed in brown, 33.3 x 23.6cm.

\$1,900

Published in *XXe Siècle*, 1937/1938 issue.

This work is Power's only known original print. He was the benefactor who endowed the University of Sydney's Power Institute, which gave rise to the establishment of the Museum of Contemporary Art.



111. **Lloyd Rees** (Australian, 1895-1988). *Ferry Goes To Town*, 1978. Soft-ground etching in blue ink, annotated "A/P", signed and dated in pencil in lower margin, 25 x 30.3cm.

\$2,500

Ref. Kolenberg #34, issued in an edition of 90 plus a small edition of artist's proofs.



112. **Lloyd Rees** (Aust., 1895-1988). *The Lane Cove River*, 1978. Soft-ground etching, printed in blue ink, editioned 78/90 in pencil, and signed and dated in ink in lower margin, 24.9 x 30.3cm. *Minor foxing to margins.*

\$2,500

Ref: Kolenberg, #27, issued in an edition of 90 plus a small edition of artist's proofs.



113. **Lloyd Rees** (Aust., 1895-1988). *The Summit, Ball's Head*, 1978. Soft-ground etching, printed in blue, editioned 90/90, signed and dated in pencil in lower margin, 24.8 x 30.1cm.

\$2,500

Ref: Kolenberg, #26, issued in an edition of 90 plus a small edition of artist's proofs.



114. **Lloyd Rees** (Australian, 1895-1988). *Wind On The Harbour*, 1978. Soft-ground etching, editioned 13/40, signed and dated "7.2.78" in pencil in lower margin, 25.1 x 30.2cm. *Retouching to image centre left, minor old mount burn to margins.*

\$2,800

Ref: Kolenberg #33, issued in an edition of 40 plus a small edition of artist's proofs.



115. **Victoria Roberts** (Amer./Aust., b.1957). *"My Sunday"* By Woody Allen, c1980s. Pen and ink in black and blue, cartoon format, title and artist's name on typed label affixed to upper border, 15.5 x 25.4cm. *White correction fluid to image lower left, additional slip of paper attached to lower border, minor foxing and stains overall.*

\$880

Captions include "I meet some kook in the park who tells me I'm appearing in an Australian cartoon."



116. **Elizabeth Rooney** (Australian, b.1929). *[Sydney Harbour From The North Shore]*, c1960. Etching, signed in pencil in lower margin, 16.5 x 19.5cm. *Old mount burn to margins.*

\$880



117. **Elizabeth Rooney** (Aust., b.1929). *Phillip Street, Looking South [Sydney]*, 1960. Etching, annotated "etching", editioned 2/20, titled, dated and signed in pencil in lower margin, 14.5 x 30.3cm. *Slight foxing to margins.*

\$990

Shows barristers observing a wild protest scene.



118. **Elizabeth Rooney** (Aust., b.1929). *The Battle For Bligh Street, Or Last Hours, Union Club [Sydney]*, c1970. Etching and aquatint, annotated "etching and aquatint", editioned 7/20, titled and signed in pencil in lower margin, 20.1 x 25.3cm.

\$990



121. **A. Earlington Rosebray** (Australian, c1804-1943). [*Rural Scene*], c1920s. Watercolour, signed lower right, 26.6 x 33.2cm. *Repaired slight paper loss centre left, minor foxing overall. Laid down on acid-free paper.*

\$1,250



123. **Harry Rosengrave** (Aust., 1899-1986). *Pot Plant On Chair*, 1956. Hand-coloured lithograph, titled, editioned 15/25, signed and dated in pencil in lower margin, 29.3 x 21cm. *Creases, stains and repairs to margins.*

\$1,350



119. **Elizabeth Rooney** (Australian, b.1929). *From Obelisk 1*, 1976. Etching and aquatint, titled, editioned 11/12, signed and dated in pencil in lower margin, 10.6 x 29.8cm. *Minor foxing, glue remnants to margins.*

\$880



120. **Elizabeth Rooney** (Australian, b.1929). *From Obelisk 2*, 1976. Etching and aquatint, titled, editioned 5/12, signed and dated in pencil in lower margin, 10.6 x 29.9cm.

\$880



122. **Harry Rosengrave** (Australian, 1899-1986). *The Jub Jub Bird*, 1955. Linocut, titled, editioned 5/20, signed and dated in pencil in lower margin, 20.8 x 26cm. *Stains, minor paper loss and old mount burn to margins.*

\$990

The Jub Jub bird is a "dangerous" creature mentioned in Lewis Carroll's nonsense poems *Jabberwocky* and *The Hunting of the Snark*.



124. **Loudon Sainthill** (Aust., 1918-1969). *Dancer And Clown*, 1947. Pencil with water-colour, titled, signed and dated in pencil lower right, 36.1 x 29.7cm. *Minor foxing. Framed.*

\$2,200



126. **Theo Scharf** (Aust., 1899-1987). *Concert*, c1922. Etching, titled and signed in pencil in lower margin, 15.5 x 11.2cm. *Missing portions, slight tears, creases and foxing to margins.*

\$1,650

From the series *Night In A City*, #10.



125. **Theo Scharf** (Aust., 1899-1987). *All Souls Day*, c1922. Etching, titled and signed in pencil in lower margin, 11.4 x 15.7cm. *Paper loss to margins.*

\$1,650

From the series *Night in a City*. Held in the National Gallery of Australia collection.



127. **Theo Scharf** (Aust., 1899-1987). *Restaurant II*, c1922. Etching, titled and signed in pencil in lower margin, 11.6 x 15.7cm. *Framed.*

\$1,850

From the series *Night in a City*. Held in the National Gallery of Australia collection.



128. **Theo Scharf** (Aust., 1899-1987). *Liebes Paar*, 1923. Etching, signed and dated in plate lower left, titled and signed in pencil in lower margin, 8.4 x 11.4cm. *Framed.*

\$1,850

From the series *Night in a City*. Held in the National Gallery of Australia collection, listed with the English title *Lovers*.



129. **Theo Scharf** (Aust., 1899-1987). *Prize Fight*, 1923. Etching and drypoint, signed and dated in plate lower left, titled and signed in pencil in lower margin, 11.8 x 15.8cm. *Framed.*

\$1,850

From the series *Night in a City*. Held in the National Gallery of Australia collection.



130. **Theo Scharf** (Aust., 1899-1987). *Wrestlers*, c1938. Etching, signed and inscribed in plate lower centre and right, titled and signed in pencil in lower margin, 12.7 x 15.8cm. *Framed.*

\$1,950

Inscription reads "For Woppsie."
Held in the National Gallery of Australia collection.



133. **Martin Sharp** (Aust., b.1942). *Tiny Tim, Eternal Troubadour*, 1982. Felt pen on ruled paper, signed lower right, 31.5 x 26.9cm. *Minor stain to upper left corner. Framed.*

\$3,300

Text continues "Sydney Opera House. 5.9.82."



134. **Martin Sharp** (Aust., b.1942). *Ginger*, 1990. Collage of colour process lithograph and screenprint, signed and dated "4.8.90" in ink on image lower right, 49.5 x 33.8cm. *Minor creases overall. Framed.*

\$2,850

This collage was created for the "Ginger Meggs School of Arts (The Yellow House)" exhibition at Josef Lebovic Gallery in 1990. It superimposes Ginger Meggs over an image of Sharp's screenprint poster *Vincent*, which was originally created as a collage in 1968 and reissued in 1990 as a screenprint.



131. **Martin Sharp** (Australian, b.1942). *Oz. Guide To The Underworld*, 1964. Screenprint, signed and dated "64" in ink below image, annotated and signed with exhibition date "6.1.81" in ink on frame front and verso, 53.5 x 38cm. *Missing portions, stains, foxing and creases overall. Framed.*

\$3,850

Annotation includes "Hogarth Poster Show."



132. **Martin Sharp** (Australian, b.1942). *Pop. A Novelty*, c1967. Ink drawing, 30.6 x 25.3cm. *Minor foxing overall and tears and creases to edges.*

\$3,850

Text continues "By Peter Draffin. Graphics by Martin Sharp." Illustration for a publication.



135. **Gayfield Shaw** (Aust., 1885-1961). *Jamieson House*, c1930s. Etching, editioned 24/75, titled and signed in pencil in lower margin, 19.8 x 20.1cm. *Old mount burn, minor foxing to margins.*

\$1,250



136. **Gayfield Shaw** (Australian, 1885-1961). *Burdekin House*, 1934. Etching, signed and dated "April 2, '34" in plate lower left, editioned 27/50, titled and signed in pencil in lower margin, 22 x 27.5cm. *Minor foxing and mount burn to margins.*

\$1,250



137. **Gayfield Shaw** (Aust., 1885-1961). *The Haunt Of Pan*, 1934. Etching with stipple, signed and dated "Nov. 17 1934" in plate lower left, inscribed, titled and signed in pencil in lower margin, 12.7 x 12.7cm. *Old mount burn and glue stains to margins.*

\$1,100

Inscription reads "To R.O.W. from Gay."



138. **Gayfield Shaw** (Aust., 1885-1961). *Cnr Liverpool Street & Victoria Place*, c1954. Etching, annotated "Mitchell Library proof", titled and signed in pencil in lower margin, 20.1 x 27.5cm. *Slight cockling, surface loss and glue stains to margins.*

\$1,250

Shaw did a number of etchings for the Mitchell Library collection.



141. **John Shirlow** (Aust., 1869-1936). *No. 2, Twelve Etchings [Melbourne, Vic.]*, 1896. Etching, signed, dated and titled in plate lower left to right, signed in pencil in lower margin, 25.2 x 11.5cm. *Some soiling overall, missing portions, pin-holes and stains to margins.*

\$990



139. **Garry Shead** (Aust., b.1942). *[This Is Me During The Day At Work]*, 1963. Pen and ink collage with typewritten text and white correction fluid, signed in ink and annotated and dated "Oz, August 11, 1963" in pencil upper right, annotated "page 11" in ink and pencil lower centre, annotated "Oz" in ink verso, 31.3 x 21cm. *Some stains and glue discolouration.*

\$2,200

Published in Oz magazine. Captions include "I'm a private secretary to some accountants ... Turn me upside down and look... This is me at Vadim's...Yes, I know Martin Sharp, Ha Ha, Ha, Ha... Johnny Bell is doing well..."



140. **John Shirlow** (Australian, 1869-1936). *Princes Bridge [Melbourne]*, 1895. Etching, signed and dated in plate lower right, signed in pencil in lower margin, 6.3 x 21.8cm.

\$1,100

From the series *Five Etchings*. Illustrated in Croll, *The Etched Work of John Shirlow*, c1920. Held in the National Gallery of Australia collection, with alternate title *The Riverside*.



142. **John Shirlow** (Australian, 1869-1936). *Tyne Foundries, River Yarra*, 1898. Etching, printed in brown, titled, signed and dated in plate lower left to right, titled, signed and dated in pencil in lower margin, 21.6 x 10.7cm. *Some stains overall, minor mount burn to margins.*

\$990

Illustrated in Ure Smith, *Etchings by John Shirlow*, 1917, plate 7.

Held in the National Gallery of Australia collection.



144. **John Shirlow** (Aust., 1869-1936). *Sydney Harbour From Bradley's Head*, 1914. Etching, signed and dated in plate centre right, editioned 3/25, signed and titled in pencil in lower margin, 15.9 x 12cm. *Minor foxing to lower edge of image, repaired tears, stains and mount burn to margins.*

\$1,350

From the series *Sydney Set*. Illustrated in Ure Smith, *Etchings by John Shirlow*, 1917, plate 23.

The complete *Sydney Set* is available upon request.



146. **John Shirlow** (Aust., 1869-1936). *Mrs Jackson With Infant*, 1919. Etching, signed and dated in plate upper left, titled and signed in pencil in lower margin, 30.1 x 11.1cm. *Stains to image upper left and right, slight foxing and mount burn to margins.*

\$1,350



143. **John Shirlow** (Aust., 1869-1936). *The Gaol [Russell Street, Melbourne]*, 1901. Etching, monogrammed and dated in plate lower left, signed in pencil in lower margin, annotated in another hand verso, 18.9 x 12cm. *Slight old mount burn to margins.*

\$1,350

From the series *Five Etchings*. Illustrated in Ure Smith, *Etchings by John Shirlow*, 1917, plate 15.

Held in the National Gallery of Australia collection, with alternate titles.



145. **John Shirlow** (Aust., 1869-1936). *Lex [Law Courts, Melbourne]*, 1917. Etching, signed, dated and titled in plate upper left and lower centre, signed in pencil in lower margin, 32.1 x 22.6cm. *Old mount burn, slight stains and soiling to margins.*

\$1,350

Illustrated in Croll, *The Etched Work of John Shirlow*, c1920s. An earlier image of the Melbourne law courts dated 1908 is illustrated in Ure Smith, *Etchings by John Shirlow*, 1917.



147. **John Shirlow** (Aust., 1869-1936). *[Garden With Tower]*, 1922. Etching, signed and dated in plate upper right, numbered "9" and signed in pencil in lower margin, 21.1 x 12.7cm. *Slight old mount burn to margins.*

\$1,100



148. **Clive Stephen** (Aust., 1889-1957). *[Aboriginal Woman With Goanna]*, 1949. Linocut on tissue tipped to folded paper, signed and dated in pencil in lower margin, inscribed and dated in ink on backing verso, 12.5 x 8.9cm (image). *Halo to image and backing due to oil-based ink.*

\$990

Inscription reads "A Happy Xmas. Clive & Dorothy Stephen."



149. **Clive Stephen** (Australian, 1889-1957). *[Man With Sack Over Shoulder]*, 1950. Linocut on tissue tipped to folded paper, signed and dated in pencil in lower margin, inscribed and dated in pencil on backing verso, 17.9 x 12.9cm (image). *Halo to image and backing due to oil-based ink.*

\$990

Inscription reads "Mr & Mrs Frank Jamerson [?]. Bringing you our best wishes. Clive & Dorothy Stephen. Xmas 1950."



150. **Clive Stephen** (Aust., 1889-1957). *[Cicadas]*, 1952. Linocut on tissue tipped to folded paper, signed in pencil in lower margin, inscribed and dated in ink on backing verso, 12.9 x 9.6cm (image). *Minor halo to image and backing due to oil-based ink.*

\$990

Inscription reads "Happy Xmas to you both, and all the best for 1952. Clive & Dorothy Stephen."



151. **Eric Thake** (Australian, 1904-1982). *Mirage People, Alice Springs*, 1946. Linocut, greeting card format, titled, signed and dated in pencil in lower margin, 13.8 x 15.3cm (image).

\$990



152. **Eric Thake** (Aust., 1904-1982). *Christmas At Thake's Flat*, 1961/1966. Linocut, titled, editioned 27/40, signed and dated in pencil in lower margin, 22.9 x 36.7cm. *Slight foxing and mount burn.*

\$1,350

First produced as a Christmas card in 1961, this image was later issued in a limited edition larger format.

Held in the National Gallery of Victoria collection.



153. **Lesbia Thorpe** (Aust., 1919-2009). *Confrontation No. 2*, c1970s. Colour screenprint, artist's stamps with monogram on image lower left to right, titled, editioned 4/6 and signed in pencil in lower margin, 48.1 x 50cm. *Small stain to lower right corner of image, surface loss to upper margin.*

\$1,250



154. **Jessie Traill** (Aust., 1881-1967). *Side Lane, Ypres [Belgium]*, 1907. Etching, titled and signed in pencil in lower margin, 22.5 x 12.9cm. *Repaired paper loss and slight stains to margins.*

\$1,850

Held in the National Gallery of Australia collection.



156. **Sydney Ure Smith** (Australian, 1887-1949). *Parbury's Bond*, 1914. Etching, numbered "18" and signed in pencil in lower margin, 26.3 x 8cm. *Minor foxing and old mount burn to margins.*

\$1,250

Illustrated in *The Etchings of Sydney Ure Smith*, 1920, pp7,14.



155. **Jessie Traill** (Aust., 1881-1967). *[Hillside Grazing]*, 1933. Watercolour with pastel, signed and dated in pastel lower right, 28.1 x 39cm. *Repaired tears and minor discolouration to edges, surface loss verso.*

\$1,250

A cancelled watercolour annotated "Victoria" appears verso.



157. **Sydney Ure Smith** (Aust., 1887-1949). *The Old Shop - Corner Philip And Hunter Streets*, 1915. Etching, numbered "6", titled, signed and dated "Dec. 1915" in pencil in lower margin, 16.1 x 13.3cm. *Minor foxing overall, deep plate mark. Framed.*

\$1,100

158. **Sydney Ure Smith** (Aust., 1887-1949). *Doorway, "Freeman's Journal"*, 1916. Etching, signed and dated "April 1916" in plate lower right, editioned 7/30, titled and signed in pencil in lower margin, 22.3 x 10.7cm. *Framed.*

\$990



159. **Sydney Ure Smith** (Aust., 1887-1949). *Gore Bay*, 1918. Etching, editioned 40/50, inscribed, titled and signed in pencil in lower margin, 17.6 x 19.5cm. *Minor foxing to centre of image, slight old mount burn to margins.*

\$1,650

Inscription reads "To Tommy with all good wishes from S. Ure S." Illustrated in *The Etchings of Sydney Ure Smith*, 1920, pp4, 30.



160. **Sydney Ure Smith** (Aust., 1887-1949). *The Waterfront*, 1918. Etching, signed in plate lower left, editioned 33/50, titled and signed in pencil in lower margin, 9.1 x 29.5cm. *Minor old mount burn to margins.*

\$1,650



163. **Sydney Ure Smith** (Aust., 1887-1949). *Windsor Farmhouse*, 1928. Etching, signed in plate lower left, numbered "20", titled and signed in pencil in lower margin, 10 x 15.3cm. *Slight foxing to upper centre of image, some rubbing, paper loss and discolouration to margins.*

\$1,150

Held in the State Library of NSW collection.



161. **Sydney Ure Smith** (Aust., 1887-1949). *Old Cottage, Cobbitty [Camden Area, NSW]*, 1919. Etching, editioned 10/30, titled and signed in pencil in lower margin, 10.3 x 10.6cm. *Repaired missing portion to left margin, foxing to lower edge of image and margins.*

\$990

Illustrated in *The Etchings of Sydney Ure Smith*, 1920, pp30, 64. Held in the National Gallery of Australia collection.



162. **Sydney Ure Smith** (Aust., 1887-1949). *Offices Of The "Sydney Morning Herald"*, c1926. Etching, signed in plate lower left, editioned 18/30, titled and signed in pencil in lower margin, 32.7 x 23cm. *Repaired tears, paper loss, missing portions and glue stains to margins. Laid down on acid-free paper.*

\$1,250



164. **Sydney Ure Smith** (Aust., 1887-1949). *[Country Estate]*, c1930s. Pencil with watercolour, signed in pencil lower right, 17.3 x 24.8cm. *Minor soiling to upper portion, repaired tears to edges.*

\$1,650

Reminiscent of the Camden, Richmond and Windsor areas in NSW where Ure Smith and Lionel Lindsay often worked.



165. **Sydney Ure Smith** (Aust., 1887-1949). *[Farm Buildings]*, c1930s. Pencil with watercolour, signed lower right, 25 x 35.5cm. *Minor tears, rubbing and glue stains to margins.*

\$1,850

Reminiscent of the Camden, Richmond and Windsor areas in NSW where Ure Smith and Lionel Lindsay often worked.



166. **Sydney Ure Smith** (Australian, 1887-1949). [*House With Blue Shutters*], c1930s. Pencil with watercolour, signed lower right, 16 x 14cm. *Paper loss and glue stains to margins and verso.* **\$1,650**
Reminiscent of the Camden, Richmond and Windsor areas in NSW where Ure Smith and Lionel Lindsay often worked.



167. **Sydney Ure Smith** (Aust., 1887-1949). *Through The Trees*, c1930s. Pencil with watercolour, signed lower left, titled with artist's name in pencil in an unknown hand verso, 26 x 33.5cm. *Foxing overall, discolouration to corners and margins.* **\$1,850**
A sketch of a building and trees appears verso. Reminiscent of the Camden, Richmond and Windsor areas in NSW where Ure Smith and Lionel Lindsay often worked.



168. **Sydney Ure Smith** (Aust., 1887-1949). [*Sydney Harbour*], 1940. Pen and ink with watercolour, signed and dated lower left, 24 x 34.8cm. *Paper remnants to lower left corner and verso.*

\$1,850



169. **Sydney Ure Smith** (Australian, 1887-1949). [*Weatherboard Houses, Windsor Area*], 1941. Pen and ink with watercolour, signed and dated in ink lower right, 24.3 x 36.2cm. *Minor foxing overall, small tears to margins.* **\$1,850**



170. **Sydney Ure Smith** (Australian, 1887-1949). [*Rural Scene With Barn*], 1946. Pencil with watercolour, signed with partially obscured date lower left, 25 x 35cm. *Minor foxing overall, small stains to left edge.* **\$1,850**
Reminiscent of the Camden, Richmond and Windsor areas in NSW where Ure Smith and Lionel Lindsay often worked.



171. **Clive Wallis** (Aust., 1909-1983). [*Ladies' Lounge*], c1920s. Pencil drawing, stamped facsimile signature below image, 24 x 31.6cm. *Slight foxing overall, old creases to lower portion, small tear to left edge not affecting image.* **\$1,650**



172. **Clive Wallis** (Aust., 1909-1983). [*Woman Lounging With Cat*], 1936. Pencil drawing, signed and dated lower right, 20 x 32.6cm.

\$1,650



173. **Clive Wallis** (Aust., 1909-1983). [*Meat Market*], 1939/1989. Etching, initialed and dated in plate lower left, annotated "proof" in pencil in another hand with stamped facsimile signature in lower margin, 18.2 x 21.3cm. *Minor mount burn.*

\$990



174. **Edward Warner** (Aust., 1879-1968). *SCEGS*, c1930. Etching, signed in plate lower left, editioned 3/100, titled and signed in pencil in lower margin, 17 x 31.1cm. *Minor old mount burn to margins.*

\$990



175. **Edward Warner** (Australian, 1879-1968). [*Ship Builders*], 1935. Etching, signed and dated in plate lower left, signed in pencil in lower margin, 18.2 x 23.4cm. *Minor foxing overall.*

\$1,450

From the *Australia at Work* series.



176. **Edward Warner** (Australian, 1879-1968). *Carting Hay*, 1935. Etching, signed and dated in plate lower left, signed in pencil in lower margin, 18.2 x 23.5cm. *Minor foxing and paper loss to margins.*

\$1,450

From the *Australia at Work* series.



177. **Ralph M. Warner** (Aust., 1902-1966). *Birth Of A Ship*, c1930s. Etching with soft-ground, editioned 33/40, titled and signed in pencil in lower margin, 19.9 x 23.4cm. *Stains and paper remnants to margins.*

\$1,250

Held in the National Gallery of Australia collection.



178. **Ralph M. Warner** (Aust., 1902-1966). *Building The Caisson*, 1932. Drypoint, dated in plate lower right, editioned 4/25, titled and signed in pencil in lower margin, 20.1 x 27.6cm. *Some rubbing to upper right corner of image and to margins.*

\$990

A caisson is a watertight structure within which construction work is carried out under water.



179. **Harry J. Weston** (Aust., 1874-1938). [*Procession Under Jacarandas In Bloom*], c1920s. Watercolour and gouache, signed in ink lower left, 28.6 x 22.2cm. *Slight discolouration to lower portion, paper remnants to margins and verso.*

\$1,650



180. **Harry J. Weston** (Aust., 1874-1938). [*Ships In Fog*], c1920s. Watercolour, signed in ink lower right, 12.5 x 27cm. *Minor foxing overall, stains to edges.*

\$1,250



181. **Harry J. Weston** (Aust., 1874-1938). [*Fishermen In Harbour*], 1924. Watercolour, signed and dated lower right, 28.5 x 27.3cm. *Slight paper loss and minor discolouration to edges.*

\$2,800



182. **Unk White** (Aust., 1900-1986). "*Un Soupçon Du Sel Monsieur*", 1937. Pencil with watercolour, signed, titled and annotated "Paris" in pencil lower left to right, 19.1 x 29cm. *Repaired tears and paper loss to image, slight foxing overall, missing portions and paper remnants to margins.*

\$990



183. **Unk White** (Aust., 1900-1986). *El Fruitero, Costa Rica*, 1937. Pencil with watercolour, signed, dated and titled in pencil lower left to right, 18.8 x 29.3cm. *Slight foxing and repaired tears to image, missing portions and paper remnants to margins.*

\$990



184. **Fred Williams** (Aust., 1927-1982). *The Bath*, 1956. Etching, editioned 5/6, signed and dated in pencil in lower margin, 17.7 x 12.6cm. *Minor cockling overall, deep plate marks, slight mount burn to margins.*

\$2,650

Illustrated in Mollison, *Fred Williams Etchings*, 1968, p104. Held in the National Gallery of Australia collection.