

Australiana



Collectors' List No. 156, 2012

Josef Lebovic Gallery

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Kensington (Sydney) NSW

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JOSEF LEBOVIC GALLERY

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COLLECTORS' LIST No. 156, 2012

Australiana

On exhibition from Wednesday, **14 March** to Saturday, **28 April**. All items will be illustrated on our website from **17 March**.

Prices are in Australian dollars and include GST. Exch. rates as at time of printing: AUD \$1.00 = USD \$1.07¢; UK £0.67p

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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 - just a block down from Peter's of Kensington on the same side.



1. After **Charles Alexander Lesueur** (French, 1778-1846). *Plan De La Ville De Sydney, Capitale Des Colonies Anglaises Aux Terres Australes, 1802.* Hand-coloured engraving, number "II" in plate above image, text with title, date, and engraver in plate within and below image, 24.3 x 31.4cm. *Slight foxing, minor soiling to margins.*

\$1,100

Text includes "Levé par Mr Lesueur, et assujetti aux relevemens de Mr Boullanger... J. Milbert direx. Cloquet sculp. ... De l'Imprimerie de Langlois" and includes a key to places and buildings of interest or importance. Held in the National Library of Australia collection.



2. After **Captain James Wallis** (Irish, 1785-1858). *Black Swans Of New South Wales, 1820.* Hand-coloured engraving, text with title and date in plate below image, 24.4 x 35.2cm. *Slight indentations, discolouration, repaired tears and paper loss to margins, minor mount burn, laid down on backing.*

\$1,850

Text reads "View on Reed's Mistake River, NSW. Preston sculp. London. Published Sept. 1, 1820, at R. Ackermann's, 101 Strand." Plate from *Australian Views* by Captain James Wallis, engraved by Walter Preston. Held in the NLA collection.



3. After **Captain James Wallis** (Irish, 1785-1858). *Vaucluse Bay, Port Jackson, New South Wales, 1820.* Hand-coloured engraving, text with artist, title and date in plate below image, 23.8 x 35.1cm. *Repaired tear to upper margin, glue remnants and wear to edges of margins, minor mount burn, foxing overall.*

\$1,850

Text reads "W. Preston sculp. From an original drawing by Captain Wallis, 46th Regiment. London. Published Sept. 1, 1820, at R. Ackermann's, 101 Strand." Plate from *Australian Views* by Captain James Wallis, engraved by Walter Preston. Held in the NLA and NGA collections.



4. **After Captain James Wallis** (Irish, 1785-1858). *A View Of Hawkesbury And The Blue Mountains, New South Wales*, 1820. Hand-coloured engraving, number "1" and text with title and date in plate above and below image, 40.6 x 60.6cm. *Old vertical fold as issued with minor stains and slight soiling to centre of image and margins.*

\$2,850

Text includes "Engraved by W. Preston from an original drawing by Captain Wallis, 46th Regiment. London, Published

September 1, 1820, at R. Ackermann's, 101 Strand." The view may be of the Wiseman's Ferry area of the Hawkesbury. Held in the NLA collection.



5. **Joseph Lycett** (Aust., c1775-c1828). *North View Of Sidney [Sic], New South Wales*, 1825. Hand-coloured etching and aquatint, artist, title and text with date in plate below image, accompanied with double-sided sheet printed in letterpress, 23.3 x 33cm. *Minor foxing to margins.*

\$7,700

Text reads "London. Published 1825, by J. Souter, 73 St Paul's Church Yard." Text on sheet commences "Sydney, the capital city of New South Wales. This town, which is the seat of government, was begun to be built during the governorship of Captain Phillips..."



6. **After Louis Auguste de Sainson** (French, 1801-1887). *Vue Du Phare Du Port Jackson (Nouvelle Galles Du Sud)*, 1830. Hand-coloured lithograph, text with artist, date and title below image, blind stamp in lower margin, 27.8 x 39.1cm. *Slight foxing overall, repaired tear and discolouration to margins.*

\$1,850

Text reads "de Sainson pinx. Tastu, editeur. Lith. de Lemerrier. Amout, lith. 1830. Fig. par Adam." Blind stamp reads "Voyage de l'Astrolabe. J. Dumont d'Urville. Commandant. J.T."



7. **Henry S. Sadd** (Brit./Aust., c1811-1893). *The Hon. Sir Francis Forbes [1784-1841], Knt., First Chief Justice Of New South Wales*, c1840s-1860s. Mezzotint with stipple, text with engraver and title in plate below image, 19.9 x 15.6cm (image). *Repaired tear to left edge of image, surface loss to plate mark and margins, old framing annotations in pencil to margins, slight soiling. Laid down on acid-free tissue.*

\$1,650

Text includes "Copyright. Published by Thomas Shine, Elizabeth St, Sydney." Held in the National Library of Australia collection.

Very rare, early colonial portrait.



8. **Henry S. Sadd** (Brit./Aust., c1811-1893). *The Hon. Sir James Dowling [1787-1844], Knt., Second Chief Justice Of New South Wales*, c1840s-1860s. Mezzotint with stipple, text with engraver and title in plate below image, 19.8 x 15.3cm (image). *Repaired tear to left edge of image, surface loss to plate mark and margins, old framing annotations in pencil to margins, slight soiling. Laid down on acid-free tissue.*

\$1,650

Text includes "Copyright. Proof H.S.S. Published by Thomas Shine, Elizabeth St, Sydney." Held in the National Library of Australia collection.

Very rare, early colonial portrait.



9. **George Baxter** (British, 1804-1867) & **After W. Westall** (British, 1781-1850). *Cape Wilberforce [NT], Australia*, 1837. Baxter colour patent print, title and text in plate below image, 13 x 9.4cm (image). *Minor foxing overall, slight tears, paper remnants and discolouration to edges of margins.*

\$990

Text reads "Discovered by Capt. Flinders in HMS Investigator 1802. Printed in oil colours by G. Baxter (patentee) from a painting by W. Westall, ARA. London, Chapman & Hall, Strand." From *Baxter's Cabinet of Paintings*.

This is the only Baxter print of an Australian seascape.



10. **John Rae** (Aust., 1813-1900). *[Your Health]*, c1840s. Pencil drawing, signed and dated in ink lower right, 17 x 20.4cm. *Slight crease to centre, tears and surface loss with repairs to edges of image.*

\$990

Painter, amateur photographer, author, art collector and a prominent public servant, John Rae was Sydney's first full-time town clerk. A Renaissance man who received his MA in law from Aberdeen University, Rae contributed greatly to Australian society on many levels.



12. **John Carmichael** (Aust., 1803-1857). *New Court House (As Completed)*, South Head Road, Sydney, 1838. Engraving, titled in plate below image, 8.7 x 15.4cm (image). *Minor foxing overall, trimmed plate mark, slight tears and discolouration to margins.*

\$990

Shows the Court House in Taylor Square. Held in the National Library of Australia collection.



13. *After* **George French Angas** (Brit./Aust., 1822-1886). *Portraits Of The Aboriginal Habitants*, 1847. Tinted lithograph with hand-colouring, captions below each vignette in image, artist and lithographer "J.W. Giles" in image lower left to right, text and title above and below image, 50.3 x 34.7cm. *Minor foxing overall, pinhole to lower left corner of image, minor tears to edges of margins.*

\$1,100

Text reads "South Australia Illustrated. Plate 5." Captions read "A Wallaby man adorned for the Kuri dance. Pedliku, a dance of the Lake Bonney natives. Mintalta, a Parnkalla native in the Kuri dance, Port Lincoln. Kauokurmanna, a Parnkalla. Tyukalta, a Parnkalla. Inbalta Anauo, Coffins Bay."

From George French Angas' volume *South Australia Illustrated*.



14. *Attrib.* **Robert I. Jerrott** (Aust., active 1850s-1880s). *[Man With Cattle In Waratah, NSW]*, c1850s. Watercolour and ink, 25.3 x 35.3cm. *Slight stains and foxing to upper portion, old mount burn to edges.*

\$1,450

The image includes a sign, reminiscent of those seen on railway platforms, which reads "Waratah." The Newcastle suburb of Waratah has been served by the Hunter railway line since 1858. Ref: Wiki.



11. **W. Moffitt [Aust., 1802-1874], Bookseller, Bookbinder, Stationer, Engraver And Copper Plate Printer, Sydney**, c1838. Pair of engravings: (a) 11.9 x 7.9cm (plate mark). *Slight foxing and discolouration;* and (b) 15.9 x 10.5cm (paper). *Foxing, soiling, trimmed plate mark.*

The pair **\$1,250**

Text includes "W. Moffitt, No. 23 Pitt Street, Sydney, 3 doors down from King St. Music and account books ruled to any pattern. Books bound in plain, neat or elegant bindings..."



15. **Robert I. Jerrott** (Aust., active 1850s-1880s). *[Men Working At A Sluice In Bushland, Hunter Valley District]*, 1853. Ink and wash, signed and dated "Dec. 1853" lower right, 24.7 x 34.8cm. *Minor creases, tears and surface loss with repairs to edges of image.*

\$1,450



18. **James A.C. Willis** (Aust., act. c1848-c1895). *The Mountain Road At Woonona (Rixons Road), Illawarra*, 1857. Watercolour with pencil, initialled "J.A.C.W." and dated lower right, titled and dated "7th May 1857" in pencil verso, 29.9 x 22.2cm. *Slight surface loss to image lower centre and mount burn to edges.*

\$1,450

Erroneously titled "Wonona" by the artist.



17. **Nicholas Chevalier** (Australian, 1828-1902) & **Frederick Grosse** (Aust., 1828-1894). *Dry Diggings, Woolshed Creek, Victoria [Gold Mining]*, 1857. Wood engraving and letterpress on tissue, monogrammed "N.C." and "F.G." in image, title with date and text in letterpress above and below image, 26.5 x 21cm. *Pen marks to image and text centre and lower right, repaired tears and missing portions to centre left of image and to edges, old creases and slight foxing overall.*

\$1,100

Text includes "The News Letter of Australasia. Two sheets under half an ounce. ... [Image] from a photograph in the possession of Messrs. W. Clarke & Sons, Gold Brokers. This engraving illustrates the mode of sinking in a quartz reef ... George Slater, Publisher, 120 Elizabeth Street, Melbourne ... Walker, May & Co., Printers." Rare, partial sheet of stationery, which would have originally included a page for writing a letter.



16. *After F.C. Terry* (Aust., 1825-1869). *Letter-Paper Featuring Views Of Sydney Harbour*, 1853/ c1867. Four folded sheets with engraved vignettes, artist, date, text and title in plate below image, Sands and Kenny water mark in the paper, 25.5 x 20.2cm (each, folded). *Some foxing.*

The group **\$1,450**

Titles read "Entrance to Sydney Harbour, Sydney, NSW; and Byrne's Cloth Factory, Paramatta [sic] River." Text reads "Terry del. 1853. Sands and Kenny, Sydney & Melbourne." One print (b) is signed by engraver A. Willmore in plate lower right. These Terry engravings were first issued on a heavier paper in 1853 with a misspelling of his name; they were then reissued with the correct spelling. During the 1860s, the views were used as headers for letter-paper.



19. *After Samuel Walters* (Brit., 1811-1882).

(a) *Outward Bound, Off The Rock Fort And Lighthouse, Liverpool [Emigrant Ship "Eliza"]*, c1860.

(b) *Homeward Bound, Passing The Light-Ship, Liverpool [Emigrant Ship "Betsey"]*, c1860.

Hand-coloured aquatints with etching, text with artist, engraver and title in plate below image, 30.3 x 35.6cm. *Pinholes, glue remnants and small missing portions to corners of margins, slight mount burn.*

The pair **\$3,950**

Text includes "Engraved by H. Papprell." Held in the Powerhouse Museum collection.



20. **Attrib. James A.C. Willis** (Australian, active c1848-c1895). *Waterfall Near Jamberoo [NSW]*, c1860. Watercolour with pencil, titled and annotated in pencil verso, 34.2 x 22.2cm. *Slight foxing to centre left of image.*

\$1,450

Annotation reads "Seen from the parsonage."



22. **Exhibition Building, Prince Alfred Park, Sydney**, c1870/c1920s. Silver gelatin photograph, obscured caption and date in negative lower left, numbered "48" in negative lower right, various 20th century publishing annotations in pencil and ink verso, 16.2 x 27.9cm. *Retouching to lower left corner, creases, cracking, dents and stains.*

\$660

Annotations include "Return to G.A. King, Reporter's Room," the date "1870" and alternate caption "Old Exhibition Building." The image would have been taken in the 1870s, reprinted in the 1920s, and used as a press photograph in 1946. In the foreground of the image appears a small circular building bearing the sign "Temperance Pavilion."

The Sydney Royal Easter Show was held in the Exhibition Building in Prince Alfred Park from 1869 to 1881, when it moved to the Sydney Showground in Moore Park. Ref: Wiki.



21. **Eugene von Guerard** (Aust., 1811-1901). *North East View From The Top Of Mt Kosciusko [Sic]*, NSW, 1866-1867. Colour lithograph with added hand-colouring, signed in image lower left, titled below image, Hamel and Ferguson blind stamp in lower margin, 34.1 x 49.3cm. *Missing portions, repaired tears to edges of image and margins, slight foxing.*

\$2,850

Published in Eugene von Guerard's *Australian Landscapes*, Hamel & Ferguson, Melbourne, plate 4. Von Guerard won a medal for his lithographic views of Australia in 1866.

More views by von Guerard of New South Wales, Victoria and Tasmania are available upon request.



23. **John Rae** (Aust., 1813-1900). *Scraps. Jottings [Sketchbook Featuring Equestrian Subjects And Period Costume]*, c1870s. Hard-cover sketchbook with marbled cover and title page, containing 18 sketches in ink and wash, watercolour or sanguine, faintly titled "Scraps" in ink on slip attached to cover, annotated with a subtitle "Jottings" and signed in pencil on title page, 14.7 x 22.1 x 2.3cm. *Some wear to cover, slight foxing to some pages.*

\$2,850

The final image in the sketchbook is the "Europe Group" element of the Albert Memorial, located opposite the Victoria and Albert Museum, London, which was opened by Queen Victoria in 1872 and completed in 1875.

Painter, amateur photographer, author, art collector and a prominent public servant, John Rae was Sydney's first full-time town clerk. A Renaissance man who received his MA in law from Aberdeen University, Rae contributed greatly to Australian society on many levels.





24. **E.L. Montefiore** (Aust., 1820-1894). *Vue Dans Le Port De Sydney (Australie)*, c1871-1894. Etching, numbered "166" in plate above image, signed in plate lower centre, artist, title and text in plate below image, 18.9 x 20.9cm. *Minor foxing to centre of image and margins.*

\$2,650

Text reads "A. Cadart, Edit. Imp. Rue N've des Mathurins, 58, Paris." Published by A. Cadart, the greatest of the 19th century French printers.

It is very unusual to find prints from this series in Australia, as the etchings were published for the French market.



25. *After J.C. Hoyte* (Brit./NZ/Aust., 1835-1913). [*Sydney Harbour From Mosman*], c1880. Colour lithograph, initialled "J.C.H." and monogrammed "J.S." (John Sands) in image lower left and right, 8.4 x 13.4cm. *Slight paper remnants and small black marks to lower portion and minor foxing to upper portion of image.*

\$770

images for the series *Sands' Chromo-Lithographs of Australian Scenery*, which was soon after published by John Sands. Ref: Auckland Art Gallery.



26. *After J.C. Hoyte* (Brit./NZ/Aust., 1835-1913). [*Sydney International Exhibition Building And City From The North Shore*], c1880. Colour lithograph, initialled "J.C.H." and monogrammed "J.S." (John Sands) in image lower left to right, 8.4 x 13.4cm. *Minor foxing to upper portion and small black marks to lower portion of image.*

\$770

Around 1880, Hoyte was commissioned to paint Australian images for the series *Sands' Chromo-Lithographs of Australian Scenery*, which was soon after published by John Sands. Ref: Auckland Art Gallery.



27. **Robert I. Jerrott** (Aust., act. 1850s-1880s). [*Town In The Hunter Valley District*], 1880. Watercolour with ink, signed and dated "June 1880" in ink lower right, 25.5 x 35.8cm. *Repaired tear centre right, some foxing overall, small missing portions and mount burn to edges.*

\$1,450

The horizon in the background of the image shows two sailing ships and a steamship.



28. *After S.H. Flynn* (Aust., active 1870s). *Pano-ramic View Of Sydney, New South Wales, From The North Shore*, c1880. Wood engraving, eight-panel panorama, artist and engravers "Mason and Collis" in block lower left and right, letterpress title below image, 24.5 x 153.7cm. *Repaired tears and paper loss to some panels, minor foxing. Linen-backed.*

\$4,400

Title continues "Photographed for the *Illustrated Sydney News*."



29. *After Edward B. Boulton* (Australian, 1812-1895). *Sydney, 1882*. Colour lithograph, artist, date and title in image lower left, 35.8 x 63.3cm. *Slight foxing and staining overall. Laid down on acid-free tissue.*

\$2,850

This rare lithograph is the smaller of two versions, showing the Sydney International Exhibition Building in silhouette on the horizon. The Exhibition Building stood on the present site of the Sydney Royal Botanic Garden from 1879 until 1882, when it burned down.



30. After **G.R. Ashton** (Brit./Aust., 1857-c1942). *The Prodigal*, 1884. Photogravure, signed in image lower left, artist, title and text with date in plate below image, 60.1 x 41.2cm. *Slight foxing to image, minor wear and repaired tears to margins.*

\$1,650

Text reads "Published by the Art Society of New South Wales Art Union, 1884. London, the Fine Art Society, 148 New Bond Street."

Painter, illustrator and cartoonist, George Ashton came to Australia from England at the encouragement of his elder brother Julian Ashton. He remained in Australia for 14 years. Ref: DAAO.



31. **Anon.** *Townsville [Queensland]*. 1889. Watercolour, typed title and date on slip mounted below image, 18 x 24.6cm. *Minor foxing overall. Framed.*

\$990



32. **Livingston Hopkins** (Aust., 1846-1927). [*Alfred Deakin, Politician, Dressed As A Maid Serving A Meal*], c1890. Ink and wash with white highlight, signed "Hop" in ink lower right, numeric annotation in blue pencil in another hand on image lower right, 36.8 x 29.7cm (paper). *Minor foxing, stains to edges.*

\$1,100



33. **J.M. Cattle** (Aust., 1849-1919). *Menura Superba [Lyre Bird]*, c1890s. Watercolour with ink, signed and titled in ink lower right, 30.3 x 19.2cm. *Missing portion to lower right corner of image, slight foxing overall, minor discolouration to edges.*

\$1,650



34. **J.M. Cattle** (Aust., 1849-1919). *Gymnorhina Tibicen [Magpie]*, c1890s. Watercolour with ink, signed and titled in ink lower right, 33.5 x 24cm. *Slight stains and foxing overall, minor discolouration, surface loss and repaired tear to edges of image.*

Erroneously titled "Ghymnorhina Tibicen."



35. **J.M. Cattle** (Aust., 1849-1919). [*Black-Headed Munia Finches*], c1890s. Watercolour with ink, signed in ink lower right, 33.7 x 19.8cm. *Repaired tear to upper left corner of image, slight foxing overall, discolouration and small paper remnants to edges.*

\$1,350

\$1,650



36. **J.M. Cantle** (Aust., 1849-1919). [*Beautiful Firetail Finches*], c1890s. Watercolour with ink, signed in ink lower centre, 33.1 x 19.9cm. *Old paper remnant to lower right edge, minor foxing overall and discolouration to edges.*

\$1,350



37. **Cross Country**, c1890s. Colour lithograph, title and printer's line in image lower left to right, 53 x 39.8cm. *Framed.*

\$2,200

Text reads "S.T. Leigh & Co., Litho., 155 Clarence St, Sydney, NSW." Possibly designed to be a promotional calendar.



38. **William Strutt** (Brit./Aust., 1825-1915). [*Study Of A Cat*], c1880s-1890s. Pencil and chalk, cancelled text in ink verso, 17 x 18.4cm. *Paper remnants to upper right corner, crease and stain to lower portion.*

\$990

Provenance: Trout Collection, purchased London c1968.



39. **Henry King** (Australian, 1855-1923).

(a) **Australian Aborigine**, c1890s. Albumen paper photograph, cabinet card format, faint title on image lower left, photographer's blind stamp on image lower right, letterpress on backing below image, 14.7 x 10cm. *Foxing, slight surface crazing.*

Stamp reads "Henry King Photo, Sydney." Text reads "May the new year come laden with every blessing."

(b) *After Henry King* (Australian, 1855-1923). [*Australian Aborigine*], c1890s. Oil on board, 42 x 27.3cm. *Stains, slight surface loss to edges. Framed.*

Henry King's photograph also inspired a similar portrait, titled *King Billy*, c1890s, painted by Marchese Girolamo Ballati Nerli.

(c) *After Henry King* (Australian, 1855-1923). [*Australian Aborigine*], c1890s. Beaten copper on timber, 18.3 x 14.7cm (frame). *Original frame.*

The group **\$5,500**





40. **Phillip-Stephan Photo-Litho Co.** (Australian, act. 1884-1910). *Town Hall, Wollongong, NSW, c1890s*. Colour photo-lithograph with letterpress overprint, text with title below image, 32.4 x 37.8cm. *Slight foxing overall, tears, missing portions and soiling to margins.*

\$990

Text reads "Phillip-Stephan Photo-Litho & Typographic Process Company Limited, Sydney, NSW."

The image is overprinted with the Bovril logo for advertising purposes.



41. **Phillip-Stephan Photo-Litho Co.** (Australian, active 1884-1910). *View Of Brisbane From Wickham Terrace, c1890s*. Colour photo-lithograph with letterpress overprint, text with title below image, 32.4 x 37.8cm. *Stain to upper centre of image, minor foxing overall, slight tears and soiling to margins.*

\$1,100

Text reads "Phillip-Stephan Photo-Litho & Typographic Process Company Limited, Sydney, NSW."

The image is overprinted with the Bovril logo for advertising purposes.



42. **Phillip-Stephan Photo-Litho Co.** (Aust., act. 1884-1910). *Park St, Sydney, c1890s*. Colour photo-lithograph with letterpress overprint, text with title below image, 37 x 36.1cm. *Repaired tear to centre left of image and margin, slight foxing overall, stains, creases and minor tears to margins.*

\$1,100

Text reads "Phillip-Stephan Photo-Litho & Typographic Process Company Limited, Sydney, NSW."

The image is overprinted with the Bovril logo for advertising purposes.



43. **Entrance To Sydney Harbour & Nobby's Signal Station [Newcastle]**, c1893-1930s. Embroidery on linen, captioned in image, inscribed with date in red and black ink on frame backing verso, 64 x 138.8cm. *Some discolouration. Framed.*

\$4,400

Inscription concerns recent family annotations. The left vignette depicts the second Captain Cook pilot boat, identified with the word "Pilots" on its side. The pilot boat was in service from 1893 to 1939. Provenance: by descent.



44. **Rosa Fiveash** (Aust., 1854-1938). [*Australian Native Flowering Trees*] *Tristania Conferta / Eucalyptus Piperita / Eucalyptus Capitellata / Backhousia Myrtifolia / Christmas Bush (Ceratopetalum Gummiferum Sp.)*, c1890s. Five colour lithographs, including one untrimmed proof showing printer's marks, each image captioned lower centre, 48.5 x 34.7cm (untrimmed), 43.8 x 33.8cm (trimmed).

Group of five **\$1,850**

The untrimmed proof shows 11 colours, each printed from a separate stone or plate. The lithographer was H. Barratt and H.F. Leader was the printer. The prints were produced by the Sydney Royal Botanic Garden in 1882. Provenance: Sydney Royal Botanic Garden. Held in the NGA collection.



45. **Spiritualism & Spirits.**

(a) **John Scouller** (Australian, active 1895-1901). *Spiritualism: What And Whence Is It? An Independent Investigation And Exposition By A Practical Business Man*, 1895. Book, 128 pages, annotated "Norman. March 28th" in an unknown hand in ink on title page, 18.5 x 12.5cm. *Missing cover,*

repairs to spine, wear and minor foxing to front and back pages.

Text includes "Published for the author by A.H. Massina & Co., General Printers, Howey Street, Melbourne (Between Collins and Little Collins Streets), 1895." The book outlines the origins of Spiritualism and defends it against "Scientist", "Religionist" and "Mammonist" opposition.

(b) **J.J. Cousins** (Aust., active 1890s). *Coogee Palace Stadium. An Evening In Spirit Land*, 1895. Letterpress pamphlet, date in text, annotated in an unknown hand in pencil on accompanying sheet, 22.1 x 14cm. *Foxing overall, repaired tears.*

Text includes "Proprietor and manager, Mr. Wm. Larmour. Ghosts, ghosts, ghosts. Spooks, spooks, spooks. This Sunday evening, Jan. 27th, '95. Professor Baker will introduce his wonderful séance and will materialise and de-materialise (under strict test conditions). The spirits known as Cissie, Josephine and Geordie will produce the spirit of a great statesman and patriot. A grand concert will also be given... J.J. Cousins, Printer, 157 Oxford Street, Woollahra." Annotation reads "We saw the Indians doing the Mango Trick, Pidgeon [sic] and others. First time down to Sydney, 1895."

The pair **\$1,350**



47. **Official Souvenir, English Team, Rugby Football Players In Australia**, 1899. Process screen with letter press, date in text, 15.4 x 24.3cm. *Perforation to lower portion, slight stains, minor wear to edges.*

\$770

Text includes "Season 1899. John Sands, Sydney [printer]" and a list of the players on the English and the NSW teams. The portraits of the English team are printed in a single image inside the programme; these same vignette portraits have been cut from another programme and attached to the front page, excepting one portrait which has been lost.



Fine Arts Building may be found ten paintings, part of a loan collection exhibited by the trustees of the National Gallery of New South Wales, Sydney... The most important and, in a way, the most ambitious landscape in this group is the large, almost panoramic, view of the harbour of Sydney, seen from the north shore and in very early evening, reproduced in the photogravure."

The World's Fair: Columbian Exposition, also known as The Chicago World's Fair, was held in 1893 to celebrate the 400th anniversary of Christopher Columbus's arrival in the New World in 1492. The original painting by C.H. Hunt, dated 1888, which was used for this photogravure, is held at the Art Gallery of NSW.



46. **After Charles Henry Hunt** (Aust. 1857-1938). *Sydney From The North Shore, Evening*, 1895. Photogravure, text with copyright date in plate above image, blind stamp on lower left corner of image, title, artist and text in letterpress on accompanying sheet, 21 x 34.1cm. *Minor foxing to upper centre of image and margins.*

\$1,250

Text in plate reads "Copyrighted 1895 by G.B. [George Barrie, Philadelphia]." Blind stamp reads "Organized World's Columbian Exposition, August 14, 1889... Illinois 1893." Text in accompanying sheet includes "In the upper gallery of the South Court of the

48. **William Macleod** (Aust., 1850-1929). *The Landing Of Captain Cook At Botany Bay [Kurnell]*, 1899. Colour lithograph, signed and dated in image lower left, text with date, title and caption above and below image, 42.5 x 57.5cm. *Repaired tears and missing portions to edges of image and margins, slight stains to margins.*

\$1,650

Text includes "Christmas supplement to *The Town And Country Journal*. 'As soon as we approached the rocks two of the men came down upon them to dispute our landing, and the rest ran away. Each of the two champions was armed with a lance and a short stick; and being very unwilling that hostilities should commence with such inequality of force between us, I ordered the boat to lie upon her oars.' Printed in New South Wales by W.C. Penfold & Co., 183 Pitt Street."



49. **Neville H.P. Cayley** (Australian, 1854-1903). [*Australian Masked Lapwings*], 1900. Watercolour, oval format, signed and dated lower right, 10.7 x 22.5cm. *Slight stain to upper centre of image, paper loss to margins, old mount burn.*

\$1,250



50. **Sydney From Bradley's Head, Sydney, Australia [Circular Quay]**, c1900. Colour lithograph, two proofs on a single sheet, titled in image lower left to right, 14.4 x 47.2cm (both). *Repaired tears to edges, slight soiling and old creases overall.* **\$770**



51. *Attrib. Thomas Hinton (Aust., active c1900). Globes With Stands*, c1900. Pair of metal globes printed in colour, with brass and timber stands, 35.7 x 15.6cm (each). *Slight crazing, discolouration, wear and oxidation to globes, some scratches and wear to stands.* The pair **\$4,400**

The stands, which were likely to have been made by a Thomas Hinton of Tasmania, were designed to resemble larger floor globes. The pre-made later globes, mounted in brass rings, are removable from their slots in the base, in order that the southern portions of the globe may be inspected.

Provenance: estate auction, Tasmania. (See also item 53.)



52. **G.H. Hammon (American, 1869-1960). RMS "Parramatta" Entering Sydney Heads and Middle Harbour, Sydney, Sydney**, c1900. Pair of watercolours, one signed and both titled in lower margin, 7.8 x 12.7cm (approx. each). *Slight stains and foxing, laid down on original backing.* **\$990**



53. **Australian Federation - Flag Design Competition, 1900-1901.** Collection of 15 albumen paper and print-out paper photographs in cabinet card format, some annotated in ink by a Thomas Hinton with either a photographer's line or stamp on backing below image or verso, 14.3 x 9.5cm (approx. each). *Some with foxing and discolouration, one without backing and with significant tears and creases, most laid down on original backing, some with additional photographs verso.* The collection **\$9,900**

All of the photographs feature tableaux relating to the Federation and flag design competition held in 1901, and were apparently set up by the man who appears in all of them, a Thomas Hinton from Tasmania.

One photograph is inscribed by him with the following letter, on the backing card: "Hobart, Aug 9, 1900. Miss Headlam, I got four taken today. I am sure you will like 'em [sic] - 'One to win on the Advance Australia flag'; 'Where is the flag' or 'How many horses' or 'Witch [sic] won the hurdle race'? I remain yours truly, Thomas Hinton." Annotations include "Fanny the giggler", "Clarance. More like me."

Photographers' lines read "J.W. Beattie, Wellington Bridge, Hobart; Louis Konrad, 60 Cameron St, Launceston, Tasmania; Collan Nicholas, 141 Brisbane Street, Launceston; Duval & Co., Quadrant, Launceston." Photographers' stamps include "A.E. Burrows, Quadrant, Launceston; Albert Sargeant, Photographer."

The Australian Commonwealth Government opened a federal flag design competition on 29 April 1901. There were over 32,000 entries. Five entrants consisting of men, women and children, who had submitted similar designs, shared the winning prize of £200. Despite his innovative design, Thomas Hinton was not among them.

Provenance: estate auction, Tasmania. The complete collection is illustrated on our website.





54. **Letter-Paper Featuring Views Of Sydney**, c1900s. Five folded sheets with process screen illustrations with letterpress text, 18.1 x 11.3cm (each, folded). *Minor foxing to some.*

Group of five **\$660**

Each sheet features a different view of Sydney. Captions read "Circular Quay, Sydney; Town Hall, Sydney; Sydney Harbour, looking east; St Andrew's Cathedral and Town Hall, Sydney; and Mosman's Bay, Sydney Harbour."



Painted by Cha's Nuttall. Photo-engraved and printed by Goupil & Co., Paris."

The first Commonwealth Parliament of Australia opened on May 9, 1901, in the Great Exhibition Building, Melbourne. Ref: National Library of Australia, Parliament of Australia.

55. *After Charles Nuttall* (Aust., 1872-1934). [Opening Of The First Commonwealth Parliament, Melbourne], 1902. Photogravure, signature and date "1902" in image lower centre, text with artist in plate above and below image, 47.5 x 95.6cm (image). *Repaired tears and paper loss to edges of image and to margins, including some loss of text above image. Laid down on acid-free paper.*

\$4,950

Text includes "Copyright by... Commonwealth Publishing Co. Ltd, Melbourne.



56. **Lionel Lindsay** (Australian, 1874-1961). *Great Australian Circus. Revenues* [George Reid], c1905. Pen and ink with collage, signed lower left, publishing annotations in blue pencil in lower margin, 27.5 x 37cm. *Foxing, slight glue stains and pinholes overall.*

\$1,350

The elephant represents politician George Reid (1845-1918), Premier of NSW and the fourth Prime Minister of Australia.



57. **First Engine Leaving New Central Station**, 1906. Silver gelatin photograph, postcard format, anchor logo with "copyright", captioned and dated "4/8/06" in negative lower centre to right, inscribed in ink, post marked "Aug. 17, 1906" verso, 8.8 x 13.8cm. *Slight indentations from post mark stamps verso and minor surface loss and scuffing to image.*

\$440

Inscription is addressed to "Miss Bury, 'Rathmines', Leichhardt, NSW" and reads "The value of this will increase with age. H.A.B."



height, 6ft. 5in.; weight, 16st.; age, 23 years." Text reads "Supplement to *The Weekly Courier*, Annual Special Number, November 10, 1908. Beattie, Photo."

58. **Pair of Tasmanian Supplements.**

(a) *After Vandyck Studio* (Aust., active 1908-1928). *A Fair Tasmanienne*, 1908. Process lithographs, signed in image lower right, text with date and title above and below image, 41.8 x 24.8cm (approx.). Text reads "Supplement to *The Weekly Courier*, Annual Special Number, Nov.10, 1908. Vandyck Studio, Photo."

(b) *After J.W. Beattie* (Australian, 1859-1930). *A Tasmanian Axeman*, 1908. Process lithograph, text with date, title and photographer above and below image, 41.8 x 24.8cm (approx.). *Repaired tears, minor foxing, slight creases, surface soiling.*

Title continues "P.J. Calder, of Lovett. "Supplement to *The Weekly Courier*, Annual Special Number, November 10, 1908. Beattie, Photo."

The pair **\$1,650**



'Rathmines', Leichhardt, NSW" and reads "The value of this will increase with age. H.A.B."



59. **The Cobar Chesney Mine, New South Wales**, c1910. Silver gelatin photograph, title and text in letterpress on slip affixed to original backing below image, 42.5 x 56.9cm. *Discolouration to upper portion.*

\$1,100

Text reads "From neg. by Sydney Mail. W.A. Gullick, Govt Printer, Sydney."

The Chesney was the first successful gold mine at Cobar.



61. **Livingston Hopkins** (Aust., 1846-1927). *A Convivial Meeting Of The Anty [Sic] Shouting Society*, 1913. Pen and ink with gouache, captioned and dated "July 4th 1913" lower right and below image, 23.8 x 27.5cm. *Two old vertical folds, minor old mount burn.*

\$1,350

Complete caption reads "No. 1, the President; No. 2, the Vice.; No. 3, the Treas.; No. 4, the Sec. A convivial meeting of the Anty [sic] Shouting Society. Every man his own gest [sic]. Drawn by Hop's understudy."

The figures at the table are all self-portraits.



62. **David Low** (NZ/Aust./Brit., 1892-1963). *Crisp. (Late) Mayor Of Hobart, Tas.*, c1913. Pen and ink, signed lower right in ink, captioned below image in ink with the word "Late" added to the caption in pencil, annotated "Paid May 1913" in blue pencil in another hand and stamped "Published 1-1-14" verso, 19 x 13.5cm. *Stain to image lower right, slight soiling overall.*

\$1,100

Alfred Crisp was Mayor of Hobart in 1888-1889, 1906, and 1912-1913.

Rare Australian work; most of Low's work was done in England.



60. **Christmas Advertising Friezes**, c1910s-1920s. Pair of colour lithographs, 21.4 x 93.5cm, 34.5 x 101.2cm. *Pinholes and slight tears to edges, old folds.*

The pair **\$880**

Text includes "Head's Studio, Melb."



63. **David Low** (NZ/Aust./Brit., 1892-1963). *Dr Cunningham, Editor, Melbourne "Argus"*, c1915. Pen and ink, signed lower right, captioned below image, 30.6 x 12.4cm. *Repaired missing portion to lower left corner of margin, minor foxing overall, pinholes to edges.*

\$1,100

Rare Australian work; most of Low's work was done in England.



64. **Anon. Ornamental Picture Frame**, 1916. Hand-carved varnished wood with metal tab for hanging, Austrian crest including monogram "E.C." in upper portion, "Australia" and date "1916" in relief in lower portion, 31.6 x 19.1 x 1.2cm. *Minor chips to edges.*

\$2,200

The carving was created in the Holsworthy German Internment Camp, near the outskirts of Sydney. The upper portion of the frame is decorated with the double eagle of the Austrian crest and the lower portion with gum leaves.



65. **S.G. Wells** (Aust., 1885-1972). *Colonel P.T. Owen, Director-General Of Commonwealth Works And Railways*, 1919. Pen and ink, signed and dated lower right, captioned in two hands lower centre, various publishing annotations and stamped "Published Oct. 30, '19" verso, 30.9 x 10.2cm. *Old creases, minor surface loss and soiling to image, pinholes to edges.*

\$990



66. **Sugar Cane Cutters**, c1920. Silver gelatin photograph, illegible stamp on backing below image, 11 x 15.7cm. *Minor stains, dents and scuff to image, laid down on original backing.*

\$880



67. **Licensing Laws [Lampoon]**, 1920. Four letter-press postcards with line-block or process screen illustrations, date in text, 14.4 x 9.3cm (approx. each). *Minor soiling.*

The group **\$880**

The reverse side of each postcard bears information on how to vote against the restriction of licensing laws.



68. **Christmas Stationery With Australian Native Animals And Rural Motifs**, c1920s. Nine double-sided sheets designed to fold into an envelope, with process screen and line block illustrations and letterpress, 29.3 x 15.7cm (approx. each). *Slight creases, some tears to edges.*

The set **\$990**

Each sheet features a different image and a variation of a Christmas-themed greeting. Text verso reads "The 'Justaline' Scenic Letterettes. Copyright. Printed and published by Samuel Wood, 433 Kent, Sydney."

It is extremely rare to find such stationery in its original condition.



69. **Stan Cross** (Aust., 1888-1977). *"I believe She's Very Narrow" / "My Dear, She Can't Even Eat Broad Beans"*, c1920s. Pen and ink with wash, signed and inscribed in ink lower left, captioned and signed by J.P. Baker in pencil with various publishing annotations in lower margin, 34 x 51.4cm. *Old folds, creases and slight soiling to image, missing portions, pinholes and foxing to margins.*

\$1,250

Inscription reads "I'll bet this makes you jealous, Virg!" The reference is to illustrator Virgil Riley, Stan Cross's major competitor.



70. **Stan Cross** (Australian, 1888-1977). *Famous Australian Places We Have Never Seen. No. 11: The Wintergarden - High Life In An Hotel Lounge [Australia Hotel, Sydney]*, c1920s. Pen and ink with wash and white highlight, signed lower right, letterpress captions on slips of newsprint attached to upper and lower margins, 28.5 x 65.3cm (image). *Slight foxing and stains, repaired tears to edges of image and margins, missing portion of newsprint.*

\$1,150

71. **Harry Julius** (Australian, 1885-1938). “Smiler”, “Tiny Town” And “Mister Gink”, c1920s. Collection of 49 items consisting of sketches, proofs and scraps, some sketches are signed in ink or pencil, sizes from 12 x 8.4cm to 60.9 x 45.8cm (paper). *Old folds, foxing, creases, and soiling.*

The collection **\$16,500**

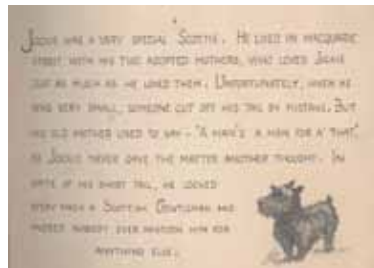
The collection contains 17 original trial and deployment drawings and watercolours for *We Little People*, a proposed cartoon strip which became *Smiler*, c1920s; one original pen and ink drawing showing six characters for *Smiler*, with three line-block reproductions of this image;



three pencil sketches, possibly for *Smiler*; two original deployment watercolours for *Tiny Town*, c1920s; one photographic reproduction of a sketch for *Down Our Street*; five sheets of typed text for *Tiny Town*; three proof sheets of *Mister Gink* for the *Sunday Times* (c1926); one page from *Sunday Sun*, December 1924, featuring *Happy Days*; 20 pages (including some duplicates) from *Sunday Times*, February – June 1925, featuring *Smiler*.

Harry Julius, known as the first animator in Australia, was also co-founder of the Smith & Julius advertising agency, with Sydney Ure Smith. His comic characters are contemporaries of Fatty Finn and Ginger Meggs, and share similar looks (*Smiler Sims* had red hair during the development phase) and personalities. The prototype of the mischievous Australian boy commenting on contemporary events such as the Boer War and Federation, first appeared as early as 1885 in the *Bulletin*, in the form of a small figure called the “Little Boy from Manly”, drawn by Livingston Hopkins.

Provenance: estate of daughter of Harry Julius.



72. **Jockie Of Macquarie Street: An Intimate Biography Of The Man Of The House**, c1920s. Hand-bound soft cover 20 page booklet with pencil drawings and text in ink, and accompanying silver gelatin photograph, with typed caption “Jock” verso, 19.2 x 29.1cm (booklet); 15.8 x 11.4cm (photo). *Creases to cover, slight soiling and stains overall.*



\$1,650

The text is an affectionate portrait of a beloved Scottish Terrier, who lived with “his two mothers” on Macquarie Street, Sydney, most likely in the luxury 1920s apartment building, The Astor, shown in the background of the accompanying photograph.



73. **The Wonder Pair. The Wonder Swimmers, Pau Kealoha, Ludy Langer**, 1921. Fold-out publicity card with colour lithograph, process screen and letterpress, 13.5 x 16.8cm. *Slight foxing.*

\$880

Text continues “Come and see them swim at St Kilda Baths, Sat. 19th February, City Baths, Swanston St, Wed. and Sat. 23-26 February. Book your seats at Allan’s. Renwick, Pride, Print.”

Famous Hawaiian swimmers, Kealoha and Langer, did demonstration swimming competitions around Australia during 1921.





74. **C.H. Percival** (Aust., 1891-1963). *At The Movies*, 1923. Ink and wash with gouache, signed in gouache upper left, date with various publishing annotations in blue pencil verso, 26.1 x 47.5cm. *Slight foxing and repaired tears to edges of image, missing portions, paper remnants and stains to margins.*

\$1,650

The title appeared on the original backing. Annotations include "Published Xmas '23."



75. **Dame Mary Gilmore** (Aust., 1865-1962). [*Correspondence*], 1923-1924. The group consists of six letters comprising three handwritten and signed by Mary Gilmore in ink and three typed carbon copies, an envelope annotated in an unknown hand in ink, a slip annotated and signed by publisher George Robertson in ink, and a silver gelatin photograph of Gilmore. Sizes from 3.8 x 7.6cm to 26.1 x 20.1cm. *Old folds, minor tears, foxing and discolouration.*

The group **\$4,400**

The dates on the letters range between 25th June 1923 and 1st June 1924. One document is a copy typescript of a confidential and poetically written letter Mary Gilmore wrote to George Robertson, of Angus and Robertson, dated "24.1.24. Hotel Imperial, Goulburn", about the secret and tragic true story behind her poem *Ruth*, who apparently was Henry Lawson's lover and who died while pregnant with his child. Gilmore wanted this to remain a secret, but stated "I want [the letter] kept because it is authentic history. Some day it can be made public, when perhaps some writer worthy of the subject will

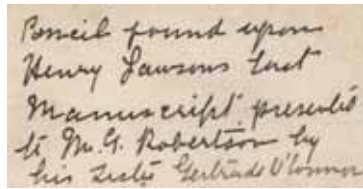
give an Australian tragedy written on it equal to the Greek..." A copy typescript of the poem *Ruth* is attached to this letter. Other sources reveal "Ruth" to be Hannah Thornhill, who is publicly known as Lawson's confidante and possibly lover, but not as having carried his child. (Ref. State Library of Victoria).

The remaining correspondence is from Mary Gilmore to Miss Wiley of Angus and Robertson, written in Goulburn and Melbourne. They cover a number topics including Mr Robertson's generosity; allusions to sensitive material in the Lawson biography she was writing, which earned her Mrs Lawson's vitriol; her meeting with poet Ada Cambridge; and keeping the truth about "Ruth" from Gertie Lawson, Henry's sister during a visit to Melbourne.

Annotation on envelope reads "Copies. R.W., from Mary Gilmore. Originals given to J.W. Robertson." Text on slip reads "Pencil found upon Henry Lawson's last manuscript presented to Mr G. Robertson by his sister Gertrude O'Connor. Exchanged with Miss Wiley for the matchbox. G. Robertson."



Provenance: estate of Aubrey Cousins, employee of Angus and Robertson, booksellers and publishers.



76. *After J.M.W. Turner* (British, 1775-1851) & **J.H. Scheltema** (Dutch, 1861-1938). [*Calendar With Advertising Space*], 1925. Colour process screen with letterpress, signed and dated in image with captions below each vignette, 91.8 x 58.8cm (calendar). *Tape marks to upper left portion, stain to lower left corner, old folds and creases with tears.*

\$990

Signatures in vignettes read "J.A. Turner 1904" for upper two vignettes, and "J.H. Scheltema." Captions read "A try for supper; Pride of the morn; A bush Post Office."

This calendar would have been used as promotional material for the printers who produced it.



77. **Harry Julius** (Aust., 1885-1938). *George Parker, JCW's Heavyweight Producer, Rehearsing "Madame X" With Muriel Starr*, 1924. Crayon drawing, signed in crayon lower right, captioned in ink lower left to right, publishing annotation in crayon in an unknown hand verso, 35.1 x 19.7cm. *Slight stains and minor soiling overall, paper remnants to upper edge, pinholes to edges.*

\$1,100

Annotation reads "Published May 15, '24."

Acronym "JCW" stands for J.C. Williamson's, a theatrical company.



78. **Len Reynolds** (Aust., 1897-1939). *Captain G.M. Dash*, c1925. Pen and ink, signed lower left, captioned in ink and pencil and stamped verso, 27.5 x 17.1cm. *Slight discolouration overall, pinholes to edges.*

\$990

Caption continues "Chief Organiser of Commonwealth Loans who is now busy on the [illegible] Conversion Effort," with a cancelled portion which reads "who is at present busy on the 'Carry On' Loan." Stamps read "L.F. Reynolds, 80 Swanston St, Melbourne" and "Published 24.9.25."

Captain Dash was the Chief Registrar of the First Military District during WWI.



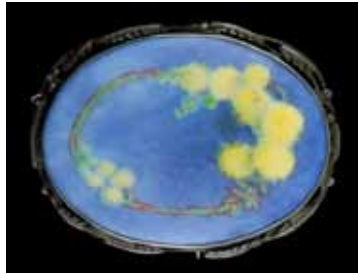
79. **Ada Newman** (Australian, 1869-1949).

(a) **Gumnut Design Cup And Saucer**, c1930s. Ceramic cup and saucer with over-glaze hand-painted decoration, Royal Winton backstamp on cup and saucer base, initialled "A.I.N." on cup base, 5.8 x 7.7 x 5.9cm, 11.6 x 11.6 x 2.2cm. *Crazing to interior and base of cup and underside of saucer.*

Backstamp for cup and saucer reads "Royal Winton. Grimwades. Made in England."

(b) **Wattle Design Brooch In Foliate Setting**, c1930s. Hand-painted, glazed ceramic brooch in silver setting with safety chain, numbers "5544" and "45" in relief and signed and annotated "Australia" in red glaze verso, 4.8 x 4.1 x 1.2cm.

The pair \$1,950



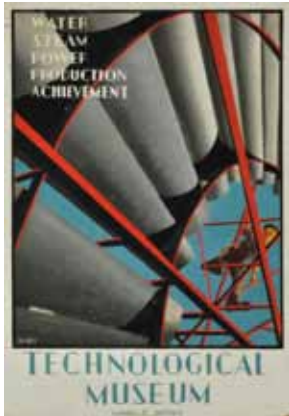
80. **Powerhouse Museum Advertisements.**

(a) **Joan White. Technological Museum, Harris St, Ultimo**, c1935. Gouache on board, signed lower left, 59 x 41.4cm. *Surface loss, creases, soiling, pinholes to edges.*

Text continues "Water. Steam. Power. Production. Achievement."

(b) **Anon. Know Your Country. Technological Museum, Harris St, Ultimo**, c1935. Gouache on board, 29.9 x 47.3cm. *Some stains and soiling overall, chips and pinholes to edges.*

The pair \$1,950



The Technological Museum became the Powerhouse Museum in 1988, when it relocated on Harris Street.



81. **Commemorative Poster For Sesquicentenary**, 1938. Colour process screen with embossed text and letterpress, 55 x 41.9cm (paper). *Slight stains, tears, creases and missing portions to margins.*

\$880

The vignettes with captions include historical views of Sydney from 1788 to 1937, an image of Captain Arthur Phillip, and the Governor's House at Parramatta.

Text includes "A century and a half which have witnessed many marvels, but none stranger than the birth and growth of the Australian nation... C.H. Bertie. Designed and printed by S.T. Leigh & Co. Pty Ltd, Raleigh Park, Kensington, Sydney. Plates engraved by Hartland & Hyde Pty Ltd, Process Engravers, Sydney. An Organisation of Craftsmen." Embossed text reads "An Australian work of art. MCMXXVII-VIII."

This poster was a printers' promotional material, featuring the best of the printing techniques available at the time, with embossing.



82. **Carl Shreve** (American, act. c1930s-1940s). [Luna Park Entrance], c1930s. Oil on canvas, signed upper left, 96.7 x 75.6cm. *Slight surface loss to lower portion. Framed.*

\$2,200

Carl Shreve was an American artist, writer and adventurer who first visited Australia in 1936 on his way to Asia on assignment. While in Australia he produced illustrations for magazines and newspapers.

83. **Art Barton**

(Aust., 1887-1974).

Jack Tar, c1940s.

Gouache, title and artist upper and lower centre, 30.7 x 23cm. *Minor creases with surface cracking to image, slight soiling and stains overall.*

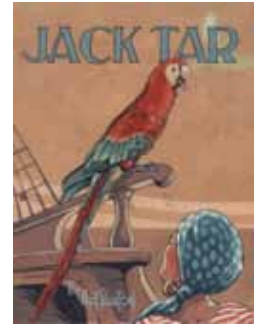
\$1,100

This image was used for a book cover by Art Barton. "Jack Tar" was a term used in reference

to merchant marine seamen, who used tar for waterproofing clothing, controlling their hair and for ship maintenance.

Born in South Australia, Barton moved to Sydney at an early age. During WWI, while in service, he developed his drawing skills. After the war he attended the London School of Arts and returned to Australia and worked in Brisbane as a sign writer.

In 1935 he became resident artist at Luna Park until 1970. His design for the entrance face is based on Old King Cole and was used in the late 1950s. He also created the murals in Coney Island (Luna Park) and other artworks for the Park. He produced cartoons, comic strips and comic books, most of which were not published and are held in the Stanton Library, North Sydney. Barton is regarded as one of Australia's finest exponents of fairground art.



84. **Target For 1943 / AUS / USA / From The Boys Down Under**, 1943. Felt pennant with colour screenprint, text with date in image, 27 x 69.5cm.

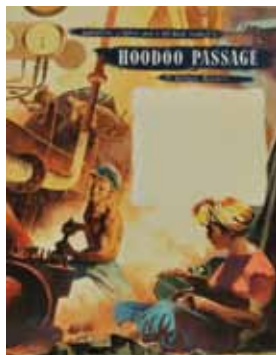
\$880



85. **R.L. Nevin. More Animal Pie**, 1944. Unpublished manuscript, hand-bound 16 page booklet with ink and watercolour illustrations and typed text, dated and annotated "Brisbane" in ink inside front cover with typed and illustrated title page, 14.8 x 11.9cm. *Stains and slight creases to cover, minor foxing, loose centre pages.*

\$1,350

Nevin was a Brisbane-based illustrator and author who also wrote and illustrated *Familiar Fish* in 1944, and illustrated *The Animal Pack* by Jim McCarter, 1945.



86. **John Edward (Jack) Waugh** (Aust., 1910-1996). *Book Cover Art-work For "Hoodoo Passage" By Jacland Marmur*, c1945. Gouache, signed lower left, text in image upper centre, annotated in an unknown hand in pencil on letterpress label attached verso, 61 x 44.4cm. *Re-paired tears and missing portions to edges of image and margins, slight stains to margins, publisher's printed cropping marks attached to margins.*

\$1,250

Text reads "Superstition, a typhoon and a red-head made it a Hoodoo Passage. By Jacland Marmur." Label includes "Editorial. Home. Issue 50. Dated July 15. Page 14."

Jacland Marmur was a Polish-born writer of adventure stories.

88. **Anon. [Procession For The Mayor of Pine Grove, Victoria]**, c1946. Gouache with pencil and glitter on board, 14.7 x 44cm. *Minor foxing and stains not affecting image.*

\$770

The kangaroo in the image is carrying a pennant with the inscription "Lord Mayor of Pine Grove." The image appears to be a proposed mural, as it is accompanied by a grid on tissue paper.



87. **Anon. [Golfers]**, 1946. Gouache, initialled "R.M.S." lower left, publishing annotations including date "December 1946" in pencil in margins and verso, 34.6 x 40.6cm. *Some foxing, old creases and repaired tears to margins.*

\$990

Illustration for *Man* magazine.



89. **Bob Dyer, Radio & TV Announcer.**

(a) **Brodie Mack** (Aust., 1897-1965). [*Portrait Of Bob Dyer*], c1950. Crayon with pen and ink, captioned with publishing annotations below image, 25 x 17.3cm. *Minor soiling overall.*

Caption reads "Bob Dyer as caricatured by Brodie Mack." Annotation includes "Radio programme" [where Mack advertised his correspondence art school]. American-born Bob Dyer made his fame in Australia as an entertainer and game show host.

(b) **Phil Ward. [Bob Dyer, Fifi B.[?] And Brant Taylor]**, c1950. Silver gelatin photograph, captioned in pencil and photographer's



stamp verso, 9.9 x 20.3cm. *Cracking to surface, wear and slight surface loss to edges and corners.*

Stamp reads "Photo by Phil Ward, 296 Pitt Street, Sydney." Caption includes identification of people in the photograph.

The pair \$990





90. **Luna Park**, c1950s. Group of seven silver gelatin photographs, two with pre-printed letterpress verso, sizes from 8.3 x 13.3cm to 19.6 x 24.6cm. *Minor dents and slight creases to some, minor tear to one margin.*

The group **\$1,450**

Text includes "Post card. This photograph was taken in the Photographic Studio at Luna Park" and "Smiling Snaps. No. 1 Kiosk, Piccadilly Arcade, Sydney, Phone MA 2878."



91. **Syd Nicholls** (Australian, 1896-1977). *Fatty Finn*, c1950s. Pen and ink with wash, white highlight and blue pencil, text with title and artist in image, various publishing annotations in lower margin, 37 x 59.2cm. *Two panels replaced by artist, slight soiling overall, pinholes to margins.*

\$1,350

Cartoon about children using a "shanghai" [slingshot]. Annotations include "Sun Herald comic lift-out."

92. **Attrib. Les Such** (Aust., 1902-1963). *Mazda Light Globes Advertising Sketches And Outlines*, c1950s-1960s. Fifty ink and wash sketches with one sheet of hand-written notes, all captioned with taglines, some annotated in pencil or ink, sizes from 19.1 x 12.6cm to 29.6 x 36.1cm (paper). *Cockling, old folds, creases, slight tears, correction fluid with added paper.*

The collection **\$5,500**

Most sketches depict a variety of humorous situations wherein better lighting might have prevented a mishap, captioned with variations upon the taglines "He needs a Mazda" and "Mazda light means better sight."

Two sketches and a sheet of notes outline a proposal for two series of collectable cards, "Motor Cars of the World" and "Artists on Record", which would be given away with the sale of each Mazda light bulb.

Mazda ("god of light" in Persian) globes were made by General Electric, USA, from 1909 to the 1960s.



93. **P. McDonald** (Australian, active 1950s). *[Bunyip]*, c1954. Oil on linen, signed and dated "20.1.54" lower right, 65 x 46cm. *Slight surface cracking.*

\$1,250

Naive rendition of a bunyip, an Australian folklore bush creature.



94. **Dame Mary Gilmore** (Australian, 1865-1962). *Group of verse and correspondence, 1955-1956.*

(a) **"Verse For Children."** Hardcover book in letterpress with line-block illustrations by Celeste (Nuri) Mass, with original dust jacket, inscribed and dated "15.11.55" by Mary Gilmore in ink on flyleaf, 18.4 x 12.7cm.

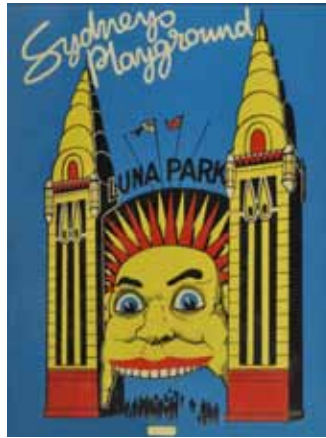
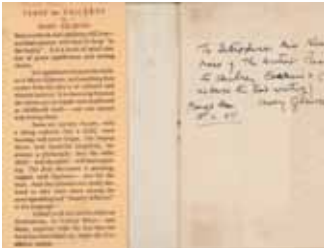
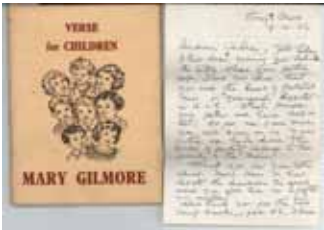
Inscription introduces Nuri Mass to Aubrey Cousins.

(b) **Correspondence to Halstead Press.** Handwritten letter in ink, signed and dated "Kings Cross 9.10.56", 20.6 x 13cm.

Letter expressing encouragement towards Aubrey Cousins taking over from his father as the "youngest director" of Halstead Press, and thanking him for his support of Nuri Mass and her talent.

The group **\$2,900**

Includes a small colour photograph of a 1958 painting of Dame Mary Gilmore by E. Mackellar. Provenance: estate of Aubrey Cousins, employee of Angus and Robertson, booksellers and publishers. Other material from the estate relating to Angus and Robertson is available upon request.



95. *Attrib.* **Art Barton** (Australian, 1887-1974). *Luna Park. Sydney's Playground, c1960s.* Colour screenprint, 99 x 73.5cm. *Slight surface soiling. Framed.*

\$1,850



96. **Kerrie Lowe.** *Just For Fun! A Luna Park Picture Book, c1982.* Soft-cover spiral-bound book with 24 pages of screenprint text and illustrations with hand-colouring and some collage, colour photograph attached to title page, editioned 7/35 and signed in pencil, 35.5 x 36 x 1.5cm. *Minor foxing to some pages in book.*

\$2,650

Text includes "With thanks to Martin Sharp for access to his Luna Park collection."





97. **Luna Park Memorabilia.**

(a) **Necktie**, c1982. Printed polyester fabric, 142 x 9.8cm. *Original wrapping.*

(b) **Clown Stickers**, c1982. Three self-adhesive colour screenprints on vinyl, sizes from 23 x 24.6cm to 74.7 x 72.9cm.

The pair **\$550**



99. **Ed Huxley** (Aust., 1951-2005). *Rumpole* [Leo McKern], 1991. Ink and wash with airbrush and collage, signed and dated in reverse in ink on label lower right, publisher's annotations with title in pencil in margins, 22.5 x 17.2cm. *Minor discolouration to margins, laid down on original backing.*

\$770

Annotations include "Oz Review."



98. **Sydney & Suburban Hydraulic Power Company**, c1898. One line-block and three letterpress screen prints, mounted together, each captioned below image, sizes from 25.9 x 25.7cm to 32.1 x 21.3cm. *Slight stains, missing portions and repaired tears to edges of images and margins.*

The group **\$1,100**

Captions include "Pumping Station, Sydney; Engine Room; Boiler House Automatic Feeder; and Engine House and Accumulator."

This building, which was part of the old power house complex in Ultimo and Haymarket, is now part of a hotel.

Canberra & Politics



100. **Federal Convention, Adelaide, South Australia**, 1897. Silver gelatin photograph, annotated in negative lower right, photographer's blind stamp with ink on image lower centre, caption with date and text in letterpress on original mount above and below image, 40.8 x 54.3cm. *Stains to upper portion, crack and slight chips to right edge. Original frame.*

\$3,300

Annotation reads "Copyright reg. E15 BC." Text includes a full list of the sitters including Edmund Barton, and photographer's line "J. McGann, Photo. Leigh Street, Adelaide."

101. **Correspondence On The Nomination Of Edmund Barton For First Federal Election**, 1897. Two letters, one handwritten, one typed, dated "30th January 1897" and "8th Feb. 1897", both signed in ink by a S.C. Gill, 20.3 x 12.9cm, 33 x 20.4cm. *Old folds and stains.*

The pair **\$1,650**

S.C. Gill was the Honourable Secretary of Mr Barton's [Election] Committee.

The letters pertain to the collection of signatures by citizens who wished to nominate Edmund Barton for the first federal election.



102. **Nelson Illingworth** (Brit./Aust., 1862-1926). *The Federal Leader* [Edmund Barton], c1900. Painted plaster bust, titled on front of base, signed on back of base, 32.8 x 21.8 x 13.3cm. *Chip and repair to lapel area, slight soiling overall.*

\$4,400

Accompanied with two news cuttings from 1934 and 1939 celebrating Barton's career. An early supporter of federation, Edmund Barton (1849-1920) was the first Prime Minister of Australia, serving from 1901 to 1903, subsequently serving as a Justice of the High Court of Australia until his death. Ref: Wiki.

103. Federation of Australia.

(a) Souvenir Of The Inauguration Of The Commonwealth Of Australia, 1900. Letterpress booklet containing process screen illustrations, colour lithograph cover, 24 pages, 12.2 x 15.6cm. *Minor surface loss.*

Title continues "The Sydney celebrations, January 1st, 1901." Text includes Queen Victoria's proclamation, Rudyard Kipling's poem *The Young Queen* (in reference to Australia's relationship to the British monarchy), and "Printed and published by E. Whitehead & Co., 238 Collins Street, Melbourne, Australia."



(b) Governor Phillip And Governor General Lord Hopetoun, c1901. Process screen and line block, postcard format, printed in brown and black, 8.9 x 13.8cm. *Minor discolouration.*

Text includes "NSW series: past and present. NSW Bookstall Co., Sydney." Lord Hopetoun was the first Governor General of the Commonwealth of Australia.

(c) Commonwealth. One People, One Empire, One Destiny [Federation Souvenir], c1901. Process screen, postcard format, 8.9 x 13.2cm. *Stains to right portion, slight surface loss verso.*

Includes portrait roundels of Queen Victoria, the Duke of Cornwall and York, and Lord Hopetoun. Text includes "This card may pass through the Post without additional postage to any of the following colonies, namely New South Wales, South Australia, Queensland, Tasmania, Western Australia, New Zealand and Fiji." Ref: Museum of Victoria.



104. The Federal Capital [First Buildings], 1910. Silver gelatin photograph, caption in letterpress on accompanying slip mounted below image, 13.7 x 18.8cm. *Original frame.*

Caption continues "April 1910. View showing Malthoid Roofing used in the construction of the first buildings erected at the Federal Capital, Yass-Canberra, by the Federal Government. Malthoid is also used for the floor covering."

\$1,250

The group **\$880**



105. Canberra, 1915-1927.

(a) Opening Of Provisional Parliament House, Canberra, By Duke And Duchess Of York, 1927. Four silver gelatin photographs, illegible annotations in each negative lower left, one annotated and dated "Canberra 9/5/1927" in pencil verso, sizes from 10.5 x 15.9cm to 11.2 x 15.7cm. *Minor dents in emulsion.*

The Duke of York was later to become King George VI. The building, known at the time as the Provisional Parliament House, is now known as Old Parliament House. Ref: Wiki.

(b) Charlotte Cameron - Canberra Waltz, 1927. Sheet music with colour lithograph and process screen cover, 12 pages, text with date, artist and title on front and back pages, musical annotations in pencil to some pages, 32 x 27.3cm. *Tape to hand-sewn spine, slight foxing, wear and a perforation to back page.*

Text includes "Souvenir. 1927. *Canberra Waltz*, by Charlotte Cameron. Commonwealth of Australia Parliament, opened by His Royal Highness the Duke of York, May 9th, 1927. Troedel and Cooper, Pty Ltd, Printers, Melbourne." The composer also created the artwork used to illustrate the front page of the sheet music. Illustrated in the *National Library of Australia News*, vol. 15, no. 8, May 2005, p4.

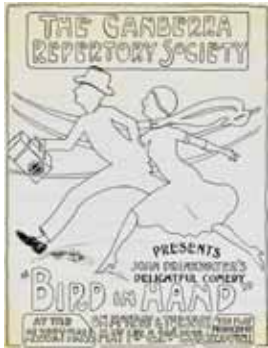
(c) Souvenir Of The Progress Of The Federal City And Queanbeyan District, c1915. Process screen and letterpress booklet, 22 pages, text including title and photographer on front and back covers, printed captions below each image, 18 x 25.3cm. *Slight tears and missing portions to cover, two loose pages, minor foxing.*



Text on back cover reads "Photos by T. Channon, Federal Studios, Queanbeyan. Geo. Slatyer & Sons, Ltd, Sydney." The booklet includes district and town views of Queanbeyan and Duntroon, also depicting businesses, government and military buildings in the area, and a view from Acton of the "actual spot (indicated by "x" in the middle distance) where [the] foundation stone was laid." Held in the NLA collection.



The group **\$3,300**



106. **The Canberra Repertory Society Presents John Drinkwater's Delightful Comedy "Bird In Hand,"** 1933. Pair of pen and ink drawings by Rupert Hale in poster format on reinforced architectural paper, signed and dated "April 1933" in ink lower left, 65 x 49.7cm (each). (a) *Discolouration overall, missing portion to lower edge.* (b) *Slight surface loss to lower centre.*

The pair **\$2,200**
Text continues "At the Albert Hall, on Monday and Tuesday, May 1st and 2nd, 1933. The play produced by J.E. Campbell."



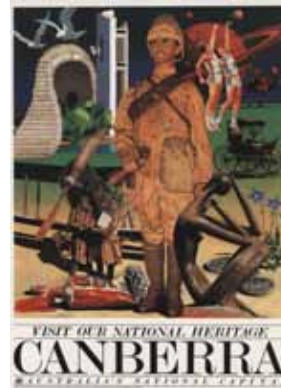
107. **Robert Emerson Curtis** (Australian, 1898-1996). *The Canberra Story*, 1937. Gouache and watercolour sketch, signed lower left; and a pair of two and four panel pencil sketches on tissue, titled, dated, initialed and annotated in upper and lower margins, 20.5 x 148.2cm, 19.6 x 109.4cm, 70.5 x 158.3cm. *Framed (gouache). Slight soiling overall, old folds, repaired tears with missing portions. Linen-backed (pencil sketches).*

The group **\$9,900**
Annotation reads "For Home mag."
An article by Curtis on Canberra was published in *Home* magazine in October 1937. Contrary to the above annotation, these images, which were a proposal for a mural, did not appear in the article.



108. **Kerry Dundas** (Aust., 1931-2010). *Prime Minister's Lodge, Canberra*, 1967. Three silver gelatin photographs, each titled, signed and dated in pencil verso, sizes from 24.7 x 20.4cm to 24.4 x 30.3cm. *Minor wear to corners.*

The group **\$3,300**
Titles include: (a) "Entrance staircase", (b) "Sitting Room, Holt Era", (c) "Guest's bedroom."



109. **John Richardson**. *Visit Our National Heritage. Canberra. Australia's National Capital*, 1984. Pair of colour process lithograph posters, signed in image lower right, 42 x 30cm (each). *Linen-backed.*

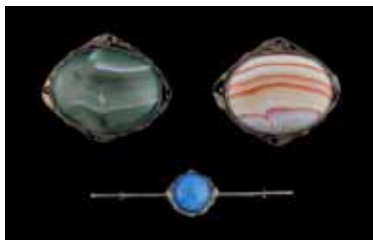
The pair **\$1,100**
Text includes "Published for the Department of Territories and Local Government (Canberra Tourist Bureau) by the Australian Government Publishing Service, Canberra, April 1984."



110. **Australian Arts And Crafts Jewellery**, c1910s-1930s. Twenty-three items of silver jewellery consisting of: 2 pendants, 1 bracelet, 11 rings, 4 pairs of earrings and 5 brooches featuring semi-precious stones including 2 opals, 1 pendant with maker's mark "Wager", some items stamped "925", sizes from 1.1 x 1.9 x 2.3cm to 25 x 2.5 x 0.7cm.

The collection **\$6,600**

The collection includes one pendant with chain by **Rhoda Wager** (Brit./Aust., 1875-1953). Other items in the collection are reminiscent of Rhoda Wager's style. British-born, Wager is known for her intricately wrought jewellery, soldered together piece by piece, and often incorporating gum leaves and other Australian motifs. She created about 12,000 pieces of jewellery over 25 years, exhibiting with the Society of Arts and Crafts in Sydney, Melbourne and Brisbane, and selling in major department stores and her own Sydney studio. Ref: ADB.



111. **Australian WWI Jewellery**, c1914-1918. Four items of gold jewellery consisting of a Kewpie Doll pendant and brooch, a regimental colour patch ring and brooch, some stamped 9ct, sizes from 1 x 1.7 x 1.8cm to 3 x 2.1 x 0.7cm.

The group **\$1,650**

The unit colour patch on the brooch belongs to the 1st Regiment, Royal Australian Artillery, and the ring bears the patch of the 3rd Division, 11th Infantry Brigade, 41st to 43rd Brigade.

Kewpie dolls were a common gift at fairground, souvenir and jewellery shops to the loved ones of servicemen during WWI. Their name, often shortened to "Kewpies", is derived from "cupid". Kewpie dolls and figurines are based on illustrations by Rose O'Neill that appeared in *Ladies' Home Journal* in 1909. Ref: Wiki.

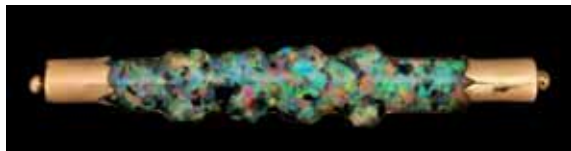
Provenance: hoard of jewellery found under the floorboards of a house in Queensland, wrapped in newspapers dating from 1918; thence purchased at auction in the 1980s from Geoff K. Gray Auctions.



112. **Australian Bar Brooches**, c1890-1920. Eight brooches, some with opals or coloured stones, one with a maker's mark, stamps include 9ct or 15ct, sizes from 4.7 x 1 x 0.9cm to 1 x 6.2 x 1.2cm.

The collection **\$4,400**

The brooch with the map of Tasmania was made by jewellers **F. and W. Stewart**, established 1879 in Launceston, Tasmania. Ref: Schofield and Fahy, *Australian Jewellery*, 1990.



113. **Australian Operculum Jewellery**, c1900-1910s. Three items of gold-mounted operculum consisting of a bracelet, bar brooch and ring. The bracelet bears maker's mark "LW" and date "1916", the ring is stamped "F", items stamped either 9ct or 15ct, sizes from 1.8 x 1.9 x 2.6cm to 20.6 x 2.5 x 1cm.

The group **\$3,300**

"Among the more unusual materials used in 19th century jewellery in Australia were shells of many varieties - nautilus, trigonia, mother of pearl and operculum, the shell valve of the mouth of a sea-snail shell, which, when polished, resembles a 'cat's eye'." Ref: Powerhouse Museum.



114. Australian Ceramic And Enamel Brooches.

- (a) **Sturt's Desert Pea Brooch**, c1910s-1920s. Hand-painted ceramic in gilt metal setting, stamped "metal" on setting verso, 3 x 4.5 x 1.1cm. *Some wear to surface.*
- (b) **Oval Wattle Brooch**, c1920s. Ceramic with transfer in gilt metal setting, stamped "metal" on setting verso, 3.2 x 5.1 x 1cm.
- (c) **Round Wattle Brooch**, c1920. Enamel on silver, maker's mark "CJF" and stamped "925 Silver" verso, 2.5 x 2.7 x 0.8cm.

The group \$1,350



115. Australian Gold And Gilt Brooches.

- (a) **Locket Brooch**, c1890s. Gilt metal, double-sided glazing, case lined with blue fabric beneath hinged cover, with safety chain, 4 x 3.4 x 2.1cm. Brooch was designed to hold photographs or locks of hair of loved ones.
- (b) **Brooch With Flower Design**, c1890s. Gilt metal with red stone, 3.2 x 3.9 x 1.6cm.
- (c) **Brooch With Leaf Design**, c1880s. Gold (15ct) with green stone and safety chain, maker's mark "L & W" with a star on either side verso, 2.7 x 3.4 x 1cm. *Chip to stone.* The makers, **Lamborn and Wagner**, active from 1861 to 1885, were well-regarded Melbourne jewellers. Ref: Schofield and Fahy, *Australian Jewellery*, 1990.

The group \$1,950



116. **Australian Jewellery Featuring Maps, Coat Of Arms, Kangaroos, c1900-1918.** Seventeen items of gold or silver jewellery, some with coloured stones or faux pearls, consisting of pendants (one with the original chain), brooches and rings, most stamped 9ct, some have other stamps including the maker's mark, sizes from 1.3 x 1.8 x 1.8cm to 1.8 x 5.6 x 0.6cm.

The collection **\$6,900**

Provenance: most of this collection came from a hoard of jewellery found under the floorboards of a house in Queensland, wrapped in newspapers from 1918; thence purchased at auction in the 1980s from Geoff K. Gray Auctions.



117. **Australian Kookaburra Jewellery, c1900-1920s.** Fifteen gold and silver items including a bracelet, ceramic or enamel brooches, a ring and a souvenir spoon, most stamped 9ct, some have other stamps including the maker's mark, sizes from 2.4 x 2.1 x 4cm to 2 x 17.5 x 0.4cm.

The collection **\$7,700**

Provenance: about half from a hoard of jewellery found under the floorboards of a house in Queensland, wrapped in newspapers dating from 1918; thence purchased at auction in the 1980s from Geoff K. Gray Auctions.



118. **Australian Opal Jewellery**, c1880s-1920s. Five items featuring opals set in gold, consisting of two pendants, a bracelet, a necklace and a ring.

(a) **Starburst Pendant/Brooch**, c1890. Set with 27 opals, stamps include 15ct, 4.3 x 3.3 x 1.2cm.

(b) **Hinged Bracelet With Carved Foliate Motifs**, c1880. Set with nine opals, maker's mark "NB" and stamped 15ct near clasp, 2 x 6.5 x 6cm.

(c) **Pendant With Floral And Foliate Motifs**, c1910s. Set with black opal doublet, stamped 9ct, 4.3 x 3 x 0.6cm.

(d) **Fringe Necklace**, c1910-1920s. Set with 26 opals, stamped 15ct on plaque attached to chain, 44.8cm (length).

(e) **Ring**, c1890s. Set with five opals, stamped 18ct inside band, 0.5 x 2 x 2.2cm.

The collection **\$5,500**

Although opals were first used in Australian jewellery in the 1850s, they were not popular until the 1890s.



119. **Australian Major Mitchell Cockatoo Brooch With Fringe**, c1860s-1880s. Gold brooch with blue and white stones and safety chain, 5.8 x 4.8 x 1.8cm.

\$13,500

The brooch is made in the manner of Melbourne jewellers Lamborn and Wagner, who were active 1861-1885. Ref. Schofield and Fahy, *Australian Jewellery*, 1990.

It is rare to find jewellery of this quality and style using Australian birds or animals.





120. **Australian Mother-Of-Pearl Brooches**, c1900-1920s. Seven brooches mounted in gold or silver, some with coloured stones or enamel.

(a) **Oval Brooch With Simple Surround**, c1900-1920s. Gold-mounted, 1.8 x 3.9 x 1cm.

(b) **Oval Blister Pearl Brooch**, c1900. Gold-mounted, maker's mark "W. Coltman" and 15ct stamp verso, 3.4 x 5.9 x 1.4cm.

New Zealand jeweller **W. Coltman** was established in 1883 in Queen Street, Auckland.

(c) **Oval Cabochon Brooch With Openwork Surround**, c1900-1920s. Gilt metal, 2.9 x 5.3 x 2cm.

(d) **Floral Design Brooch**, c1900-1920s. Gold-mounted, carved mother-of-pearl brooch with safety chain, maker's mark "JWD" with "Fremantle" and stamped 9ct, verso, 2.5 x 4.3 x 1.3cm.

The maker, **J.W. Dunkerton**, was based in Fremantle, Western Australia during the 1890s. Dunkerton's work is held in NGA.

(e) **Heart-Shaped Brooch With Floral Filigree**, c1910s. Gilt metal with mother-of-pearl with coloured stone and safety chain, 5.1 x 5.2 x 2cm.

(f) **Pendant Brooch With Drop**, c1910s. Engraved mother-of-pearl and drop with one clear and two pink stones set in gilt metal, 6.8 x 4.5 x 2.4cm.

The drop may have been an earring made around 1870. The red stones appear to be garnet.

(g) **Moon And Southern Cross Brooch**, c1920s. Mother-of-pearl set in silver with applied enamel and hand-painting, Southern Cross design made up of fixed metal stars and safety chain, stamped "S. [Sterling] Silver" verso, 4.6 x 4.6 x 1.1cm.

The collection **\$4,400**



121. **Australian Brooches Showing Scottish Coat Of Arms**, c1920s-1930s. Pair of engraved and pierced silver brooches, both with maker's mark "Sargison Silver" verso, 2.9 x 3.8 x 0.9cm, 3.2 x 4.5 x 0.8cm.

The pair **\$2,200**

One brooch features cranes with the motto "N'Oubliez", the family crest of James Graham, Duke of Montrose, Scotland. The second brooch features rabbits and a unicorn head with the motto "Over Fork Over", the coat of arms of the Cunningham clan of Ayrshire, Scotland.

Sargison's was a prominent firm of manufacturing jewellers and silversmiths in Hobart, Tasmania, managed by **Harold Sargison** (active 1920-1980). Ref: *New York Times*, 23/12/1900; Schofield & Fahy, *Australian Jewellery*, 1990, p237; Powerhouse Museum.



122. **Australian Set Of Six Spoons**, c1910s-1920s. Hammered silver spoons with twisted handles and applied gum leaf motifs, 10 x 2.3 x 0.8cm (approx. each).

The gum-leaf motifs are reminiscent of Tasmanian jeweller Harold Sargison..

The set \$1,100



123. **Australian Swan Collection**, c1900-1920s. Five items consisting of two brooches, a pair of earrings, spoon, and decorative ornament.

(a) **Brooch - Girls' High School, Claremont, WA**, c1900-1920s. Pierced gold with two swans with engraving, maker's mark "J. C. Taylor" and stamped 9ct verso, 1.7 x 2.9 x 0.6cm.

The brooch features a monogram of "GHS" with the words "Claremont, WA" and two swans over the motto "Domine Dirige Nos" (Lord direct us). The motto was

used by the Girls High School in Claremont, Western Australia, which ran from 1904-1926 before it was renamed St Hilda's Anglican School for Girls. This motto is also used by the City of London. Jeweller **J.C. Taylor** (active 1904-1940s) was Perth-based. Ref. Schofield & Fahy, *Australian Jewellery*, 1990.

(b) **Pair of Gold Earrings**, c1900-1920s. Drops with swans moulded in gold, maker's mark "W" and 9ct stamp affixed to underside of swans, 5 x 1.2 x 0.7cm (each). The earrings' screw-backs appear to be later additions to the swans, which may originally have been used as charms. The maker, **Willis and Sons**, were Melbourne-based jewellers established in 1858. Ref. Schofield & Fahy, *Australian Jewellery*, 1990.

(c) **Sugar Spoon**, c1907. Silver with applied moulded swan with twisted handle, maker's mark "AM", hallmarked with anchor, lion and "h" on back of spoon, 11.5 x 2.6 x 1.6cm. The maker, **Arthur Joseph Mason** (active 1907-1910) of Hylton Street, Birmingham, UK seemed to have made a number of novelties for the Australian market during the early part of the 20th century.

(d) **Black Swan Ornament**, c1900-1920s. Brass and enamel with bevelled and sculpted edges with four loops and maker's stamp verso, 7.7 x 7.7 x 1.4cm. *Some repair to enamel.*

Stamp reads "Registered design, No. 365030. Spencer & Co. Makers. 15 Great Queen St, London." **Spencer and Co.**, established in 1801, specialised in masonic regalia.

(e) **Circular Brooch**, c1900-1910s. Rose gold with moulded swan, maker's mark "W" and 9ct stamp verso, 2.6 x 2.8 x 0.8cm. *Dent to rim.*

The maker, **Willis and Sons**, were Melbourne-based jewellers established in 1858. Ref. Schofield & Fahy, *Australian Jewellery*, 1990.

The collection \$4,950





124. **Four Australian Sports Watch Fobs.**

(a) **Kangaroo And Goal Posts**, 1929. Gold watch fob with blue enamel, "N.S.W.R.F.L." and "1929" in relief on face of fob, five stamps including maker's mark "Harry Young", "9ct", "375" and "G" with engraved inscription verso, 4 x 2.4 x 0.3cm.

The inscription reads "Southern D.J.R.F.L. 'C' Grade Premiers. Lidcombe. H. Scoular." **Harry Young** of "H. Young & Co." was a Melbourne jeweller, active from 1882 to 1929. Ref: Schofield & Fahy, *Australian Jewellery*, 1990.

(b) **Kangaroo And Football**, c1930. Gold watch fob, "N.S.W.R.F.L." and "1930" in relief on face of fob, stamps include maker's mark "F&R", "9ct", "375" and "H" and engraved inscription verso, 4.2 x 2.4 x 0.3cm.

Inscription reads "Southern Districts J.R.F.L. 'B' Grade Premiers. Lidcombe United F.C. H. Scoular." The maker of this fob, **Fairfax and Roberts**, were Sydney-based jewellers established in 1886. Ref: Schofield & Fahy, *Australian Jewellery*, 1990.

(c) **Football With Shield**, c1900-1920s. Gold watch fob, initials "HS" (H. Scoular) engraved on shield, stamped 9ct and engraved inscription verso, 4.8 x 3.5 x 0.2cm.

Inscription reads "Presented by R. Tripp. L.R.L.F.C. 'C' Grade Best Forward, won by H. Scoular [sic]."

(d) **Cricketer At Wicket**, c1900-1920s. Gold watch fob with decorative shoulder, stamps include 9ct on side of fob, 3.4 x 2.4 x 0.3cm.

The collection **\$2,200**



125. **Australian Boulder Opal Jewellery.**

(a) **Opal Insect-Shaped Brooch**, c1890s. Gold-mounted oval cabochon boulder opal with red stone, seed pearls and safety chain, maker's mark "ES" stamped 15ct verso, 2.7 x 5.3 x 1.5cm.

The red stone appears to be a garnet-topped doublet. The maker was probably **Edward Schafer** who was active from 1857 to 1920 in Melbourne. Ref: Schofield & Fahy, *Australian Jewellery*, 1990.

(b) **Opal Cabochon Ring**, c1890s. Boulder opal set in gold claw setting, maker's mark "Palfrey" and 15ct stamp inside band, 1.5 x 2.2 x 2.7cm. The maker, **G.H. Palfrey**, was based in Melbourne and active from 1896-1903. Ref: Schofield & Fahy, *Australian Jewellery*, 1990.

The pair **\$2,200**

