



# Australian and International Photography From Real to Surreal

Collectors' List No. 159, 2012

## **Josef Lebovic Gallery**

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# JOSEF LEBOVIC GALLERY

Established 1977

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## 19<sup>th</sup> Century

### COLLECTORS' LIST No. 159, 2012

## Australian & International Photography From Real to Surreal

On exhibition from **Wed., 24 October** to **Sat., 24 November**.

All items will be illustrated on our website from **10 Nov**.

Prices are in Australian dollars and include GST. Exch. rates as at  
time of printing: AUD \$1.00 = USD \$1.02¢; UK £0.63p

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

### Gallery Highlights

**Must see:** We have a rare group of photographs inspired by Surrealism by Max Dupain and Olive Cotton on offer in this catalogue.

**November catalogue:** Our next list, *Australian Prints and Drawings*, will include a rare linocut by Ethel Spowers and early drawings by Lloyd Rees.



paymaster of the ship, appear in an album compiled by William Macarthur. This photograph may have been taken by Moresby, or possibly Lt. Arthur Onslow RN, who was also on tour of duty with HMS *Iris*. Ref: State Library of NSW.



some dispute. Some sources note his service as an apprentice in 1857, others as a fully licenced pilot in 1859. Ref: Mark Twain Project.



Very rare, early image of Western Australia.

1. *Attrib. Matthew Fortesque Moresby* (Brit./Aust., 1828-1919). [*HMS "Iris"*], c1859-1861. Albumen paper photograph, titled in ink on slip on backing upper right, 14.7 x 16.8cm. *Fading and minor foxing overall, laid down on original backing.*

**\$5,500**

Erroneously titled "*Isis*" on slip. Illustrated in Gillett, *Australia's Navy*, p8.

The HMS *Iris*, commanded by Captain William Loring, was the flagship of the first British squadron in Australia in 1859, due to concerns of a Russian presence in the Pacific. The *Iris* returned to England in 1861, to be replaced by HMS *Pelorus*. Two photographs of HMS *Iris* attributed to M.F. Moresby,

2. *St Louis And New Orleans Packet, "R.J. Lackland"*, c1860. Albumen paper photograph, 17 x 24.2cm. *Minor stains to upper portion of image, fading and missing portions to edges, laid down on original backing.*

**\$1,850**

Provenance: Blackburne family of Hull, UK.

The 710 ton steam freighter *R.J. Lackland* was launched in 1857. Samuel Clemens (Mark Twain) is known to have served for some weeks as a pilot on board the steamer, however, as his records from this period are incomplete, the dates are under

3. *Penal Settlement, Rottnef Island, West Australia*, c1860s. Albumen paper photograph, captioned in ink on backing below image, 6.3 x 17.9cm. *Slight discolouration, minor surface loss to edges, laid down on original backing.*

**\$5,500**

4. **[Destrehan] Plantation House, Mississippi**, c1860s-1870s. Albumen paper photograph, titled in ink on backing below image, 17.3 x 24cm. *Slight foxing overall, minor stain to lower left corner of image, laid down on original backing.*



**\$1,850**

Provenance: Blackburne family of Hull, UK.

The Destrehan Plantation house, one of the oldest homes in Louisiana, was built between 1787-1790. It was constructed of wooden posts and a mixture of moss and mud known as "bousillage." The antebellum sugar plantation was the site of the notorious St. Charles Parish Tribunal of 1811. Ref: Wiki.



6. **[Corner Of Macquarie And Bent Streets]**, c1870s. Albumen paper photograph, 32.2 x 39.6cm. *Slight foxing overall, more to upper portion.*

**\$3,300**

Showing the old Free Public Library on the corner, now the site of the Renzo Piano Building. The gates to the Botanic Gardens are in the foreground. Such large format views are uncommon.



5. **View Of Penrith, New South Wales, From The Bank Of New South Wales**, 1867. Albumen paper photograph, titled and inscribed in ink on backing verso, 6.7 x 15cm. *Stain to image centre right, laid down on original backing.*

**\$1,650**

Inscription reads "Mary Gillell, with Eliza E. Roberts' kind love. Feb'y, 26<sup>th</sup>, 68. Bank, Penrith, N.S. Wales."



7. **Nicholas Caire (Aust., 1837-1918). [Temperance Hall With Members, Victoria]**, c1870s. Albumen paper photograph, carte-de-visite format, photographer's line on backing verso, 5.6 x 9.4cm. *Minor creases to image, laid down on slightly foxed original backing which has some indentations.*

**\$1,350**

Photographer's line reads "N.J. Caire, Photographer and artist. Talbot - Victoria. No. [blank space]. Copies can be had." Signs on temperance hall read "Victoria Tent No. 27, I.O.R., Temperance Hall. Mercy and truth are met together."



8. **HMS "Peterel", 11 Guns, Halifax**, c1871. Albumen paper photograph, titled in ink on backing below image, 18.5 x 23.6cm. *Stains and minor crinkles to image, laid down on original backing.*

**\$1,650**

Provenance: Blackburne family of Hull, UK.

HMS *Peterel*, a Rosario-class sloop, was launched in 1860, serving as a warship on the stations of North America, West Indies, the Cape of Good Hope and the Pacific. At this time, Halifax, Nova Scotia in Canada, would have been one of its bases. Subsequently, it was reclassified as a lightship in 1877, then as a coal depot in 1885, and sold in 1901. Ref: Wiki.



9. **[Laying Submarine Cable In Darwin, NT]**, c1872. Albumen paper photograph, oval format, 20.3 x 26.2cm (paper). *Foxing and slight soiling to image, laid down on original backing.*

**\$1,850**

In 1871 a submarine telegraph cable was laid between Port Darwin and Java. It connected Australia's overland telegraph cable network via the Adelaide-Darwin line, and was completed in 1872. The cable provided Australia with instant communication with Europe for the first time, leading to improved commerce, trade and news services. Ref: Museum of Victoria.



10. **[View Of Circular Quay And The Rocks From Sydney International Exhibition Building]**, c1879-1882. Cyanotype, 20.4 x 27.5cm. *Slight discolouration to upper portion of image, paper remnants verso.*

**\$2,200**

Cyanotypes of Australian outdoor views from the 1880s are very rare (see nos 11, 12, 15, 16 and 22).



11. **Sydney International Exhibition Building.** Pair of cyanotypes, c1879-1882:

(a) **[Sydney International Exhibition Building From The Royal Botanic Gardens]**, 18.9 x 27.9cm. *Minor tear to upper portion of image, paper remnants verso.*

(b) **[Interior Of Sydney International Exhibition Building Showing Plant Conservatory]**, 19.4 x 27.7cm. *Paper remnants verso.*

The pair **\$4,400**

The Sydney International Exhibition Building, also known as the Garden Palace, stood on the grounds of the Royal Botanic Gardens from 1879 until 1882, when it was destroyed by fire.



12. **[St Andrew's Cathedral, Corner Of Kent And Bathurst Streets, Sydney]**, c1879-1882. Cyanotype, 28.8 x 22.1cm. *Minor stain to lower centre of image, paper remnants verso.*

**\$2,200**

Image also shows J.J. Moore Australian Book Mart building on the right.



13. **Charles Bayliss** (Aust. 1858-1897). **Circular Quay From North Shore**, c1880. Albumen paper photograph, photographer's blind stamp to image lower left, titled in an unknown hand in pencil verso, 14.7 x 19.6cm. *Minor tear and silvering to lower edge of image, repaired tears to upper and left edges of image.*

**\$1,350**

Stamp reads "C. Bayliss. Photo. Sydney." The Garden Palace can be seen in the left side of the image.



14. **W. Hall.** **Circular Quay, Sydney, NSW**, c1880. Albumen paper photograph, titled, signed and numbered "936" in negative lower left, 14.6 x 23cm. *Laid down on original album page.*

**\$1,250**

Photographed from a building just behind the Paragon Hotel, looking across to Kirribilli. The view is unusual in that a wide angle lens has been used.



15. **[The Rocks, Sydney]**, c1880. Cyanotype, 22.1 x 28.3cm. *Repaired tear to image upper centre, slight stain to upper left corner, paper remnants verso.*

**\$2,200**

Shows Kent Street in the foreground, with a Millers Street sign opposite the Captain Cook Hotel, which is now known as High Lane.



16. **[Portraits Of A Cat]**, c1880. Pair of cyanotype cartes-de-visite, 8.4 x 6cm; 6.1 x 8.9cm. *Some foxing.*

The pair **\$990**



18. **Circular Quay, Sydney**, 1884. Albumen paper photograph, numbered "64" in negative lower right, titled and dated in pencil verso, 15.5 x 20.5cm.

**\$1,350**

West Circular Quay, with moored four-masters.



19. **St Andrew's Cathedral, Sydney**, c1884. Albumen paper photograph, montage, titled and dated in pencil verso, 15.6 x 20.9cm.

**\$1,350**

The photographer has used two negatives, one for the sky and another for the landscape, to create a dramatic image.



17. *Attrib. Charles Kerry (Aust., 1857-1928), [The South Coast Road To Wollongong, NSW], c1880s. Collection of 75 albumen paper photographs, most titled and all numbered in an unknown hand in pencil verso, 15.3 x 21cm or 21 x 15.3cm (approx. each). Most images are foxed, some with minor repaired tears, most with faded or discoloured edges.*

**\$16,500**

The collection, consisting of 75 photographs, shows the route

along the coastline to Wollongong, passing through Stanwell Park, Coalcliff, Clifton, Bulli Pass, Thirroul, Towradgi and Fairy Meadow. Eight photographs show the town of Wollongong. The photographs of the road south from Wollongong show Figtree, Unanderra and Mullet Creek at Dapto.

It is unusual to find a complete sequence of 19th century photographs, documenting a major route in Australia. The collection is fully illustrated on our website.





20. **North And South Heads, The Entrance To Sydney Harbour**, 1884. Albumen paper photograph, montage, numbered "35" in negative lower left, titled and dated in pencil verso, 15.7 x 20.5cm.

**\$1,350**

The photographer has used two negatives to produce the image: one for the sky and another for the landscape.



22. **Manly Beach, September [Manly Wharf]**, c1890s. Cyanotype, titled and annotated in ink verso, 15 x 20.6cm. *Slight foxing, stains and creases overall.*

**\$1,350**

Annotation reads "Iris in sailor's frock." Two of the three children playing in the sand in the foreground are dressed in sailors' outfits. A Manly ferry is at the wharf.



23. **Henry King** (Australian, 1855-1923). **Bondi Aquarium**, c1891. Albumen paper photograph, titled, signed "H. King. Syd." and numbered "1060" in negative lower centre, 15.4 x 20.1cm. *Minor crease to upper right corner, slight foxing overall.*

**\$1,350**

A sign in the image reads "Destroyed by fire 11th July, 1891. Re-erected in eleven weeks by the Commercial Union Fire Assurance Co. J. St Vincent Welch, Manager. Bignell & Clark, Builders, Camperdown." The Bondi Aquarium, with its elaborately landscaped garden, was located on a hill above Tamarama Beach, being part of Wonderland City.



21. **Exposition Universelle of 1889**, Pair of photographs:

(a) **Concours De Beauté, No. 3, Exposition**, 1889. Vintage silver gelatin photograph, titled and annotated in negative lower left to right, stamped on backing verso, 25.8 x 18.5cm. *Cracking to lower left corner, laid down on original backing.*

Annotation reads "Déposé [registered]." Stamp reads "Collection A. Duchesne, 38, Rue de Campo-Formia, 36."

(b) **Eiffel Tower**, 1889. Albumen paper photograph, 28 x 21.6cm. *Repaired tear upper right.*

The pair **\$1,890**

The Exposition Universelle was a highly successful world fair held in Paris, from 6 May to 31 October 1889, with over 61,722 exhibitors. It was held during the year of the 100th anniversary of the storming of the Bastille. The newly erected Eiffel Tower was the entrance arch to the fair.



24. **Newport Road [Newport, NSW]**, c1898. Albumen paper photograph, titled in negative lower left, 13.8 x 20cm. *Slight crinkles overall.*

**\$1,350**

The centre of image shows a very early automobile.

## 20<sup>th</sup> & 21<sup>st</sup> Centuries



25. **[Portraits Of Staff In German Or Austrian Hospital]**, c1910s-1920s. Group of 14 silver gelatin photographs, from 8.4 x 4.3cm to 12.3 x 17.2cm. *Stains, scuffs or silvering to some images, all laid down on original album pages.*

The words "Operations-Saal" appear in one of the images, suggesting the hospital's location in Germany or Austria. Another image shows a Pantostat machine, first manufactured in 1929 by British firm Scholl and Sons, and used to supply electrical current to surgical equipment. Photographs include three images of surgery. Ref: Science Museum, UK.

The photographs are fully illustrated on our website.



26. **[Children And Staff In German Or Austrian Hospital Or Orphanage]**, c1910s-1920s. Group of eight silver gelatin photographs, from 9.5 x 5.5cm to 11.8 x 16.9cm. *Slight scuffs or silvering to some images, all laid down on original album pages.*

The photographs are fully illustrated on our website.



The group **\$2,200**



28. **Greg Barrett** (Australian, b.1943). *Marc Cassidy And Timothy Harbour*, 1998/2000. Silver gelatin photograph, titled, dated and signed in pencil verso. 34.2 x 27.3cm. *Minor retouching to image.*

**\$1,350**



27. **Greg Barrett** (Australian, b.1943). *Flashdance*, 1995/2002. Silver gelatin photograph, signed in ink in lower margin, titled, dated and signed in ink verso, 34 x 27.8cm.

**\$1,450**

29. **Cecil Beaton** (British, 1904-1980). *[Sir Winston Churchill]*, c1950s. Vintage silver gelatin photograph, photographer's stamp and annotated "3565-1" in pencil verso, 20.3 x 18.6cm. *Slight scuffs and minor silvering to image.*

**\$3,300**





30. **Cecil Beaton** (British, 1904-1980). *[Portrait Of Lady Hannah Lloyd Jones]*, 1953. Vintage silver gelatin photograph, signed in pencil on backing below image, annotated "645/25" in pencil with photographer's stamp on backing verso, 25.4 x 19.3cm. *Minor stains and retouching to image upper and lower centre, laid down on original backing.* **\$3,650**

Provenance: Charles Lloyd Jones estate.

While in London Lady Lloyd Jones sat for a portrait at Beaton's studio at Pelham Place, wearing the gown she wore at the Queen's coronation. Ref: *Australian Women's Weekly*, 28 Oct., 1953.



33. **Mervyn Bishop** (Australian, b.1945). *Barry Humphries In His Dressing Room Prior To His Performance At The Tivoli Theatre, Sydney*, 1968. Vintage silver gelatin photograph, titled, dated and signed in pencil verso, 29.5 x 40.3cm. *Creases with cracking to right portion of image, minor crinkles overall.* **\$3,300**



31. **Robert Besanko** (Aust., b.1951). *Sydney Sandstone*, 1977/later printing. Kodalith paper photograph, signed, dated, titled and annotated "Kodalith paper print" in pencil verso, 29.5 x 19.9cm. **\$7,700**

Until recently, Besanko only used Kodalith paper, which was difficult to source as it was withdrawn from production over 20 years ago.



34. **Mervyn Bishop** (Aust, b.1945). *Beaton By Bishop. Portrait Of Photographer*, 1968. Vintage silver gelatin photograph, signed and dated in ink in lower margin, titled, captioned, dated and signed in pencil verso, 38.3 x 26.5cm. *Minor crinkles overall, stains to upper and lower margins.* **\$3,300**

Caption reads "Cecil Beaton At Admiralty House, Kirribilli, NSW."

Extract from a talk by Bishop at the NGA on 17 October 1998: "It was quite a funny day. I didn't know who he [Beaton] was; we'd gone over to Admiralty House, over at Kirribilli and he was a guest of Lord Casey's. And I said, 'We'll go out the back and take some pictures.' 'What do you mean out the back?', and I said, 'Out in the backyard.' 'Oh, OK. What will I do?', and he was fidgeting and carrying on; I said, 'Just relax will you, you're making me sweat.' So we got underneath the tree, it was a sort of nice light... He actually smiled in a couple later on."

32. **Robert Besanko** (Aust., b.1951). *Chartres Garden*, 1981/ later printing. Kodalith paper photograph, signed, dated, titled and annotated "Kodalith paper print" in pencil verso, 19.9 x 29.4cm. **\$7,700**

For most of his work up until recently, Besanko used Kodalith paper, which was withdrawn from production over 20 years ago.



35. **Mervyn Bishop** (Aust., b.1945). *Warning Sign, 30km From Maningrida, Arnhem Land, Northern Territory*, 1974/ 2008. Silver gelatin photograph, signed and dated "1974" in ink in lower margin, titled with printing date "2008", and signed in pencil verso, 28.7 x 42.8cm. **\$1,100**

Sign reads "Do not take picture with camer[a]. If someone take it the law said, please, when coming in here, take only the park. Painting no money but someone else body is ten dollars and countries is eleven dollars. This is going all over the world to white men and blacks."







36. **Cecil W. Bostock** (Aust., 1884-1939). *Day Breaks-Cold-Shrieking-Bloody*, c1918. Vintage silver gelatin photograph, faint photographer's monogram in pencil on image lower right, 25.2 x 38.6cm. *Stains, slight creases and silvering overall.*

**\$2,850**

Marks in negative below image may read as a date.

Bostock served as a gunner during the WWI, and before returning home, he held an exhibition of war watercolours in London. "Day breaks-cold-shrieking-bloody seems to be his only photograph from the war. Soldier snapshots from the First World War were not uncommon; they were usually taken on a Box Brownie and bound into memorial albums, following a conventional narrative structure. Bostock's evocative image stands clearly apart from these, as well as from the more formal and staged work by official war photographer Frank Hurley. This photograph was exhibited at the Photographic Salon in London in 1919. Australian critic Alek Sass thought it 'a picture and a photograph beyond criticism ... Bostock's emotional vision rises to its highest in this picture.'" Ref: AGNSW.



37. **Cecil W. Bostock** (Aust., 1884-1939). *Lupins*, 1927. Vintage silver gelatin photograph, titled and signed in pencil on backing below image, 30.6 x 38.3cm. *Retouching to centre right, slight stains and foxing overall, minor silvering to edges, laid down on original backing.*

**\$4,400**

Prov: Estate of Max Dupain. Bostock took on Max Dupain as an apprentice in 1930. Illustrated in Newton, *Max Dupain*, 1980, p20.



39. **Jeff Carter** (Aust., 1928-2010). *Queen Victoria Markets, Melbourne [Fabric Stalls]*, 1956. Vintage silver gelatin photograph, titled, dated and signed in pencil, photographer's stamp and typed caption verso, 21.8 x 30.5cm. *Minor creases to corners of image.*

**\$3,300**

Stamp reads "Copyright photo by Jeff Carter. C/o Grays Point P.O., Sutherland, NSW, Australia." Caption reads "Bolts of material are examined by eager buyers on Sat morning, one of market's busiest days. On busy day, 25,000 customers visit markets."



38. **Jeff Carter** (Aust., 1928-2010). *Queen Victoria Markets, Melbourne [Butcher Shops]*, 1956. Vintage silver gelatin photograph, titled, dated and signed in pencil, photographer's stamps, typed caption and caption on a slip of newsprint verso, 22 x 30.5cm. *Crack to lower corners, indentation from typed caption, crinkles and minor stains to image.*

**\$3,300**

Stamps include "21 Aug. 1968" and "Jeff Carter. C/o Grays Point P.O., Sutherland, NSW, Australia." Both captions read "In meat section there are about 40 tiny butcher shops next door to each other. There are cut prices for all choice cuts."



40. **Jeff Carter** (Aust., 1928-2010). *At The Boneyard [Kiama, NSW]*, 1965. Vintage silver gelatin photograph, photographer's stamp, titled, signed, dated in pencil and "Len Sirman Press, Geneve" agency label verso, 17.7 x 30cm. *Slight embossing to image, minor chips and creases to edges of image.*

**\$4,400**

Stamp reads "Copyright Photo, Jeff Carter. Glenrock Farm, Foxground, NSW, Australia. Phone: Foxground 48 (Gerringong Exchange)." Illustrated in Carter, *Surf Beaches of Australia's East Coast*, 1968, p73, with the caption "Performance at the Boneyard, NSW."

41. **Jeff Carter** (Aust., 1928-2010). *Nat Young [Noosa Heads, Qld]*, 1965. Silver gelatin photograph, titled, dated, and signed in pencil, and "Len Sirman Press, Geneve" agency label verso, 24.7 x 20.4cm. *Minor crinkles and dents to image.*

**\$4,400**

Illustrated in Carter, *Surf Beaches of Australia's East Coast*, 1968, p65, with the caption "Nat Young in action at Noosa Heads."





42. **Harold Cazneau** (Aust., 1878-1953). *Old Hulk, Darling Harbour [Sydney]*, c1909. Vintage silver gelatin photograph, estate stamp with facsimile of Cazneau's signature, titled and signed in pencil by Joan Blundell verso, 23.8 x 30.3cm. *Minor retouching and foxing to image, pinholes to edges.*

**\$7,700**

Joan Blundell was one of Cazneau's five daughters. Illustrated in *The Quiet Observer*, National Library of Australia, 1994, p32.



45. **Olive Cotton** (Australian, 1911-2003). *[Photogram Of Chrysanthemums And Fir Twig With Water Droplets]*, c1935. Vintage silver gelatin photograph, 39.1 x 30cm. *Minor crinkles overall, tears and cracks to edges of image and margins.*

**\$12,500**

One of only two experimental studies with photograms. Provenance: Olive Cotton estate.



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

**\$6,600**

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

The *Warrane* was the ferry for horse-drawn vehicles which ran between Circular Quay and Milsons Point, before the harbour bridge was built.

44. **Olive Cotton** (Australian, 1911-2003). *[Photogram Of Leaf Skeletons With Bird]*, c1935. Vintage silver gelatin photograph, 31.9 x 40.2cm. *Minor tears and creases to image, slight chips and small tear to edges, pinholes to margins.*

**\$12,500**

One of only two experimental studies with photograms. Provenance: Olive Cotton estate.



46. **Olive Cotton** (Australian, 1911-2003). *Distant Hills*, c1935. Vintage silver gelatin photograph, titled and signed in pencil in lower margin, 17.5 x 11.4cm.

**\$9,900**

Provenance: Olive Cotton estate.



47. **Olive Cotton** (Aust., 1911-2003). *The Shell*, c1935/1998. Silver gelatin photograph, signed in pencil in lower margin, titled in pencil in another hand verso, 20.1 x 15.3cm.

**\$6,600**

Printed by Roger Scott. Provenance: Olive Cotton estate. Vintage print held in the NGA collection.



48. **Olive Cotton** (Aust., 1911-2003). *The Photographer's Shadow*, 1935/1999. Silver gelatin photograph, photographer's name, titled, dated, editioned 4/90 and signed by daughter Sally McInerney in pencil in authentication stamps verso, 16.7 x 15.7cm.

**\$1,100**

One stamp includes Olive Cotton's facsimile signature. Provenance: Olive Cotton estate.



50. **Olive Cotton** (Aust., 1911-2003). *Shasta Daisies*, 1937. Vintage silver gelatin photograph, titled, signed and dated by Olive Cotton in pencil in lower margin, annotated by Cotton and another hand in ink on paper attached to backing verso, 37.5 x 27.7cm. *Minor stain to centre of image, pinhole to upper right corner, slight silvering to edges, laid down on original backing.*

**\$12,500**

Annotation reads "Section 5. 'Shasta Daisies' by Olive Cotton (Mrs R.G. McInerney), Koorawatha. Please return to McPhee's Pharmacy." Provenance: Olive Cotton estate. Held in the NGA collection.



49. **Olive Cotton** (Aust., 1911-2003). *Sky Submerged*, c1937. Vintage silver gelatin photograph, montage, photographer's name, titled, dated "circa 1937" and signed by daughter Sally McInerney in pencil verso, 24.8 x 24cm. *Slight crease to upper left corner of margin, minor stains and foxing to lower margin.*

**\$11,500**

Provenance: Olive Cotton estate.

This image was created by combining two negatives. Illustrated in Ennis' two books: *Olive Cotton, Photographer*, NLA, 1995, p9, and *Olive Cotton*, AGNSW, 2000, p18. Held in the NGA, AGNSW, and NLA collections.

51. **Olive Cotton** (Aust., 1911-2003). *Papyrus*, 1938. Vintage silver gelatin photograph, numeric annotations in an unknown hand on backing verso, 36.1 x 29.5cm. *Slight stains and minor chips to edges of image, partially laid down on original backing.*

**\$12,500**

Provenance: Olive Cotton estate. Held in the National Gallery of Australia collection.



52. **Olive Cotton** (Aust., 1911-2003). *Grass At Sundown*, 1939. Vintage silver gelatin photograph, titled in pencil verso, 29.9 x 23.3cm. *Minor silvering to edges.*

**\$11,000**

Provenance: Olive Cotton estate. Held in the National Gallery of Australia collection.

53. **Kerry Dundas** (Australian, 1931-2010). *Shadows And Sand Dunes*, 1953. Vintage silver gelatin photograph, photographer's stamp, titled, signed and dated in pencil verso, 29.2 x 25.4cm. *Minor crinkles and retouching to image.*

**\$3,300**

Stamp reads "Kerry Dundas, Photographer, 1/25 Bay Street, Double Bay, NSW 2028, 328 6037."



54. **Kerry Dundas** (Australian, 1931-2010). *Brett Whiteley At Ladbroke Grove, W11 [London]*, c1961. Vintage silver gelatin photograph, faded signature to image lower right, titled and captioned in ink and two photographer's stamps with annotations verso, 30.2 x 25.1cm. *Slight embossing and minor retouching to image, paper loss verso.*

**\$4,400**

Caption reads "His studio was close to Rillington Place close to the house of the necrophiliac murderer Christie. Whiteley started the *Christie* series in this studio." Stamps include "Kerry Dundas, Photographer, 198 Prices Circuit, Woronora River, NSW, 2232, Australia. Tel (02) 521-3283" with annotations in ink and pencil "Photograph and text. 10 Queensdale Road, London W11. PARK 1159."

55. **Kerry Dundas** (Australian, 1931-2010). *Matchstick Plantation, Hawkesbury River*, c1972. Vintage silver gelatin photograph, titled, dated "circa 1972" and signed in ink and pencil with two photographer's stamps verso, 33.2 x 25.9cm. *Minor crease and chips to edges of image.*



**\$3,300**

Stamps include "Kerry Dundas, Max Dupain and Associates. 49 Clarence St, Sydney, 2000. 290-1122" and "Kerry Dundas, 11 Caley Cr, Lapstone, NSW, 2773, Aust. Tel (02) 4739 0389."



56. **Max Dupain** (Aust., 1911-1992). *[AWA Tower, Sydney Harbour Bridge And Female Figure]*, c1930s. Vintage silver gelatin photograph, two authentication stamps, one with facsimile signature, signed and dated by Rex Dupain in pencil and ink verso, 30.2 x 37.7cm. *Minor crinkles to image, pinholes to lower left corner of margin.*

**\$4,400**

The model in the image was Marie, wife of Damien Parer who was a renowned Australian war cameraman during WWII. Provenance: Dupain family.



57. **Max Dupain** (Australian, 1911-1992). *[Sprinklers]*, c1930s. Vintage silver gelatin photograph, signed in pencil on image lower right and verso, 25.4 x 30.3cm. *Minor retouching to image.*

**\$8,800**

Provenance: Dupain family.



58. **Max Dupain** (Aust., 1911-1992). *[Portrait With Circle]*, c1930s. Vintage silver gelatin photograph, authentication stamp verso, 26.9 x 21.9cm. *Minor crinkles to image, small creases with cracking to corners of margins.*

**\$4,400**

The stamp includes Max Dupain's facsimile signature. Provenance: Dupain family.

59. **Max Dupain** (Australian, 1911-1992). *[Shell With Screw]*, c1930s. Vintage silver gelatin photograph, signed and dated "30s" in pencil on image lower right, photographer's stamp verso, 36.1 x 31.4cm. *Retouching to image upper centre.*

**\$6,600**

Stamp reads "Max Dupain, 49 Clarence St, Sydney, BW7156." Provenance: Dupain family.





60. **Max Dupain** (Aust., 1911-1992). [*Laboratory Bottles*], 1935. Vintage silver gelatin photograph, signed and dated in pencil on backing below image, 15.5 x 10.6cm. *Laid down on original backing.*

Provenance: Dupain family.

**\$11,000**



63. **Max Dupain** (Aust., 1911-1992). [*Cicada, Magnolia And Pliers*], c1935. Vintage silver gelatin photograph, two authentication stamps signed by son Rex Dupain in pencil verso, 30.3 x 38.4cm. *Minor scuffs and crinkles to image.*

**\$5,500**

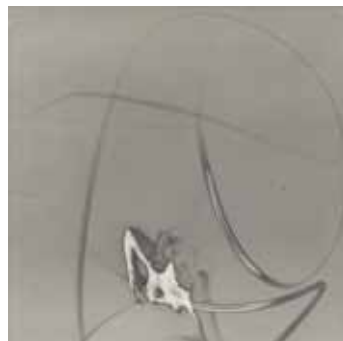
One of the stamps includes Max Dupain's facsimile signature. Provenance: Dupain family.



61. **Max Dupain** (Aust., 1911-1992). [*Shell Shadow*], c1935. Vintage silver gelatin photograph, signed by Max Dupain with authentication stamp signed by son Rex Dupain in pencil verso, 25.5 x 27.8cm. *Slight retouching to image, minor silvering to edges.*

**\$7,700**

The stamp includes Max Dupain's facsimile signature. Provenance: Dupain family.



64. **Max Dupain** (Aust., 1911-1992). [*Nude And Wire*], c1935. Vintage solarised silver gelatin photograph, authentication stamp signed by son Rex Dupain in pencil verso, 29.8 x 30.2cm. *Minor foxing to left portion, slight cracking and surface loss with retouching to left and right edges of image and margins.*

**\$4,400**

The stamp includes Max Dupain's facsimile signature. Provenance: Dupain family.

62. **Max Dupain** (Aust., 1911-1992). [*Hands And Movement*], c1935. Vintage silver gelatin photograph, two authentication stamps signed and dated "circa 1935" by Rex Dupain in pencil verso, 35.8 x 30.5cm. *Soiling, slight foxing and pinhole to margins.*

**\$11,000**

One of the stamps includes Max Dupain's facsimile signature. Provenance: Dupain family.



65. **Max Dupain** (Aust., 1911-1992). [*Solarised Fire Escape*], 1935. Vintage silver gelatin photograph, authentication stamp signed by son Rex Dupain in pencil verso, 24.6 x 18cm. *Slight cracking to upper margin.*

**\$5,500**

The stamp includes Max Dupain's facsimile signature. Provenance: Dupain family.

Photograph taken near Dupain's first studio in Bond Street, Sydney.



66. **Max Dupain** (Australian, 1911-1992). *Man And Machine*, 1936. Vintage silver gelatin photograph, signed and dated in pencil on image lower right, titled in pencil on backing below image, alternate title, signed and dated in pencil on backing verso, 27.2 x 38.3cm. *Minor chip to lower right edge of image, slight glue stains to left edge of image, laid down on backing.*

**\$7,700**

Alternate title reads "*Man (Discobolus) and Machine.*"  
Provenance: Dupain family.



69. **Max Dupain** (Aust., 1911-1992). [*Woman With Camellia Collar*], 1936. Vintage silver gelatin photograph, two authentication stamps signed and dated by Rex Dupain in ink verso, 30 x 18.4cm. *Slight creases to margins.*

**\$4,400**

One of the stamps includes Max Dupain's facsimile signature. Provenance: Dupain family.



67. **Max Dupain** (Australian, 1911-1992). *La Belle Dame Sans Merci*, c1936. Vintage silver gelatin photograph, titled and signed in pencil on image lower left to right, 37 x 29.9cm. *Minor retouching to image, slight silvering to edges.*

**\$5,500**

Provenance: Dupain family.



70. **Max Dupain** (Aust., 1911-1992). [*Ososoft Lavender Bath Starch*], c1936. Vintage solarised silver gelatin photograph, two authentication stamps signed and dated "1930s-1940s" by son Rex Dupain in ink verso, 29.3 x 24.1cm. *Minor stains and scuffs to image, slight surface loss and creases with cracking to margins.*

**\$4,400**

One stamp includes Max Dupain's facsimile signature. Provenance: Dupain family.

71. **Max Dupain** (Aust., 1911-1992). [*Newspaper With Light Globe, Statue And Shell*], 1937. Vintage silver gelatin photograph, signed and dated in pencil in lower margin, signed in ink in estate authentication stamp by wife Diana Dupain, verso, 30.3 x 24.8cm. *Pinholes and minor soiling to margins.*

Provenance: Dupain family.



68. **Max Dupain** (Aust., 1911-1992). [*La Belle Dame Sans Merci - Nude Male*], c1936. Vintage silver gelatin photograph, two authentication stamps, signed and dated "1930s" by son Rex Dupain in pencil and ink verso, 45.5 x 31.8cm. *Slight creases to upper corner of image, minor tear and discolouration to lower margin.*

**\$5,500**

One of the stamps includes Max Dupain's facsimile signature. Provenance: Dupain family.



**\$7,700**



72. **Max Dupain** (Aust., 1911-1992). *Magnolia – Dead!*, 1937. Vintage silver gelatin photograph, titled, signed and dated in ink on backing below image, 29 x 35.4cm. *Tipped to slightly soiled and foxed original backing.*

**\$7,700**

Provenance: Dupain family.



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

**\$6,600**

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

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



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

**\$6,600**

Provenance: Dupain family.

Dupain created a number of images for Dewar's Whisky for *The Home* magazine.



77. **Max Dupain** (Aust., 1911-1992). [*Photo-montage With Woman, City Lights, Seashell And Hands*], c1938. Vintage silver gelatin photograph, signed with studio address "Bond Street" in pencil verso, 35.1 x 27.3cm. *Slight surface crazing and cracking to right portion of image.*

**\$8,800**

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

73. **Max Dupain** (Aust., 1911-1992). *Betty Souvorova*, 1937. Vintage solarised silver gelatin photograph, titled, signed and dated in ink on backing below image, 29.4 x 25cm. *Minor retouching and ink stain to lower portion of image, hinged to original backing.*

**\$4,400**

Titled on slip attached to backing.

The British sitter, Betty Scorer, used a "Russian" stage name when she was in Ballets Russes. Provenance: Dupain family.



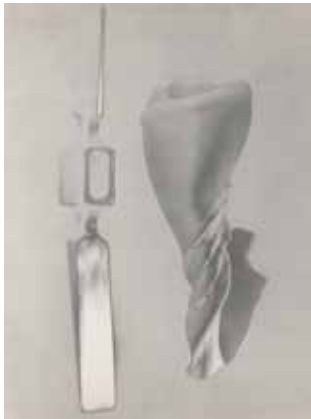
74. **Max Dupain** (Australian, 1911-1992). [*Shells On Stone*], c1938. Vintage silver gelatin photograph, signed in ink in lower margin, 22.1 x 18.6cm.

**\$6,600**

Provenance: Dupain family.



78. **Max Dupain** (Aust., 1911-1992). [*Two Forms Variation*], c1939. Vintage solarised silver gelatin photograph, authentication stamp signed by Rex Dupain in pencil verso, 37.3 x 27.2cm. *Minor soiling overall, pinholes, slight creases and chips to margins.*



**\$4,400**

Stamp includes Max Dupain's facsimile signature. A rare solarised variation of *Two Forms* illustrated in Newton, *Max Dupain*, 1980, p54.

Provenance: Dupain family.



80. **Max Dupain** (Aust., 1911-1992). *High Tide, Newport, 1975*. Vintage silver gelatin photograph, signed and erroneously dated "1978" in ink on image lower right, titled and annotated "Section 7" in ink with adhesive label and photographer's stamp on backing verso, 50.7 x 40.3cm. *Minor scuffs to image, pinholes and chips to corners, laid down on original backing.*

**\$5,500**

Label reads "Hasselblad Masters Award. Accepted for Exhibition 1975." Stamp

reads "Max Dupain, Photographer. Max Dupain & Associates Pty. Ltd. Unit 13, Valetta Building, Campbell Street, Artarmon 2064. Australia. Telephones 439 4140, 439 4256." Illustrated in Le Guay ed., *Australian Photography 1976*, p23. Provenance: Dupain family.



79. **Max Dupain** (Australian, 1911-1992). [*Swan Lake Collage*], c1948. Vintage silver gelatin photograph with collage from three photographs, authentication stamp signed by Rex Dupain in pencil verso, 17.4 x 38.8cm. *Old vertical fold to left portion, creases with cracking and slight surface loss to corners of image.*

**\$4,400**

Stamp includes Max Dupain's facsimile signature. Image shows dancers Tamara Toumanova and Serge Lifar, as illustrated in *Max Dupain Photographs*, Ure Smith, 1948, plate 17. Provenance: Dupain family.



82. **Rex Dupain** (Australian, b.1954). *Blue Moon*, 2012. Colour Lambda process photograph, signed, dated and editioned 2/15 in ink in lower margin, titled in ink verso, 60 x 60.1cm.

**\$2,950**



81. **Rex Dupain** (Aust., b.1954). *Shell Forms And Red Figure*, 2012. Colour Lambda process photograph, signed, dated and editioned 2/15 in ink in lower margin, titled in ink verso, 60 x 60.1cm.

**\$2,950**



83. **Rex Dupain** (Aust., b.1954). *Dusk With Sail And Shell*, 2012. Colour Lambda process photograph, signed, dated and editioned 2/15 in ink in lower margin, titled in ink verso, 60 x 60.1cm.

**\$2,950**





84. **Rennie Ellis** (Australian, 1940-2003). *My Son Josh Learns To Swim*, 1972. Vintage silver gelatin photograph, photographer's and authentication stamps with facsimile signature, titled, dated and signed by wife Kerry Oldfield Ellis verso, 12.6 x 18.9cm. *Slight stain to left margin.*

**\$4,400**



85. **Rennie Ellis** (Australian, 1940-2003). *Carol Jerrems At Brummels Gallery Of Photography*, 1975. Vintage silver gelatin photograph, authenticated, titled and dated "November 1975" by wife Kerry Oldfield Ellis in ink verso, 12.6 x 18.8cm.

**\$4,400**



86. **Hugh Frankland** (Australian, active 1950s-1960s). [*Triple Exposure Portrait*], c1950. Vintage solarised silver gelatin photograph, photographer's stamp verso, 16.4 x 21.4cm. *Minor chips and small crease to edges of image.*

**\$990**

Stamp reads "Home Photo Service. Hugh Frankland. 3<sup>rd</sup> Floor, Howey House Extension, 246 Collins St., Melbourne. Cent. 5414." Provenance: Frankland estate.



87. **Hugh Frankland** (Australian, active 1950s-1960s). [*Standing Nude*], c1950. Vintage silver gelatin photograph, 20.6 x 25.3cm.

**\$990**

Provenance: Frankland estate.



88. **Hugh Frankland** (Aust., active 1950s-1960s). [*Barbara Blackman*], c1952. Vintage silver gelatin photograph, 16.4 x 12cm. *Minor chips to edges of image.*

**\$1,100**

Provenance: Frankland estate.

Hugh Frankland, who worked in the fashion trade in Melbourne during the 1950s-60s, was an art collector and an amateur photographer. Through his collecting, he met artists including Charles Blackman and Arthur Boyd. At the time of this photograph aspiring artist Charles Blackman worked evenings as a kitchen hand while his wife, Barbara, earned an income as an artist's model.



89. **Hugh Frankland** (Australian, active 1950s-1960s). [*Arthur Boyd*], c1950. Vintage silver gelatin photograph, 16.4 x 21.5cm. *Minor chips to edges of image.*

**\$1,100**

Provenance: Frankland estate.



90. **Gordon Furlé Brown** (Aust., active 1920s). [*Portrait Of Two English Bulldogs*], c1920. Vintage silver gelatin photograph, titled in an unknown hand in pencil with two photographer's stamps verso, 34.9 x 29.5cm. *Slight surface loss to left edge of image, silvering to image and edges, minor crease to lower left corner.*

**\$990**



91. **Gordon Furlé Brown** (Aust., active 1920s). [*Siamese Cat And Macaw*], c1920. Vintage silver gelatin photograph, titled in an unknown hand in pencil with photographer's stamp verso, 37.4 x 29.7cm. *Crinkles overall, slight cracks and chips to edges of image.*

**\$990**

93. **Bill Henson** (Aust., b.1955). *Untitled Sequence*, 1980/1982. Vintage silver gelatin photograph, titled, dated and signed in ink in lower margin, 29.2 x 47.4cm. *Laid down on original backing.*

**\$9,900**

Similar images appear in his 1988 book *Bill Henson Photographs*.



92. **Fiona Hall** (Aust., b.1953). *Snow, Blackheath*, 1974. Vintage silver gelatin photograph, signed, titled and dated "May 1974" in pencil verso, 25.4 x 25.8cm. *Slight crinkles and minor scuffs overall, creases and small tear to margins.*

**\$1,350**



94. **Brett Hilder** (Aust., b.1946). *Roses For Tina*, 1996/2002. Silver gelatin photograph, signed in ink in lower margin, titled, dated and annotated in pencil verso, 26.5 x 20.3cm. *Creases to right edge of image and margin.*

**\$1,200**

Annotation reads "Print made in Hill End."



95. **Rob Hillier** (Australian, 1913-1991). [*Hillier Studio Interior*], c1940s. Vintage silver gelatin photograph, photographer's stamp verso, 37.2 x 28.2cm. *Minor scuffs overall, pinholes to corners of image.*

**\$1,100**

Stamp reads "Rob Hillier, 333 George Street, Sydney. BW 4978."

The eldest child of Australian chocolate manufacturer, Ernest Hillier, Rob Hillier travelled extensively abroad and opened a studio in Sydney during the late 1930s after trip to the USA, where he was inspired by the success of his sales from New York World's Fair and Hollywood. He was a well-known, active photographer during WWII. Hillier contributed to a number of publications including *Daily Mirror*, *Daily Telegraph*, *Man*, and *Man Junior* magazines.





96. **Rob Hillier** (Aust., 1913-1991). [*Butterfly Study*], c1940s. Vintage silver gelatin photograph, montage, signed in pencil on accompanying slip mounted below image, photographer's stamp verso, 36 x 27.7cm. *Retouched minor surface loss to lower right corner of image, slight silvering to edges of image.*

**\$990**

Stamp reads "Rob Hillier, Photographic Illustrator."

Image centred in musical score by Chopin.

99. **Horst P. Horst** (German/Amer., 1906-1999). [*Lady Hannah Lloyd Jones*], c1939. Vintage silver gelatin photograph, signed in coloured pencil on backing below image, 21 x 16.5cm. *Laid down on original backing.*

**\$3,300**

Provenance: Charles Lloyd Jones estate.



97. **Rob Hillier** (Aust., 1913-1991). [*Plaster Moulds*], c1940s. Vintage silver gelatin photograph, photographer's stamp verso, 19.5 x 19.3cm. *Dents to centre of image, discoloration to upper left corner of image, minor crinkles overall.*

**\$990**

Stamp reads "Rob Hillier Photography, 114 Walker St, North Sydney. XB 9276."



98. **E.O. Hoppé** (Brit., 1878-1972). [*Lady Hannah Lloyd Jones*], c1930. Vintage silver gelatin photograph, signed in pencil on image lower left, annotated "19010-K" in ink on photographer's printed label on backing verso, 23.2 x 17.3cm. *Slight scuffs to image, minor silvering to edges, tipped to original backing.*

**\$3,300**

Label includes "Hoppé, 7 Cromwell Place, South Kensington." Provenance: Charles Lloyd Jones estate.



101. **Carol Jerrems** (Australian, 1949-1980). [*Ambrose Campbell*], 1973. Vintage silver gelatin photograph, titled, editioned 2/9, signed and dated in pencil in lower margin, 20.4 x 15.4cm. *Slight foxing overall.*

**\$24,500**

Illustrated in *Up Close. Carol Jerrems*, Heide Museum of Modern Art, 2010, p56.

Very rare image. Jerrems' reflection is in the background, taking a photograph of her Nigerian musician lover, Ambrose Campbell.



100. **Horst P. Horst** (German/Amer., 1906-1999). [*Lisa With Turban, NY*], 1940. Vintage silver gelatin photograph, facsimile signature blind stamp to lower margin, signed verso, 29.3 x 22.9cm. *Framed.*

**\$11,000**

Prov: Byron Mapp Gallery. Ref: *Horst: Sixty Years of Photography*, 1995, #51, titled *Lisa Fonsagrives with Turban, NY*."





102. **Carol Jerrems** (Aust., 1949-1980). *Anandakapila And Amritananda, Mangrove Mountain, 1978*. Vintage silver gelatin photograph, titled and dated in pencil in lower margin, signed and dated in ink verso, 16.7 x 22.4cm. *Minor embossing to centre of image.*

**\$2,850**

While studying yoga, Jerrems visited and photographed people at Satyananda Ashram at Mangrove Mountain, NSW in 1978. Ref: *Up Close*. Carol Jerrems, Heide Museum of Modern Art, 2010, p172.



103. **Carol Jerrems** (Aust., 1949-1980). *Paramhansa Satyananda Saraswati, Mangrove Mountain, 1978*. Vintage silver gelatin photograph, titled and dated in pencil in lower margin, inscribed, signed and dated in ink verso, 16.7 x 22.4cm.

**\$2,850**

Inscription reads "For Anandakapila with love, Kalavadi Sanita (October)." While studying yoga, Jerrems visited and photographed people at Satyananda Ashram at Mangrove Mountain, NSW in 1978. Ref: *Up Close*. Carol Jerrems, Heide Museum of Modern Art, 2010, p172.



104. **Paul Osbourne Jones** (Aust., 1921-1997). *[Camellia]*, c1960s. Vintage silver gelatin photograph, signed and editioned 6/15 in pencil on accompanying slips mounted below image, 40.6 x 29.6cm. *Minor retouching to image.*

**\$1,650**



105. **Paul Osbourne Jones** (Aust., 1921-1997). *[Lily]*, c1960s. Vintage silver gelatin photograph, signed and editioned 3/10 in pencil on accompanying slips mounted below image, 30.2 x 40.5cm. *Repaired minor tears to upper edge of image, slight chips and scratches to edges of image.*

**\$1,650**



106. **John Kauffmann** (Aust., 1864-1942). *[Forest]*, c1920s. Vintage silver gelatin photograph, signed in pencil on backing below image, 20.1 x 14.3cm. *Laid down on original backing.*

**\$3,300**

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



107. **John Kauffmann** (Aust., 1864-1942). *[Trees And River]*, c1920s. Vintage silver gelatin photograph, signed in pencil on backing below image, 24.1 x 18.1cm. *Tipped to original backing.*

**\$3,300**



108. **Laurence Le Guay** (Aust., 1917-1990). *[Fashion Shot Showing Felt Hat With Scalloped Edges]*, c1960s. Vintage silver gelatin photograph, 16.7 x 13.2cm. *Tears to upper portion, mottled emulsion and paper remnants to lower portion of image.*

**\$990**

Provenance: Laurence Le Guay Surry Hills studio. Fashion photographs by Le Guay are uncommon.



109. **Laurence Le Guay** (Aust., 1917-1990). *[Fashion Shot – Model With Camera And Backdrop]*, c1960s. Vintage silver gelatin photograph, 24.7 x 18.6cm.

**\$990**

Provenance: Laurence Le Guay Surry Hills studio.



111. **Melanie Le Guay** (Aust., 1951-1975). *Caribbean Gale*, c1975. Vintage silver gelatin photograph, titled and signed by Melanie Le Guay in ink, annotated in another hand in pencil with posthumous estate stamp verso, 14.6 x 21.8cm. *Minor stains to upper centre of image and right margin, crinkles, cracking and surface loss to margins.*

**\$1,650**

Annotation reads "One of Melanie's photographs of the Caribbean storm."



112. **Melanie Le Guay** (Aust., 1951-1975). *Storm, Pacific Ocean*, 1975. Vintage silver gelatin photograph, titled and signed by Melanie Le Guay in ink, annotated in another hand in pencil with posthumous estate stamp verso, 14.6 x 21.8cm. *Minor stains to upper left and cracks to lower portion of image, slight crinkles overall, stains, foxing, cracking and crop marks to margins.*

**\$1,650**

Annotation reads "A storm brewing in the Pacific Ocean."



110. **Melanie Le Guay** (Aust., 1951-1975). *Children, Cape Tribulation*, 1974. Vintage silver gelatin photograph, annotated "Elfick" by Melanie Le Guay, photographer's name, titled, dated "Sept. '74" and annotated in another hand in pencil with posthumous estate stamp verso, 14.6 x 21.8cm. *Minor crinkles overall, slight surface loss to right margin, tape verso.*

**\$1,650**

Annotation reads "Printed by Melanie." Illustrated in *Melanie Le Guay: A portfolio*, NGV, 1975, u.p.

Melanie Le Guay was the daughter of photographer Laurence Le Guay.



113. **Leonard Lee**. *[Lady Hannah Lloyd Jones]*, c1930s. Vintage silver gelatin photograph, signed in ink on image lower right, 38.7 x 29.5cm. *Minor crinkles, dents and surface cracks to image, silvering to edges, tipped to original backing.*

**\$2,200**

Provenance: Charles Lloyd Jones estate.



114. **Nellie A. Leggett** (Aust., active 1930s-1950s). *Theseus And Minotaur*, c1930s. Vintage silver gelatin photograph, titled in pencil on accompanying slip mounted below image, 35.3 x 28.5cm. *Minor stains to lower left corner of image and right margin.*

**\$990**

Image depicts a detail of the Archibald Fountain, Hyde Park, Sydney.



116. **Jon Lewis** (Aust., b.1950). *Valerie As Rangda, Bali*, 1986/later printing. Silver gelatin photograph, titled, signed and dated in pencil verso, 38.2 x 47.9cm.

**\$1,850**

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



117. **Jon Lewis** (Australian, b.1950). *Parisian Sontan – Under Balinese Sky, Bali*, 1986/ later printing. Silver gelatin photograph, titled, signed and dated in ink in lower margin, 38.3 x 47.8cm.

**\$1,650**

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

115. **Nellie A. Leggett** (Australian, active 1930s-1950s). *Plain And Purl*, 1940. Vintage silver gelatin photograph, titled in pencil on slip mounted below image, signed with address, titled and annotated "No. 4" in pencil verso, 31.7 x 39.3cm. *Silvering to edges of image.*

**\$990**

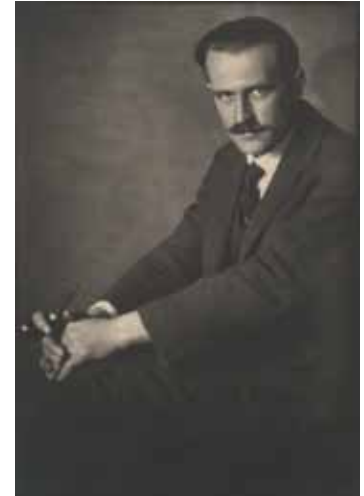
Address reads "9 Calypso Avenue, Mosman."



118. **Harry S. Lucraft** (Aust., 1894-1953). *Glimpse Of Perth*, c1930s. Bromoil, titled and signed in pencil in lower margin, 30.2 x 25.3cm. *Slight discolouration to right portion of image, minor foxing to image lower left, surface loss to margins.*

**\$2,200**

Born in Adelaide, Dr Harry Stephenson Lucraft worked at the Royal Perth Hospital in Western Australia, specialising in cardiology. A highly respected doctor, he was also known as "a skilled and artistic amateur photographer. He carried his camera in his car at all times just in case a misty scene appeared - he favoured 'mistscapes'." Ref: Royal Perth Hospital.



119. **Monte Luke** (Australian, 1885-1962). [*Portrait Of Henri Mallard*], 1916. Vintage silver gelatin photograph, 20 x 13.7cm.

**\$3,300**

Studio portrait of Henri Mallard aged 32. Held in the Art Gallery of NSW collection. Mallard was one of the noted members of the Sydney Camera Circle.



120. **Monte Luke** (Aust., 1885-1962). *Homeward*, c1920. Vintage toned silver gelatin photograph, titled and signed in pencil in lower margin, 20.7 x 29.3cm.

Printed on textured paper.

**\$1,950**



121. **Monte Luke** (Aust., 1885-1962). *O Sole Mio*, 1922. Vintage toned silver gelatin photograph, titled, signed and annotated in pencil on backing below image, 24.7 x 34.8cm. *Laid down on original backing.*

**\$2,650**

Annotation mentions exhibitions of this image in the London Salon, 1922; the Canadian Salon, 1923; and the Batavia Salon, 1923.



122. **Henri Mallard** (Australian, 1884-1967). *West Circular Quay*, 1912/c1930s. Silver gelatin photograph, titled, dated and signed in pencil on accompanying backing, 25.3 x 30.2cm. *Minor retouching to image, slight foxing to original backing.*

**\$3,300**

Provenance: Mallard estate.



123. **Henri Mallard** (Aust., 1884-1967). *The French Doll*, 1932. Vintage silver gelatin photograph, titled, signed and dated in pencil in lower margin, 33.1 x 29.3cm. *Small dents, minor stains and crinkles to image.*

**\$2,200**

Provenance: Mallard estate.



124. **Henri Mallard** (Aust., 1884-1967). *The Pillars, Burdekin House, Macquarie Street*, 1939. Vintage silver gelatin photograph, titled, signed and dated in pencil in lower margin, 34.4 x 24.9cm. *Slight foxing verso.*

**\$3,300**

Provenance: Mallard estate.



125. **Henri Mallard** (Aust., 1884-1967). *[Illegible] Snow*, c1930s. Vintage silver gelatin photograph, titled and signed in pencil in lower margin, 15.3 x 15.3cm. *Minor retouching to upper portion and stain to lower left corner of image.*

**\$5,500**

Provenance: Mallard estate.



126. **Henri Mallard** (Aust., 1884-1967). *The Bride*, c1930s. Vintage silver gelatin photograph, titled and signed in pencil in lower margin, 17.3 x 19.4cm. *Embossed marks in circular pattern to centre right, minor foxing to margins.*

Provenance: Mallard estate.

**\$4,400**



127. **Henri Mallard** (Australian, 1884-1967). *Lining Up*, c1930s. Vintage silver gelatin photograph, titled and signed in pencil in lower margin, 20.2 x 22.4cm.

Provenance: Mallard estate.

**\$6,600**

128. **Robert McFarlane** (Australian, b.1942). *Sleeping Surgeon, Sydney Hospital*, 1978/1979. Vintage silver gelatin photograph, titled, dated "1978" and signed in pencil in lower margin, titled, dated "1979" and captioned in ink and pencil with photographer's stamp verso, 24.8 x 16.3cm. *Minor scuffs to image, slight soiling to right edge of image.*

**\$2,200**

Caption reads "Malcolm Hughes, Penrith, Liverpool."



129. **Robert McFarlane** (Aust., b.1942). *Dogs Imitating Their Owners, Brisbane, Australia*, 1987. Vintage silver gelatin photograph, signed, titled and dated in pencil verso, 23 x 35.2cm. *Slight crinkles overall, minor glue remnants to margins.*

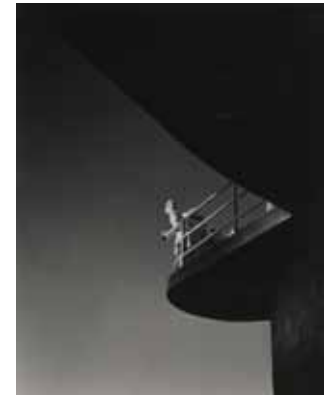
**\$2,200**



130. **Robert McFarlane** (Aust., b.1942). *Hugh Grant And Tara Fitzgerald. John Duigan Film "Sirens"*, 1994. Vintage silver gelatin photograph, signed, titled, dated and annotated in pencil verso, 23.6 x 34.2cm.

**\$2,200**

Annotation includes photographer's technical information. The film *Sirens* is loosely based upon the life of artist Norman Lindsay, and was filmed at his home in Springwood in the Blue Mountains, NSW.



131. **David Moore** (Aust., 1927-2003). *Manly*, c1947. Vintage silver gelatin photograph, titled, dated "circa 1947" and signed in ink and pencil verso, 29.1 x 22.9cm. *Minor surface scratches to image.*

**\$12,500**





132. **David Moore** (Aust., 1927-2003). *Bridge Structure, Sydney, 1947*. Vintage silver gelatin photograph, titled, dated and signed in pencil, alternate title with date in ink verso, 20 x 19.2cm. *Minor scuffs to image, dents and chip to edges of image.* **\$7,700**  
Alternate title reads "Harbour Bridge Detail."



133. **David Moore** (Aust., 1927-2003). *Car At Night, c1948*. Vintage silver gelatin photograph, titled, dated "c1948" in pencil, and signed in ink verso, 24.2 x 30.1cm. *Minor crinkles.* **\$7,700**



134. **David Moore** (Aust., 1927-2003). *The Washington Monument Reflected, USA, 1956*. Vintage silver gelatin photograph, titled, dated and signed in pencil with photographer's stamp verso, 29.2 x 19.3cm. **\$6,600**  
Stamp reads "Photograph by David Moore, 39, Redcliffe Road, London, S.W. 10, Phone: Flaxman 1390."



135. **David Moore** (Aust., 1927-2003). *Sydney [Sic] Myer Music Bowl, Melbourne, 1959*. Vintage silver gelatin photograph, titled, dated and signed in pencil, photographer's and other stamps, and typed caption label verso, 18.5 x 29.4cm. *Creases with cracks and surface loss to corners.* **\$6,600**  
Caption reads "Billy Graham uses remarkable new music bowl for crusade. Sidney Myer gives Melbourne a fantastic new example of modern architecture. Sun is reflected from aluminium sheeting forming canopy of Bowl."

136. **David Moore** (Australian, 1927-2003). *Contoured Rice Field, NSW, 1966*. Vintage silver gelatin photograph, titled, dated and signed in pencil, alternate title in ink, photographer's stamp and various publishing annotations verso, 28.5 x 20cm. *Minor retouching, dents, crinkles, slight creases, cracks and chips to edges of image.* **\$6,600**  
Alternate title reads "Ploughed Rice Fields, Murrumbidgee Irrigation Area, NSW." Stamp reads "Photography by David Moore, 7 Ridge Street, North Sydney, NSW, 2060. Telephone 929 9620."



137. **May Moore** (NZ/ Aust., 1881-1931) [*Portrait Of Woman In Evening Dress*], c1920. Vintage silver gelatin photograph, photographer's line in negative lower right, 19.5 x 14.6cm. **\$1,100**



138. **May Moore** (NZ/Aust., 1881-1931). *[Toti Dal Monte Wearing Head-Dress And Fur Stole]*, c1920. Vintage silver gelatin photograph, signed by photographer and autographed by Toti Dal Monte in ink on backing below image, 19.8 x 15.4cm. *Tipped to original backing with slight surface loss to lower edge.*

**\$1,350**

Antonietta Meneghel (1893–1975), better known by her stage name Toti Dal Monte, was a celebrated Italian operatic soprano. In 1924, Dame Nellie Melba invited her to be one of the leading singers of

an opera company touring Australia. Dal Monte was a great success on the tour. There was a mutual admiration between Melba and the younger Dal Monte, and they threw bouquets for each other after performances. In 1928, on her third visit to Australia, Dal Monte married the tenor Enzo de Muro Lomanto in St Mary's Cathedral, Sydney. Ref: Wiki.



141. **George J. Morris** (Aust., 1884-1959). *The Spirit Of The Ionic*, 1925. Bromoil transfer, titled, signed and dated in pencil in plate mark below image, signed, titled and annotated in pencil verso, 22.4 x 16.5cm. *Minor foxing to margins.*

**\$2,200**

Annotation reads "Address: Canterbury Road, Petersham, NSW, Australia." Image depicts the northern corner of the Art Gallery of New South Wales. Exhibitions of this image include Toronto Salon, 1925; NZ, 1925; and London Salon, 1925.



139. **Lewis Morley** (Brit./Aust., b.1925). *Bali Fruit Dog*, c1975. Vintage silver gelatin photograph, photographer's blind stamp to lower right corner of image, signed, annotated "vintage," titled and dated "mid 70s" in pencil verso, 36 x 24cm. *Slight stains to centre left and right of image, slight silvering to edges of image, minor foxing to left margin.*

**\$1,650**



140. **Lewis Morley** (British/Aust., b.1925). *[Richard Neville]*, c1990s. C-type photograph, signed in ink in lower margin, 37.9 x 30.5cm.

**\$1,350**

Australian-born Richard Neville is an author and self-described "futurist", who came to fame as a co-editor of the counterculture magazine Oz in Australia and the United Kingdom in the 1960s and early 1970s. Ref: Wiki.



142. **George J. Morris** (Aust., 1884-1959). *Mousehole [Cornwall]*, c1930. Bromoil transfer, titled and signed in pencil in plate mark below image, 35.9 x 26.2cm. *Foxing overall, slight retouching to margins.*

**\$2,650**

143. **William Mortensen** (Amer., 1897-1965). *The Maid Of Tunis*, 1932. Vintage silver gelatin photograph, titled, dated and signed in negative lower right, and signed in pencil in lower margin, 18.4 x 14.4cm. *Minor stains to lower margin.*

**\$2,200**





144. **William Mortensen** (Amer., 1897-1965). *Sojin*, c1935. Vintage silver gelatin photograph, titled and signed in pencil in lower margin, 18.6 x 14.7cm. *Slight crease to upper portion of image, minor silvering.*

**\$3,300**

Shows actor Sojin Kamiyama as the villain Khan, in the 1924 movie *The Thief of Bagdad*.



145. **William Mortensen** (Amer., 1897-1965). *Cesare Borgia*, c1935. Vintage silver gelatin photograph, titled in negative upper right and signed in pencil in lower margin, 19.2 x 14.8cm. *Minor stains to margins.*

**\$2,200**



146. **William Mortensen** (Amer., 1897-1965). *Circe*, c1935. Vintage silver gelatin photograph, titled and signed in pencil in lower margin, 18.2 x 13.1cm. *Discolouration and silvering overall.*

**\$2,200**



147. **Nicholas Nedelkopoulos** (Aust., b.1955). *Mathew's Fence*, 1976/1990. Silver gelatin photograph, annotated "P91-21," editioned 2/5, titled, dated and signed in ink in lower margin, 10.9 x 16.8cm.

**\$1,100**



148. **Nicholas Nedelkopoulos** (Aust., b.1955). *Porcelain Sisters*, 1978/1990. C-type photograph, annotated "P91-04," editioned 5/5, titled, dated and signed in ink in lower margin, 10.9 x 16.5cm.

**\$1,100**



149. **Ann Noon** (Aust., b.1950). *Banjo Case*, c1975. Vintage silver gelatin photograph, titled and signed in pencil and ink verso, 9.8 x 37.3cm. *Creases and crinkles to left and right portions of image and to margins, slight chips to edges.*

**\$1,100**



150. **Ann Noon** (Aust., b.1950). *Dolls*, c1975. Vintage silver gelatin photograph, title and photographer's name in various hands in pencil verso, 31 x 20.3cm. *Creases and crinkles to left and right portions of image and to margins, slight chips to edges.*

**\$1,100**



151. **Ann Noon** (Australian, b.1950). *Mr Chandler Coventry*, c1975. Vintage silver gelatin photograph, titled in pencil with photographer's stamp verso, 28.3 x 19.3cm. *Minor crinkles to lower right corner of image and to margins, small stains to lower margin.*

**\$1,100**

Shows Paddington art dealer Chandler Coventry (1924-1999) in his gallery.



152. **Charles Page** (Aust., b.1946). *Adelaide*, 1971/2001. Silver gelatin photograph, signed, dated and titled in pencil verso, 20 x 27.2cm.

**\$1,650**



153. **Charles Page** (Aust., b.1946). *East Perth, Western Australia*, 1971/2001. Silver gelatin photograph, signed, dated and titled in pencil verso, 20.1 x 29.7cm.

**\$1,650**



154. **Charles Page** (Aust., b.1946). *Peregian Beach Motel*, 1983/1985. Silver gelatin photograph, signed and dated in pencil verso, 20.4 x 30.1cm.

**\$1,650**

Illustrated in exhibition catalogue *Visible Traces of Another Life: Photography of Charles John Page 1966-2003*, Rockhampton Art Gallery, 2003, p21.



155. **Charles Page** (Aust., b.1946). *[Rainbow Theatre]*, 1988. Silver gelatin photograph, signed and dated in pencil verso, 20.9 x 30.4cm. *Foxing to margins.*

**\$1,650**



156. **Max Pam** (Aust., b.1949). *Luna Park*, 1978/later printing. Silver gelatin photograph, annotated “#37,” signed and titled in ink verso, 18.8 x 19.5cm. *Minor indentations to image centre right, slight stains to upper margin.*

**\$1,650**

Held in the Art Gallery of New South Wales collection.



157. **David Potts** (Aust., b.1926). *Director Of Tate Gallery, Sir John Rothenstein*, 1953/1997. Silver gelatin photograph, titled, captioned, dated and signed in pencil with two photographer's stamps verso, 31 x 46.3cm. *Minor creases and tears to edges of margins.*

**\$1,350**

Caption reads “Opening night: Sir Jacob Epstein retrospective, the Tate Gallery, London.”



158. **Philip Quirk** (Aust., b.1948). *Fun Parlour, Manly*, 1977/later printing. Silver gelatin photograph, titled, dated and signed in ink in lower margin, signed in pencil verso, 14.8 x 21.9cm.

**\$1,650**



159. **Philip Quirk** (Aust., b.1948). *Sole Bros Circus, Back Door, Sydney*, 1978/1995. Silver gelatin photograph, dated and signed in ink in lower margin, titled, dated and signed in pencil verso, 14.8 x 21.9cm.

**\$1,650**



160. **Roger Scott** (Australian, b.1944). *Bob Hawke, Anti-Vietnam War Demonstration, Domain, Sydney*, 1972/2007. Silver gelatin photograph, signed in ink in lower margin, titled, dated and signed in pencil verso, 23.4 x 35.2cm.

**\$1,350**



161. **Roger Scott** (Australian, b.1944). *Malcolm Fraser, Randwick Racecourse*, 1975/2002. Selenium toned silver gelatin photograph, titled, dated and signed in ink verso, 24 x 35.3cm.

**\$1,650**

In November 1975, two weeks after the dismissal of Gough Whitlam, Roger Scott was photographing a Liberal Party rally at Randwick Racecourse, which was attended by about 20,000 Liberal supporters. According to Scott, Malcolm Fraser was standing up on the flatbed of a semitrailer, “whipping the crowd into a frenzy.” Scott said he made his way onto the

back of Fraser's flatbed and began taking photos while Fraser was shouting comments like “A vote for Labor is a vote for the communists.” Scott, enraged, yelled out “Fraser, you're a f—ing dope!” The Liberal leader spun around and pointed at Scott just as he took the photograph, capturing the moment. Illustrated in *Roger Scott: From the Street*, 2001, p.109.



162. **Roger Scott** (Aust., b.1944). *Gough Whitlam, Labour Party Election Launch, Bankstown, 1993/2007*. Silver gelatin photograph, signed in ink in lower margin, titled, dated and signed in pencil verso, 23.4 x 35.1cm.

**\$1,350**



165. **Wolfgang Sievers** (German/Aust., 1913-2007). *Advertisement For Prestige Designed Materials, Australian Rayon Weavers, 1950*. Vintage silver gelatin photograph, photographer's stamp verso, 24.4 x 19.1cm. *Ink offsetting to centre and embossing to upper portion of image, slight creases and cockling to edges.*

**\$6,600**

Stamp reads "Wolfgang Sievers Photography, 9 Collins Street, Melbourne, C.1. Central 4043." Illustrated in Calado, *The Photography of Wolfgang Sievers*, 2000, p240.



163. **Wolfgang Sievers** (German/Aust., 1913-2007). *Asparagus Line, Harvest Foods, Cheltenham, Victoria, 1957*. Vintage silver gelatin photograph, negative number "R2446F" and photographer's stamp verso, 24.4 x 19.1cm. *Ink offsetting to centre and embossing to upper portion of image, slight creases and cockling to edges.*

**\$4,400**

Stamp reads "Wolfgang Sievers, Photographer, 9 Collins Street, Melbourne, C.1. Telephone 63-4023." Held in the NLA collection.



166. **Wolfgang Sievers** (German/Aust., 1913-2007). *Victorian Chamber Of Manufacturers, St Kilda Road, Melbourne: Composite Mural (Since Demolished), 1965*. Vintage silver gelatin photograph, photographer's stamp and negative number "R3573C" in pencil verso, 25.3 x 16cm.

**\$4,400**

Stamp includes "Wolfgang Sievers, Photographer, [9] Collins St, Melbourne." The image is an unusual montage of multiple photographs of factory products on production lines. Held in the NGA collection.

164. **Wolfgang Sievers** (German/Aust., 1913-2007). *Bryant & May, Richmond [Match Factory In Victoria], 1939/c1960s*. Silver gelatin photograph, titled, dated and signed in ink verso, 24.7 x 19.6cm.

**\$7,700**

Held in the National Library of Australia collection.

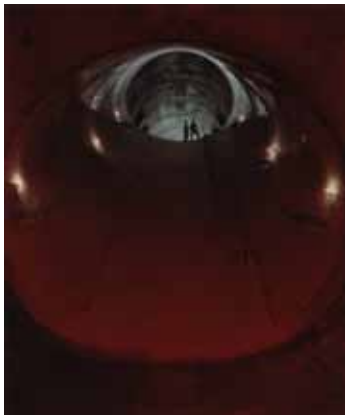


167. **Wolfgang Sievers** (German/Aust., 1913-2007). *Hammersley Iron, Drilling At Paraburdoo, Western Australia, 1977*. Vintage C-type photograph, photographer's stamp verso, 33.7 x 24.7cm.

**\$4,400**

Stamp reads "Wolfgang Sievers, Photographer, 52 Edward Street, Sandringham, 3191. Telephone: (03) 598 4602. Melbourne, Australia." Held in the NLA collection.





171. **Robin Smith** (NZ/Aust., b.1927). *Road Corrugations, Western Queensland*, c1960/2005. Silver gelatin photograph, titled, annotated, dated "circa 1960/2005" and signed in ink verso, 24.2 x 19.2cm.

**\$1,100**

Annotation reads "Queensland Roads 7."



172. **Robin Smith** (NZ/Aust., b.1927). *The Rabbit-Trapper, Port Campbell, Victoria*, c1960/2006. Silver gelatin photograph, titled, annotated, dated "circa 1960" and signed in ink verso, 40.5 x 30.4cm.

**\$1,100**

Annotation reads "Australian People II."



168. **Wolfgang Sievers** (German/Aust., 1913-2007). *Escalator Site, Parliament Station, Melbourne*, 1977/later printing. C-type photograph, titled, signed and dated in pencil on mount below image, 25 x 20cm. *Minor scuffs to image.*

**\$6,600**



170. **Arthur Smith** (Australian, d.1945). *The Cabbage Patch*, c1930s. Bromoil, titled and signed in pencil on backing below image, 22.4 x 23.7cm. *Minor foxing to image, hinged to original backing.*

**\$1,350**

169. **Arthur Smith** (Aust., d.1945). *The Customs House, Newcastle*, 1923. Bromoil, titled, signed and dated in pencil on backing below image, 28 x 21.8cm. *Slight foxing, laid down on original backing.*

**\$1,650**



173. **W. Eugene Smith** (Amer., 1918-1978). Pair of silver gelatin photographs:

(a) *Wounded, Dying Infant Found By American Soldier In Saipan Mountains*, 1944/c1970s. Photographer's name and annotation in an unknown hand in ink verso, 21.3 x 16.8cm. *Old tape marks verso.*

Annotation includes "W. Eugene Smith. Return to Leslie Teicholz, 450 West 20<sup>th</sup> St., NYC 10011." Provenance: Robert McFarlane.

(b) *Nurse Midwife Delivering Baby*, 1951/c1970s. Photographer's name and annotation in an unknown hand in pencil and ink with stamp verso, 21.6 x 16.6cm. *Old tape marks verso.*

Annotation includes "W. Eugene Smith." Stamp reads "Leslie Teicholz, 450 West 20<sup>th</sup> Street, NYC 10011." Provenance: Robert McFarlane.



The pair **\$12,500**



174. **Henry Talbot** (Aust., 1920-1999). *Model Maggie Eckart Photographed At Fibremakers Factory*, 1967. Vintage silver gelatin photograph, titled, annotated and signed in pencil verso, 28.2 x 23.7cm. *Slight creases with cracking and retouching to corners of image.*

**\$3,300**

Annotation reads "Costume designed by Jon Finlayson. Fashion illustration '67, for Fibremakers, series for Pacific Photographic Fair."



175. **Henry Talbot** (Aust., 1920-1999). *Fashion Illustration, Model Susie Cuthbert*, 1968. Vintage silver gelatin photograph, titled, dated and signed in pencil, photographer's stamp with added negative number in pencil and various publishing annotations verso, 24.6 x 19.4cm. *Slight dents to image lower centre, minor crinkles overall, crop marks to margins.*

**\$3,300**

Stamp reads "Helmut Newton & Henry Talbot Pty. Ltd. Photographers. Latrobe Court, 165 Latrobe St., 32-3747, 32-3748. No. 1092. Pos. 6." Publishing annotations include "Australian Photography, November '69, p27."



176. **Eric Thake** (Australian, 1904-1982). *Omnivorous Bulldog*, 1967. Vintage silver gelatin photograph, titled, annotated, signed and dated in pencil verso, 19.4 x 24.3cm. *Minor crinkles to image.*

**\$2,200**

Annotation reads "Accidental Animal. Elgin Street. Spilt paint."



177. **Eric Thake** (Aust., 1904-1982). *The Black Bunyip*, 1968. Vintage silver gelatin photograph, titled, annotated, signed and dated in pencil verso, 19.1 x 24.3cm.

**\$2,200**

Annotation reads "Accidental Animal. Spilt paint. U of Mellb. grounds."



178. **Greg Weight** (Aust., b.1946). *Solarised Tree*, 1975. Vintage silver gelatin photograph, dated and signed in pencil in lower margin, titled, dated and signed in pencil verso, 33.5 x 22.4cm. *Creases with cracking to right and lower edges of image, stains to upper edge of image and to margins, minor crinkles overall.*

**\$1,350**