



# Australian Art

Collectors' List No. 160, 2012

**Josef Lebovic Gallery**

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# JOSEF LEBOVIC GALLERY

Established 1977

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## COLLECTORS' LIST No. 160, 2012

### Australian Art

On exhibition from **Wed., 5 December** to **Sat., 9 February 2013**.  
All items will be illustrated on our website from **8 December**.  
Prices are in Australian dollars and include GST. Exch. rates as at  
time of printing: AUD \$1.00 = USD \$1.03¢; UK £0.65p  
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Compiled by Josef & Jeanne Lebovic, Lenka Miklos, Mariela Brozky, Takeaki Totsuka



**Holiday break:** The gallery will be open by appointment from **23 December 2012** until we resume normal hours on **16 January 2013**.

**February catalogue:** Our next list, *Australiana*, will feature rare colonial work by Charles Rodius and Richard Read Jr., and a rare collection of 19th century Australian Christmas cards and other ephemera.



1. **G. Ansdell** (Aust., b.1900). [*Anzac War Memorial, Hyde Park, Sydney*], c1940s. Watercolour with pencil, signed lower right, 30.5 x 40cm. *Minor foxing, old mount burn.*

**\$990**

Ansdell was a finalist for the Wynne Prize in 1935.

2. **Richard Ashton** (Aust., 1913-2001). [*Australian Landscape*], 1943. Oil on board, signed and dated lower left, 33.4 x 44.8cm. *Minor surface cracking. Framed.*

**\$2,850**



3. **Normand Baker** (Aust., 1908-1955). *Watkin St, Newtown [NSW]*, c1930s. Pencil drawing, titled in pencil in lower margin, accompanied with authentication note signed in ink by artist's sister Reta Morton, 24.2 x 20.2cm. *Foxing overall, perforations, slight creases and minor tear to margins.*

**\$990**

Note reads "I declare that this pencil sketch entitled *Watkin St, Newtown* is an original done by my brother Normand Henry Baker. Reta Morton."



4. **Normand Baker** (Australian, 1908-1955). *[Old Chinese Market Gardens, Tempe, NSW]*, c1930s. Pencil drawing, annotations concerning colour throughout image, accompanied with authentication note signed in ink by artist's sister Reta Morton, 24.1 x 35.6cm. *Minor creases to edges.*

**\$990**

Note reads "I declare that this pencil sketch of the old Chinese market of Tempe is an original done by my brother Normand Henry Baker. Reta Morton."



5. **Normand Baker** (Australian, 1908-1955). *Workers In Pier St, Sydney*, c1930s. Pencil drawing, titled "Pier St" in pencil in lower margin, accompanied with authentication note signed in ink by artist's sister Reta Morton, 23 x 18.7cm. *Slight foxing and soiling overall.*

**\$880**

Note reads "I declare that this pencil sketch entitled *Workers in Pier St, Sydney* is an original done by my brother Normand Henry Baker. Reta Morton."



6. **Charles Blackman** (Aust., b.1928). *[Female Portrait]*, c1950s. Monotype, faded signature in ink in lower margin, 24.3 x 19.5cm. *Minor halo to parts of image due to oil-based ink. Framed.*

**\$1,650**



7. **Charles Blackman** (Aust., b.1928). *Titania And Bottom*, c1980s. Lithograph, editioned 57/100, titled and signed in pencil with paper manufacturer blind stamps in lower margin, 34.8 x 44.7cm. *Minor dents and crinkles to edges of margins.*

**\$990**



8. **Arthur Boyd** (Aust., 1920-1999). *Eugene Oegin*, c1996-1997. Colour lithograph, editioned 38/100 and signed in pencil below image, 63 x 51.8cm. *Framed.*

**\$1,650**

From the Australian Opera's 40th anniversary print portfolio, produced by Australian Print Workshop in 1996-1997. It consisted of prints based on works from Opera Australia's repertoire, and included work by John Coburn, Robert Dickerson, Colin Lanceley, Alun Leach-Jones, Kerrie Lester, Mandy Martin, John Olsen, David Wadelton and Judy Watson. Ref: NGA, Australian Print Workshop.



9. **Cressida Campbell** (Aust., b.1960). *Banksias*, 1981. Acrylic paint on paper, signed and dated lower right, title and artist in an unknown hand in ink on adhesive label attached to frame verso, 37.1 x 49.9cm. *Minor foxing to unpainted portions of paper. Framed.*

**\$4,400**



10. **Cressida Campbell** (Aust., b.1960). *The Bush*, 1988. Colour screenprint, editioned 39/99, titled, signed and dated in pencil in lower margin, 50.3 x 22.2cm. *Slight foxing to margins.*

**\$2,850**



11. **Cressida Campbell** (Aust., b.1960). *Harp Shell Detail*, 1989. Colour woodcut, editioned 1/5, titled, signed and dated in pencil in lower margin, 19.7 x 22.6cm. *Framed.*

**\$1,950**



12. **Ethel Carrick-Fox** (Australian, 1872-1952). *The Fruit Market, Nice [France]*, 1933. Lithograph, editioned 4/25 and signed in pencil in lower margin, 32.5 x 45.6cm. *Slight crease to right portion of image, minor soiling and foxing overall.*

**\$3,300**

This is one of a small number of original prints created by Carrick-Fox during her lifetime. Hand-coloured version held in the NGA collection.



13. **Margaret Clark** (Aust., 1901-2001). *The Music Of The Bush*, c1920s. Pen and ink with watercolour, titled and signed in ink lower centre to right, 26.8 x 17.9cm. *Glue remnants to edges.*

**\$2,250**

Known for her children's illustrations of pixies and fairies, Margaret Clark was employed by Sweetacres until 1930 to paint the lids of deluxe confectionery tins. She held a solo exhibition in Sydney in 1926. After her marriage in 1929 she did not exhibit again. However, in 1985 her work was included in an exhibition of Australian children's illustrators held in Sydney. The work from that exhibition is part of the National Trust's collection held at the State Library of NSW. Ref: Art Record.

15. **Margaret Clark** (Aust., 1901-2001). *Practising Their Songs*, c1920s. Pen and ink with watercolour, titled and signed in ink lower centre to right, 24.5 x 17.3cm (paper). *Slight foxing and discolouration to edges.*

**\$1,950**



14. **Margaret Clark** (Aust., 1901-2001). *Jealousy!*, c1920s. Pen and ink with watercolour, titled and signed in ink lower centre to right, 29 x 20.1cm (paper). *Slight discolouration to edges.*

**\$2,250**



16. **Noel Counihan** (Aust., 1913-1986). *[Couple On Beach]*, 1968. Pen and ink, signed and dated lower right, 15.8 x 24.4cm. *Slight stains and minor retouching to image. Framed.*

**\$1,650**



17. **Fredrick Coventry** (Aust./British, 1905-1997). *The Barbaric Property Wall*, 1929. Etching, signed in plate lower left, editioned 1/50, titled and signed in pencil in lower margin, 15 x 15.9cm. *Minor foxing overall.*

**\$1,650**

Held in the NGA and AGNSW collections.



19. **Robert Emerson Curtis** (Aust., 1898-1996). *Explosive Works, Marybrynong, Victoria*, 1940. Pencil drawing, signed, dated and titled lower right, titled and dated in pencil verso, 38.3 x 30.5cm. *Minor foxing and slight creases overall, surface loss and small tears to edges.*

**\$990**



18. **Sybil Craig** (Aust., 1901-1989). *[Market Garden With Carts]*, c1940s. Watercolour and pencil, signed in pencil lower left, 34.6 x 44.5cm. *Framed.*

**\$1,650**



20. **Elsie Dangerfield** (Aust., 1900-1967). *[Industrial Scrap]*, c1950s. Watercolour with pen and ink, signed lower left, 41 x 49.3cm. *Slight foxing overall. Framed.*

**\$1,450**

Works by Dangerfield are in the AGNSW collection.



21. **Douglas Dundas** (Aust., 1900-1981). Group of three prints: (a) *Ponte Vecchio, Florence*, c1920s. Etching, artist's name, dated "1920s," titled, authenticated and signed by son Kerry Dundas in pencil in lower margin and verso, 7.3 x 11.9cm. *Slight foxing overall.*



(b) *Il Ponte Vecchio, Florence, Italy*, 1928. Drypoint, artist's name, dated, titled, authenticated and signed by son Kerry Dundas in pencil verso, 21.7 x 25.5cm. *Slight foxing overall, creases and pinholes to margins.*

(c) *[View Over Terrace House Roofs]*, c1930s. Woodcut, initialled "D.R.D." in block lower left, authenticated and signed by son Kerry Dundas in pencil verso, 8.9 x 10.1cm. *Minor foxing and stains to margins.*

The group **\$1,950**

Provenance: Kerry Dundas.





22. **Joel Elenberg** (Aust., 1948-1980). [*Rainforest*], c1974. Watercolour, signed lower left, 105.5 x 75.5cm. *Framed*.

**\$2,650**

Influenced by the late 1960s drug scene and the war in Vietnam, Elenberg's exhibitions in 1969 and 1971 at Australian Galleries, Melbourne, showed works which included morose, gloomy figures, violence, sex, birth and murder. He then abandoned these themes and a few years later he exhibited a series of tranquil watercolours and decorative paintings, inspired by nature. Ref: McCulloch.



25. **George Finey** (Aust., 1895-1987). [*Worm On "Fruit-Earth" Aiming Cannon*], c1949. Watercolour, signed upper left, 38 x 47.7cm. *Foxing with old retouching, old mount burn. Laid down on acid-free tissue.*

**\$1,650**

Ref: *Aust. Women's Weekly*, 3 Dec., 1949.



26. **Michael Fitzjames** (Aust., b.1948). [*Tale Of Dining In Japan*], c1983. Four pen and ink drawings, each signed in image, 9.9 x 15.3cm (approx. each). *Retouching and minor foxing to upper portion of one image. Mounted together and framed.*

**\$1,350**

23. **Maximilian Feuerring** (Polish/Australian, 1896-1986). [*Standing Nude With Vase*], c1950s. Gouache and acrylic on board, signed lower right, 65 x 45.5cm. *Framed*.

**\$2,200**

Provenance: Feuerring estate.



24. **Joan Finch**. [*Fairies Performing*], c1940s. Watercolour, signed lower right, 27.1 x 34.7cm. *Repaired diagonal cuts to image, pinholes, slight foxing and missing portions to edges. Laid down on acid-free paper.*

**\$1,250**

One of the fairies, who has a typewriter and cigar, appears to be the author of the work being performed.



27. **Cedric Flower** (Aust., 1920-2000). [*Terrace Houses, Paddington*], 1969. Watercolour, crayon, pen and ink, signed and dated in ink lower right, 28.9 x 40.8cm. *Minor foxing overall. Framed.*

**\$1,350**





28. **Donald Friend** (Aust., 1915-1989). *[Love Me, Sailor]*, 1949. Pen and ink, captioned upper left, signed and dated lower right, 23 x 35.5cm. *Slight foxing and stains, creases to edges. Framed.*

**\$4,400**

Caption reads "Ship in a bottle. The artist in relation to society/pot/poison bottle/graffiti." Provenance: Lady Drysdale.

This drawing, based on a centre panel from Friend's 1948 painting, shows a robed frog surrounded by monsters, representing a judge and news media. Friend was inspired to create these images in protest, when Robert Close, the author of the banned book *Love Me, Sailor*, was "fined and gaoled." Ref: Pearce, *Donald Friend: 1915-1989* retrospective, AGNSW, p60.



30. **Elioth Gruner** (Australian, 1882-1939). *The Poplars*, c1920s. Drypoint, annotated "No. 14," titled and signed in pencil in lower margin, annotated "55" in another hand in pencil in upper margin, 15.1 x 17.5cm. *Minor foxing overall.*

**\$1,350**



29. **Bruce Goold** (Aust., b.1948). *Cockatoo*, 1986. Hand-coloured linocut, titled in block lower left, editioned 10/50, signed and dated in pencil in lower margin, 43.7 x 30.4cm.

**\$1,650**

31. **Hal Gye** (Aust., 1888-1967). *[Tree]*, c1933. Monotype, signed in ink on image lower right, annotated "Monotype" and signed in pencil on backing below image, 21.6 x 28.6cm. *Tipped to original backing.*

**\$1,650**

Hal Gye exhibited 55 monotypes at the Fine Art Society's Gallery in Melbourne in 1933. Gye's monotypes rarely appear in the market and this work could have been part of the 1933 exhibition. Ref: State Library of Victoria.



32. **Elaine Haxton** (Aust., 1909-1999). *The Cat And The Canary*, 1960. Screenprint with white highlight, signed and dated in ink on image lower right, titled, annotated and signed in ink on original exhibition label attached to frame verso, 36.4 x 50.3cm. *Repaired paper loss and pinhole to upper margin. Framed.*

**\$1,450**

Annotations include "Section A. Silk screen print."



33. **Leonard Hessing** (Aust., 1931-2004). *[Abstract Male Portrait]*, 1958. Collage and mixed media, signed and dated in ink lower right, annotated in pencil and ink in various hands on frame verso, 33 x 28cm. *Framed.*

**\$3,300**

Annotations include "Arch" and "Lloyd Rees, 6F." Provenance: Lloyd Rees estate.



34. **Nan Hortin** (Aust., 1916-1971). *[Haunted Man Playing Guitar]*, c1940s. Pencil drawing, signed lower right, 39 x 33.7cm. *Slight foxing, soiling and crinkles overall, creases and tears to edges of margins.*

**\$1,850**



35. **Peter Kingston** (Aust., b.1943). *Luna Park, Just For Fun [Sydney]*, 1980. Etching, editioned 28/50, titled, signed and dated "February 1980" in pencil in lower margin, 30.3 x 33.4cm. *Minor foxing, rubbing and mount burn to margins.*

**\$990**

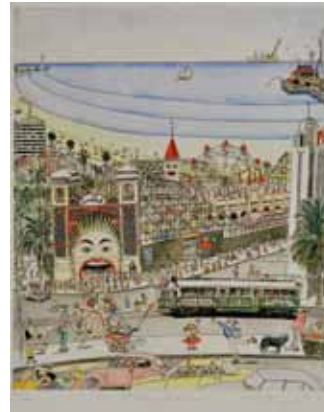
The Ghost Train and the Big Dipper both appear in this image.



36. **Peter Kingston** (Aust., b.1943). *Au Revoir Luna Park [Sydney]*, 1982. Hand-coloured etching, editioned 52/90, titled, signed "King" and dated in pencil in lower margin, 42.6 x 37.3cm. *Slight stains, foxing and dents to margins, old mount burn.*

**\$1,250**

The Ghost Train and the Big Dipper both appear in this image.



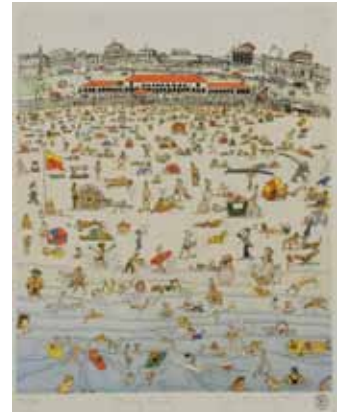
37. **Peter Kingston** (Australian, b.1943). *St Kilda, Melbourne*, 1985. Hand-coloured etching, editioned 87/90, titled, signed and dated in pencil with faded artist's stamp in lower margin, 44.6 x 36.4cm. *Minor foxing to upper portion of image, slight crinkles and soiling to margins.*

**\$1,250**

The image shows Melbourne Luna Park with "Dame Edna Everidge" in the lower left foreground.

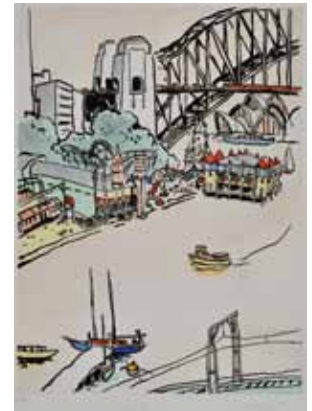
39. **Peter Kingston** (Aust., b.1943). *Evening Star*, 1989. Hand-coloured aquatint, editioned 21/60, titled, signed and dated in pencil in lower margin, 68.4 x 49.9cm. *Minor foxing to upper edge of image and to margins.*

**\$1,850**



38. **Peter Kingston** (Aust., b.1943). *Busy Bondi*, 1985. Hand-coloured etching, editioned 52/90, titled, signed and dated in pencil with two artist's stamps in lower margin, 44.6 x 36.4cm. *Framed.*

**\$1,550**







40. **Lisette Kohlhagen** (Aust., 1890-1969). *Step Pyramid*, c1950s. Linocut, titled, signed and annotated "No. 1" in ink in lower margin, 29.3 x 35cm. *Slight stains to image lower right and to left margin, old creases.*  
\$1,350

41. **Alun Leach-Jones** (British/Australian, b.1937). *Capricornia #1*, 1985. Colour screenprint, editioned 22/100 and signed in pencil in lower margin, 45.7 x 38.4cm. *Framed.*

\$990

From a suite of six screenprints published by Gwalia Press in Sydney in 1985. Held in the National Gallery of Australia collection.



42. **Percy Leason** (Aust., 1889-1959). *Rear View Of The Home At Eltham, Vic., Australia*, c1940s. Oil on canvas board, signed lower right, titled and annotated "24" in oil paint verso, 45.1 x 38.6cm.

\$4,400

Provenance: Leason estate, via Castlemaine Art Gallery.



43. **Percy Leason** (Aust., 1889-1959). *Rear View Of The Studio At Eltham, Vic., Australia*, c1940s. Oil on canvas board, signed lower left, titled and annotated "13" in oil paint verso, 35.6 x 45.6cm. *Minor chips to edges, some soiling.*

\$4,400

Provenance: Leason estate, via Castlemaine Art Gallery.



45. **Lionel Lindsay** (Aust., 1874-1961). *Old George Street Markets - Demolished [Sydney, NSW]*, 1914. Etching, signed in plate lower left, signed, editioned 12/50, titled and annotated "2 guineas" in pencil in lower margin, 21.3 x 14.6cm. *Minor foxing and mount burn to margins.*

\$1,850

Ref: Mendelssohn #112. The dome in this image was part of the police station which was next to the markets. The Queen Victoria Building now occupies the same site.



44. **Percy Leason** (Aust., 1889-1959). *Nancy On Front Porch, Eltham, Australia*, c1940s. Oil on canvas board, signed lower right, titled in an unknown hand in ink and annotated "25" in oil paint verso, 45.1 x 38.6cm. *Some rubbing to surface, slight wear to edges.*

\$4,400

Provenance: Leason estate, via Castlemaine Art Gallery.



46. **Lionel Lindsay** (Australian, 1874-1961). *Evensong*, 1917. Etching and aquatint, signed in plate lower left, signed, inscribed and editioned "No. 10 [of 50]" in pencil in lower margin, 18.5 x 14.2cm. *Repaired perforation to image upper left, discolouration and mount burn overall.*

**\$1,350**

Inscription reads "To Prof. Welshe, a little token of esteem." Ref: Mendelssohn #140. From a proposed edition of 50.



48. **Lionel Lindsay** (Australian, 1874-1961). *Macaws*, 1938. Wood engraving, signed in block lower left, signed, titled and annotated "100" in pencil in lower margin, 13.5 x 12.5cm. *Minor foxing and discolouration to margins.*

**\$1,100**

Ref: Mendelssohn p118.



47. **Lionel Lindsay** (Australian, 1874-1961). *The Crab*, 1931. Wood engraving, signed in block lower right, signed in pencil in lower margin, 14.4 x 21.6cm.

**\$1,450**

Ref: Mendelssohn p155.



49. **Lionel Lindsay** (Aust., 1874-1961). *Camellias II*, 1939. Wood engraving, signed in block lower left, signed, titled and annotated "100" in pencil in lower margin, 12.8 x 10.5cm. *Minor discolouration and paper loss to margins.*

**\$880**

Ref: Mendelssohn p80, listed as *Camellias*.

Lindsay often noted in the lower margin the proposed edition number – in this case "100."

Held in the National Gallery of Australia collection.



50. **Norman Lindsay** (Australian, 1879-1969). *Columbine*, 1918. Drypoint with soft-ground etching, editioned "No. 21 [of 31]", titled and signed in pencil in lower margin, 22 x 21.5cm. *Minor foxing and mount burn to margins.*

**\$4,400**

Produced for a special edition of the book *Columbine* in an edition of 31. Ref: Bloomfield #58.



51. **Norman Lindsay** (Aust., 1879-1969). *Julia's Monkey*, 1920. Etching, engraving, soft-ground and stipple, editioned 47/50, titled, signed and dated in pencil in lower margin, 18 x 23.1cm. *Repaired tear to upper right corner of image and margin, slight foxing overall.*

**\$6,600**

Ref: Bloomfield #204, edition of 50.



52. **Norman Lindsay** (Aust., 1879-1969). *The Curtain*, 1921. Pencil study, artist's name, title and date in accompanying certificate of authenticity signed in ink by Lin Bloomfield, 50.5 x 45.2cm. *Slight discolouration and minor foxing to upper portion, creases to lower portion. Framed.*

**\$5,500**

Illustrated in Bloomfield, *Impulse to Draw*, 1984, p188, listed as a drawing for a watercolour.



53. **Norman Lindsay** (Aust., 1879-1969). *That Hidden Faun*, 1928. Aquatint and etching, editioned 20/55, titled and signed in pencil in lower margin, 30.4 x 25.3cm.

**\$5,500**

Ref: Bloomfield #304, listed as *The Hidden Faun*, edition of 55.



54. **Norman Lindsay** (Australian, 1879-1969). *Salute D'Amour*, c1930s. Pencil drawing, captioned in centre of image, accompanied with certificate of authenticity signed in ink by Jane Bloomfield, 17.5 x 9.7cm. *Minor foxing and soiling. Framed.*

**\$7,700**

Illustrated in *Norman Lindsay: Artful Cats*, 2001, p96.



56. **Norman Lindsay** (Aust., 1879-1969). *Prepare Yourself, Bloodhound*, c1941. Pencil drawing, signed lower right, various annotations and partially obscured caption in pencil and ink verso, 20.5 x 25.4cm. *Slight foxing, creases and soiling overall.*

**\$3,950**

Annotations read "Aug. 13" and "B3207 22/4/41." Shows a cuckolded, angry bull dog, confronting a frightened bloodhound.

55. **Norman Lindsay** (Aust., 1879-1969). *Busted!*, c1930s. Pencil drawing, title in accompanying certificate of authenticity signed in ink by Jane Bloomfield, 15 x 12.7cm. *Minor foxing and soiling. Framed.*

**\$7,700**

Illustrated in *Norman Lindsay: Artful Cats*, 2001, p104.

Lindsay cat drawings are uncommon and were mostly done for his friends. In particular, items 54 and 55 were given to Meg Stewart, wife of Doug Stewart, a prominent bookseller during the 1930s-40s. Lindsay had a relationship with her and often sent drawings of cats as Christmas gifts.



57. **Percy Lindsay** (Aust., 1870-1952). *While The Billy Boils*, 1923. Watercolour, signed lower left, 32 x 22.7cm (paper). *Stains to upper portion of image and margins, slight tears to right margin.*

**\$3,300**

This is the original artwork for the front cover of the book, *While the Billy Boils* by Henry Lawson, published by the NSW Bookstall Company in 1923. Ref: Bibliographical Society, UK.



58. **Sydney Long** (Australian, 1871-1955). Set of three key prints:

(a) **Pan**, 1919. Aquatint and etching, annotated "artist's proof," titled and signed in pencil in lower margin, 27.8 x 41.6cm. *Minor foxing to upper portion of image. Framed.*

Ref: Mendelssohn #10.

(b) **Moonrise Fantasy**, 1919. Aquatint and etching, annotated "N. F. Sale," titled and signed in pencil in lower margin, 27.8 x 39.9cm. *Repaired tears to centre and upper edge of image and to upper and right margins. Framed.*

Ref: Mendelssohn #17, first state.

(c) **The Spirit Of The Plains**, 1922. Aquatint and etching, annotated "AP," titled and signed in pencil in lower margin, 17.5 x 35.5cm. *Minor foxing to margins. Framed.*

Ref: Mendelssohn #27, second state.

The set **\$36,500**

These are three of Sydney Long's most important prints. It has taken over 30 years to collect this set, which is printed in blue, his most sought-after colour. All three are held in the AGNSW collection, printed in other colours.



60. **Sydney Long** (Aust., 1871-1955). **The Old Mill [Oxfordshire]**, 1919. Aquatint and etching with sand ground and roulette, signed in pencil in lower margin, 24.8 x 30.7cm. *Rubbing, missing portions, slight stains, tears and old mount burn to margins.*

**\$1,450**

Ref: Mendelssohn #6. Held in the British Museum and the NGA collection.



59. **Sydney Long** (Aust., 1871-1955). **Moonrise Pastoral**, 1918. Aquatint, editioned 52/60, titled and signed in pencil in lower margin, 31 x 22.8cm. *Minor foxing to lower edge of image and to margins. Framed.*

**\$3,350**

Ref: Mendelssohn #25, listed as *Moonrise Pastorale*. Held in the NGA collection.

61. **Sydney Long** (Aust., 1871-1955). **Cornish Landscape**, 1919. Aquatint, editioned 12/30, titled and signed in pencil in lower margin, 19.4 x 28cm. *Minor glue stains to upper edge of image and to margins, repaired missing portions, slight foxing and mount burn to margins. Laid down on acid-free tissue.*

**\$1,650**

Ref: Mendelssohn #30. Held in the NGA collection.





62. **Sydney Long** (Aust., 1871-1955). *The Little Dutch Mill*, 1919. Drypoint, monogrammed in image lower left, signed, titled and annotated "1st state" and "drypoint" in pencil in lower margin, 14.7 x 15cm. *Slight glue stains and minor paper loss to margins, old mount burn.*

**\$1,350**

Ref: Mendelssohn #32.

The final state is held in the National Gallery of Australia collection.



63. **Sydney Long** (Aust., 1871-1955). *The Little Dutch Mill*, 1919. Drypoint, monogrammed in image lower left, editioned 22/30 and signed in pencil in lower margin, 14.5 x 15.2cm. *Glue stains and repaired slight tears to margins.*

**\$1,150**

Ref: Mendelssohn #32.

Held in the National Gallery of Australia collection.



64. **Sydney Long** (Aust., 1871-1955). *Fishing Boats, King's Lynn*, 1919. Etching, annotated "OE," editioned 2/50, titled and signed in pencil in lower margin, 22.8 x 32.5cm. *Repaired minor rubbing to image lower left, slight crinkles to right margin, old mount burn.*

**\$1,150**

Ref: Mendelssohn #28. Held in NGA collection.

Shows fishing boats on the river Great Ouse, King's Lynn, Norfolk, England.



65. **Sydney Long** (Aust., 1871-1955). *St Paul's From The River [London]*, 1920. Etching, editioned 3/30 and signed in pencil in lower margin, 18.3 x 13.2cm. *Slight old mount burn.*

**\$1,350**

Ref: Mendelssohn #43. Held in the National Gallery of Australia collection.



66. **Sydney Long** (Australian, 1871-1955). *Strand On The Green*, 1923. Etching, annotated "77," titled and signed in pencil in lower margin, 17.6 x 32.9cm. *Repaired tears to lower edge of image and margins, missing portions to margins.*

**\$1,350**

Ref: Mendelssohn, #59, listed as *Strand on the Green*, no. 3.



67. **Sydney Long** (Aust., 1871-1955). *The River From Blackfriars [River Thames, London]*, 1925. Etching with drypoint, editioned 15/30, titled and signed in pencil in lower margin, 18.9 x 31.6cm. *Minor stains and perforations to margins.*

**\$1,150**

Ref: Mendelssohn #64, under the title *The River from Blackfriars Bridge*. Held in the National Gallery of Australia collection.



68. **Sydney Long** (Australian, 1871-1955). *Hawkesbury Landscape*, c1928. Aquatint, editioned 32/60, titled and signed in pencil in lower margin, 33.8 x 43.1cm. *Repaired tears to left edge of image and margin, minor foxing overall. Framed.*

**\$3,850**

Not listed in Mendelssohn.



69. **Sydney Long** (Aust., 1871-1955). *Young Kookaburra And Grasshopper*, c1928. Etching, titled and signed in pencil in lower margin, 20.1 x 11.1cm. *Minor missing portion and old mount burn to margins. Laid down on acid-free paper.*

**\$1,650**

Original prints of this image were included as the frontispiece in the limited edition of Paul, *The Etched Work of Sydney Long*, ARE, 1928. Ref: Mendelssohn, p275.



70. **Sydney Long** (Aust., 1871-1955). *Narrabeen [NSW]*, c1929. Etching, editioned 2/60, titled and signed in pencil in lower margin, 24.9 x 35.6cm. *Slight scratch to upper left corner of image and margin, repaired tears, creases and paper loss to margins.*

**\$1,650**

Ref: Mendelssohn #115, listed as *Narrabeen Landscape*, with the comment "undated, after 1928." Held in the Art Gallery of New South Wales collection.



71. **Sydney Long** (Aust., 1871-1955). *Landscape, Avoca, NSW*, c1929. Etching with sand ground, annotated "AP", titled and signed in pencil in lower margin, 22.9 x 30.8cm. *Minor foxing to right edge of image, tears, paper loss, pinholes and glue stains to margins, old mount burn.*

**\$2,950**

Ref: Mendelssohn #119, listed as *Pastoral Avoca*.

72. **Francis Lyburner** (Aust., 1916-1972). *Dancer Resting*, 1968. Colour screenprint, titled, annotated "Proof," signed and dated in pencil with blind stamp in lower margin, 50.3 x 34.8cm. *Slight crinkles overall with surface cracking to image, creases and soiling to margins, old mount burn.*

**\$1,250**

Blind stamp reads "Paddington Print Studio Australia. Hand-printed in collaboration with the artist." Held in the National Gallery of Australia collection.



73. **Mary Macquoen** (Aust., 1912-1995). *Paddington*, 1965. Lithograph, editioned 2/10, titled, signed and dated in pencil in lower margin, 40.7 x 53.3cm. *Minor soiling and creases to margins.*

**\$990**



74. **Bea Maddock** (Aust., b.1934). *Male III*, 1967-1968. Woodcut, editioned 3/10, titled and signed in pencil in lower margin, 50.3 x 40.7cm. *Slight foxing overall, minor dents to upper and left margins. Framed.*

**\$1,450**



76. **Eileen Mayo** (Brit./Aust./NZ, 1906-1994). *Spanish Kitchen*, c1945. Colour lithograph, titled, editioned 12/25 and signed in pencil in lower margin, 35 x 28.3cm.

**\$1,850**

Held in the National Gallery of Australia collection.



75. **Will Mahony** (Aust., 1905-1989). *[Four Clowns Conferring]*, c1940s. Pair of pen and ink sketches with pencil, 20.6 x 25.7cm. *One sketch has slight foxing, the other uneven margins.*

The pair **\$1,150**

Studies of clowns by Mahony are uncommon.



77. **Muriel Medworth** (Aust., 1903-1965). *[Suburban Scene With Woman Descending Stairs]*, 1941. Pencil drawing with water-colour, signed and dated in pencil lower left, 41.7 x 33.4cm. *Minor foxing, stains, mount burn. Laid down on acid-free tissue.*

**\$1,650**

Possibly a scene from Edgecliff, where Muriel Medworth resided. Ref: *Sunday Herald*, 1953.



78. **E.L. Montefiore** (Aust., 1820-1894). *Rue Dans Une Ville Au Japon (Street In A Japanese Town)*, c1872. Pair of etchings, working state and final state, (a) titled and signed in plate below image, annotated "Illustrations Nouvelles" in an unknown hand in pencil in upper margin, titled in ink in lower margin; (b) numbered "153" in plate above image, artist, title and text in plate below image, 15.9 x 23.9cm (each). *Minor foxing overall, chips to edge of upper left margin in final state.*

The pair **\$2,850**

Text includes "Par E.L. Montefiore (de Sydney) del. et sc. A. Cadart. Edit. Imp. Rue N've des Mathurins, 58, Paris."

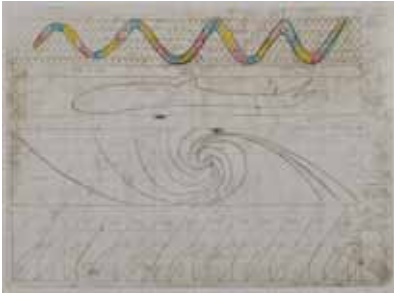
The text in the working state is etched freehand; this is obliterated in the final state (a slight trace remains of the signature) and replaced with text in a formal engraver's font. From the folio *Illustrée Nouvelle*. The final state is held in the National Gallery of Australia collection.



79. **A.J. Muskett** (Australian, 1869-1936). *[Girl In Crinoline By A Sundial]*, c1920s. Watercolour with pencil and gouache, signed in pencil lower left, 24.6 x 19.2cm. *Old mount burn to edges.*

**\$1,250**

Alice Muskett's work was included in the 12<sup>th</sup> annual exhibition of art organised by the Art Gallery of South Australia in 1909, as a means of selecting and purchasing art work. Ref: *The Advertiser*, 9 Nov. 1909. She was one of Julian Ashton's earliest pupils, and attended Sydney's first life-drawing class for women. She exhibited annually, sharing a studio with Florence Rodway.



80. **Sidney Nolan** (Aust., 1917-1992). [*Sketches For "Snake" And Other Murals*], c1969-1971. Colour process screen, signed in pencil in lower margin, 47.3 x 64.4cm.

**\$1,650**

This is a working drawing for four murals including the *Snake* mural which is now installed in the Museum of Old and New Art, Tasmania. Annotations in the image include titles for murals, such as *Arnhem Land*, *Spiral Galaxy*.



81. **Rosaleen Norton** (Aust., 1917-1979). [*Self Portrait With Occult Animals And Symbols*], c1950s. Pastel with gouache, signed lower right, 76.1 x 56.6cm. *Paper loss and repaired tears to upper and lower edges. Framed.*

**\$11,500**

Born in NZ during a thunderstorm, Rosaleen Norton's family moved to Sydney in 1924. She later became an artist, artist's model and a journalist. During her lifetime her controversial exhibitions were frequently raided by the police.



82. **Rosaleen Norton** (Aust., 1917-1979). [*Demon Tree*], c1950s. Oil on board, signed lower right, 74.5 x 59.5cm. *Framed.*

**\$15,500**

Norton's oil paintings of this size and quality very rarely come onto the market.



83. **Pixie O'Harris** (Australian, 1903-1991). [*Woman Wearing Exotic Costume*], c1930s. Pen and ink, signed lower right, 20 x 13.2cm. *Old retouching to upper portion of image, glue stains to upper edge, slight old mount burn.*

**\$990**



84. **John Olsen** (Aust., b.1928). *The Woman*, 1990. Aquatint, annotated "AP v/v," titled, signed and dated in pencil in lower margin, 50 x 47.2cm. *Framed.*

**\$1,650**



85. **Mick Paul** (Australian, 1888-1945). [*Henry Lawson*], c1920s. Etching, editioned 7/100 and signed in pencil in lower margin, 28 x 18cm. *Minor surface loss overall, rubbing, slight foxing, cockling and paper remnants to margins.*

**\$990**





86. **Adelaide Perry** (Aust., 1891-1973). *The River*, 1964. Oil on board, signed and dated lower right by Perry, title, artist's name and address in various hands on frame verso, 25.2 x 35.3cm. *Cracking to upper and lower edges. Framed.*

**\$4,400**

Annotation includes "[Perry] 66 Woolwich Road, Woolwich" and "Leave at Rees, 37 Cliff Rd." Provenance: Lloyd Rees estate.

87. **Margaret Preston** (Aust., 1875-1963). *Flower Stand*, c1920. Hand-coloured woodcut, initialled in block lower left, 21.4 x 27.6cm. *Creases overall, slight missing portions to upper edge, minor foxing to left edge. Framed.*

**\$15,500**

Ref: Butler #18, with the comment "This is the only print of the group [of woodblocks produced c1920] which is not a view of Sydney Harbour, although it is also an image of a well-known Sydney scene [the flower markets of Martin Place]." Held in the National Gallery of Australia collection.



88. **Margaret Preston** (Aust., 1875-1963). *Cockatoos*, c1923. Woodcut, initialled "P" in block lower left, annotated "Same size in A. in A. [Art in Australia]" in pencil in lower margin, 7.2 x 7.4cm. *Slight crinkles overall, foxing to lower margin.*

**\$3,300**

Ref: Butler #22. Illustrated in *Art in Australia*, May 1923 and August 1923.



89. **Margaret Preston** (Aust., 1875-1963). *Camellias*, 1925. Colour woodcut, initialled in block lower right, annotated "1st proof," titled and signed in pencil in lower margin, 22.2 x 21.4cm. *Slight foxing.*

**\$15,500**

This is the only known hand-coloured version of this print. Ref: Butler #87, titled *Native Roses*, also illustrated in *The Home* magazine, no. 8, 1927. Held in the National Gallery of Australia collection.



91. **Lloyd Rees** (Aust., 1895-1988). *[Sydney Town Hall]*, 1918. Pen and ink with pencil, signed and titled in ink lower left, 15.6 x 9.4cm. *Framed.*

**\$5,500**



90. **Margaret Preston** (Aust., 1875-1963). *Mosman Bridge, NSW*, 1927. Hand-coloured woodcut, titled, annotated "29th proof" and signed in pencil in lower margin, 25.2 x 18.7cm. *Minor foxing overall, old mount burn.*

**\$14,500**

Ref: Butler #113. Held in the NGA collection.



92. **Lloyd Rees** (Aust., 1895-1988). *[Macquarie Place Park, Bridge Street, Sydney]*, 1921. Pen and ink with wash and pencil, signed and titled in ink lower left, 14 x 18.5cm. *Slight foxing to edges. Framed.* **\$5,500**

Department of Lands building appears in the background.



93. **Lloyd Rees** (Aust., 1895-1988). *Early Morning – 'A Day On The Derwent'* 3, 1984. Colour lithograph, editioned 41/50, signed and dated in pencil in lower margin, 38.3 x 52.2cm. *Framed.* **\$2,850**

From the *Sandy Bay Set*. Ref: Kolenberg #73.



94. **Lloyd Rees** (Aust., 1895-1988). *Western Sky*, 1988. Colour lithograph, editioned 37/50, signed and dated in lower margin, 39.3 x 52.7cm. *Stains to centre of image and upper margin. Framed.* **\$2,850**

First image in the series *A Tribute to Light*. Ref: Kolenberg #100.



95. **Lloyd Rees** (Aust., 1895-1988). *Spring Morning*, 1988. Colour lithograph, editioned 19/50, signed and dated in pencil in lower margin, 40 x 53cm. *Slight foxing to lower edge of image. Framed.* **\$2,850**

From the series *A Tribute to Light*. Ref: Kolenberg #106.



96. **Douglas Roberts** (Aust., 1919-1976). *[Abstract Figures]*, c1944. Pen and ink, initialled lower right, 27.9 x 16.4cm. *Minor stains and soiling. Framed.*

**\$1,100**

Shown in the Douglas Roberts Survey Exhibition held in 1988 at the Niagara Galleries, Melbourne.

97. **Douglas Roberts** (Aust., 1919-1976). *[Pregnant Figure]*, c1944. Pen and ink, initialled lower right, 27.9 x 16.4cm. *Minor soiling, pinholes to corners. Framed.*

**\$1,100**

Shown in the Douglas Roberts Survey Exhibition held in 1988 at the Niagara Galleries, Melbourne.





98. **Florence Rodway** (Aust., 1881-1971). *[Portrait Of A Woman]*, c1930s. Pastel, artist's name on printed labels affixed to frame verso, 49.5 x 37cm. *Repaired tear from left edge to centre of image. Framed.*

**\$4,400**



101. **Alek Sass** (Aust., 1877-1922). *Rainbow Dreams*, 1919. Pen and ink, titled and signed lower centre and right, annotated in pencil verso, 24.2 x 17.8cm. *Minor foxing, soiling.*

**\$770**

Annotation includes "Keep this picture carefully, it belongs in my portfolio." Illustration for children's book *Rainbow Dreams* by Agnes Littlejohn, published in Sydney, 1919. Ref: NLA.



100. **Eva Sandor** (Hungarian/Aust. 1924-c1995). *[Surreal Scene With Figures And Flowering Grasses]*, c1963. Scraper board with ink, signed in ink upper left, dated "11.1.63" in an unknown hand in ink with slips of newsprint affixed verso, 30.2 x 24.7cm (paper). *Slight foxing to upper portion, cracking to lower portion, minor soiling to edges.*

**\$770**

Possibly an illustration for the book *The Rights of Man: the Universal Declaration of Human Rights*, Melbourne, 1968. Slips contain text for "Article 26" concerning the right of education, which was one of the articles adopted in 1948 by the United Nations. Born in Hungary, Eva Sandor studied at the Art Academy, Budapest, and was interned in Java where she was studying art during WWII, and immigrated to Australia in 1950. She illustrated several books. Provenance: Sandor estate.



99. **David Rose** (Aust., 1936-2006). *Migratory Birds*, 1962. Colour screenprint, editioned 17/23, dated "April 1962", titled and signed in pencil in lower margin, 39.1 x 55.8cm. *Paper loss and minor foxing to margins, slight old mount burn.*

**\$770**



102. **Martin Sharp** (Aust., b.1942). *[Ms] Gently*, c1970s. Pen and ink with wash, initialled "S." lower right, titled in ink verso, 16 x 6.3cm. *Minor soiling, pinhole to upper edge.*

**\$1,350**

Possibly an illustration for OZ magazine.



103. **Martin Sharp** (Aust., b.1942). *[Nativity With Santa Claus]*, c1970s. Lithograph, folded Christmas card printed on both sides, signed on front of card lower right, inscribed and signed in ink inside card, 9.4 x 20.2cm (paper, folded). *Old creases and slight soiling overall, minor foxing to inside of card.*

**\$550**

Printed text inside card reads "Wishing you a happy Xmas and a very merry New Year." Inscription reads "Mr & Mrs Bishop, congratulations for a very successful first year. Martin." Mr Bishop was a teacher at Cranbrook, where Sharp was a student.



104. **Martin Sharp** (Aust., b.1942). *A True Tale Of Romance. The Rocker And The Drag Queen*, c1970s. Pen and ink, signed lower right, 26 x 18.1cm. *Minor stains and foxing overall.*

**\$1,850**

Most likely created for OZ magazine. Complete text is on website.



105. **Garry Shead** (Aust, b.1942). [*On Australia*], 1969. Pen and ink and collage including silver gelatin photographs, signed and dated lower left, text throughout image, 56.1 x 52.7cm.

**\$2,950**

This very rare early work includes passages praising the Australian landscape, with a "magic of its own," and a "marvellous [sea], so big, so many colours, with huge enfolding breakers," but is somewhat critical of society, such as its "rather fascinating indifference, a physical indifference to what we call spirit."



106. **Garry Shead** (Aust., b.1942). *The Phantom Of Luna Park*, 1989. Colour screenprint, titled and annotated in image lower left to right, editioned 41/50, signed and dated in pencil in lower margin, 48.8 x 66.5cm. *Minor foxing to margins.*

**\$1,650**

Annotation reads "After mural painted in 1974."



108. **Naomi Shipp** (Aust., active 1920s-1980s). *Evening – Mother And Child*, 1987. Linocut, editioned 4/6, titled, signed and dated in pencil in lower margin, 50.3 x 34.5cm. *Minor stains and crinkles to upper and lower portion of image, creases to margins, old mount burn.*

**\$880**



109. **John Shirlow** (Aust., 1869-1936). *The Dome, Flinders Street Station*, 1910. Etching, signed and dated in plate upper right, signed in pencil in lower margin, 35.1 x 27.8cm. *Repaired rubbing to upper portion of image, paper loss, glue stains and paper remnants to margins.*

**\$1,350**

Ref: Ure Smith, *Etchings by John Shirlow*, 1917, plate 1, listed as *Central Railway Station, Melbourne*. Held in the NGV collection.





110. **Irena Sibley** (Aust., 1943-2009). [*Flying Carpet With Magical Animals*], c1980s. Hand-coloured linocut, signed in pencil in lower margin, 42.7 x 60cm.

**\$1,650**

111. **D.H. Souter** (Aust., 1862-1935). *First Grand Institution Of Breakfast In Bed*, c1920s. Pen and ink, signed lower right, titled in an unknown hand in pencil verso, 32.4 x 41.5cm. *Portions of image corrected with over-pasted paper and white gouache, repaired tears, soiling and foxing.*

**\$1,850**



112. **D.H. Souter** (Aust., 1862-1935). [*Tent And Hut*], c1930s. Oil on board, initialed with illegible title in pencil lower left, 14.6 x 21.6cm. *Stains overall, minor surface cracking, pinhole to lower edge. Framed.*

**\$2,850**

Provenance: Souter estate via daughter-in-law.



113. **D.H. Souter** (Aust., 1862-1935). [*Sheep Amongst The Trees*], 1931. Oil on board, initialed and dated lower left, annotated in pencil verso, 17.3 x 26.2cm. *Original frame.*

**\$2,200**

Annotation reads "From Dave's verandah." Provenance: Souter estate via daughter-in-law.



114. **D.H. Souter** (Aust., 1862-1935). [*River Scene*], 1931. Gouache and oil on board, initialed and dated lower left, 17.3 x 26.6cm. *Original frame.*

**\$2,200**

Provenance: Souter estate via daughter-in-law.

115. **Ethel Spowers** (Aust., 1890-1947). *Durham Cathedral*, c1924. Colour woodcut, titled, editioned 18/20 and signed in pencil in lower margin, 16.3 x 19.7cm. *Slight stains to upper portion of image, glue remnants, minor cockling, repaired tears and missing portions to margins. Laid down on acid-free tissue.*

**\$7,700**

Printed in colour in the Japanese manner, from five blocks. Held in the NGA collection.





116. **Eric Thake** (Aust., 1904-1982). *American Bison*, 1966. Pencil drawing, annotated, titled, signed and dated "Dec. 1966" in pencil above and below image, numeric annotation in pencil verso, 15.6 x 25.9cm (image). *Minor foxing, discolouration and crinkles overall.*

**\$990**

Annotation includes "Direct drawing. Melbourne Zoo."



118. **Lesbia Thorpe** (Aust., 1919-2009). *Along The Track*, c1950s. Colour linocut, titled, editioned 5/12 and signed in pencil in lower margin, 25.4 x 27.2cm. *Minor foxing to lower portion of image, paper loss and slight stains to margins. Laid down on acid-free paper.*

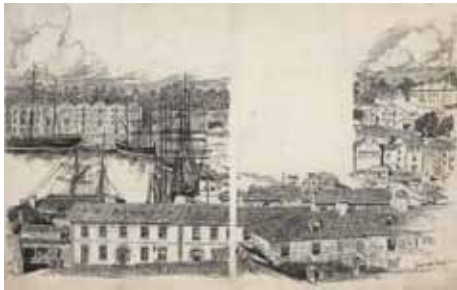
**\$990**



117. **Eric Thake** (Aust., 1904-1982). *Sloth Bear*, 1973. Pencil drawing, titled, signed, dated and annotated in pencil above and below image, numeric annotation in pencil verso, 27 x 17.2cm (image). *Old mount burn.*

**\$990**

Annotation reads "Direct drawing, Melbourne Zoo."



119. **Sydney Ure Smith** (Aust., 1887-1949). *[Circular Quay, Sydney, With Moored Sailing Ships]*, c1911-1918. Pen and ink, signed lower right, 32.5 x 44.9cm (paper). *Soiling and minor foxing overall, surface loss, slight creases and crop marks to margins.*

**\$1,350**

Image created for an illustration for a publication on "Old Sydney." The blank spaces are for text. A number of working drawings appear verso, depicting ships, carts, and figures in historic dress. Ref: *The Etchings of Sydney Ure Smith*, 1920.



120. **Sydney Ure Smith** (Aust., 1887-1949). *The Harbour From McMahons Point*, 1914. Lithograph, editioned 11/30, annotated "Auto-lithograph," inscribed, titled and signed in pencil in lower margin, 18.4 x 30cm. *Slight foxing overall.*

**\$1,850**

Inscription reads "To G. [Gayfield] Shaw, Esq. from S. Ure S. Dec. 1916." Held in the State Library of NSW collection.



121. **Sydney Ure Smith** (Aust., 1887-1949). *Laneway To Playfair St [The Rocks, Sydney]*, 1915. Etching, editioned 25/25, titled and signed in pencil in lower margin, 12.7 x 12cm. *Old mount burn.*

**\$1,100**

Playfair Street is now a major part of The Rocks' retail and tourist precinct. Held in the AGNSW collection.



122. **Sydney Ure Smith** (Aust., 1887-1949). *Circular Quay*, 1916. Etching with sand-ground, signed in plate lower right, editioned 17/25, titled, signed and annotated in pencil in lower margin, 21.3 x 7.8cm. *Stains, paper remnants, pinholes to margins, slight mount burn.* **\$1,350**

Annotation details Ure Smith's framing instruction. Illustrated in *The Etchings of Sydney Ure Smith*, 1920, #22. Held in the National Library of Australia collection.



123. **Sydney Ure Smith** (Aust., 1887-1949). *Shell Cove, Sydney Harbour*, 1917. Etching, signed and dated in plate lower left, annotated "Artist's proof A", titled and signed in pencil in lower margin, 13.1 x 21.9cm. *Slight foxing and mount burn to margins.* **\$1,250**

Shell Cove is on the north shore of Sydney Harbour adjacent to Kurraba Point and Neutral Bay.



124. **Sydney Ure Smith** (Aust., 1887-1949). *Windsor, NSW*, 1917. Etching, signed in plate lower left, editioned 28/50, titled and signed in pencil in lower margin, 13.9 x 26.3cm. *Slight glue stains overall, paper remnants, repaired tears and missing portions to margins. Laid down on acid-free paper.* **\$1,100**

Illustrated in *The Etchings of Sydney Ure Smith*, 1920, plate 43. Ure Smith, as well as being an accomplished artist, was the publisher of the most influential art periodical of the day, *Art in Australia*, which ran from 1916 to 1942.



125. **H. Van Raalte** (Aust., 1881-1929). *A Road Thro Karri*, 1917-1919. Drypoint, monogrammed in plate lower left, titled, numbered "13" and signed in pencil in lower margin, 49.5 x 30.4cm. *Slight foxing overall, minor paper loss to margins, old mount burn.* **\$1,350**

Ref: Spartalis, *Henri van Raalte: Master Printmaker*, 1989, #24.

127. **Dorothy Wall** (Aust., 1894-1942). *[Two Groups Of Bees On A Path]*, c1934. Ink and wash, signed lower right, 25.1 x 20.1cm. *Minor foxing to upper portion and paper remnants to edges.* **\$3,300**

One of the original illustrations for Wall's book *Bridget and the Bees*, published in 1934.



126. **H. Van Raalte** (Aust., 1881-1929). *Street Minstrels*, 1920. Drypoint, titled, editioned 9/35 and signed in pencil in lower margin, 28.4 x 32.3cm. *Minor old mount burn. Framed.* **\$3,300**

Ref: Spartalis, *Henri van Raalte: Master Printmaker*, 1989, lists three pencil studies for this image, dated 1920: #167, 168, 169. Held in the NGA collection, with alternate title *The Street Musicians*.





128. **Clive Wallis** (Aust., 1909-1983). *Marriage*, 1939. Drypoint, editioned 5/25, titled, signed and dated in pencil in lower margin, 28.6 x 13.7cm. *Pinholes and tape to edges of margins.*

**\$2,250**

Provenance: Clive Wallis estate in 1988.

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



129. **Clive Wallis** (Aust., 1909-1983). [Lovers], 1940. Etching, annotated "3" and "working proof," initialed and dated in pencil in lower margin, 19.3 x 13.3cm. *Minor foxing.*

**\$1,850**

Provenance: Clive Wallis estate in 1988.



130. **Clive Wallis** (Aust., 1909-1983). *Drama*, c1940s. Etching, titled in plate lower centre, editioned 1/50, annotated "3rd state" and signed in pencil in lower margin, 21.6 x 33cm. *Minor foxing overall, pinholes to margins.*

**\$2,250**

Provenance: Clive Wallis estate in 1988.



131. **Clive Wallis** (Aust., 1909-1983). [Vanity], c1940s. Etching, stamped facsimile signature in lower margin, 19.4 x 15.6cm.

**\$1,950**

Provenance: Clive Wallis estate in 1988.

132. **Fred Williams** (Aust., 1927-1982). *Circle Landscape, Upwey*, 1965-1966. Etching, engraving and mezzotint rocker, editioned 10/20 and signed in pencil in lower margin, 35.6 x 31cm. *Slight foxing to margins. Framed.*

**\$6,950**

Provenance: Lyn Williams, wife of artist. Ref: Mollison, *Fred Williams Etchings*, #221. Third state of five, printed in an edition of 20. The fourth state, in which the plate is trimmed to a circular shape, is held in the NGA collection.



133. **Brett Whiteley** (Aust., 1939-1992). *The Back*, 1977. Etching, editioned 40/60 and signed in pencil in lower margin, 60.6 x 45.1cm. *Minor foxing to lower portion. Framed.*

**\$6,600**

Ref: Deutscher, *Brett Whiteley: The Graphics, 1961-1992*, 1995, #26.

134. **Brett Whiteley** (Aust., 1939-1992). *Moreton Bay Fig*, 1979. Etching, editioned 82/200 and signed in pencil in lower margin, 60.3 x 49.8cm. *Slight foxing overall, water damage to lower edge of image and lower margin.*

**\$4,400**

Ref: Deutscher, *Brett Whiteley: The Graphics, 1961-1992*, 1995, #53.

