



Australian and International Photography

Collectors' List No. 164, 2013

Josef Lebovic Gallery

103a Anzac Parade (cnr Duke Street)

Kensington (Sydney) NSW

Ph: (02) 9663 4848; Fax: (02) 9663 4447

Email: josef@joseflebovicgallery.com

Web: joseflebovicgallery.com



JOSEF LEBOVIC GALLERY

Established 1977

103a Anzac Parade, Kensington (Sydney) NSW
Post: PO Box 93, Kensington NSW 2033, Australia
Tel: (02) 9663 4848 • Fax: (02) 9663 4447 • Intl: (+61-2)

Email: josef@joseflebovicgallery.com • Web: joseflebovicgallery.com

Open: Wed to Fri 1-6pm, Sat 12-5pm, or by appointment • ABN 15 800 737 094

Member of • Association of International Photography Art Dealers Inc.
International Fine Print Dealers Assoc. • Australian Art & Antique Dealers Assoc.

19th Century

COLLECTORS' LIST No. 164, 2013

Australian and International Photography

On exhibition from Wednesday, **19 June** to Saturday, **27 July**.

All items will be illustrated on our website from **29 June**.

Prices are in Australian dollars, including GST. Exch. rates as at
time of printing: AUD \$1.00 = USD \$0.96¢; UK £0.63p

© Licence by VISCOPY AUSTRALIA 2013 LRN 5523

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

Lecture by Josef Lebovic

The secret to detecting photographic processes from 1840s-2013

On Sat., 20 July from 9.30am-12.00pm. Cost \$220 per person. Includes morning tea. Limited to 15 places so booking is essential. Participants will be able to examine first-hand various examples of original photography spanning three centuries.

Cabinet of Curiosities, our next list, will be on exhibition from Sat., 10 August and will feature a wide range of eclectic work from the 17th century onwards.



Harry & Beatrice Houdini



processes of the time, Hetzer was a major influence on the advancement of photography in Australia, not only through his work as a commercial photographer, but also his teaching of amateur photographers, including Professor John Smith. Ref: University of Sydney, Powerhouse Museum.

1. *Attrib. William Hetzer* (German, active 1850 to 1867). *From Fort Macquarie*, c1858. Albumen paper photograph, stereo card format, titled in ink verso, 7.9 x 7.4cm (each image), 8.6 x 17.2cm (card). *Foxing overall, laid down on original backing.*

\$1,850

William Hetzer, a German photographer, arrived in Sydney in 1850 and set up a studio with his wife and assistant, Thelka. Proficient with the photographic



earlier sets of William Hetzer's stereoviews: the Powerhouse Museum has one copy with Hetzer's blind stamp imprinted on the right-hand side of the backing. The photograph depicts the main quadrangle and Great Hall of the University of Sydney under construction. In the foreground there are stonemasons at work carving gargoyles. The man in the top hat in the centre is architect Edmund Blackett, who arrived in Australia on the same boat as Hetzer in 1850. In the background are two seated gentlemen also in top hats: the person on the left is Professor John Smith, himself a keen amateur photographer. Ref: Powerhouse Museum.

2. *William Hetzer* (German, active 1850 to 1867). *[Main Quadrangle, University of Sydney]*, 1858. Albumen paper photograph, stereo card format, annotated "University Sydney" in ink in an unknown hand on original backing verso, 8.2 x 15.4cm. *Foxing and minor stains overall, laid down on original backing.*

\$1,650

This photograph was published in one of the



3. *William Blackwood* (Aust., 1824-1897). *[Melbourne Savings Bank, Sydney]*, 1859. Albumen paper photograph, 19.2 x 23cm. *Minor stains to image lower centre, laid down on original backing.*

\$3,300

From William Blackwood's 1859 album, *Sydney Banks*, held in SLNSW collection; some images also held in NGA.



4. **Richard Daintree** (British/Australian, 1832-1878). *Gorge Of The Lerderburg River, Victoria*, c1859-1863. Albumen paper photograph, typed title on accompanying slip, 18.3 x 23.2cm. *Slight foxing and discolouration to image.*

\$4,400

Held in SLV collection.



5. **Richard Daintree** (British/Aust., 1832-1878). *Barwon River, Near Geelong, Victoria*, c1859-1863. Albumen paper photograph, annotated "29" in an unknown hand in pencil on image centre right, titled "Barwon River" in pencil verso, typed title on accompanying slip, 16.9 x 24cm. *Foxing overall.*

\$4,400

Variant image held in SLV collection.



6. **"Victoria & Albert [II]."** *Yacht Der Königin Von England [Queen Victoria's Yacht]*, c1861. Albumen paper photograph, captioned in ink on slip affixed to backing below image, 18.9 x 25.3cm. *Foxing and crinkles overall, tipped to original backing.*

\$1,450

Caption continues "21 Nov. 1860: Antwerpen. 28 Nov. 1860: Madeira. 28 April 1861: Funchal. 18 Mai 1861: Triest." The *HMV Victoria & Albert II* was a 360-foot (110 m) steamer launched 16 Jan., 1855. It was scrapped about 1904. Ref: Wiki.



7. **"Ada Villa", Summer Hill, Sydney**, c1860s. Albumen paper photograph, typed title on accompanying slip affixed to mount, 20.7 x 15.8cm. *Minor surface loss and crinkles to edges of image.*

\$1,350



8. **Captain Sweet** (British/Australian, 1825-1886). *Port Darwin*, 1872/1890. Group of three printout paper photographs, numbered "29", "22" and "12" respectively with anchor symbol in negative, all titled, dated and annotated with a number transcribed from the original album page in pencil in another hand verso, 15.8 x 20.9cm to 16 x 21.2cm. *Minor scuffs, stains and foxing.*

The group **\$3,900**

Titles read "(a) *Peels Glen. Peels Well, Port Darwin*; (b) *Entrance to Port Darwin Harbour. The Camp*; (c) *The Camp, E. Side of Fort Hill. King Wm. St, Port Darwin.*" A sign on one of the tin sheds in the centre of image (c) reads "Theatre." See item #19.



9. **Attrib. Charles Bayliss** (Aust., 1850-1897). *[Men In Front Of Australian Hotel, Trunkey, NSW]*, c1873. Albumen paper photograph, 20.7 x 29.3cm. *Missing portions to upper left and lower right corners, slight creases overall, minor tears to edges.*

\$2,200

Ref: NLA. Provenance: Holtermann family collection.



10. *Attrib. Charles Bayliss* (Aust., 1850-1897). *[Watsons Bay From Old South Head Road]*, c1873-1880. Albumen paper photograph, 22.3 x 28.2cm. *Minor cockling, crinkles and indentations to edges.* **\$2,200**

Shows St Peter's Anglican Church centre left. Held in NLA collection. Provenance: Holtermann family collection.



11. *The AMP Society And Land Board Office, Grafton*, c1880s. Albumen paper photograph, titled in an unknown hand in ink verso, 12.7 x 19.1cm. *Slight strikethrough to centre right of image, repaired missing portion to upper right corner, small tears to lower edge of image, minor crinkles overall.* **\$990**



12. *The Corso, Manly*, c1880s. Albumen paper photograph, titled in pencil verso, 15.1 x 20.3cm. *Minor tears and creases to edges of image.* **\$1,100**

Looking west along the Corso.



13. *[New] South Head Road From Darling Point Road [Rushcutters Bay, NSW]*, 1880s. Albumen paper photograph, titled in pencil with publisher's stamp verso, 16 x 21.2cm. *Slight discolouration and foxing to upper portion, minor surface loss verso.* **\$1,350**

Stamp reads "J.R. Clarke, publisher and importer of photographs, 317 George St, Sydney." The two-storey stone building shown at the corner of New South Head and Glenmore Roads is now Cadry's Carpets. Jacob Richard Clarke (1822-1893) also published music and is known for his key role in the emergence of Australian music in the 19th century. Ref: ADB.



14. *Randwick [NSW]*, c1880s. Albumen paper photograph, numbered "132" in negative lower left, titled in pencil on backing below image, 15.8 x 20.6cm. *Slight silvering to edges, laid down on original backing.* **\$1,350**

Shows Avoca Street, near the intersection with Belmore Road, with the current site of the Prince of Wales Hospital to the left of the image.



15. *Richmond Terrace, Domain [Sydney]*, c1880s. Albumen paper photograph, titled in pencil verso, 18 x 24.6cm. *Slight crease, tear and minor discolouration to edges.* **\$1,650**

Richmond Terrace, once "considered to be the centre of Sydney's fashionable life," was demolished in 1935 for the building of a new reading room for the State Library of NSW. The terrace consisted of a group of seven houses which were illustrated in architect Hardy Wilson's book, *Old Colonial Architecture in New South Wales and Tasmania*, published in 1924. Notable occupants included Sir Robert Wisdom (1830-1888), barrister and politician; John Le Gay Brereton (1871-1933), scholar, writer and poet; Charles Moore, director of the Botanic Gardens; and Consuls for Spain, and Belgium. Ref: ADB, SLNSW, SMH, 1/6/1935.



16. **Spearing An Alligator, Northern Territory, South Australia**, c1880s. Albumen paper photograph, titled in ink and pencil in various hands on original backing below image, 14 x 22.2cm. *Minor tears, pinholes and stains to edges of image, laid down on original backing.*

\$1,850

Northern Territory was a part of South Australia from 1863 to 1911, when it was ceded to the Commonwealth as a territory.

The depicted alligator appears to be a taxidermed specimen, making it a safer option as the photographic exposure was a relatively lengthy process.



17. **Huon Road [Tasmania] and [Children And Dogs On Huon Road, Tasmania]**, c1880s. Pair of albumen paper photographs, one titled in pencil verso, 19.2 x 26.5cm (approx. each). *Minor crinkles, foxing and missing portions to edges of image.*

The pair **\$1,850**



18. **Sydney Looking East From St Phillip's and Wynyard Square From St Phillip's**, c1880s. Pair of albumen paper photographs, two-panel panorama, each titled in pencil verso, 18.7 x 23.9cm. *Minor discolouration and foxing.*

Right panel shows the original Scots Church on York Street, Sydney.



The pair **\$2,650**



The group **\$13,500**

A detailed list is available upon request, and all images are illustrated on our website. See also item #8.

Titles read:

1. Cable House, Cooks Jetty, Jervois Road and Government Residence, Port Darwin
2. The Camp, Cooks Jetty, SS "Brisbane", Port Darwin
3. The Camp, Gulgare Jetty, SS "Atjek", Barque "Estelle" and Camp Road, Port Darwin
4. The Camp, Port Darwin
5. Mitchell Street, Port Darwin
6. Portion of Cable Company's Allotment, Mitchell Street, Port Darwin
7. Cable Company's Overland Telegraph Buildings and Government Residence, Port Darwin
8. Town Hall, Port Darwin
9. The Edith Reservoir, 120 Miles South of Port Darwin
10. McKinley River, ... Margaret Dam and Battery Site, 450 Miles South of Port Darwin
11. The Katherine Overland, Telegraph Station, 200 Miles South of Port Darwin
12. View on the Katherine River, 200 Miles South of Port Darwin

19. **Paul Foelsche** (Aust., 1831-1914). *Port Darwin*, 1881-1883. Group of twelve albumen paper photographs, all titled and dated, some with a number in negative transcribed from original album page in pencil by another hand verso, 14.5 x 20.8cm to 14.8 x 20.8cm. *Minor foxing, otherwise in good condition.*





20. **Street In China Town, Port Darwin, Northern Territory, South Australia**, c1884. Albumen paper photograph, titled in ink on backing below image, 14 x 22.2cm. *Minor tears, pinholes and stains to upper portion and edges of image, laid down on original backing.*

\$2,850

Shows Cavenagh Street in Darwin's Chinatown. From the late 19th century Port Darwin had a large work force from various Asian countries employed for the pearling, fishing and other related

maritime industries. The kimonos worn by the women suggest they are Japanese, who may have been pearl divers or more likely brothel workers.



21. **Australian Showgrounds, Sydney [Moore Park]**, c1890. Albumen paper photograph, titled in pencil verso, 13.7 x 19.9cm. *Slight stains and creases to left and right portions, minor soiling overall.*

\$1,350

Unusual view taken from Paddington with a dog in the foreground.



22. **Australian Steam Navigation Company's Wharves, Brisbane, Queensland**, c1890s. Albumen paper photograph, titled in ink on backing below image, 20.1 x 24.2cm. *Slight surface scuffing, laid down on original backing.*

\$1,250



23. **NSW Government Printer** (commenced 1842). *Meryla Falls, Near Moss Vale, NSW*, c1890. Albumen paper photograph, titled in negative lower left, 34.7 x 24.8cm. *Minor silvering to edges of image, laid down on original backing.*

\$990

The name of the falls is partially obscured. Held in SLNSW and Wollongong City Library.

20th and 21st Centuries



24. **James Abbe** (American, 1883-1973). *Syrian Dance [Anna Pavlova]*, c1920s. Vintage silver gelatin photograph, signed and numbered "20" in negative lower right, titled in pencil with photographer's stamp verso, 26.8 x 20cm. *Minor wrinkles, tears and chips to edges of image.*

\$990

Stamp reads "Photographie par Abbe, Paris." A photograph of Pavlova in a similar costume for *Syrian Dance*, taken in 1917 by another photographer, is held in the Russian Museum in St Petersburg. *Syrian Dance* was part of Pavlova's touring repertoire which featured short pieces commissioned by her. See also item #135, p26.

25. **David Bailey** (British, b.1938). *Tahiti*, 1983/1989. Silver gelatin photograph, editioned "one of 12", signed, dated and titled in pencil verso, 55.6 x 45.6cm. *Tears, creases and cracks to margins.*

\$3,300





26. **Greg Barrett** (Australian, b.1943). *Felice Burns*, 1993. Silver gelatin photograph, signed, titled and dated in pencil verso, 54.1 x 45.2cm. *Framed*.

\$2,200

Illustrated in Barrett, *Danceshots*, Syd., 1993, p47.



27. **Greg Barrett** (Australian, b.1943). *Nicole Rhodes*, 1993. Silver gelatin photograph, signed, titled and dated in pencil verso., 54.1 x 45.2cm. *Framed*.

\$2,200

Illustrated in Barrett, *Tutu*, Sydney, 1999, p138.



28. **Greg Barrett** (Australian, b.1943). *Rachel Dougherty, Joshua Consadine*, 1998/2000. Silver gelatin photograph, titled, signed and dated in pencil verso, 46.5 x 37.4cm. *Minor creases to margins*.

\$2,200

Illustrated in Barrett, *Tutu*, Sydney, 1999, p103.



29. **Robert Besanko** (Aust., b.1951). *Mandy [Standing]*, 1971/1999. Kodalith paper print, signed, dated, titled and annotated in pencil verso, 29.4 x 19.9cm.

\$9,900

Annotation reads "Kodalith paper print." For the majority of his work Besanko preferred to use Kodolith paper, which was difficult to source as it was withdrawn from production over 30 years ago. In 1999 Besanko tracked down his last batch of the paper.



30. **Robert Besanko** (Aust., b.1951). *Washington DC*, 1980/1999. Kodalith paper print, signed, dated, titled and annotated in pencil verso, 19.8 x 29.5cm.

\$9,900

31. **Mervyn Bishop** (Aust., b.1945). *Private Doug Walters, Having A Lunch Break, Holsworthy Army Camp, Sydney, NSW*, 1966/1990. Silver gelatin photograph, titled, dated and signed in pencil verso, 40.4 x 29.8cm. *Slight crinkles overall*.

\$1,650

Doug Walters, an Australian cricketer, made his impressive debut in Test cricket in 1965 against England. Soon after he was conscripted to two years of National Service training and was exempted from Vietnam service in order to pursue his professional career in cricket, which he returned to in 1968.





32. **Mervyn Bishop** (Aust., b.1945). *Alan Judd, ABC Trainee Radio Announcer, Sydney, NSW, 1968/1990*. Silver gelatin photograph, titled, dated and signed in pencil verso, 30.6 x 30.5cm. *Slight crinkles with cracking overall, tears to lower margin.*

\$1,650

Held in AGNSW collection.



33. **Georges Blanc**. [*Glass Vessels*], c1940. Vintage silver gelatin photograph, photographer's stamp verso, 22.6 x 16.7cm. *Minor silvering to edges of image.*

\$1,650

Partially illegible stamp includes "Geo. Blanc, Photographe – illustrateur, 33 bis, boulevard Bourdon, [Paris, 4e]."



34. **Cecil W. Bostock** (Australian, 1884-1939). *Homage*, 1932. Silver gelatin photograph, titled, dated and monogrammed in pencil on backing below image, 21.1 x 29.4cm. *Slight foxing and stains, laid down on original backing.*

\$3,300

This image was taken during the celebrations of the opening of the Sydney Harbour Bridge.

35. **Cecil W. Bostock** (Australian, 1884-1939). *Jungle*, 1934. Vintage silver gelatin photograph, titled, dated and monogrammed in pencil on backing below image, captioned in pencil on backing verso, 27.5 x 18.8cm. *Minor silvering to upper portion of image, laid down on original backing.*

\$4,400

Caption reads "Barque *Pamir* – loaded wool at Sydney, for London. Had to dismantle topmasts to clear the bridge, Sydney Harbour." *Pamir* was one of the famous Flying P-Liner sailing ships of the German shipping company F. Laeisz. She was the last commercial sailing ship to round Cape Horn in 1949. Ref: Wiki.



36. **Gordon Furlee Brown** (Aust., active 1920s-1930s). "*I'Pagliacca*." *Crawcour*, c1920s. Vintage silver gelatin photograph, titled in pencil with photographer's copyright stamp verso, 23.5 x 17.9cm. *Slight surface loss to left edge of image.*

\$1,100

37. **Gordon Furlee Brown** (Aust., active 1920s-1930s). [*Match Factory*], c1920s. Vintage silver gelatin photograph, photographer's copyright stamp verso, 38.9 x 31.7cm. *Discolouration and creases with cracking overall, wear to edges.*

\$1,100





38. **William Buckle** (Aust., 1894-1949). *[Young Woman On Beach With Umbrella]*, c1930s. Vintage silver gelatin photograph, 24.9 x 37.9cm. *Minor foxing to centre of image, tape and pinholes to upper margin.*

\$1,100



39. **William Buckle** (Australian, 1894-1949). *Interior*, c1940s. Vintage silver gelatin photograph, 18.5 x 15.2cm.

\$1,100

Buckle also photographed the same scene with the model undressed. Both versions are held in the AGNSW collection.



40. **Jeff Carter** (Aust., 1928-2010). *Byron Bay [NSW]*, 1965. Vintage silver gelatin photograph, photographer's copyright label, titled, dated and signed in pencil verso, 19.7 x 30.2cm. *Some surface irregularity due to developing process in image lower left, minor stains and chips to margins.*

\$5,500

Rare vintage print.



41. **Henri Cartier-Bresson** (French, 1908-2004). *Behind The Gare Saint-Lazare, Paris*, 1932/c1979. Silver gelatin photograph, press print, photographer's name, title and date in label affixed verso, 15.9 x 10.7cm.

\$2,200

Text in label includes "This exhibition, organized by the International Center of Photography, New York, is curated and circulated by Robert Delpire, Paris, and is made possible by a grant from the American Express Foundation." Ref: Delpire, *Henri Cartier-Bresson*, 1979.

42. **Jack Cato** (Aust., 1889-1971). *[Young Woman In Evening Gown]*, c1930s. Vintage silver gelatin photograph, signed and annotated "FRPS" [Fellow of the Royal Photographic Society of Great Britain] in pencil on accompanying slip mounted below image, 20.3 x 15.2cm. *Slight silvering to edges of image.*

\$1,350



43. **Harold Cazneaux** (Aust., 1878-1953). *Spring Time*, c1918. Vintage silver gelatin photograph, titled and signed in pencil on backing below image, 14.6 x 25cm. *Laid down on original backing.*

\$3,300

Held in the AGNSW collection.



46. **Christo** (Bulgarian/Amer., b.1935) & **Jeanne-Claude** (French/Amer., 1935-2009). (a) *Wrapped Coast, Little Bay, Australia*; and (b) *Wrapped Coast, One Million Square Feet, Little Bay, Sydney, Australia*, 1969. Pair of vintage silver gelatin photographs, signed and editioned 4/30 and 6/30 by Christo in ink with photographer's stamp on image lower right or left, 59.8 x 75.2cm (each). (a) *Repaired surface loss to centre of image, slight stains overall, repaired tear to lower left corner and chips to edges of image*. (b) *Minor stains to right portion and edges of image*.



Stamp reads "Photo Shunk-Kender." Held in AGNSW collection. *Wrapped Coast* was the largest single artwork that had ever been made and was the first major environmental project created by artists Christo and Jeanne-Claude (coordinated by John Kaldor) more than 10 years before they became famous for large-scale environmental projects. Larger than Mount Rushmore, the expanse was so vast that no one vantage point allowed a complete view; instead, visitors walked for an hour to cross its surface. Two-and-a-half kilometres of coast and cliffs up to 26 metres high were shrouded in fabric and rope, appearing like a "moonscape, alpine snowfield or Arctic terrain, transformed by sweeping winds into rivulets and billowing sails." Ref: Kaldor Public Art Projects.

The pair **\$5,500**

44. **Harold Cazneaux** (Aust., 1878-1953). *Martin Place, Sydney*, 1921. Vintage silver gelatin photograph, signed in pencil on backing below image, 21.1 x 18.8cm. *Minor foxing and dent to image upper centre, laid down on original backing*. Held in NLA collection. **\$4,400**



45. **Harold Cazneaux** (Aust., 1878-1953). A *Canberra Homestead*, c1935. Vintage, toned silver gelatin photograph, titled and signed in pencil on backing below image, 24.9 x 33.1cm. *Slight foxing, tipped to original backing*. Held in NLA collection. **\$3,300**



47. **Olive Cotton** (Aust., 1911-2003). *She Oaks*, 1928/ later printing. Silver gelatin photograph, titled and signed in pencil in lower margin, 24.7 x 35.2cm.

Provenance: Olive Cotton estate.

\$7,700



48. **Olive Cotton** (Aust., 1911-2003). *Shasta Daisies*, 1937/ later printing. Silver gelatin photograph, titled, dated and signed in pencil in lower margin, 39.7 x 28.3cm. *Slight crinkles and water stains overall, surface loss verso*. **\$9,900**



49. **Olive Cotton** (Aust., 1911-2003). *Smoke Through The Trees*, c1940/1990. Silver gelatin photograph, titled, dated "c1940", editioned 1/10 and signed in pencil in lower margin, 32.5 x 30.7cm.

\$9,900

Provenance: Olive Cotton estate.



50. **Raymond de Berquelle** (Aust., b.1933). *Atomic Energy*, 1963-1967. Vintage silver gelatin photograph, signed in ink on image lower right, annotated, dated, titled and signed in pencil verso, 37.9 x 30.1cm.

\$1,350

Annotation reads "Sandwich of two negatives. Radio telescope – Australia, 1967. Atomium Bruxelles, 1963. Printed 1967."



51. **Raymond de Berquelle** (Aust., b.1933). *Found! Life On A Distant Planet*, 1963-1967. Vintage silver gelatin photograph, signed in ink in lower margin, titled, annotated, dated and signed in pencil with photographer's stamp verso, 27.4 x 39.3cm. *Minor creases and cracks to lower corners of image and margin.*

\$1,350

Annotation reads "Reverse negatives of a beach scene (1963) and radio telescope (1967), printed as sandwich in 1967."



52. **Kerry Dundas** (Australian, 1931-2010). *Eartha Kitt At "The Talk Of The Town"*, London, c1950s. Vintage silver gelatin photograph, photographer's stamp, titled, dated and signed in pencil verso, 30.2 x 25.2cm. *Minor loss of emulsion to lower right corner.*

\$2,850

Stamp includes "Chepstow Villas, London W11. Bayswater 6300." Kerry Dundas, son of the artist Douglas Dundas, was apprenticed to the studio of portrait photographer Monte Luke in 1948. From 1951 he worked for the Max Dupain studio, gaining the opportunity to work in a variety of commercial contexts. Dundas also began photographing documentary subjects and moved to London in 1958, working successfully as a photo-journalist for some years. His stories and photos were published in *The Observer*, *The Times*, *Vogue* and other numerous high-profile newspapers and magazines. After returning to Sydney in 1967 Dundas worked as photographer for the Art Gallery of New South Wales, while continuing with documentary work. Ref: Powerhouse Museum.

53. **Kerry Dundas** (Australian, 1931-2010). *Orange Groves, Farming Patterns, Near Seville, Spain*, 1953. Vintage silver gelatin photograph, titled, signed, dated and annotated in pencil with photographer's stamp verso, 27.4 x 25.7cm. *Slight scuffs to image centre right, minor chips to edges.*

\$1,850

Annotation reads "Rolleiflex camera through window of DC3 Dakota aircraft."



54. **Max Dupain** (Aust., 1911-1992). *[Oval With Arm]*, c1930s. Vintage silver gelatin photograph, photographer's stamp verso, 24.5 x 24.9cm. *Minor crinkles to image.*

\$9,900

Stamp reads "Max Dupain, Photographic Illustrator, 24 Bond St. BW 7156."



55. **Max Dupain** (Aust., 1911-1992). *Jean With Wire Mesh*, 1937. Vintage silver gelatin photograph, signed and dated "1938" in ink on image lower right, 36.6 x 25.6cm. *Minor scuffing, slight crease with cracking to lower right corner of image.*

\$11,000

Illustrated in White, *Dupain's Australians*, 2003, p57. Provenance: Dupain family. Jean McInerney (later Jean Lorraine, Jean Bailey) was one of the Dupain studio models and a close friend and sister-in-law of photographer Olive Cotton.

57. **Max Dupain** (Aust., 1911-1992). *[Asian Woman Seated On Lounge]*, 1939. Vintage silver gelatin photograph, signed, dated and annotated "Sydney" in white ink on image lower right, 27.8 x 29.3cm. *Chips to edges of image.*

\$5,500



56. **Max Dupain** (Aust., 1911-1992). *Sunbaker*, 1937/1991. Silver gelatin photograph, titled, signed and dated in pencil on image lower right and in lower margin, 36.8 x 40.9cm. *Slight retouching. Framed.*

\$27,500

Provenance: From Max Dupain in 1991. Dupain's most famous photograph and one of the icons of Australian photography.



58. **Max Dupain** (Aust., 1911-1992). *Rain Drops*, c1940s. Vintage silver gelatin photograph, signed by Max Dupain, titled, dated "40's", annotated "vintage" and signed by Rex Dupain in authentication stamp verso, 30.4 x 40.7cm. *Minor scuffs to image.*

\$5,500



59. **Max Dupain** (Aust., 1911-1992). *[Illuminated Female Form]*, c1940s. Vintage silver gelatin photograph, signed and dated "40s" in pencil on image lower right, 32.6 x 26.4cm. *Minor silvering and crinkles to upper edge, slight scuff to lower left corner of image.*

\$5,500



60. **Max Dupain** (Aust., 1911-1992). *[Double Female Profile]*, c1940s. Vintage silver gelatin photograph, signed in ink in lower margin, signed and dated "40s" in pencil verso, 29.8 x 20.8cm. *Minor crinkles to image.*

\$6,600



61. **Max Dupain** (Aust., 1911-1992). *Anson Shadow*, 1942/1980s. Silver gelatin photograph, signed in ink on image lower right, 32.8 x 30.2cm. *Handling crinkles overall.*

\$6,600

Provenance: Dupain family. Illustrated in Max Dupain's *Australian Landscapes*, 1988, p44 with the caption "Taken on a camouflage reconnaissance flight during the early days of World War II. The sun is directly behind the Avro Anson aircraft, casting a shadow on the land with an accompanying aura of light." Dupain took this photograph while serving in the Australian army.



62. **Max Dupain** (Aust., 1911-1992). *Manly*, c1950s. Vintage silver gelatin photograph, titled and dated "1950s" in pencil with photographer's stamp verso, 22 x 30.4cm. *Dent to image centre left.*

\$3,300

Stamp includes "Max Dupain & Associates Pty Ltd, Unit 13, Valetta Building, Campbell Street, Artarmon, 2064, Australia. Telephones: 439-4140; 439-4256."



63. **Max Dupain** (Aust., 1911-1992). *Shark Tower*, *Manly*, c1950s/c1970s. Silver gelatin photograph, titled and dated "50s" in another hand in pencil with photographer's stamp verso, 19.4 x 23.3cm.

\$4,400

Stamp includes "Max Dupain & Associates Pty Ltd, Unit 13, Valetta Building, Campbell Street, Artarmon, 2064, Australia."



64. **Rex Dupain** (Australian, b.1954). *Hay Forms*, 1999. Toned silver gelatin photograph, signed and dated in pencil in lower margin, signed, titled and dated in pencil in photographer's stamp verso, 48.7 x 48.5cm.

\$2,850

Illustrated in *Rex Dupain: Australian Images*, Sydney, 2002, p130.



65. **Rex Dupain** (Australian, b.1954). *Bondi Broly*, 2002. Toned silver gelatin photograph, signed and dated in pencil in lower margin, signed, titled and dated in pencil in photographer's stamp verso, 50.4 x 48.1cm.

\$2,850

Illustrated in *Rex Dupain: Australian Images*, Sydney, 2002, p87.



66. **John B. Eaton** (Aust., 1881-1967). [*Melbourne Sky-line*], c1930s. Vintage silver gelatin photograph, signed and annotated "FRPS" in pencil in lower margin, 30.6 x 40.6cm. *Minor silvering to edges of image, glue remnants to upper margin.*

\$1,650

John Eaton was a Fellow of the Royal Photographic Society of Great Britain (FRPS). The Eaton family migrated to Australia from England in 1889, settling in Melbourne. From 1919 Eaton began

exhibiting his work locally, as well as internationally from 1923 at the London Salon and other photographic societies. In 1925, Harold Cazneaux praised Eaton's solo exhibition in Sydney for its "poetry and technique." Ref: AGNSW.



67. **John B. Eaton** (Australian, 1881-1967). *[Mine]*, c1930s. Brom-oil, signed in pencil in lower margin, 22.8 x 30.1cm. *Surface loss with retouching to centre of image, pinholes to upper margin.*

\$1,850



68. **Rennie Ellis** (Aust., 1940-2003). *Nude With Peace Sign, Kings Cross*, 1970-1971. Vintage silver gelatin photograph, titled, dated and signed in pencil by Kerry Oldfield Ellis in authentication stamp verso, 23 x 15.3cm.

\$4,400



69. **Rennie Ellis** (Aust., 1940-2003). *Peace! Kings Cross*, 1970-1971/2000. Silver gelatin photograph, titled, dated and signed in pencil by Kerry Oldfield Ellis in authentication stamp verso, 36.8 x 23.8cm.

\$2,800



71. **Elliott Erwitt** (Amer., b.1928). *New Jersey, USA*, 1971/after printing. Silver gelatin photograph, signed in ink in lower margin, signed, titled, dated with negative number "71-1-14/8A" in pencil verso, 30.4 x 20.5cm.

\$2,950

Ref: Erwitt, *To The Dogs*, p132.

70. **Elliott Erwitt** (American, b.1928). *Reno, Nevada [USA]*, 1960/after printing. Silver gelatin photograph, signed in ink in lower margin, signed, titled and dated in pencil verso, 32.4 x 38.7cm.

\$4,400

From the film *The Misfits*. Ref: Erwitt, *Personal Exposures*, 1989. u.p.



72. **Juno Gemes** (Australian, b.1944). *Evonne Goolagong, White City, Sydney*, 1984/2003. Silver gelatin photograph, titled, dated, signed and annotated in pencil verso, 32.4 x 44.2cm. *Slight creases with cracking, minor stains and cockled edges to margins.*

\$1,650

Annotation reads "Tennis tournament. Printed by J.G., Hawkesbury River Studio."



73. **Juno Gemes** (Australian, b.1944). *Education Cut Back March, Redfern Park, 1987/2003*. Silver gelatin photograph, signed in pencil, titled and dated in ink on photographer's label affixed verso, 32.5 x 44.2cm.

\$2,650

Depicted sign reads "The Top End Aboriginal Coalition demands constitutional recognition of prior ownership of our land."

Born in Budapest, Hungary, Gemes

has been exhibiting her photographs in Australia since 1966. A major survey of her work, *Under Another Sky, Juno Gemes Photography 1968-1988*, was exhibited in Budapest and Paris. Her touring exhibition, *Proof. Portraits from the Movement, 1978-2003*, a photographic documentation of three decades of Indigenous protest, is considered to be "a major achievement in Australian photography." Ref: NPG, Canberra. Her work is held in a number of Australian museums, state libraries and other institutions.



74. **Philippe Halsman** (American, 1906-1979). *Richard Rodgers and Oscar Hammerstein II*, c1950. Pair of vintage silver gelatin photographs, two photographer's stamps and titled in pencil verso, 24.8 x 19.7cm (approx. each). (a) *Minor crinkle to lower right corner*; (b) *water stain to image lower right*.

The pair **\$3,800**

Stamps read "Copyright by Philippe Halsman" and "Philippe Halsman, 33 West 67th Street, New York, 23, NY. Endicott 2-9670." From 1950 to 1956, "Halsman took many so-called 'jump' portraits of celebrities and political figures. About this strategy Halsman said, 'When you ask a person to jump, his attention is mostly directed toward the act of jumping and the mask falls so that the real person appears.'" Ref: MoMA, NY.



76. **Brett Hilder** (Aust., b.1945). *Indian Rug (New Mexico)*, 1997/2001. Toned silver gelatin photograph, signed in ink in lower margin, dated in pencil verso, 20.2 x 15.3cm. *Minor crinkles and dents overall*.

\$1,350



Caption includes "Rangi – famous Maori guide who conducted the Royal Party in New Zealand's Thermal District... Shows Rangi in front of her house in Roto [sic]." Label in German includes publisher's details "Anthony – Verlag, Waldstraße, Ecke Prinzweg. Postcheckkonto: München Nr. 23233."

The building depicted is a Maori meeting house known as a *wharehau*.

75. **Brett Hilder** (Aust., b.1946). *Deco Badge II*, 1972. Vintage silver gelatin photograph, signed in ink in lower margin, titled and dated in pencil verso, 36.9 x 24.6cm. *Slight cracking to upper right and lower left corners of image, minor stains and wear to corners of margins*.

\$2,900

Sydney-born Hilder has always been attracted to the exotic, which is often reflected in his photography. Brett Hilder's photographic work includes fashion, portraiture and landscape. In the 1960s and 1970s, his unique fashion photography was published in magazines including *Vogue* and *POL*. In the mid-1970s Hilder worked in London and Paris. On his return to Australia he extended his work into theatre. He also produced a film on the life of Mexican/Italian photographer Tina Modotti.



77. **E.O. Hoppé** (Brit., 1878-1972). *(House In New Zealand)*, c1930s. Vintage silver gelatin photograph, numeric annotations in ink and pencil, incomplete typed label with caption in English, photographer, title and ref. number "H-1571" typed on letterpress label in German affixed verso, 15.2 x 20cm. *Minor scuffs to surface of image*.

\$4,400



78. **E.O. Hoppé** (Brit., 1878-1972). *Antipodean Beauty At Christchurch, New Zealand*, c1930s. Vintage silver gelatin photograph, title and ref. number "19032-F" in typed label, publishing and photographer's stamps verso, 19.5 x 13.7cm.

\$4,400

Stamps include "Dorien Leigh Ltd" with addresses in London and Kent, UK. Photographer's stamp includes "E.O. Hoppé, London." This photograph was reproduced in publications.



79. **E.O. Hoppé** (Brit., 1878-1972). *(Laughing Island. Young Woman At A Well, Indonesia)*, c1930s. Vintage silver gelatin photograph, titled in German in pencil with photographer's stamp verso, 16.4 x 11.9cm.

\$5,500

Stamp includes "E.O. Hoppé, Horsmonden, Kent."



80. **E.O. Hoppé** (Brit., 1878-1972). *Market Scene At Batavia, Java*, c1930s. Vintage silver gelatin photograph, titled and annotated "2938" in ink with photographer's stamp verso, 11 x 15.8cm. *Minor creases and cracking to corners of image.*

\$5,500

Stamp includes "E.O. Hoppé, Horsmonden, Kent."



81. **Frank Hurley** (Aust., 1885-1962). *[Bird Of Prey Chicks In Nest]*, c1950s. Vintage silver gelatin photograph, authentication stamp signed and dated "2/vii/1992" by Alun Thomas and Nancy Flannery in ink on backing verso, 32.5 x 45.1cm. *Silvering to edges, laid down on original backing.*

\$3,300

Stamp includes "Certified to be a true and correct period print from the collection of the Late Sir Douglas Mawson. Alun Thomas, Trustee Mawson Estate, Notary Public. Nancy Flannery, JP, Valuer."



82. **Paul Jones** (Australian, 1921-1997). *[Flowering Gum]*, 1984. Vintage silver gelatin photograph, signed, editioned 1/10 and dated in ink verso, 39.5 x 26.5cm. *Tape marks to margins.*

\$1,650



83. **Paul Jones** (Aust., 1921-1997). *[Rose With Bud]*, 1985. Vintage silver gelatin photograph, signed, editioned 1/10 and dated in ink verso, 25.5 x 38.7cm. *Minor stains and tape to margins.*

\$1,650



84. **Paul Jones** (Aust., 1921-1997). *[Bunch Of Flannel Flowers]*, 1985. Vintage silver gelatin photograph, signed, editioned 1/10 and dated in ink verso, 26.4 x 40cm. *Minor crinkles and tape to edges of image.*

\$1,650



85. **Laurence Le Guay** (Aust., 1916-1990). *Pope Pius With American Soldiers, Vatican, 1943/*later printing. Silver gelatin photograph, signed, titled and dated in ink with estate stamp verso, 36.8 x 28.4cm. *Old creases overall.*

\$4,400

One of Le Guay's popular images, often reproduced in publications.



86. **Laurence Le Guay** (Aust., 1916-1990). *New Guinea Couple, c1955/c1970s*. Silver gelatin photograph, signed in ink on image lower right, 36.9 x 29.2cm.

\$4,400

This image was included in the touring exhibition *The Family of Man*, curated for MoMA in 1955 by Edward Steichen. The exhibition included 503 photographs from 68 countries. Originally, Le Guay was commissioned by Sir Edward Halstrom, director of Taronga Park Zoo, to take photographs in New Guinea. Illustrated in Steichen, *The Family of Man*, MoMA, NY, 1955, p8.



87. **Jon Lewis** (Aust., b.1950). *Lancer Breakdown At Ayers Rock, c1970s*. Vintage silver gelatin photograph, titled, signed and dated "70s" in pencil verso, 27.1 x 40.2cm. *Slight creases overall, tears to edges of margins.*

\$1,850



88. **Jon Lewis** (Aust., b.1950). *Nerrungung Creek Rocks [NSW], 1996*. Vintage silver gelatin photograph, titled, signed and dated in pencil verso, 46.9 x 57.3cm. *Tears and slight cracking to upper corners of margins.*

\$1,850



89. **R. Ian Lloyd** (Canadian/Aust., b.1953). *Garry Shead In His Studio At Bundeena, NSW, Australia, 2004/ 2010*. Colour giclée photograph, initialled and dated in pencil in lower margin, signed, dated and annotated in pencil verso, titled and signed in ink in accompanying certificate of authenticity, 35.4 x 53cm.

\$1,650

Title continues "at 10:02am on Nov. 11th, 2004." Annotation reads "Printed by Warren Macris, April 1/2010." Illustrated in Lloyd, *Studio. Australian Painters on the Nature of Creativity*, 2007, pp188-9.



90. **R. Ian Lloyd** (Canadian/Aust., b.1953). *Lucy Culliton In Her Studio In Hartley, NSW, Australia, 2004/2010*. Colour giclée photograph, initialled and dated in pencil in lower margin, signed, dated and annotated in pencil verso, titled and signed in ink in accompanying certificate of authenticity, 35.4 x 53cm.

\$1,650

Title continues "at 3:07pm on January 24th, 2004." Annotation reads "Printed by Warren Macris, April 1/2010." Illustrated in Lloyd, *Studio. Australian Painters on the Nature of Creativity*, 2007, pp48-9.



91. **Monte Luke** (Aust., 1885-1962). *Early Morning*, 1930. Bromoil, titled, annotated, dated and signed in pencil in lower margin, 23.1 x 28.5cm. *Minor stains to margins.*

\$1,650

Annotation reads "London."



92. **Monte Luke** (Aust., 1885-1962). *Charles Lloyd Jones*, c1930s. Vintage silver gelatin photograph, signed in pencil in lower margin, studio line lithographically printed on original presentation folder, 28.5 x 28.5cm. *Slight foxing to margins.*

\$1,350

Studio line reads "Camera study by Monte Luke, The Strand, Pitt St, Sydney."



93. **Monte Luke** (Aust., 1885-1962). *Old Cottage, Windsor*, c1930s. Bromoil, titled and signed in pencil in lower margin, 16.9 x 28.6cm. *Minor stains and discolouration to margins.*

\$1,650



94. **Henri Mallard** (Aust., 1884-1967). [*Sailing*], c1952. Vintage silver gelatin photograph, annotated "Kodak Royal bromide" in pencil verso, 21.6 x 25.7cm. *Pinholes, foxing and dents to margins.*

\$1,650

Provenance: Henri Mallard estate.



95. **Henri Mallard** (Aust., 1884-1967). *Promenade*, 1964. Vintage silver gelatin photograph, titled, signed and dated in pencil in lower margin, 26.4 x 32.1cm. *Foxing to margins.*

\$1,650

Provenance: Henri Mallard estate.



96. **Henri Mallard** (Aust., 1884-1967). *Winter Landscape*, 1964. Vintage silver gelatin photograph, titled, signed and dated in pencil in lower margin, 25.3 x 32.3cm. *Soiling to image upper centre, minor foxing to margins.*

\$1,650

Provenance: Henri Mallard estate.



97. **Robert McFarlane** (Aust., b.1942). *Anti Vietnam Demo, Wynyard Park*, c1966. Vintage silver gelatin photograph, titled, dated and signed in ink and pencil with photographer's label verso, 23.6 x 15.7cm.

\$2,200



98. **Robert McFarlane** (Aust., b.1942). *Bea Nude*, 1978/2013. Silver gelatin photograph, signed, titled, dated and editioned 2/15 in pencil verso, 44.5 x 30cm.

\$3,300

Special large format, not previously released. One of McFarlane's best known and iconic images.



99. **Robert McFarlane** (Aust., b.1942). *Three Friends, Kings Cross [Sydney]*, 1987. Vintage silver gelatin photograph, signed, titled, dated and annotated in pencil with photographer's stamp verso, 16.9 x 24.9cm.

\$2,000

Annotation includes "Verra Plevnik, Candy Raymond [and] Susie Parker."



100. **Harry F. McGonigal** (Amer., active 1940s). *Oomps*, c1945. Vintage silver gelatin photograph, title, artist's name with text in typed label affixed verso, 27.9 x 35cm. *Slight crinkles overall, minor surface loss and cracking to edges of image.*

\$1,100

Text reads "Second prize in Sport Class – Oomps, by Harry F. McGonigal of Philadelphia, Pa. [USA]. Made with a Speed Graphic on a cloudy day; 1/500 second at f/5.6 in Cambria Stadium. Please credit: from Graflex Photo Contest."

101. **Sally McInerney** (Aust. b.1946). *Country Show*, 1964/1995. Silver gelatin photograph, titled, dated and signed in ink in lower margin, 20.7 x 21.7cm.

\$990



102. **Sally McInerney** (Aust., b.1946). *Sutherland St, Paddington*, 1968/1995. Silver gelatin photograph, titled, dated and signed in ink in lower margin, 20.4 x 27.5cm.

\$990



103. **William H. Moffitt** (Aust., 1888-1948). *In Sydney Harbour; Darling Harbour; and [Pyrmont Bridge]*, c1926. Group of three vintage silver gelatin photographs: (a) titled and dated "May 1926" in lower margin; (b) titled in lower margin; 5.2 x 7.2cm to 5.4 x 7.9cm. *One image bordered in pencil with minor discolouration to margins. Mounted together.*

The group **\$990**

Provenance: Moffitt estate.



104. **William H. Moffitt** (Aust., 1888-1948). *Collaroy*, 1937. Vintage silver gelatin photograph, titled and dated "27-12-37" in pencil in lower margin, captioned "Jill & Marjorie" in pencil verso, 9.7 x 14cm. *Image bordered in pencil.*

\$990

Provenance: Moffitt estate. Shows women playing golf in the background.



107. **David Moore** (Aust., 1927-2003). *Rush Hour, Circular Quay*, 1962. Vintage silver gelatin photograph, 27.9 x 19.9cm. *Minor dents to upper edge of image, slight cracks to centre of image and lower left corner, laid down on original backing.*

\$8,800

Provenance: David Moore estate. Held in NLA collection.

105. **William H. Moffitt** (Aust., 1888-1948). *Stanwell Park*, 1940. Bromoil, titled and dated "22-9-40" in pencil in lower margin, 22.7 x 15.8cm.

\$990

Provenance: Moffitt estate.



106. **David Moore** (Aust., 1927-2003). *Pole Vault, Commonwealth Games, Perth*, 1962. Vintage silver gelatin photograph, photographer's stamp, partial title and various annotations in ink and pencil on label and backing verso, 22.1 x 33.6cm. *Slight cracks and chips to edges of image, laid down on original backing.*

\$6,600

Annotations include "Country Life Magazine", and "Urgent, Photo Digest. This print is only one in existence and cannot be remade." Photographer's stamp includes North Sydney address. Provenance: David Moore estate.





108. **David Moore** (Aust., 1927-2003). [*Sydney Harbour Bridge*], c1962. Vintage silver gelatin photograph, 18.8 x 28.8cm. *Minor scuffs to surface of image, laid down on original backing.*

\$8,800

Provenance: David Moore estate.



111. **David Moore** (Aust., 1927-2003). *Board Riders At Bronte*, 1965. Vintage silver gelatin photograph, 24 x 29.7cm. *Minor surface loss and cracks to edges of image.*

\$7,700

Provenance: David Moore estate.



109. **David Moore** (Aust., 1927-2003). *Erabella Schoolroom [South Australia]*, 1963. Vintage silver gelatin photograph, 28.5 x 18.9cm. *Slight scuffs to surface, minor cracks and chips to edges of image, laid down on original backing.*

\$5,500

Provenance: David Moore estate. Held in NLA collection.



110. **David Moore** (Aust., 1927-2003). *Sydney Cricket Ground From "The Hill"*, 1963. Vintage silver gelatin photograph, 18.3 x 28.7cm. *Slight scuffs to surface, minor cracks to corners of image, laid down on original backing.*

\$6,600

Provenance: David Moore estate. Held in NLA collection.

112. **May Moore** (NZ/Australian, 1881-1931). [*Benno Moiseiwitsch, Pianist*], 1920. Vintage silver gelatin photograph, inscribed in Cyrillic script, signed and dated "Aug. 1920, Sydney" by Moiseiwitsch in ink on image lower right, signed by Moore in ink on backing below image, 20.1 x 14.5cm. *Minor dents to image lower centre, laid down on original backing.*

\$1,350



113. **Mina Moore** (NZ/Aust., 1882-1957). [*Toti Dal Monte*], c1924. Vintage silver gelatin photograph, signed in ink on backing below image, photographer's stamp verso, 20.5 x 15.2cm. *Repaired tear and minor discolouration to lower portion of image.*

\$1,350

Stamp reads "Mina Moore, Auditorium Building, Collins Street, Melbourne, Australia." 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 Dal Monte to be one of the leading singers of her 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.





114. **Lewis Morley** (Brit./Aust., 1925). *[Self-Portrait With Images, Reflected In Chrome Teapot]*, 2003. Silver gelatin photograph, signed in ink on image lower left, annotated, signed and dated in pencil verso, 39.5 x 49.5cm. *Slight crinkle to image upper right.*

\$4,400

Annotation includes "Printed by Lewis Morley."



115. **William Mortensen** (Amer., 1897-1965). *Spider Torture*, c1935. Vintage silver gelatin photograph, titled and signed in pencil in lower margin, 19.3 x 14.3cm. *Slight silvering to upper portion of image, discolouration to margins.*

\$2,200



116. **William Mortensen** (Amer., 1897-1965). *Myrthith*, c1935. Vintage silver gelatin photograph, titled and signed in pencil in lower margin, 18 x 13.9cm. *Slight discolouration overall.*

\$2,200



117. **Charles Page** (Aust., b.1946). *Magnetic Island*, 1983. Vintage silver gelatin photograph, annotated "40", signed, dated and titled in pencil verso, 24.7 x 22.9cm.

\$1,950



118. **Charles Page** (Aust., b.1946). *Wooroolin, Queensland*, 1986. Vintage silver gelatin photograph, signed, dated and titled in pencil verso, 20.1 x 32.5cm.

\$2,200



119. **Tim Page** (Brit./Aust., b.1944). *Diggers In The Nam*, 1966/2013. Limited edition boxed set comprising 20 silver gelatin photographs, each with photographer's stamp, titled, dated, editioned and signed in pencil verso, 24.2 x 36.2cm or 36.2 x 24.2cm (approx. each).

The set **\$25,000**

Five limited edition box sets have been printed by Chris Reid, one of which was donated by Tim Page to Soldier On, a registered charity, to aid in rehabilitation of young veterans injured in the wars in Iraq and Afghanistan. The remaining four sets are priced on a sliding scale.





120. **Hy Peskin** (Amer., 1915-2005). *Harlem Hep Cats*, c1945. Vintage silver gelatin photograph, title, artist's name with text in typed label affixed verso, 27.9 x 35cm. *Creases with slight cracking, minor paper loss and tears to edges of image.*

\$1,100

Text reads "First prize in Action Class – Harlem Hep Cats, by Hy Peskin of *Look* magazine. Made with a Speed Graphic fitted with a 135mm lens and two synchronized #11 GE flashbulbs on super speed panchromatic film. Exposure: 1/200 second at f/8. Please credit: from Grafex Photo Contest."



121. **Axel Poignant** (Aust., 1906-1986). *Sam Sue, Pearl Buyer, Broome, Western Australia*, 1947/1981. Silver gelatin photograph, signed in ink in lower margin, photographer's stamp, titled, dated and annotated in pencil by Roslyn Poignant verso, 30.5 x 42.6cm.

\$5,500

Stamp includes "Axel Poignant. 17 Oakcroft Rd, London, SE13. Telephone: 01-852 3931." Annotation refers to Poignant's retrospective held at the Art Gallery of New South Wales in 1982.



122. **David Potts** (Aust., 1926-2012). *Crufts Cat Show, Olympia, London*, 1953/2012. Set of 16 silver gelatin photographs, each titled and dated, some annotated and all signed by David Potts, and signed and dated by printer Roger Scott in ink verso, 30.8 x 45.6cm or 45.6 x 30.6cm (approx.)

The set **\$17,600**

Annotations read "For *The Observer*." This set, one of only three, is unique as it contains a number of previously unpublished images.





123. **Philip Quirk** (Aust., b.1948). *Lone Ranger, Melbourne*, 1973/1995. Silver gelatin photograph, dated "1973" and signed in ink in lower margin, titled, dated "1973-'95" and signed in pencil verso, 14.9 x 21.9cm.

\$1,350

124. **F. Vaudry Robinson** (Aust., 1885-1961). *Wind-Swept*, 1925. Colour bromoil with added hand-colouring, signed and dated in pencil on image lower right, annotated and titled in pencil in lower margin, 30.6 x 19.1cm.

\$990

Annotation reads "Bromoil in colour." Artist Frederick Vaudry Robinson was considered to be the leading pictorialist in Tasmania and was one of the few expert colour bromoilists, according to Jack Cato in his book *Story of the Camera in Australia*. His show of bromoils at Kodak in Sydney in 1928 was positively reviewed by Harold Cazneaux in the August issue of *APR*. Ref. Newton, *Australian Pictorial Photography*, 1979.



125. **F. Vaudry Robinson** (Aust., 1885-1961). *Support In Old Age*, 1926. Colour bromoil with added hand-colouring, signed and dated in pencil on image lower right, annotated and titled in pencil in lower margin, 33.2 x 22.8cm. *Slight foxing to right edge of image and to margins.*

\$990

Annotation reads "Bromoil in colour."



126. **F. Vaudry Robinson** (Aust., 1885-1961). *Seeking Happiness*, 1927. Colour bromoil with added hand-colouring, signed and dated in pencil on image lower left, annotated and titled in pencil in lower margin, 33.1 x 22.7cm. *Old mount burn to edges of image, glue remnants to margins.*

\$990

Annotation reads "Bromoil in colour."

127. **Roger Scott** (Aust., b.1944). *Taronga Zoo, Sydney*, 1970/1974. Vintage silver gelatin photograph, titled, dated and signed in pencil verso, 34 x 22.6cm.

\$2,200



128. **Roger Scott** (Aust., b.1944). *Circular Quay, Sydney*, 1972/1975. Vintage silver gelatin photograph, titled, dated and signed in pencil verso, 22.3 x 34cm.

\$2,200

Also known as *Hippies*, *Circular Quay and Dancing*, *Circular Quay*, *Sydney*.



129. **Roger Scott** (Aust., b.1944). *Manly*, 1975/1980. Silver gelatin photograph, signed in lower margin, titled, dated and signed in pencil verso, 26.6 x 40.2cm.
\$2,200



130. **Roger Scott** (Aust., b.1944). *Ghost Train, Easter Show, Sydney*, 1975/1998. Silver gelatin photograph, titled, dated and signed in pencil with photographer's label affixed verso, 30.5 x 45.8cm.

\$1,650

Illustrated in *Roger Scott: From the Street*, 2001, p71.



131. **Roger Scott** (Australian, b.1944). *Queenscliff, Sydney*, 1975/later printing. Silver gelatin photograph, titled, dated and signed in ink verso, 36.7 x 55.4cm.

\$2,200

Illustrated in *Roger Scott: From the Street*, 2001, p119, with alternate title, *Queenscliff Legs*. Held in NGA collection.

Considered to be Scott's iconic image.



132. **Peter Sekaer** (Danish/Amer., 1901-1950). *Inspecting Aluminum Rods*, c1945. Vintage silver gelatin photograph, title, artist's name with text in typed label affixed verso, 35 x 27.9cm. *Creases with slight cracking, minor paper loss and tears to edges of image.*

\$1,100

Text reads "Second prize in Industrial and Scientific Class – Inspecting Aluminum Rods, by Peter Sekaer of Washington, DC. Shot with a Speed Graphic and single synchronized flashbulb; 1/100 second at f/11. Please credit: from Graflex Photo Contest."



134. **Lewis Hey Sharp** (Aust., 1885-1965). *Sticky Beak*, 1928. Bromoil, titled, signed and dated in pencil in lower margin, annotation including title and photographer in pencil verso, 14.5 x 16.7cm. *Pinholes and minor foxing to margins.*

\$1,650

Annotation reads "No. 6, Sticky Beak. L. Hey Sharp, 'Koola', Gordon, Sydney, New South Wales." Hey Sharp was a lecturer in engineering at the University of Sydney from 1919-49. He began taking photographs in 1915 and exhibited up to the 1930s.



unknown hand verso, 14.2 x 19.3cm (each). *Both laid down on original backing.*

The pair **\$2,200**
Stamp reads "This photograph when reproduced must be acknowledged. Spencer Shier, Melbourne."

Pavlova toured Australia twice in 1926 and 1929 together with her own ballet company formed in 1911. Ballets during the Australian tours included *Chopiniana*. She also staged fifty-five divertissements (short pieces), including her famous signature piece *The Dying Swan* (originally known as *The Swan*). It was created for her by Mikhail Fokine and was first presented in St. Petersburg, Russia in 1905. Ref: NLA, SLNSW; Russian Ballet History Collection, USA. See also item #24, p6.

135. **Spencer Shier** (Aust., 1884-1946). *Pavlova And Novikoff And Corps De Ballet [in] "Chopiniana" and "The Dying Swan" [Anna Pavlova]*, 1926. Pair of vintage silver gelatin photographs, both signed, annotated "Melbourne" and dated in negative lower right with photographer's copy-right stamp verso; one captioned in pencil and annotated "p42" in an



136. **Wolfgang Sievers** (German/Australian, 1913-2007). *Bruck Mills, Wangaratta [Victoria]*, c1950s. Vintage silver gelatin photograph, photographer's stamp and title with publishing annotation in crayon verso, 39.1 x 49.3cm. *Slight paper loss and pinholes to edges and corners of image, minor scuffs overall, laid down on original board.*

\$9,900

Stamp reads "Wolfgang Sievers, Photography, 9 Collins St, Melbourne C.1., Central 4043." NLA holds a major collection of Sievers' work.



138. **Wolfgang Sievers** (German/Australian, 1913-2007). *[View Over Sydney Towards Darling Harbour]*, c1960s. Vintage silver gelatin photograph, annotated "no. 10" in ink with photographer's stamp verso, 24.6 x 19.1cm.

\$2,850

Stamp includes "9 Collins St, Melbourne" address.



137. **Wolfgang Sievers** (German/Aust., 1913-2007). *"Stanhill", Designed By Architect Frederick Romberg At Queens Road, Melbourne, Victoria (2)*, 1951. Vintage silver gelatin photograph, 48.8 x 39.8cm. *Scuffs overall, creases and chips to edges of image, pinholes to corners, paper remnants and minor surface loss verso.*

\$9,900

Illustrated in Ennis, *Wolfgang Sievers*, NLA, 2011, p91.



139. **Wolfgang Sievers** (German/Aust., 1913-2007). *[St Mary's Cathedral And Hyde Park]*, c1960s. Vintage silver gelatin photograph, annotated "no. 12" in ink with photographer's stamp verso, 24.7 x 19.5cm.

\$2,850

Stamp includes "9 Collins St, Melb. C.1. [Ph] 63-4023."



140. **Heide Smith** (German/Aust., b.1937). *Mutti Lühmann, Hameln, Germany*, 1958/1990. Silver gelatin photograph, titled, signed and dated in ink verso, 25.2 x 20.3cm.

\$1,100

Image shows photographer's hometown of Hameln.



141. **Heide Smith** (German/Aust., b.1937). *Berlin Before*, 1959/1990. Silver gelatin photograph, titled, signed and dated in ink verso, 20.3 x 21.4cm.

\$1,100



142. **Heide Smith** (German/Aust., b.1937). *Four Little Tiwis*, 1988/1990. Silver gelatin photograph, titled, signed and dated in ink on image lower left to right, titled, annotated, dated and signed in ink on backing verso, 43.6 x 55cm. *Laid down on foam-core backing.*

\$1,650

Annotation reads "Nguiu, Bathurst Island." Nguiu, known as Warrumiyanga since 2010, is the largest settlement on Bathurst Island, NT. Ref: Wiki.



143. **Heide Smith** (German/Aust., b.1937). *Angkor Wat*, 1993. Cibachrome, titled, signed and dated in pencil on accompanying mount, 19.9 x 25.7cm. *Minor scuffs to surface, glue to lower right corner of image.*

\$1,100

Variant image on Heide Smith website.

144. **Robin Smith** (NZ/Aust., b.1927). *Women Attending Melbourne Cup Carnival*, 1963/2013. Digital colour print from negative-based image, annotated "RVFS 3951", titled, dated and signed in ink verso, 20.4 x 30.5cm.

\$1,100



145. **Robin Smith** (NZ/Australian, b.1927). *Ron Pawlowski, With 4m Crocodile, Karumba, Gulf Of Carpentaria*, 1965/2013. Digital colour print from negative-based image, annotated "RVFS 3921", titled, dated and signed in ink verso, 30.5 x 20.3cm.

\$1,100



146. **Robin Smith** (NZ/Australian, b.1927). *Beer-Drinking Stockman, Halls Creek, 1965/2013*. Digital colour print from negative-based image, annotated "RVFS 7117". titled, dated and signed in ink verso, 31.1 x 31cm. **\$1,100**

147. **Wesley Stacey** (Aust., b.1941). "*Kings Cross*" Series, 1970-1971/2011. Set of four digital colour prints from negative-based images, each signed in ink in lower margin, titled, dated and editioned 3/15 in ink verso, 40.1 x 40.1cm (approx. each).



The set **\$7,260**
Titles read: (a) *Surfboards, Darlinghurst Road, Kings Cross*; (b) *Feather Queen, Les Girls, Kings Cross*; (c) *Carlotta Upfront, Les Girls, Kings Cross*; (d) *Go Go Girl, Whisky A Go-Go, Kings Cross*.

Also available as single images for \$2,420.



148. **Wesley Stacey** (Australian, b.1941). *Ernie At Mallacoota [Victoria], 1977*. Vintage silver gelatin photograph, titled and signed in pencil on mount below image, 9.9 x 24.9cm **\$1,650**



149. **Wesley Stacey** (Australian, b.1941). *Willie At Mallacoota [Victoria], 1977*. Vintage silver gelatin photograph, titled and signed in pencil on mount below image, 9.9 x 24.9cm. **\$1,650**



150. **Wesley Stacey** (Australian, b.1941). *On The Coast Near Wonboyn [NSW South Coast], 1977*. Vintage silver gelatin photograph, titled and signed in pencil on mount below image, annotated and dated in various hands in pencil on mount verso, 10.9 x 25.3cm. **\$1,650**

Annotations include Stacey's South Coast NSW address. Items #148-150 are rare, vintage prints.



151. **Henry Talbot** (Australian, 1920-1999). *Bobo Faulkner For "Vogue"*, 1968. Vintage silver gelatin photograph, titled, signed, annotated "Melb." and dated in ink verso, 43 x 34.7cm. *Crinkles to upper edge and repaired tear to lower left corner of image*

\$2,650

British-born Ann Minchin was nicknamed Bobo by her first husband, Australian theatre actor Trader Faulkner. Besides being a professional model, she had a very successful career in Australia as a writer and television personality.



153. **Henry Talbot** (Aust., 1920-1999). *Spike Milligan And Jill Stinchcombe*, 1962/1991. Silver gelatin photograph, titled, dated and signed in crayon in lower margin and in pencil on mount below image, 38.8 x 29cm.

\$3,300



152. **Henry Talbot** (Aust., 1920-1999). *Fashion Illustration Outside Leggett's, Prahran*, 1971. Vintage silver gelatin photograph, titled, dated and signed in pencil verso, 43 x 34.5cm. *Minor crinkles to upper edge of image.*

\$2,650



154. **Mark Tedeschi** (Aust., b.1952). *Apotheosis Of The Man In The Moon*, 2010/2013. Colour digital photograph, signed, titled and dated in ink in lower margin, 24.3 x 36.5cm.

\$880



155. **Mark Tedeschi** (Aust., b.1952). *Geoffrey Robertson QC And David Williamson, 2011/2013*. Colour digital photograph, signed, titled and dated in ink in lower margin, captioned and signed in ink verso, 16.9 x 25.5cm.

\$880

Caption reads "Geoffrey Robertson QC and David Williamson at Dick Smith's farm, discussing the play (in London) of Robertson's book *The Tyrannicide Brief*."



156. **Mark Tedeschi** (Aust., b.1952). *Margaret Cunneen SC*, 2012/2013. Colour digital photograph, signed, titled and dated in ink in lower margin, captioned in ink verso, 20.4 x 23.8cm.

\$880

Caption reads "Margaret Cunneen SC, Deputy Senior Crown Prosecutor posing in the Justice and Police Museum for Rosemary Valadon's painting in the 'Deadly Women' series – 2013."



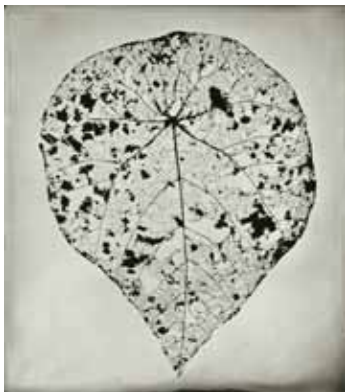
157. **Craig Tuffin** (Australian, b.1969). *Dandelion*, 2013. Tintype, engraved date, title and signature verso and on presentation box, 23 x 10cm.

\$3,300



159. **Craig Tuffin** (Aust., b.1969). *Kookaburra Feather*, 2013. Tintype in two parts, engraved date, title and signature verso and on presentation box, 10.6 x 8.1cm (approx. each part).

\$4,400



158. **Craig Tuffin** (Aust., b.1969). *Traces*, 2013. Tintype, engraved date, title and signature verso and on presentation box, 20.3 x 18cm.

\$3,300

Craig Tuffin

Freelance photojournalist for a number of magazines and newspapers, Craig Tuffin, in 2006, turned to working with 19th century photographic processes including daguerreotypes, ambrotypes and tintypes. He is one of a few photographers in Australia working with these challenging mediums to create single and unique images.

160. **Craig Tuffin** (Aust., b.1969). *Jerry's Hand*, 2013. Daguerreotype, engraved date, title and signature verso and on presentation box, 8.5 x 10cm.

\$5,500



161. **Craig Tuffin** (Aust., b.1969). *The Shed*, 2013. Daguerreotype, engraved date, title and signature verso and on presentation box, 8.3 x 10.9cm.

\$5,500



162. **Craig Tuffin** (Aust., b.1969). *Soli Deo Gloria [Burleigh Heads, Queensland]*, 2013. Ambrotype on acrylic, engraved title, date and signature verso, 50.5 x 61cm.

\$6,600

163. **Ingeborg Tyssen** (Aust., 1945-2002). [*Old Man With Dog*], c1975. Vintage silver gelatin photograph, signed with address in ink verso, 23.8 x 15.1cm. *Slight flaws in emulsion, edges of image outlined in ink.*

\$2,200

Address reads "344 Punt Road, Sth Yarra, Vic 3141."



164. **Jozef Vissel** (Aust., b.1935). *Breakfast, Camping, Fast-Cooking Porridge*, c1952-1954/later printing. Silver gelatin photograph, signed, dated "1952-'54" and titled in ink with photographer's stamp on backing verso, 18 x 24cm. *Glue to lower edge of image, laid down on backing.*

\$1,100



166. **Jozef Vissel** (Aust., b.1935). *Glebe*, c1970/later printing. Silver gelatin photograph, signed, titled and dated "ca. 1970" in ink verso, 20.2 x 25.3cm.

\$1,100

165. **Jozef Vissel** (Australian, b.1935). [*Publicity Stills From "The Devil To Pay"*], 1962/2011. Set of ten silver gelatin photographs, publicity stills, all signed and captioned and some dated in ink with photographer's stamp verso, 23.3 x 17.8cm or 17.8 x 23.3cm (approx. each).

The set **\$6,600**

Images include director Bruce Beresford, cameraman Richard Keys, and actors John Bell, Rosaleen Smythe and Tania Verstak (who was later to become Miss Australia and Miss World). Photographs taken during the shooting of Beresford's first film, *The Devil to Pay*, Sydney, 1962. Held in State Library of NSW collection.



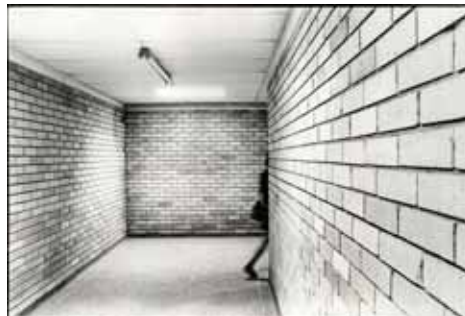
167. **Weegee** (American, 1899-1968). *Snowstorm*, c1945. Vintage silver gelatin photograph, title, artist's name with text in typed label affixed verso, 27.9 x 35cm. *Glue remnants, creases with cracking and minor surface loss to edges of image.*



\$6,600

Text reads "Second prize in Action class - *Snowstorm* by Arthur 'Weegee' Fellig, New York freelance photographer. Made with a Speed Graphic and flash; 1/200 second at f/11. Please credit: from Graflex Photo Contest."

Weegee was a pseudonym used by Hungarian-born Arthur Fellig. Non-vintage copy held in the Metropolitan Museum of Art, USA, with a given title [*Woman in Snowstorm*].



168. **Greg Weight** (Australian, b.1946). *Supermarket Entrance*, 1974. Vintage silver gelatin photograph, dated and signed in pencil in lower margin, titled, dated and signed in pencil verso, 19.8 x 29.2cm. *Slight stains to left edge of image and to margins.*

\$2,200



169. **Greg Weight** (Aust., b.1946). *Cup And Saucer*, 1975/1980. Vintage silver gelatin photograph, initialed and dated "75" in ink on image lower left, titled, annotated, dated and signed in pencil verso, 30.5 x 20.3cm. *Paper remnant, minor stains and creases to margins.*

\$2,200

Annotation includes publishing information.



170. **Robert Whitaker** (British, 1939-2011). *Paul McCartney Rehearsing For Christmas Show At Hammersmith Odeon At Donhion Studios, London*, 1965/2002. Lambda process photograph, titled, dated and signed in pencil verso, 58.4 x 38.4cm.

\$3,300

This image was captured on film and then printed digitally by the Lambda process.



171. **Robert Whitaker** (British, 1939-2011). *George Harrison, Chiswick Park*, 1966/2002. Lambda process photograph, titled, dated, annotated and signed in pencil verso, 58.4 x 45.2cm.

\$3,300

Partially legible annotation reads "Sel. Portrait." Illustrated in *The Unseen Beatles: Photographs by Bob Whitaker*, London, 1991, p33.