

Australian Art



Collectors' List No. 166, 2013

Josef Lebovic Gallery

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JOSEF LEBOVIC GALLERY

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COLLECTORS' LIST No. 166, 2013

Australian Art

On exhibition from Sat., **28 September** to Sat., **9 November**.

All items will be illustrated on our website from **5 October**.

Prices are in Australian dollars and include GST. Exch. rates as at time of printing: AUD \$1.00 = USD \$0.92¢; UK £0.59p

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



Cover illustration: Item #157, p28.

Rex Dupain

Lovers and Soldiers

The Depot Gallery, 2 Danks Street,
Waterloo NSW 2017

David Marr, writer and journalist, will open the exhibition on **Tuesday, 1 October** at 6pm. The exhibition will run until 12 October. Hours: Tuesday to Saturday from 10-6.



1. **Ian Armstrong** (Aust., 1923-2005). *[Nurse Writing]*, 1968. Etching and aquatint, editioned 10/10, signed and dated in pencil in lower margin, 13.5 x 11.8cm. *Glue stains to margins.*

\$770

Armstrong's images may have been inspired by his stay in hospital due to a heart attack and subsequent surgery. Ref: Wiki.



2. **Ian Armstrong** (Aust., 1923-2005). *[Nurse With Medications]*, 1968. Etching and aquatint, editioned 4/10, signed and dated in pencil in lower margin, 13.4 x 11.7cm. *Glue stains to margins.*

\$770



3. **Sir John William Ashton** (Brit./Aust., 1881-1963). *Windmill, Bruges, Belgium*, c1920s. Etching, editioned 3/30, titled and signed in lower margin, 17.5 x 22.6cm. *Slight stains to image lower centre, repaired missing portions to margins, old mount burn.*

\$770

Provenance: Artist's son, Adrian Ashton.



4. **Christina Asquith Baker** (Brit./Aust., 1868-1960). [*Vaulted Passageway*], c1920s. Lithograph, signed in ink in lower margin, 32.2 x 24.3cm. *Minor foxing and paper loss to margins.*

\$990



5. **Sydney Ball** (Australian, b.1933). [*Abstractions*], c1975-82. Group of 15 colour screenprints, most signed, editioned, dated and titled in pencil on image lower left to right or in lower margin, 56.7 x 76cm or 76.6 x 57.3cm (approx. each). *Some with slight foxing or tears to edges or margins.*

The group **\$12,500**

Provenance: Printer for Sydney Ball. A detailed list is available upon request.



6. **John Banks** (Aust., 1883-1945). [*Ballerina*], c1920s. Oil on board, signed lower right, 24.6 x 16cm. *Slight soiling. Framed.*

\$1,250

Bank's work is represented in the Art Gallery of NSW collection.



7. **David Barker** (Aust., 1888-1946). *Boat Sheds, The Spit*, 1920. Drypoint, editioned 9/20, titled, signed and dated in pencil in lower margin, 11.5 x 20.1cm. *Old mount burn.*

\$990

8. **David Barker** (Aust., 1888-1946). *William Street [Sydney]*, c1920s. Drypoint, editioned 11/25, titled and signed in pencil in lower margin, 15 x 12.6cm.

\$990





9. **David Barker** (Australian, 1888-1946). *[Harbour Landscape]*, c1920s. Oil on board, signed lower right, 19.9 x 34.7cm. *Minor soiling. Framed.* **\$2,200**



10. **David Barker** (Australian, 1888-1946). *The Hill*, c1925. Etching, editioned 1/25, titled and signed in pencil in lower margin, 9.8 x 15.3cm. *Crease to lower left corner of image, missing portions and paper remnants to margins, old mount burn.* **\$880**

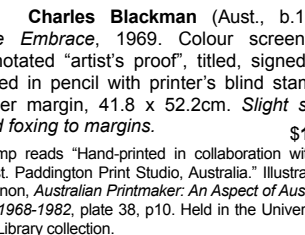


11. **Frank Beck** (Aust., 1916-?). *John [?] Beck As "Rigoletto"*, 1980. Pencil drawing, signed, dated and titled lower left and right, 41.2 x 42.3cm. *Slight soiling overall.* **\$770**



12. **Dorritt Black** (Aust., 1891-1951). *Study With Two Figures 11*, 1929. Pencil drawing, publishing annotations in pencil in lower margin, typed title, date and artist's name in accompanying authentication certificate signed in ink by Lin Bloomfield, 16.6 x 12.7cm. *Creases overall, pinholes and chips to margins.* **\$4,800**

Illustrated in North, *The Art of Dorritt Black*, 1979, pl.18 (b), p41. Provenance: Ruth Goble; Bloomfield Galleries; private collections in Queensland and South Australia.



13. **Charles Blackman** (Aust., b.1928). *The Embrace*, 1969. Colour screenprint, annotated "artist's proof", titled, signed and dated in pencil with printer's blind stamp in lower margin, 41.8 x 52.2cm. *Slight stains and foxing to margins.* **\$1,350**

Stamp reads "Hand-printed in collaboration with the artist. Paddington Print Studio, Australia." Illustrated in Bannon, *Australian Printmaker: An Aspect of Australian Art 1968-1982*, plate 38, p10. Held in the University of SA Library collection.



14. **Charles Blackman** (Aust., b.1928). *I Love Tom Jones*, 1969. Colour screenprint, editioned "V 9/25", titled, signed and dated in pencil on image lower left to right, printer's blind stamp in lower margin, 40.5 x 57.3cm. *Minor stains to image lower centre, slight soiling and crinkles to margins.* **\$1,350**

Stamp reads "Hand-printed in collaboration with the artist. Paddington Print Studio, Australia." Illustrated in Bannon, *Australian Printmaker: An Aspect of Australian Art 1968-1982*, plate 7, p74. Held in the University of South Australia Library collection.



15. **Arthur Boyd** (Aust., 1920-1999). *Figure With Eyes And Ram*, 1962-1963. Drypoint, editioned 7/25 and signed in pencil in lower margin, 17.8 x 20.3cm. *Framed.*

\$3,300

Ref. Maltzahn #41.



18. **Fred C. Britton** (Aust., 1889-1931). *The Ship, Port Adelaide*, 1927. Etching, titled, editioned 2/45, signed and dated in pencil in lower margin, 16.8 x 15.8cm. *Minor foxing and rubbing to margins.*

\$990

Born in London, Fred Britton won a scholarship to the Slade School in 1908, and later became a teacher at the South Australian School of Arts and Crafts in 1911. After his appointment as a war artist in France during WWI, he returned to Adelaide and became the principal of the School of Fine Art, where a number of important artists including Horace Trener and John Goodchild studied. Britton moved to Sydney and after working with Smith and Julius (Jure Smith's firm), he became a teacher at the East Sydney Technical College. Ref: Carrick Hill, SA.



16. **Fred C. Britton** (Aust., 1889-1931). *Sunlight*, 1926. Drypoint, editioned 11/30, titled, signed and dated in pencil in lower margin, 16.1 x 13.9cm. *Slight stains and mount burn overall, minor missing portions to edges of margins.*

\$770



17. **Fred C. Britton** (Australian, 1889-1931). *High And Dry, Goolwa*, 1926. Etching, titled, editioned 1/40, signed and dated in pencil in lower margin, 12.2 x 14.1cm. *Pinholes, minor creases and rubbing to margins.*

\$880

Held in the National Gallery of Australia collection.



19. **Fred C. Britton** (Australian, 1889-1931). *Julian Ashton Esq.*, 1928. Drypoint, editioned 9/30, titled, signed and dated in pencil in lower margin, 19.3 x 15.7cm. *Minor surface loss to image and foxing.*

\$990



20. **Fred C. Britton** (Aust., 1889-1931). *Old Commissariat Store, Sydney*, 1932. Drypoint, editioned 20/30, titled, signed and dated in pencil in lower margin, 18 x 15.4cm.

\$880



21. **Ossie Brock.** [*Kismet – Portrait Of Actor Oscar Asche*], c1920s. Watercolour, signed in image lower left, 50.8 x 37.3cm. *Slight paper remnants to edges of image.*

\$770



24. **Norman Campbell** (Aust., active 1919-35). [*Boat Moorings*], 1920. Watercolour with pencil, signed and dated lower left, 20.9 x 27.8cm. *Slight foxing overall, stains and repaired missing portions to edges of image and margins. Laid down on acid-free tissue.*

\$880

22. **Horace Brodzky** (Aust., 1885-1969). [*Portrait Of Ezra Pound*], 1943. Pen and ink, signed and dated lower right, 28.3 x 24.7cm. *Minor creases to image. Framed.*

\$1,650



23. **David Bromley** (Aust., b.1960). [*Yachts*], c2000. Acrylic on paper, signed lower right, 25.6 x 39.7cm. *Framed.*

\$990



25. **Alfred Coffey** (Aust., 1869-1950). *Old Mosman Bridge, Sydney*, 1909. Etching, titled, annotated "16" and signed in pencil in lower margin, 30.2 x 20.2cm. *Perforations to margins, minor mount burn.*

\$1,250

Held in the National Gallery of Australia collection, with alternate title *Old Bridge, Mosman.*



26. **Alfred Coffey** (Aust., 1869-1950). *Argyle Cut, Sydney*, 1910. Etching, titled, annotated "no. 12" and signed in pencil in lower margin, 49.6 x 32.4cm. *Minor stains and old mount burn overall.*

\$1,350

Held in the National Gallery of Australia collection.



27. **Alfred Coffey** (Aust., 1869-1950). *The Home Of An Ancient Mariner*, 1915. Etching, titled, signed and editioned 16/50 in pencil in lower margin, 20 x 29.6cm.

\$990

Held in the National Gallery of Australia collection.

28. **Alfred Coffey** (Aust., 1869-1950). *In The Shade Of The Casuarina*, 1915. Etching, titled, annotated "no. 4" and signed in pencil in lower margin, 20.3 x 30.4cm. *Slight mount burn and paper loss to margins.*

\$1,100

Held in the National Gallery of Aust. collection.



29. **Alfred Coffey** (Aust., 1869-1950). *Half-Wooden House, Gas Lane, Old Sydney*, 1919. Etching, titled, signed and editioned 27/50 in pencil in lower margin, 30.3 x 20.4cm. *Minor foxing, soiling and chips to margins.*

\$1,100

Held in the Art Gallery of NSW and National Gallery of Australia collections.

Gas Lane's name originates from the old gas works which were located at Darling Harbour. Gas lighting in the streets of Sydney was inaugurated in 1841 on 24 May, Queen Victoria's birthday. Ref: Sydney Architecture.



30. **Alfred Coffey** (Aust., 1869-1950). *Admiralty House, Sydney, From Dawes Point*, 1919. Etching, titled, annotated "11" and signed in pencil in lower margin, 19.6 x 15.3cm. *Repaired tears to upper left corner of image and to margins.*

\$1,200

Held in the National Gallery of Australia collection.



31. **Alfred Coffey** (Aust., 1869-1950). *Calder House, Eveleigh*, c1928. Etching, titled, signed and editioned 4/50 in pencil in lower margin, 22.7 x 30.2cm. *Cracking to plate mark due to excessive impression, repaired tear to upper margin, slight foxing to margins, old mount burn.*

\$880

This image was exhibited in 1928 at the 8th Annual Exhibition of the Australian Painter-Etchers' Society. Ref: NGA.



32. **Charles Conder** (Aust., 1868-1909). *[Exhibition Invitation, Leicester Galleries, London]*, 1905. Hand-coloured lithograph, text with date in image centre, initialled in image lower left, 12.5 x 15.6cm. *Minor soiling to upper margin.*

\$1,850

Text reads "Messrs Ernest Brown & Phillips request the honour of your exhibition of pictures by Charles Conder, on Thursday, Dec. 7th 1905, 10 to 6, at the Leicester Galleries, Leicester Square." Ref: Rothenstein #37.



33. **Charles Conder** (Aust., 1868-1909). *Gossip*, 1905. Transfer lithograph, 26.5 x 36.2cm. *Minor paper loss to upper margin, old glue stains verso.*

\$2,450

Ref. Rothenstein #26.

An artist of the Heidelberg School, Conder lived most of his life overseas. His friends included Oscar Wilde and Henri de Toulouse-Lautrec.



34. **Ron W. Coulter**. *The Fish Story*, c1930s. Etching, titled and signed in pencil in lower margin, 15 x 16.5cm. *Old mount burn. Laid down on acid-free paper.*

\$660



35. **Ron W. Coulter**. *Gentlemen Of Consequence*, c1930s. Etching, titled and signed in pencil in lower margin, 12.3 x 19.7cm. *Minor foxing, old mount burn.*

\$660



36. **Noel Counihan** (Aust., 1913-1986). *[Tree And Figure In The Square]*, 1981. Lithograph, signed and dated in image lower left, annotated "Image 3", editioned 4/40, signed and dated in pencil with Druckma Press blind stamp and Lana watermark in lower margin, 58.5 x 44.5cm. *Framed.*

\$2,200

Illustrated in Smith, *Noel Counihan Prints 1931-1981: A Catalogue Raisonné*, 1981, plate 123. From the series *Images of Opoul*, consisting of twelve lithographs. Originating from Counihan's visit to a Catalan village in the south of France in 1980.



37. **Sybil Craig** (Aust., 1901-1989). *[HMVS "Cerberus", Half Moon Bay, Melbourne]*, c1920s. Oil on paper, signed in ink lower left, 44.8 x 49.3cm. *Slight crease to left edge of image. Framed.*

\$2,200

Named after the mythological multi-headed (usually three-headed) dog or "hellhound", the HMVS *Cerberus* was a breastwork monitor that served in the Victoria Naval Forces, the Commonwealth Naval Forces (CNF), and the Royal Australian Navy (RAN) between 1871 and 1924.

\$990



38. **Sybil Craig** (Aust., 1901-1989). *[Still Life With Fruit And Leaves]*, c1930s. Pastel, signed lower right, 29.1 x 34cm. *Slight tear and old creases to upper and left edges of image.*



39. **Sybil Craig** (Aust., 1901-1989). [*Bayside*], 1935. Pencil drawing, signed and dated in pencil lower left, 33.9 x 41.6cm. *Minor foxing, soiling and crinkles overall.*
\$1,250



41. **Sybil Craig** (Aust., 1901-1989). [*Man Carrying A Sack*], c1940s. Pencil study, signed in ink lower right, 27.1 x 17.7cm. *Stains and creases to upper portion of image and margins, slight paper loss to edges of margins.*
\$770



40. **Sybil Craig** (Australian, 1901-1989). [*Still Life With Jug*], c1940s. Pencil drawing, signed lower left, 20.3 x 17.7cm. *Minor soiling.*
\$770



Black Street and a Merry Xmas, writing in the new year, love." Text reads "Greetings from Ray and June Crooke."

43. **Ray Crooke** (Aust., b.1922). [*Angel With Three Worshippers*], c1950s. Etching laid down on folded paper, greeting card format, inscribed in ink with letterpress, 6.7 x 9.6cm (image), 11.9 x 15.3cm (card, folded). *Slight foxing and surface loss to backing.*
\$990

Inscription reads "Dear Joan, We thank you for the wonderful present, they are lovely! Just what we wanted. Love to all at

44. **Robert Emerson Curtis** (Aust., 1898-1996). [*Standing Man*], c1930s. Pencil sketch, initialed lower right, 26 x 15.6cm. *Minor crinkles, soiling and foxing overall, pinholes to corners.*
\$880

Provenance: Curtis estate.



42. **James A. Crisp** (Aust., 1879-1962). [*The Porch, St Michael's, Rose Bay*], 1924. Drypoint, titled, signed and editioned 26/35 in pencil in lower margin, 27.8 x 13.4cm.
\$770

Held in the National Gallery of Australia collection.





45. **Robert Emerson Curtis** (Aust., 1898-1996). [*Reclining Man*], c1930s. Pencil sketch, initialed lower right, 23 x 20.3cm. *Crinkles, soiling and foxing overall.*

\$880

Provenance: Curtis estate.



46. **Roy Dalgarno** (Aust., 1910-2001). *Kon-na Nene [New Guinea Woman]*, 1943. Pen and ink, signed and dated by Dalgarno, title and illegible annotation in various hands in ink in lower margin, 31.7 x 15.1cm. *Slight paper loss and minor stains to margins and verso.*

\$880



47. **L. Roy Davies** (Aust., 1897-1979). *Sheds*, 1923. Wood engraving, monogrammed in block lower right, editioned 8/50, titled, signed and dated in pencil in lower margin, 10.6 x 14cm. *Old mount burn.*

\$880

Ref: Bloomfield (ed.), *L. Roy Davies: Wood Engravings*, 1978, #29, p104.



48. **L. Roy Davies** (Aust., 1897-1979). *I.F.D.*, 1923. Wood engraving, titled and signed in pencil in lower margin, 9 x 9.7cm.

\$990

Portrait of artist's father. Ref: Bloomfield (ed.), *L. Roy Davies: Wood Engravings*, 1978, #27, p103.



49. **L. Roy Davies** (Aust., 1897-1979). *Rankin's Homestead*, 1924. Wood engraving, signed and dated in block lower right, faded title and other annotation in lower margin, 15.2 x 20.8cm. *Slight stain to centre of image, minor crinkles to upper margin.*

\$880

The second of two states. Ref: Bloomfield (ed.), *L. Roy Davies: Wood Engravings*, 1978, #35, p106, listed with the note "From a study in the Deua River Valley during Sydney-Melbourne trip 1920."



50. **Edward Tiger de Closay** (Mauritian/Aust., 1859-1928). *Clearing*, c1910. Etching, signed "Tiger" in plate lower left, editioned 4/50, titled and signed in pencil in lower margin, 22.2 x 15.7cm. *Repaired tears, minor soiling and surface loss to upper portion of image and margins. Laid down on acid-free backing.*

\$770

Held in the National Gallery of Australia collection.



3/22 Russell Drysdale

51. **Russell Drysdale** (Aust., 1912-1981). *[Woman With Infant]*, 1981/1982. Etching, editioned 21/50 in pencil, facsimile signature and estate stamp in lower margin, 13.9 x 13.1cm.

\$1,650

Estate stamp reads "Atelier Russell Drysdale." This etching was part of a group of etchings commissioned by Beagle Press to illustrate a book of short stories by Henry Lawson. It was not included in the publication.



53. **Ella Dwyer** (Aust., 1887-1979). *[Dandelions]*, 1936. Aquatint, 22.8 x 14.9cm.

\$660

Held in the National Gallery of Australia collection, titled as *Four O'Clocks*.



52. **Ella Dwyer** (Aust., 1887-1979). *Old Houses, Near Pyrmont Bridge, Sydney*, c1930s. Etching, annotated, titled and signed in pencil and ink in lower margin, 16.2 x 24.6cm. *Slight cracks to plate mark due to excessive impression, tape to corners of margins.*

\$660

Annotations include a cancelled edition note and "Old street across Pyrmont Bridge. Etched on zinc. These houses were drawn and etched by request/no edition."



54. **Will Dyson** (Australian, 1880-1938). *Ella Russell*, c1906. Ink and wash, title in slip of newsprint affixed to image upper left, annotated in pencil verso, 20.6 x 8.3cm. *Repaired tear to image centre left, slight foxing to upper centre, minor wear to edges.*

\$880

Partially illegible annotation includes "The 'Miserere', // *Trovatore*" and Dyson's address. Ella Russell was a well-known opera singer.



56. **Will Dyson** (Australian, 1880-1938). *"Ah Mr Hardy If You Only Knew All The Circumstances"*, c1929. Drypoint, titled and signed in pencil in lower margin, 15 x 22.7cm. *Slight stains to margins.*

\$1,100



55. **Will Dyson** (Aust., 1880-1938). *"Grant Me, Oh Lord, A Little Temptation Ere Yet It Is Too Late"*, c1929. Drypoint, annotated "A/P. edition 40" and signed in pencil in lower margin, titled in pencil verso, 22.7 x 15.1cm. *Minor scuffs to image and foxing to margins.*

\$1,100



57. **Cedric Emanuel** (Aust., 1906-1995). *Halvorsens*, c1930s. Etching, editioned 9/50, titled and signed in pencil in lower margin, 13.8 x 17.6cm. *Repaired tears to plate mark, old mount burn.*

\$1,250



58. **Miles Evergood** (Australian, 1871-1939). *Penseroso (Polly)*, c1924. Lithograph, signed in pencil in lower margin, 24.2 x 18.3cm. *Minor stains overall, repaired paper loss to margin.*

\$660

Held in the National Gallery of Australia collection.



59. **Adrian Feint** (Aust., 1894-1971). *Scarf Dance*, 1924. Etching and pencil study: (a) editioned 13/20, titled, signed and dated in pencil in lower margin, 12.7 x 12.8cm. *Slight mount burn;* (b) signed and dated lower right, 12.7 x 12.6cm. *Perforation and rubbing to image, chips to edges. Mounted together.*



The pair \$2,800



60. **Cedric Flower** (Aust., 1920-2000). *Greeks & Trojans*, 1968. Colour screenprint, titled, editioned 42/100, signed and dated in pencil with printer's blind stamp in lower margin, 49.9 x 64.9cm. *Slight creases with minor surface cracking to lower right corner of image and right margin.*

\$1,150

Stamp reads "Hand-printed in collaboration with the artist. Paddington Print Studio, Australia."

61. **Thomas Friedensen** (British/Aust., 1879-1931). *Sydney University*, 1927. Etching, editioned 31/75, titled, signed and dated in pencil in lower margin, 22.6 x 30.2cm. *Missing portions to margins, old mount burn.*

\$990



62. **A.H. Fullwood** (Australian, 1863-1930). *Windmill Hill, Sydney Rocks*, c1920s. Etching, titled and monogrammed in plate lower left to right, signed, titled and editioned 5/50 in pencil in lower margin, 19.8 x 15.1cm. *Slight foxing overall.*

\$990

Title in plate reads "Windmill Hill, Old Sydney." Held in the National Gallery of Australia collection. See also item #116.



63. **A. H. Fullwood** (Aust., 1863-1930). *North Head From Edwards Beach [Balmoral]*, 1924. Etching, monogrammed and dated in plate lower right, signed, titled and dated in pencil in lower margin, 15.2 x 25cm. *Minor foxing to margins.*

\$990



64. **A.H. Fullwood** (Aust., 1863-1930). *The Gap, Sydney Heads*, 1926. Etching with dry-point, monogrammed and dated in plate lower left, signed, titled and editioned 7/50 in pencil in lower margin, 17.5 x 22.6cm. *Minor stains to upper edge of image and to margins.*

\$880

65. **Gladys Gibbons** (Australian, 1903-1969). [*Suburbia*], c1940s. Watercolour, signed in pencil lower right, 27 x 25.4cm. *Framed.*

\$1,350



66. **James Gleeson** (Aust., 1915-2008). [*A Gathering*], c1976. Collage of found wood engraving and process screen prints on line block background, signed by Gleeson in ink on image upper right, 14.3 x 20.9cm. *Minor tears to edges of image. Framed.*

\$1,250



67. **John Barclay Godson** (British/Aust., 1882-1957). *The Reclamation*, c1920. Etching, editioned 23/30, titled, signed and annotated "ARCA Lond. [Associate of the Royal College of Art]" in pencil in lower margin, 26.1 x 25.3cm. *Old tape marks verso.*

\$990



68. **J.C. Goodhart** (Aust., 1873-1952). *Hutchins School, Hobart*, c1927. Aquatint with etching, titled in plate lower right, signed in pencil in lower margin, 25.7 x 18.9cm.

\$550

Held in the State Library of Tasmania collection.



69. **J.C. Goodhart** (Australian, 1873-1952). *Tasmanian Club*, c1927. Etching, titled, editioned 34/60 and signed in pencil in lower margin, 25.7 x 16.2cm. *Minor foxing and slight creases to lower portion of image and margins.*

\$550

Held in the State Library of Tasmania collection.



70. **Bruce Goold** (Aust., b.1948). *[Gymea Lily]*, 1986. Hand-coloured linocut, editioned 4/50, signed and dated in pencil in lower margin, 30 x 30.3cm.

\$990



71. **Bruce Goold** (Aust., b.1948). *[Sydney 2000 Olympics]*, 1996. Hand-coloured linocut, annotated "A/P" and "linocut", signed and dated in pencil in lower margin, 43 x 36.8cm. *Minor creases to margins.*

\$990



72. **Frederick Millward Grey** (Aust., 1899-1957). *The Kangaroo*, c1941. Lithograph, signed in image lower left, titled, signed and annotated "imp." in ink with various annotations in pencil in lower margin, 22.6 x 32.6cm. *Pinholes and minor cockling to margins.*

\$990

Provenance: Artist's estate.

73. **Murray Griffin** (Aust., 1903-1992). *Thirsty One*, 1936. Colour linocut, editioned 18/20, titled, signed and dated in pencil in lower margin, 27.9 x 35.4cm. *Slight foxing and creases to margins, old mount burn.*

\$3,800

In 1934 Arthur Streeton declared that Murray Griffin's prints "place [him] in the very first rank of Australian art ... [they] may truly be called masterpieces of colour and form ... with the most convincing drawing and exquisite colour ..." Ref. *Argus*, 1934, p7. Held in the National Gallery of Australia collection.



74. **H. Wright Harrison** (Australian, active 1930s). *[Ships On Harbour, Adelaide]*, c1930s. Watercolour, signed lower right, 20.1 x 37.3cm. *Slight foxing, stains to margins, old mount burn.*

\$770



75. **Elaine Haxton** (Australian, 1909-1999). *Triton's Call*, 1966. Aquatint, titled, editioned 2/6, signed and dated in pencil in lower margin, 30.2 x 20cm. *Slight stains to margins, mount burn.*

\$990



77. **Bette Hays** (Australian, b.1922). [*Ritual With Five Papua New Guinea Men*], c1950s. Oil on canvas, signed lower right, 29.3 x 36.7cm. *Crazing and slight surface loss. Framed.*

\$990

Bette Hays nee Passmore studied at East Sydney Technical College under Frank Norton, Douglas Dundas and Roland Wakelin. She lived in Papua New Guinea from 1950 to 1959 and then taught at Townsville Grammar School. Her work was exhibited in Australia and the UK. Ref: National Gallery of Australia.

76. **Elaine Haxton** (Aust., 1909-1999). *Legong Dancer*, 1973. Hand-coloured etching, annotated "artist's proof", titled, signed and dated in pencil in lower margin, 35 x 30.2cm.

\$1,100

Accompanied with original exhibition labels.

Legong is a form of Balinese dance, characterised by intricate finger movements, footwork, and expressive gestures. Ref: Wiki.



78. **Harold B. Herbert** (Aust., 1891-1945). *Lime Kiln Cottage [Lostwithiel, Cornwall]*, 1923. Etching, monogrammed in plate lower left, editioned 38/50, titled and signed in pencil in lower margin, 14.7 x 15cm. *Slight surface loss, repaired tears and old mount burn to margins.*

\$770

Held in the National Gallery of Australia collection.



79. **Harold B. Herbert** (Aust., 1891-1945). *The Pines, Ronda [Spain]*, c1924. Etching, monogrammed in plate lower left, editioned 37/50, titled and signed in pencil in lower margin, 20.8 x 22.6cm. *Old mount burn.*

\$660

80. **Harold B. Herbert** (Aust., 1891-1945). *An Old Monastery*, c1924. Etching, editioned 27/50, titled and signed in pencil in lower margin, 20.3 x 15.1cm. *Slight soiling and mount burn.*

\$660

Held in the National Gallery of Australia collection, listed as *An Old Monastery, Les Martiques [Sic] and The Hermitage, Martigue.*





81. **Norman Hetherington** (Aust., 1921-2010). *Wirths Circus*, 1950s. Etching, titled, annotated "trial proof" and signed in pencil in lower margin, annotated in another hand in pencil verso, 20 x 29.4cm. *Slight crinkles and soiling to margins.*

\$990

Annotation reads "Artist with the *Sydney Bulletin* and well known as an illustrator." Norman Hetherington was the creator of the popular ABC television character, Mr Squiggle.



83. **Livingston Hopkins** (American/Aust., 1846-1927). *[Old Boats]*, 1886. Etching, signed and dated in plate lower right, 12 x 16.4cm. *Minor stains to margins.*

\$990

Held in the National Gallery of Australia collection.



84. **Livingston Hopkins** (Amer./Aust., 1846-1927). *[Pastoral Landscape With Shed]*, 1891. Etching and drypoint, signed and dated in plate lower right, 11.9 x 15.9cm. *Slight foxing overall, minor cockling to image, chips and small creases to edges of margins.*

\$880



82. **Bim Hilder** (Aust., 1909-1990). *The Med School Doorway [University of Sydney]*, c1930s. Etching and aquatint, editioned 7/50, titled and signed in pencil in lower margin, 21.4 x 16.2cm. *Slight old mount burn.*

\$770



85. **Nan Hortin** (Aust., 1916-1971). *[Figures With Armchair]*, c1953. Crayon, signed "Nan" lower right, 47.6 x 35.1cm. *Water stains to upper portion of image, creases, slight foxing, tears to edges. Framed.*

\$1,650

Provenance: Close friend of the artist.

86. **Nan Hortin** (Aust., 1916-1971). *[Figures Around Giant Feet]*, c1953. Crayon, 35.7 x 50.4cm. *Slight stains, minor tears and creases to edges.*

\$1,650

Provenance: Close friend of the artist.





87. **Nan Hortin** (Aust., 1916-1971). *[Figures Around A Palm Tree]*, c1953. Crayon, signed "Nan Adams" in ink verso, 54.7 x 37.3cm. *Slight stains overall, tears, creases and pinholes to edges.*

\$1,800

Provenance: Close friend of the artist. Adams is Hortin's previous name from a second marriage in 1953.



88. **Tony Irving** (Brit./Aust., b.1939). *Home Alone*, c1990s. Aquatint with etching on chine collé, editioned 13/60, titled and signed in pencil in lower margin, 10.7 x 16.1cm.

\$880



90. **Amie Kingston** (Aust., 1908-1996). *House Among Gums*, 1960. Oil on board, signed lower left, signed, titled and dated in ink verso, 19.5 x 24.5cm. *Framed.*

\$1,350



91. **Peter Kingston** (Aust., b.1943). *Has Debbie Reynolds Sold Her Bus Tickets Yet?* [Brett Whitely's Studio], 1979. Etching, titled, dated "24th Nov. 1979" and signed "Kingo" in plate lower left to right, editioned 4/20, signed and dated in pencil in lower margin, 15.1 x 18.4cm. *Slight foxing overall.*

\$880



92. **Peter Kingston** (Aust., b.1943). *Made In Australia [Bondi Beach]*, 1987. Hand-coloured etching, editioned 34/90, titled, signed and dated in pencil with artist's stamp in lower margin, 44.6 x 36.2cm. *Minor stains to margins, slight old mount burn.*

\$1,250



89. **Franz Kempf** (Aust., b.1926). *Out Of The Darkness*, 1967. Aquatint with etching and drypoint, diptych, editioned 2/20, titled, signed and dated in pencil in lower margin spanning two plates, 32.8 x 55.7cm (both plates). *Slight foxing, stains and mount burn.*

\$1,850

Illustrated in Weston, *Franz Kempf: Graphic Works*, 1984, p46.



93. **Peter Kingston** (Aust., b.1943). *Death Of The Regent Theatre, Sydney*, 1989. Hand-coloured etching, editioned 8/25, titled, signed and dated in pencil in lower margin, 21.6 x 20.8cm.

\$880



94. **Peter Kingston** (Aust., b.1943). *Peter Wright [Artist]*, 1990. Etching, editioned 1/6, titled, signed and dated in pencil in lower margin, 13.1 x 14.2cm.

\$770



95. **Colin Lanceley** (Aust., b.1938). *Friendly Mechanism*, 1965. Colour lithograph, signed, dated, titled and annotated "artist's proof 2 (master)" in pencil on image lower left to right, 80.2 x 54.1cm. *Slight discolouration to edges of image, minor surface loss verso.*

\$1,650



96. **Colin Lanceley** (Aust., b.1938). *The Stars In My True Love's Eyes*, 1965. Colour lithograph, signed, dated, titled and annotated "artist's proof 3 (master)" in pencil on image lower left to right, 80.1 x 57.5cm. *Slight discolouration to edges of image, minor surface loss verso.*

\$1,650



97. **Lionel Lindsay** (Aust., 1874-1961). *Fort Dawes, Sydney*, 1913. Etching, signed in pencil in lower margin, 10.7 x 16.5cm. *Slight old mount burn.*

\$1,250

Ref: Mendelssohn #90. Held in the Art Gallery of NSW and National Gallery of Australia collections.



98. **Lionel Lindsay** (Aust., 1874-1961). *Union Club, Sydney*, 1913. Etching and aquatint, signed and annotated "no. 21" in pencil on plate mark below image, 21.9 x 29.5cm. *Repaired tears to margins.*

\$1,450

Ref: Mendelssohn #98.



99. **Lionel Lindsay** (Aust., 1874-1961). *Black Walled House, Cumberland Street [Sydney]*, 1916. Etching, signed in plate lower left, editioned 31/50, titled and signed in pencil in lower margin, 13.7 x 17.6cm. *Minor stains to lower left corner of image and to upper margin.* **\$1,250**

Ref: Mendelssohn #120. Held in NGV and NGA collections.



102. **Lionel Lindsay** (Aust., 1874-1961). *The Great Fig Tree, Berry's Bay, Sydney*, 1923. Aquatint, signed, titled, editioned 42/75 and annotated in pencil in lower margin, 15.4 x 23.8cm. *Minor foxing to margins, slight mount burn.* **\$1,250**

Annotation indicates image was printed on 18th century paper, which Lionel Lindsay often used to obtain a mellow look. Ref: Mendelssohn #302.



100. **Lionel Lindsay** (Aust., 1874-1961). *Girls' High School [Sydney]*, 1919. Etching, signed in plate lower left, signed, titled and annotated "proof c" in lower margin, 18.6 x 29.6cm. *Slight foxing, old mount burn.* **\$1,650**

Ref: Mendelssohn #192, listed as *Girls' High School, Castlereagh Street, Sydney*. The David Jones department store now stands on this site.



103. **Lionel Lindsay** (Aust., 1874-1961). *Departure*, 1924. Etching, signed, titled and annotated "A.P." in pencil in lower margin, 17.5 x 13.8cm. *Minor mount burn.* **\$1,100**

Ref: Mendelssohn #323.

101. **Lionel Lindsay** (Aust., 1874-1961). *[Female Figure In An Arcadian Landscape]*, c1917. Watercolour, signed lower left, 29.4 x 21.8cm. *Minor soiling to upper portion of image.* **\$1,950**

This image is similar to an untitled spirit aquatint listed in Mendelssohn #153b.



104. **Lionel Lindsay** (Aust., 1874-1961). *Old Mill, Carcoar*, 1925. Drypoint, signed, titled and editioned 8/30 in pencil in lower margin, 12.4 x 18.7cm. *Stains, creases and foxing to image, glue stains and rubbing to margins.* **\$880**

Ref: Mendelssohn #365. Carcoar is a town in the Central West region of New South Wales. The town has been classified by the National Trust due to the number of intact 19th century buildings. Carcoar is a Gundungura word meaning either frog or kookaburra. Ref: Wiki.



105. **Lionel Lindsay** (Aust., 1874-1961). *Ben Hall's*, 1925. Drypoint, signed, titled and annotated "proof C/40" in pencil in lower margin, 12 x 24.5cm. *Minor discolouration overall.*

\$1,250

Ref: Mendelssohn #340, listed as *Ben Hall's Billabong (Bushranger's House)*.



106. **Lionel Lindsay** (Aust., 1874-1961). *Coaching Days*, 1925. Aquatint, signed, titled and editioned 67/75 in pencil in lower margin, 15.3 x 24.3cm. *Minor soiling to margins, old mount burn.*

\$1,100

Ref: Mendelssohn #346, also listed as *Near Binalong*.



107. **Lionel Lindsay** (Aust., 1874-1961). *Old Mac*, 1925. Drypoint, signed, titled and editioned 14/35 in pencil in lower margin, 16.9 x 15.6cm.

\$1,350

Ref: Mendelssohn #363, also listed as *MacGregor and A Snowy River Shepherd*.



108. **Lionel Lindsay** (Aust., 1874-1961). *White Goats*, 1925. Wood engraving, signed, titled and annotated "100" in pencil in lower margin, 15.5 x 15cm. *Tape, minor foxing and paper loss to margins.*

\$1,350

Ref: Mendelssohn, p153.



109. **Lionel Lindsay** (Aust., 1874-1961). *Anacapri [Italy]*, 1927. Etching, signed in plate lower right, signed, annotated "100" and titled in pencil in lower margin, 15.5 x 25.5cm. *Old mount burn.*

\$990

Ref: Mendelssohn #404, title also includes *St Eufemia*. Anacapri is a commune on the island of Capri, in the province of Naples, Italy. French composer Claude Debussy was a regular visitor to Anacapri and named one of his preludes in homage to the community. Ref: Wiki.



110. **Lionel Lindsay** (Aust., 1874-1961). *Jerez De Los Caballeros*, 1928. Drypoint, signed and titled in plate lower left, signed and annotated "100" by Lindsay and titled in another hand in pencil in lower margin, 30.3 x 32.8cm. *Crinkles and slight foxing overall.*

\$990

Ref: Mendelssohn #443, title includes *Estremadura, Spain*.



111. **Lionel Lindsay** (Aust., 1874-1961). *The Convent Of Santa Eufemia, Antequera [Spain]*, 1928. Drypoint, signed and numbered "100" in pencil in lower margin, 25.3 x 34cm. *Slight foxing to margins.*

\$990

Ref: Mendelssohn #440.



112. **Lionel Lindsay** (Aust., 1874-1961). *The Clipped Wing*, 1931. Wood engraving, signed in block lower left, signed, titled and annotated "100" in pencil in lower margin, 14.3 x 10.9cm. *Slight tears and creases to margins.*

\$990

Ref: Mendelssohn, p102, also listed as *Depression*.



113. **Lionel Lindsay** (Aust., 1874-1961). *Morning Glory*, 1932. Wood engraving, signed in block lower left, signed, titled and annotated "100" in pencil in lower margin, 25.3 x 14.5cm. *Diagonal crease to image, foxing, creases and slight paper loss to margins.*

\$1,250

Ref: Mendelssohn, p107, also listed as *White Peacock*.



114. **Lionel Lindsay** (Aust., 1874-1961). *Great Tower, Sydney University*, 1936. Etching, signed in plate lower left, signed, titled and annotated "proof" in pencil in lower margin, 26.2 x 20.9cm. *Minor creases to margins.*

\$1,100

Ref: Mendelssohn #530.



115. **Lionel Lindsay** (Aust., 1874-1961). *The Return*, c1950. Mezzotint with etching, signed by Lindsay, annotated "R.L." and editioned 23/75 in another hand in pencil in lower margin, 17.2 x 24.2cm. *Slight soiling to margins.*

\$1,100

Ref: Mendelssohn #595, dated "c1950?"



116. **Sydney Long** (Aust., 1871-1955). *Windmill St, Old Sydney*, 1928. Etching with aquatint, editioned 4/50, titled and signed in pencil in lower margin, 22.5 x 21.5cm. *Minor paper remnants to right portion of image, repaired tears and missing portions to margins. Laid down on acid-free paper.*

\$990

Mendelssohn #89. Held in the National Gallery of Australia and Art Gallery of NSW collections. See also item #62.



117. **Sydney Long** (Aust., 1871-1955). *[Boatshed, Avoca, NSW]*, c1930s. Oil on board, signed lower right, 35 x 58cm. *Original frame.*

\$8,800

Similar to a number of etchings and aquatints of Boyd's Boatshed illustrated in Mendelssohn.



118. **Sydney Long** (Aust., 1871-1955). *Cranbrook*, c1934. Etching, partially obscured title and signed in pencil in lower margin, 25.3 x 35.1cm. *Foxing and repaired surface loss, repaired tears and missing portions to plate mark and margins. Laid down on acid-free paper.*

\$1,650

Rare, not listed in Mendelssohn.



119. **Keith Looby** (Aust., b.1940). *History Of Australia - First Life*, 1976. Etching, editioned 1/50, titled, signed and dated in pencil in lower margin, 44.9 x 60.8cm. *Minor foxing to margins.*

\$990



120. **Keith Looby** (Aust., b.1940). *First Man*, 1978. Etching, editioned 4/50, titled, signed and dated in pencil in lower margin, 45.1 x 60.9cm. *Minor stain to right margin.*

\$990



121. **Frank P. Mahony** (Aust., 1862-1916). *[Young Woman With Chair]*, 1903. Pencil drawing, dated "Oct. 15 '03" in pencil lower right, posthumous studio stamp lower right, 27.8 x 19.6cm. *Slight soiling overall.*

\$990

Mahony drew this work while he was in London at the Langham Sketching Club (later the London Sketch Club). He was persuaded by artist Phil May to join other expatriate Australians like A.H. Fullwood and Sydney Long to come to London to advance his career.



122. **Will Mahony** (Aust., 1905-1989). *Caravan*, 1931. Wood engraving, signed and dated in block lower left, titled, editioned 30/75, signed and dated in pencil in lower margin, 15.3 x 21.7cm. *Rubbing and minor stains to margins.*

\$990

A sign on one of the wagons reads "Circus and Zoo."



123. **G.A. Mattison** (Aust., active 1930s). *Blue Wrens*, c1928-1930. Colour linocut, monogrammed in block lower left, annotated "linocut", titled and signed in ink in lower margin, 23.2 x 15.6cm. *Slight foxing, crinkles and perforations to margins.* \$770
Held in the National Gallery of Australia collection.



124. **G.A. Mattison** (Aust., active 1930s). [*Rural Scene*], c1930s. Colour linocut, monogrammed in block lower right, signed in pencil in lower margin, 18.8 x 28cm. *Minor discolouration overall, laid down on original backing.* \$660



125. **G.A. Mattison** (Australian, active 1930s). [*Trees Near The Coast*], c1930s. Colour linocut, signed in block lower right, 23.2 x 24.8cm. *Dents and crinkles to margins, slight foxing overall.* \$770



126. **Ron Meadows** (Aust., 1913-1988). [*Two Figures With Chalice And Spear*], c1931. Linocut, letterpress including artist's name below image, 14.2 x 12.6cm. *Tipped to original publication page.*

\$770
Another impression of this linocut was published in Harry Tatlock Miller (ed.), *Manuscripts: The Book Nook Miscellany*, no. 1, 1931.



127. **Muriel Medworth** (Aust., 1903-1965). *Botanical Gardens, Madrid [Spain]*, 1952. Watercolour, signed and dated in pencil lower right, titled in pencil verso, 35.7 x 25.9cm. \$1,100



128. **Muriel Medworth** (Aust., 1903-1965). *Barcelona Suburb [Spain]*, 1952. Watercolour with pencil, signed and dated in pencil lower right, titled and annotated in pencil verso, 33.8 x 24cm. *Minor stains and paper remnant to edges of image.* \$1,100
Annotation reads "A monastery is seen behind the tree on the left of the drawing."



129. **Muriel Medworth** (Aust., 1903-1965). *Calle Lluçanès, Barcelona SG [Spain]*, 1952. Watercolour, signed and dated in pencil lower right, titled in pencil verso, 33.5 x 24cm. *Minor foxing and soiling.*

\$1,100

Street spelled "Llussanes" in title.



130. **Muriel Medworth** (Aust., 1903-1965). *[Forest With Water View]*, 1953. Watercolour, signed and dated in pencil lower right, 35.7 x 25.8cm. *Small paper remnant to image centre right, minor tear to edges, mount burn.*

\$1,100



131. **Hal Missingham** (Aust., 1906-1994). *Clearing In The Copse, Hampshire*, 1934. Watercolour, signed and dated in pencil lower right, signed and titled in pencil verso, 38.6 x 52.4cm. *Pinholes to edges, slight mount burn.*

\$1,650



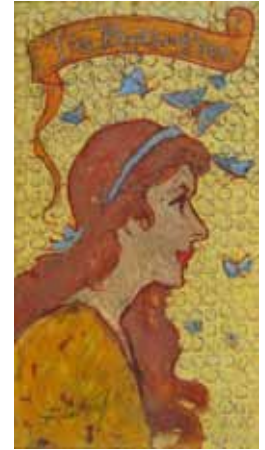
132. **Hal Missingham** (Aust., 1906-1994). *[Rocks]*, 1982. Lithograph, annotated "A/P", signed and dated in pencil with blind stamp to lower margin, 16.8 x 27.5cm. *Slight creases to lower edge of image and margins.*

\$770



134. **Sidney Nolan** (Aust., 1917-1992). *[Study For "Kelly Series"]*, 1947. Carbon drawing, dated "Sept. '47" and initialled twice lower centre, 25.4 x 25.3cm. *Minor stains, slight creases and chips to edges. Framed.*

\$6,600



133. **Alice Muskett** (Aust., 1869-1936) *The Butterflies [Self Portrait]*, c1910. Oil on board, titled in image upper centre, titled with faded signature in pencil on label attached to frame verso, 22.7 x 12.5cm. *Surface loss, slight soiling. Original frame.*

\$2,850

Melbourne-born artist and writer, Alice Jane Muskett was an early pupil of Julian Ashton, who recognized her talent and beauty. She exhibited annually from 1890, and in 1895 she went to Paris to study art, and exhibited her work both in Paris and London. In 1909 artist David Souter said she was 'probably the most talented of our women painters.' Muskett work is held in the Art Gallery of NSW collection. Ref: ADB.



135. **Joyce Nutter** (Aust.). *A Corner In Paddington*, c1958. Watercolour, titled, dated "about 1958" with artist's name and annotation "AES cousin [?]" in ink on slip attached to frame verso, 25.5 x 36.6cm. *Old mount burn. Framed.*

\$880

136. **Thea Proctor** (Aust., 1879-1966). *Portrait Of Mrs G.W. Lambert And Constance Lambert*, 1915. Lithograph, signed in pencil lower right, 28.6 x 36.4cm. *Minor repairs to edges.*

\$7,700

There is no known edition for this image, which was exhibited in 1919 and 1921 in Melbourne and Sydney respectively.

This is Thea Proctor's first lithograph and first print. Proctor was a close friend of George Lambert and used to model for him. Ref: Butler, *Thea Proctor. The Prints*, 1980, #1.



137. **Thea Proctor** (Aust., 1879-1966). *The Balcony*, c1919. Colour lithograph, signed in pencil lower right, 28 x 27.5cm.

\$8,800

From an edition of 50. The man on the balcony is artist George Lambert's son Maurice. Ref: Butler, *Thea Proctor. The Prints*, 1980, #9.



138. **Thea Proctor** (Aust., 1879-1966). *Self Portrait*, 1921. Lithograph, signed in pencil lower right, 30.5 x 24cm. *Minor surface soiling.*

\$6,600

There is no known edition for this image, which was exhibited in 1921 and 1938 in Melbourne and Sydney respectively.

Proctor created this image for the purpose of demonstrating the lithography process at her exhibition at the Fine Art Society's Gallery in Melbourne in 1921. Ref: Butler, *Thea Proctor. The Prints*, 1980, #12.



139. **Thea Proctor** (Aust., 1879-1966). *Bonnets, Shawls And Gay Parasols*, 1938. Linocut, titled, annotated "artist's proof" and signed in pencil lower right, 30.5 x 24cm. *Minor foxing and surface soiling.*

\$6,600

There is no known edition for this image, which was exhibited in 1938 in Macquarie Galleries in Sydney.

The title of this print comes from the poem *Waltz* by Edith Sitwell, who was a friend of the Lamberts. Ref: Butler, *Thea Proctor. The Prints*, 1980, #28.



140. **Margaret Preston** (Aust., 1875-1963). *Banksia*, c1932. Woodcut, initialled in block lower right, letterpress including title and artist's name in lower margin, 15.2 x 14.8cm.

\$1,100

Along with other artists, Preston created this original woodcut which was included in the art journal, *Manuscripts*, no. 2 (June 1932), p77, in an edition of 750. Ref: Butler #164, listed as *Banksia*, NSW.



141. **Margaret Preston** (Aust., 1875-1963). *Chorozema [Sic]*, c1933. Woodcut, initialled in block lower right, letterpress including title and artist's name in lower margin and verso, 15.2 x 14.8cm. *Perforations and slight stains to margins.*

\$990

Along with other artists, Preston created this original woodcut which was included in the art journal, *Manuscripts*, no. 7 (June 1933), p22, in an edition of 1200. Ref: Butler #178.

142. **Clifton Pugh** (Australian, 1924-1990). *Wood Carrier*, 1966. Monotype, titled with faded signature and date in pencil and ink on image lower left to right, 40.7 x 30.7cm. *Foxing overall, paper remnants verso.*

\$1,250

A cancelled monotype appears verso, showing figures praying in front of a cross.



143. **Vaclovas Ratas** (Lithuanian/Australian, 1910-1973). *Bird*, 1967. Monotype, signed in image lower left, annotated, dated, titled and signed in pencil in lower margin, 50.7 x 50.6cm. *Creases and foxing to margins.*

\$1,100

Annotations include "Sydney" and an illegible name.



144. **Vaclovas Ratas** (Lithuanian/Aust., 1910-1973). *[Giraffe]*, 1970. Monotype, signed and dated in image lower left, 31.5 x 50.6cm. *Creases and slight stains to edges of margins.*

\$1,350

145. **Lloyd Rees** (Aust., 1895-1988). *Balmain Skyline*, 1931. Pencil drawing, signed lower left, annotated, titled and dated in pencil in left margin 13.9 x 24.9cm. *Minor foxing, soiling and crinkles.*

\$12,500

Annotation includes "no. 20" and "no. 1." Another drawing appears verso.



146. **Lloyd Rees** (Aust., 1895-1988). *[House On Mosman Bay]*, c1920s. Pencil drawing, signed lower left, 15.2 x 11.4cm. *Repaired tears and glue remnants to borders. Laid down on acid-free paper.*

\$7,700

It is believed that items 145 and 146 were signed by Rees in 1975 for inclusion in an exhibition at the Lister Gallery in Perth, WA. These signatures are consistent with that period while the work itself appears to have been done much earlier, based on sketch books held at the Art Gallery of NSW.





147. **Lloyd Rees** (Aust., 1895-1988). *The Lane Cove River*, 1978. Soft-ground etching, editioned 90/90 in pencil, and signed and dated in ink in lower margin, 25 x 30.4cm. *Minor surface loss to upper margin.*

\$1,250

From the 1978 series *Tribute to Sydney*. Ref: Kolenberg #27.



148. **Lloyd Rees** (Aust., 1895-1988). *Caloola Tree*, 1980. Lithograph, editioned 74/80 in pencil and faded signature in ink on image lower left, 51.6 x 66.4cm. *Minor foxing to left edge of image, slight mount burn.*

Ref: Kolenberg #44.

\$2,200



149. **Lloyd Rees** (Aust., 1895-1988). *Afternoon Light, Sandy Bay*, 1982. Lithograph, editioned 62/75, signed and dated in pencil in lower margin, 30.1 x 40.1cm. *Slight foxing overall.*

Ref: Kolenberg #67.

\$1,350



150. **Lloyd Rees** (Aust., 1895-1988). *Sunrise At Sandy Bay*, 1985. Colour lithograph, editioned 2/50, signed and dated in pencil with publisher's blind stamp in lower margin, 39.6 x 52cm.

\$2,200

The stamp shows an embossed "chook" which was the trademark for publisher Fred Genis. Illustrated in Kolenberg, *Lloyd Rees: A Catalogue Raisonné*, 1986, #82. Held in the Art Gallery of NSW collection.



151. **Frank Reynolds** (British/Australian, 1880-1932). [*Reclining Nude*], c1920s. Lithograph, monogrammed in image lower right, annotated "337" in an unknown hand in ink in lower margin, 31.8 x 38cm. *Slight creases, minor stains and repaired tears to image centre right, discolouration to upper left corner.*

\$770



152. **Tom Roberts** (Australian, 1856-1931). *At Philip [Sic] Island*, 1886/later printing. Etching, titled, dated and signed "Tm Rb" in plate lower left to right, 11.3 x 17.6cm. *Minor paper loss and glue verso.*

\$5,500

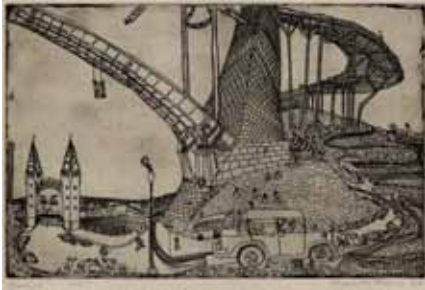
Ref: Topless #760. Roberts produced only five etched images during his career. Roberts' original prints are rarely available for sale.



153. **Elizabeth Rooney** (Aust., b.1929). *Northern Approaches [Sydney Harbour Bridge]*, 1964-1965. Etching, captioned in image, titled, signed and dated in pencil in lower margin, 22.7 x 36.9cm. *Tipped to backing.*

\$770

Captions include "You have now passed the point of no return."



154. **Elizabeth Rooney** (Aust., b.1929). *Greetings [Sydney Harbour Bridge And Luna Park]*, 1964. Etching, captioned in image, titled, annotated "proof B", signed and dated in pencil in lower margin, 23 x 36.8cm. *Creases, slight stains and missing portions to margins.*

\$770

Captions include "Greetings to all from me - guess where? Hope you are all enjoying my holiday. Will write later" and "Golden girl Dawn Fraser in the gun (again), her bathing suit never got wet."



155. **Herbert Rose** (Aust., 1890-1937). *Le Puy, France*, c1927. Drypoint, signed, titled and editioned 12/30 in pencil in lower margin, 23.9 x 21.4cm. *Slight stains, soiling and crinkles to margins.*

\$770



156. **Roy Cox** (Aust., 1903-1976). *Main Entrance, University Of Tasmania*, 1932. Wood engraving, titled, editioned 31/40, signed and dated in pencil in lower margin, 22.8 x 16.4cm. *Foxing overall.*

\$770



157. **Noel Rubie** (Australian, 1901-1976). *[Portrait Of A Woman]*, 1936. Oil on canvas on board, signed and dated lower right, 43.8 x 35.7cm. *Original frame.*

\$3,300

Some of the books in the image bear titles relating to art, along with two books by Llewellyn Powys.



158. **John Sandler** (Polish/Australian, b.1945). *Revealing*, 1973. Colour process lithograph, editioned 13/75, titled, signed and dated in pencil in lower margin, 53.4 x 39.9cm. *Minor crinkles and foxing to margins.*

\$880



159. **John Sandler** (Polish/Aust., b.1945). *Soup Portions*, 1970. Process lithograph, editioned 3/50, titled, signed and dated in pencil in lower margin, 46.4 x 43.3cm. *Minor foxing and slight creases to edges.* **\$880**



160. **John Sandler** (Polish/Aust., b.1945). *Observers*, 1972. Colour process lithograph, editioned 18/50, titled, signed and dated in pencil in lower margin, 53.6 x 42cm. *Slight tear to upper right corner of image, minor crinkles overall, foxing to margins.* **\$880**



163. **Raymond Sim** (Aust., b.1921). *Hope [Giraffe]*, 2007. Colour lithograph, editioned 6/10, signed and dated in pencil and blind stamped on image lower left to right, 55 x 37cm.

\$660
Accompanying artist's notes read "Hope is a 23 year old blind giraffe at the Taronga Zoo, Sydney, who is able to find her own way around her enclosure without injury and relies on her own senses."



161. **Jorg Schmeisser** (German/Aust., 1942-2012). *[Canberra]*, 1980. Etching with aquatint, annotated "state proof", signed and dated in pencil in lower margin, 48.2 x 60.3cm. **\$2,200**



162. **Garry Shead** (Australian, b.1942). *Orpheus*, 1974. Colour screenprint, signed, titled, dated and editioned 9/34 in ink in lower margin, 42 x 69.7cm. *Minor crinkles and foxing to margins, slight mount burn.*

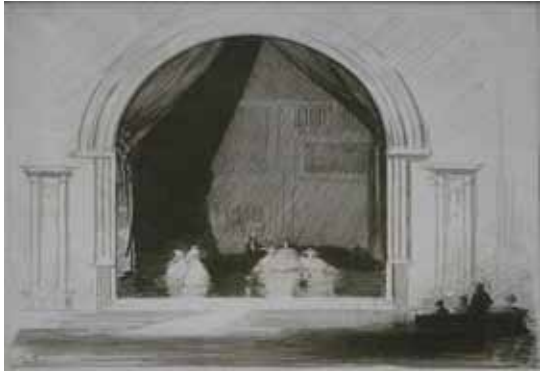
\$1,850

Illustrated in Grishin, *Garry Shead and the Erotic Muse*, 2001, p55. Rare early work.



164. **Norman Speer** (Aust., active 1916-1939). *Canberra*, c1939. Watercolour with pencil, signed in ink lower right, titled in ink verso, 26.1 x 36.4cm. *Stains to upper portion of image.*

\$550



165. **Arthur Streeton** (Australian, 1867-1943). *The Ballroom, Bamorough Castle*, 1912. Lithograph, printed in brown ink, initialled in image lower left, 26.4 x 32.3cm. *Repaired tears and slight stains to image. Framed.*

\$4,400



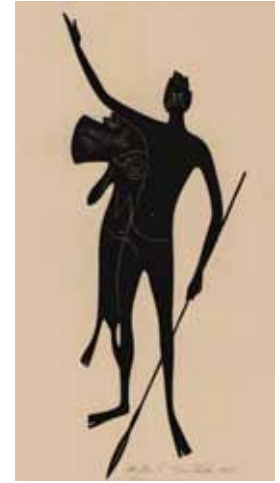
167. **David Strachan** (British/Australian, 1919-1970). [*Female Nude With Leaves*], 1961. Etching with aquatint, inscribed "With best wishes", signed and dated in pencil below image, 14.2 x 7.4cm. *Minor creases to edges, trimmed plate mark.*

\$1,950

168. **Eric Thake** (Aust., 1904-1982). "*Ho Joe!*", 1946. Linocut, titled, signed and dated in pencil below image, 38 x 14.8cm (image). *Minor old mount burn.*

\$1,250

Held in the National Gallery of Australia collection.



166. **Tim Storrier** (Aust., b.1949). *Point To Point (A Journey, Across); Reflected Line (Evening, Installation); and Fire Delirity [Sic] Air (Elements)*, 1990. Three colour lithographs, each numbered "2", "3" or "4", titled in image, all editioned 71/87 and signed in pencil with blind stamps on image lower left to right, 56.8 x 77.2cm.

Each **\$2,250**

Plates 2 to 4 from the *Blaze Line* series.



169. **Eric Thake** (Australian, 1904-1982). *The Plume Hunter*, 1951. Linocut, annotated "PCA Ed. 68", editioned 68/100, titled, signed and dated in pencil in lower margin, 20 x 14.7cm.

\$1,100

Illustrated in *The Christmas Linocuts of Eric Thake, 1941-1975*, u.p.



170. **Eric Thake** (Aust., 1904-1982). "*In The Nude! Oh, Mr Thake*", 1963. Linocut, titled, editioned 39/40, signed and dated in pencil in lower margin, 20.2 x 14.1cm. *Minor foxing overall.*

\$1,100

Illustrated in *The Christmas Linocuts of Eric Thake, 1941-1975*, u.p.



171. **Eric Thake** (Aust., 1904-1982). "Where's All Your 30,000 Jim?" "Well, You Remember Those Chops We Had For Tea Last Night?", 1968. Linocut, greeting card format, titled, signed and dated in pencil on image lower left to right, 20.5 x 14.6cm (paper, folded). *Slight old mount burn.*

Illustrated in *The Christmas Linocuts of Eric Thake, 1941-1975*, u.p.



174. **Leslie James Walker** (Australian, 1894-1951). *Old Parramatta*, c1940s. Etching with soft ground, titled, editioned 1/25 and signed in pencil in lower margin, 17.6 x 22.6cm. *Slight surface loss to margins, old mount burn.*

\$770

172. **Jessie Trill** (Australian, 1881-1967). [*Moonrise With Fence*], c1930. Oil on board, original exhibition label verso, 29.3 x 20.4cm. *Framed.*

\$3,850

Provenance: Jim Alexander's exhibition *Important Women Artists* held in 1979 in Victoria.



173. **Sydney Ure Smith** (Australian, 1887-1949). [*Ships On Sydney Harbour*], 1937. Pencil with watercolour, signed and dated in pencil lower right, 25.5 x 36.6cm. *Slight old mount burn.*

\$1,250



175. **Edward Warner** (Aust., 1879-1968). *Lake Tarawera*, NZ, 1922. Etching, monogrammed and dated in plate lower left, titled and signed in pencil in lower margin, 15.1 x 19.1cm. *Slight foxing and soiling overall.*

\$880



176. **Edward Warner** (Aust., 1879-1968). *Old House, Rocks District*, c1922. Etching, titled, editioned 44/75 and signed in pencil in lower margin, 13.5 x 16.3cm. *Glue stains to upper margin, minor foxing overall.*

\$990



177. **Edward Warner** (Aust., 1879-1968). *High Noon, South Australia*, 1935. Etching, signed and dated in plate lower left, signed in pencil in lower margin, title in letterpress on slip attached to backing below image, 18.9 x 25.2cm. *Slight foxing overall, creases and tears to margins, hinged to original backing.*

\$880



178. **Edward Warner** (Aust., 1879-1968). [*The Bare Hills, Queenstown, Tasmania*], 1935. Etching, signed and dated in plate lower left, editioned 4/50 and signed in pencil in lower margin, 19.5 x 26.7cm. *Foxing to margins, old mount burn.*

\$880



179. **Ralph M. Warner** (Australian, 1902-1966). *Old Houses, Paddington, NSW*, 1932. Etching, monogrammed and dated in plate lower right, editioned 1/30, titled and signed in pencil in lower margin, 16 x 30.3cm. *Minor crinkles overall and soiling to margins.*

\$990



180. **The Warners** (Aust., active 1930s). *Timber*, c1938. Colour linocut, titled, editioned 9/100 and signed in ink on image lower left to right and in lower margin, 15.1 x 22.8cm. *Slight creases to margins, old mount burn.*

\$1,250

In the late 1930s Edward Warner designed a series of linocuts which were cut by his daughter and printed by his son. These works were signed "The Warners." Warner's daughter had begun to help in the studio in 1930, preparing plates and printing, and his son began printing in 1936. Ref: Roger Butler, NGA.



181. **Salvatore Zofrea** (Italian/Aust., b.1946). [*The Mango Tree*], c1980s. Hand-coloured linocut, editioned 9/10 and signed in crayon lower left and right, 50.4 x 60cm.

\$880



182. **Salvatore Zofrea** (Italian/Australian, b.1946). [*Man Playing Guitar*], c1980. Watercolour with charcoal, signed lower right, 42.9 x 58.4cm. *Cockling and minor foxing overall.*

\$1,100