



Australian & New Zealand Art

Collectors' List No. 176, 2015

Josef Lebovic Gallery

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JOSEF LEBOVIC GALLERY

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COLLECTORS' LIST No. 176, 2015

Australian & New Zealand Art

On exhibition from Wednesday, **1 April** to Saturday, **16 May**.

All items will be illustrated on our website from **11 April**.

Prices are in Australian dollars and include GST. Exch. rates as at time of printing: AUD \$1.00 = USD \$0.76¢; UK £0.50p

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Compiled by Josef & Jeanne Lebovic, Dimity Kasz, Lenka Miklos, Takeaki Totsuka

Cover: L. Roy Davies. *Ripples*. 1924. Wood engraving, signed. Item 20, p5.

Next catalogue:
Posters



From Saturday, 11 April to Sunday, 3 May, Josef Lebovic will be overseas first visiting New York, then London and Los Angeles. During this time he can be contacted via email: josef@joseflebovicgallery.com or on his mobile: 0411 755 887 prior to 11am.

Overseas Trip



art at Stott's in South Australia. Largely self-taught, he took up drypoint etching, making his own engraving tools. Ref: DAAO.

2. **Anon.** *Sydney From Kerosene Bay*, c1914. Watercolour, titled in pencil lower right, 22.8 x 32.9cm. *Foxing, old mount burn.*

\$990

Possibly inspired by Henry Lawson's poem, *Kerosene Bay* written in 1914: "Tis strange on such a peaceful day / With white clouds flying o'er, / That foreign boats are in the bay / As prisoners of war. / The Harbour, where they quietly lay; / Smiles brightly as of yore. / Where never angry shot was fired..."



3. **Ian Armstrong** (Australian, 1923-2005). *L'Atelier De Comps [Studio Composition]*, 1985. Colour lithograph, editioned 1/15, titled, signed and dated in pencil in lower margin, 30.3 x 22.7cm. *Old mount burn.*

\$880

Held in National Gallery of Australia.



4. **Julian R. Ashton** (Australian, 1851-1942). *The Ferry*, 1893. Etching, signed and dated in plate lower right, 15 x 25.1cm. *Slight foxing, old mount burn.*

\$2,200

Held in Art Gallery of NSW.

A rare early important work by Ashton - this is only the third time this image has been seen on the market place in thirty years.



7. **David Barker** (Aust., 1888-1946). [*Bush Scene With Horses*], c1920s. Aquatint, editioned 1/30, signed and annotated in pencil in lower margin, 19.3 x 27.2cm. *Slight foxing, old mount burn.*

\$990

Annotation reads "30 proofs, 2 pounds and 2 shillings."

David Barker was a founding member and a regular exhibitor with the Australian Painter-Etchers' Society from 1921. Ref: AGNSW.

5. **Normand Baker** (Aust., 1908-1955). *City Lane*, c1930s. Ink and wash, accompanied by authentication note signed by artist's sister Reta Morton, 24.2 x 22.3cm. *Paper loss to lower edge of image.*



\$880

At the age of 29 in 1937, Normand H. Baker was the youngest artist to win the Archibald Prize with his self-portrait. Although relatively unknown at the time, the Art Gallery of NSW had previously purchased two of his works. Ref: Ross, *Let's Face It: the history of the Archibald Prize*, 2005, p136.



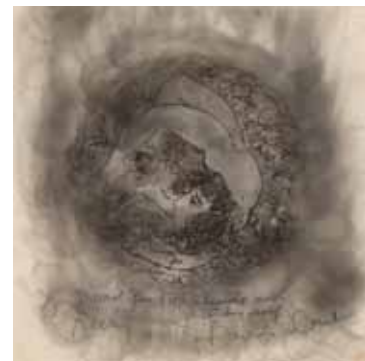
6. **Normand Baker** (Aust., 1908-1955). [*Inner City Terraces Backyards*], c1930s. Pencil drawing, accompanied by authentication note signed by artist's sister Reta Morton, 24 x 21.2cm. *Slight foxing, discolouration to edges.*

\$880



8. **Charles Blackman** (Australian, b.1928). *Titania And Bottom*, c1980s. Etching, annotated "A/P," titled and signed in pencil in lower image, 19.8 x 14.8cm. *Minor foxing, old mount burn.*

\$880



9. **David Boyd** (Aust., b.1924). [*Eve With Apple*], 1976. Etching with sfumato, signed, dated and annotated in pencil and inscribed "To Rocky with David's love" in ink on image lower centre, 25.7 x 27.9cm (paper). *Foxing, slight paper loss.*

\$1,250

Annotation reads "Sfumato over etching proof." In 1966 Boyd began using candle flame to achieve a smoky effect. He named the technique *sfumato* after da Vinci's usage of the word to describe work with soft, imperceptible transitions between colours and tones. Ref: Encyclopaedia Britannica.



11. **David Boyd** (Aust., b.1924). *Kiss*, 1999/2000. Etching, editioned 37/60, titled and signed in pencil with printer's blind stamp "JW [James Whittington]" in lower margin, 22.3cm (diameter).

\$990



10. **David Boyd** (Aust., b.1924). *[Eve]*, 1978. Etching, signed, annotated "A/P," dated and inscribed in ink in lower margin, 19.7 x 14.8cm. *Foxing*.

\$1,100

Inscription reads "To our dear friend Rocky. Love David and Hermia."



12. **Rupert Bunny** (Aust., 1864-1947). *[Reclining Female Nude]*, c1920s. Pen and ink, monogrammed in pencil lower right, 12.3 x 26cm. *Slight foxing. Framed*.

\$2,950



13. **Rupert Bunny** (Aust., 1864-1947). *[Nude, Facing Right]*, c1920s. Pen and ink, monogrammed in pencil lower right, 25 x 14.2cm. *Slight foxing. Framed*.



14. **Margaret Campbell** (Aust., 1891-1963). *Summer*, c1920s. Watercolour with pencil, faint title in pencil lower centre, 16.8 x 33.5cm. *Repaired tears, foxing, soiling*.

\$1,250

Provenance: Margaret Campbell estate.

15. **Margaret Campbell** (Aust., 1891-1963). *Melody Of Dreams – Of Sighs – Ecstasy Of Love*, c1920s. Watercolour, titled in pencil lower left, 34.4 x 19.2cm. *Creases, pinholes and repaired tears to margins, foxing overall*.

\$1,850

Provenance: Margaret Campbell estate.

Queensland artist Margaret Campbell was the wife of artist Francis (Frank) Herbert Campbell. Both were illustrators for newspapers and magazines.



\$3,650



16. **Margaret Campbell** (Australian, 1891-1963). *Suggestion For Perfume Bottle*, c1920s. Watercolour and gouache, captioned "Parfum des Violettes" in image, titled in pencil in lower margin, 16 x 9.3cm. *Surface loss and pinholes to margins.*

\$1,950

Incomplete watercolour of a still life verso. Provenance: Margaret Campbell estate.

Queensland artist Margaret Campbell was the wife of artist Francis (Frank) Herbert Campbell. Both were illustrators for newspapers and magazines.



17. **Albert Collins** (Aust., 1883-1951). *[Trees At Water's Edge]*, 1930. Watercolour with gouache, signed and dated in pencil upper right, 21.5 x 61.5cm. *Foxing, repaired tear to upper right corner. Framed.*

\$3,300

18. **Ray Croke** (Australian, b.1922). *[Two Tahitian Figures]*, 1977. Aquatint, editioned 14/90, signed and dated in pencil in lower margin, 41 x 44.3cm. *Slight cockling. Framed.*

\$990



19. **L. Roy Davies** (Australian, 1897-1979). *Ben Boyd's Church, Twofold Bay [NSW]*, 1924. Wood engraving, monogrammed in block, titled, signed and dated "1926" in pencil in lower margin, 11.5 x 17.2cm.

\$880

Illustrated in Bloomfield, *L. Roy Davies: wood engravings*, 1978, p110, listed with date of 1924.

This church was one of the unfinished buildings constructed in Boydtown by wealthy entrepreneur and adventurer Ben Boyd (1801-1851) prior to bankruptcy in 1848. Boydtown was intended to be a coastal base for shipping Boyd's extensive livestock and produce, and setting up a whaling industry. Boyd left Australia in 1849 on his schooner, *Wanderer*.



20. **L. Roy Davies** (Aust., 1897-1979). *Ripples*, 1924. Wood engraving, monogrammed in block upper left, editioned 23/50, titled and signed in pencil in lower margin, 9.8 x 13.1cm. *Framed.*

\$3,300

Illustrated in Bloomfield, *L. Roy Davies: wood engravings*, 1978, p108. Held in NGA.

This very uncommon wood engraving is one of Davies' best images.



21. **Robert Dickerson** (Australian, b.1924). *[Three Jockeys On Horseback]*, c1970s. Pastel, signed lower right, 37.5 x 40.4cm. *Framed.*

\$6,600



22. **Robert Dickerson** (Aust., b.1924). *The Commuter*, 1978. Aquatint with etching, editioned 8/50, titled and signed in pencil in lower margin, 22.5 x 15cm. *Some surface loss and slight stains to margins, old mount burn.*

\$880

Ref: Powell #24A, listed as the first state.

23. **Russell Drysdale** (Aust., 1912-1981). *The Art Student*, c1940. Ink drawing, signed lower right, typed title and artist on accompanying collector's label, 34 x 21.9cm. *Creases, perforations lower centre, old mount burn.*

\$2,850

Label includes "Rubin Collection."

This drawing was in the collection of Major Harold De Vahl Rubin (1899-1964), who was a wealthy grazier, art collector and philanthropist. Ref: ADB.



24. **Elizabeth Durack** (Aust., 1915-2000). *Angelina – Orphanage, Broome, WA*, c1960s. Hand-coloured dyeline print, signed in ink on image lower right, titled and annotated in image lower left to right, 43 x 20.5cm. *Scratches and repaired perforations to image upper and centre left, slight surface soiling.*

\$1,450

Annotation reads "From the charcoal drawing."

Born in Perth and raised on cattle stations in the Kimberleys, Elizabeth Durack developed enduring friendships with the indigenous people of the Ord River Region, which greatly influenced her work.

She continued to live in remote parts of Western Australia, working as an artist. Her first exhibition was held in 1946 and she had over 65 solo exhibitions, as well as group shows.

Dyeline was an early copying process developed in the 1950s. It was mainly used for architectural blueprints, and had a similar appearance to lithography, making it an inexpensive alternative. Andy Warhol made hand-coloured dyeline prints in the early part of his career.

25. **Ella Dwyer** (Aust., 1887-1979). *Old House Near Berry's Bay [Sydney, NSW]*, 1929. Etching, editioned 4/50, titled, annotated, signed and dated in pencil in lower margin, 18.1 x 23.5cm. *Rubbing to signature and date.*

\$770

Annotation reads "said to have been home of 'Commodore' Blue. Built 1819." Held in NGA.

Billy Blue, a West-Indian convict who arrived in Australia in 1801, was granted most of the area now known as Blues Point in North Sydney in 1817 after establishing a rowboat ferry service between the north and south side of Sydney Harbour. A colourful character, who was also a water bailiff for Port Jackson, he was dubbed "The Commodore" by Governor Macquarie. Ref: Dictionary of Sydney.



26. **Will Dyson** (Aust., 1880-1938). *Susannah And The Youngers [Portrait Of Lionel And Norman Lindsay]*, c1929. Drypoint, annotated "Our Youth no. 1," titled, and signed in pencil in lower margin, 27.7x 21.4cm. *Slight foxing, old mount burn.*

\$1,650

Held in National Gallery of Australia.

Title is most likely a play on the story *Susanna and the Elders* from the biblical *Book of Daniel*.

Brother-in-law to Norman and Lionel, Will Dyson was married to artist Ruby Lindsay (1885-1919) who died tragically young during the influenza epidemic.



27. **Will Dyson** (Aust., 1880-1938). *Temptation No. [2]. Fortunately, Young Woman, One Has No Aesthetic Sense*, c1929. Drypoint, titled and signed in pencil in lower margin, 15.1 x 21.3cm. *Old mount burn.*

\$1,350

Held in National Gallery of Australia.



28. **Margaret Early** (Aust., b.1951). *[Polo Player I]*, c1990s. Gouache, signed lower left, 32.4 x 28.6cm.

\$880

Margaret Early has been a regular exhibitor in Australia since 1986.



29. **Margaret Early** (Aust., b.1951). *[Polo Player II]*, c1990s. Gouache, signed lower left, 32.6 x 38cm. *Ink marks to upper and left margins.*

\$880



30. **Samuel Elyard** (Aust., 1817-1910). *[Riverbank, South Coast, NSW]*, 1873. Watercolour and gouache, signed and dated in ink lower right, 32.7 x 23.2cm. *Repaired tears to upper left corner, repaired tears and missing portion to centre of lower edge.*

\$1,850

Influenced by his teacher John Skinner Prout and by Conrad Martens, Elyard's preferred subjects were picturesque buildings, street scenes and landscapes. He was a colourful figure who at various times claimed to be the biblical Elijah and the King of

32. **Cedric Emanuel** (Aust., 1906-1995). *New Camden*, c1930s. Etching, editioned 7/25, titled and signed in pencil in lower margin, 17.7 x 15.1cm. *Old mount burn.*

\$1,100

Emanuel studied etching with Sydney Long during the 1930s. His enthusiasm for this medium is highlighted in his book, *The Etchings of Cedric Emanuel*, 1980, where he states "I hope I have managed to convey the intricacies involved in making an etching and, indeed, the excitement I always experienced when an etching was finally printed."



31. **Cedric Emanuel** (Australian, 1906-1995). *Agar Steps, The Rocks [Carlson Terrace]*, c1970s. Pencil drawing, titled and signed in lower portion of image, 30 x 38cm. *Minor tape stains to edges.*

\$1,250

Original drawings by Emanuel are uncommon as he rarely sold them during his lifetime. He kept them for reproduction, marketing his images widely across Australia.



33. **Cedric Emanuel** (Aust., 1906-1995). *Drying The Sails (Halvorsen's)*, c1930s. Etching and aquatint, editioned 9/25 and signed in pencil in lower margin, 29.1 x 21.5cm. *Slight foxing, old mount burn.*

\$1,450

This etching is from a pen and ink wash drawing at Halvorsen's Boatshed, which at that time was located in Neutral Bay, NSW, before relocating to Ryde in 1939. Ref: *The Etchings of Cedric Emanuel*, 1980, plate 38.





34. **Cedric Emanuel** (Aust., 1906-1995). *A Sunny Morning*, c1930s. Etching, editioned 1/25, titled and signed in pencil in lower margin, 20.1 x 24.9cm.

\$1,350

Ref: *The Etchings of Cedric Emanuel*, 1980, plate 40, listed as *The Boatsheds, Rushcutters Bay*.



35. **Cedric Emanuel** (Aust., 1906-1995). [*Halvorsen's Boatshed, Sydney Harbour*], c1930s. Etching, editioned 1/25 and signed in pencil in lower margin, 20.3 x 25.4cm. *Old mount burn.*

\$1,250



36. **Cedric Emanuel** (Aust., 1906-1995). *Old Barn – Pitt Town, NSW*, c1941. Etching, editioned 3/50, titled and signed in pencil in lower margin, 24 x 30.2cm. *Slight foxing, old mount burn.*

\$1,100

Ref: State Library of NSW.



38. **Helen Farmer** (Aust., 1888-1970). *An Old Home, Manly Vale*, c1925. Etching, editioned 2/50, titled and signed in pencil in lower margin, 17.7 x 30.1cm. *Missing portion to right margin, slight foxing.*

\$770

Reproduced in *Art in Australia*, series 3, vol. 13, Sept. 1925, plate 50. Ref: State Library of NSW. Held in National Gallery of Australia.



37. **Robert Emerson Curtis** (Aust., 1898-1996). [*Melbourne Cup, Industry & Civic Pride*], 1937. Scraperboard with white gouache highlights, signed lower right, 31.6 x 26.5cm. *Minor stains, indentations.*

\$1,850

From a series on Australian capital cities, illustrated in *The Home Annual*, October 1, 1937, p52.

39. **Michael Fitzjames** (Aust., b.1948). [*Sydney Harbour Bridge*], c1980s. Ink and wash, monogrammed lower right, 24 x 26.8cm.

\$880

This is the original drawing published in *The National Times* to promote a jazz event during a Sydney festival.





40. **Michael Fitzjames** (Aust., b.1948). *White Bay*, 1998. Oil on canvas, dated, titled, signed and annotated "15" in ink on canvas verso, 60.6 x 83.5cm.

\$3,300



41. **Thomas Friedensen** (Brit./Aust., 1879-1931). *The Orient Line, Sydney*, 1923. Etching, editioned 8/40, titled, signed and dated in pencil in lower margin, 17.9 x 25.1cm. *Old mount burn.*

\$1,100



42. **Thomas Friedensen** (Brit./Australian, 1879-1931). *Three Kookaburras*, 1929. Etching, editioned 31/85, titled, signed and dated in pencil, 24.6 x 14.7cm. *Old mount burn.*

\$990



44. **A.H. Fullwood** (Aust., 1863-1930). *Windmill Hill, Sydney Rocks*, 1890. Etching, annotated and monogrammed in plate lower left to right, signed, titled and editioned 5/50 in pencil in lower margin, 19.7 x 15.1cm.

\$1,100

Annotation reads "Old Sydney, Windmill Hill."
Held in NGA.



43. **Thomas Friedensen** (Brit./Aust., 1879-1931). *Young Australia*, 1926. Drypoint, editioned 14/85, titled, signed and dated in pencil in lower margin, 23.8 x 27.5cm. *Slight insect damage, old mount burn.*

\$1,250

Held in National Gallery of Australia.

45. **Herbert Gallop** (Australian, 1890-1958). *The Crossing, Parramatta River, Ryde*, c1920s. Etching, titled, editioned 2/12 and signed in pencil in lower margin, 9.8 x 24.6cm. *Retouching to discolouration in image upper right, stains to margins.*

\$770



46. **Tom Garrett** (Aust., 1879-1952). *[Landscape With Old Tree Shading Figures]*, c1930s. Monotype, signed in image lower right, 26.9 x 24.5cm. *Small perforation to image centre, slight foxing.*

\$1,350



47. **John Barclay Godson** (British/Australian, 1882-1957). *Bushranger's Hill, Pittwater*, c1923. Etching, editioned 14/50, titled, signed and annotated "ARCA Lond." in pencil in lower margin, 24.4 x 18.9cm. *Foxing, old mount burn.*

\$880

49. **Frank Halliday** (Aust., b.1934). *The Metropole [Sydney]*, c1960s. Etching and aquatint, titled, annotated "etching and aquatint," signed and numbered "12" in pencil in lower margin, 36 x 20.7cm. *Old mount burn.*



\$770
Designed by architects Hennessy and Sheerin, the Hotel Metropole, which opened in 1890, had frontages on Young, Bent and Phillip streets. Described as a "splendid establishment," well-known international guests included Rudyard Kipling and Jack London. It closed in 1969 and was demolished soon after. Ref: Powerhouse Museum.

51. **Bim Hilder** (Aust., 1909-1990). *The Sentinel*, c1935. Etching, editioned 16/35, titled and signed in pencil in lower margin, 21.4 x 15.1cm. *Faint mount burn.*



\$1,350

48. **John Goodchild** (Aust., 1898-1980). *Pymont Bridge [NSW]*, c1925. Etching, titled, editioned 11/30 and signed in pencil in lower margin, 15 x 28.8cm.

Held in NGA.

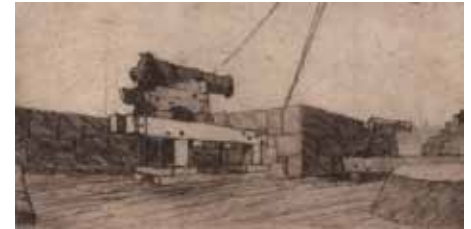
\$990

The Pymont Bridge, which replaced the first bridge built in 1858, had one of the largest swing spans in the world at the time of its construction in 1902. It was also the first span to be powered by electricity. Ref: Wiki.



50. **Bim Hilder** (Australian, 1909-1990). *The One O'Clock Gun [Fort Denison, Sydney Harbour]*, c1930s. Etching, titled and signed in pencil in lower margin, 6.9 x 13.6cm.

\$990



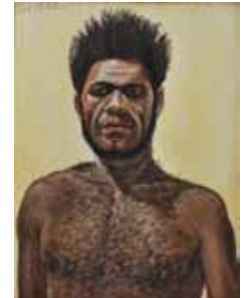
52. **Captain Brett Hilder** (Aust., 1911-1981). *Simi Of Malakula*, c1950. Watercolour, signed upper left, titled in pencil on frame verso with original exhibition label, 26.9 x 21.1cm. *Minor foxing. Original mount and frame.*

\$1,750

Label includes "Anthony Hordern & Sons Ltd" and catalogue no. "52."

The younger son of watercolourist J.J. Hilder and brother of Bim Hilder, Captain Brett Hilder was a distinguished sailor, painter and author. He was ship's master for Burns Philp & Company and was a navigation instructor and pilot during WWII. During the war he began painting and drawing, creating many watercolours of people and places he visited.

His work was exhibited in Australia and internationally in Port Moresby (PNG), Honiara (Solomon Islands) and New York during the 1950s-60s. He also exhibited his work with the Australian Watercolour Institute and the Royal Art Society of NSW. Ref: DAAO; QUT.





53. **Frank Hinder** (Aust., 1906-1992). *Art School Study I & II*, 1930. Pair of watercolours with pencil:
(a) initialed and dated "1930?" in pencil in lower margin, annotated "New York" in pencil verso; and
(b) annotated "N.Y." in pencil in lower margin, annotated "Wiggins model" in pencil verso; each titled and dated on accompanying certificate of authenticity signed by Lin Bloomfield in ink, 19.5 x 8.6cm and 19.2 x 12.8cm.
Slight foxing and soiling, old tape to margins.



The pair **\$3,850**
 In the mid-1930s Hinder worked in the United States as a commercial artist, and pursued training at the Art Institute of Chicago as well as the New York School of Fine and Applied Art.

55. **Frank Hinder** (Aust., 1906-1992). *Lake Fisherman*, 1936. Lithograph, signed and dated in reverse in image and initialed and dated "FCH 36" in pencil lower left, titled in pencil below image, 15.8 x 23.1cm.

Ref: Bloomfield #21.

Most likely an image from Hinder's visit to Lake Conjola, Shoalhaven, NSW. Similar images by Hinder are held in a number of Australian institutions including the National Gallery of Australia.



After studying at East Sydney Technical College and the Royal Art Society School from 1924 to 1927, Hinder went overseas where he studied and taught in the USA including Taos, New Mexico during the late 1920s-30s. He also travelled to Europe. He returned to Australia with his American-born wife, sculptor Margel Hinder in 1934, and introduced cubist/futurist influences from America to artists in Sydney. Ref: Art Gallery of NSW.

\$2,650



54. **Frank Hinder** (Aust., 1906-1992). *Morning Paper*, c1930s. Pair of pen and ink drawings, both signed and dated with one titled lower right, 15.5 x 16.3cm and 15.7 x 15.3cm. *Slight creases. Framed.*

The pair **\$3,650**

56. **Roland Hipkins** (NZ, 1895-1951). *[Wellington Harbour From Mt. Victoria]*, c1930s. Watercolour, signed by Hipkins lower left, title and artist's name in an unknown hand in ink on accompanying old label, 40.1 x 35cm. *Old mount burn.* **\$1,350**



57. **Livingston Hopkins** (Amer./Aust., 1846-1927). *The Fisher*, 1889. Etching, signed and dated in plate lower right, signed "L. Hop" in pencil in lower margin, 12.1 x 16.2cm. *Tears, missing portions, soiling to margins, old mount burn. Laid down on acid-free backing.*

\$1,250

Considered to be the father of modern-day etching in Australia, Hopkins made only very small editions of his prints. Held in National Gallery of Australia.



58. **Nan Hortin** (Aust., 1916-1971). *[Beach Gathering With Guitar Player]*, c1940s. Crayon drawing, signed "Nan" in pencil lower left, 32.7 x 37.5cm. *Missing portions, creases, tears, stains.*
\$1,900

Provenance: friend of Nan Hortin.

Nan Hortin (nee Lyall) was a painter, sketcher, craft-worker and art teacher. She travelled extensively and was a member of several art groups in Sydney.



59. **Molly G. Johnson** (Aust., fl. 1954-1990). *The Angry Wind (Canberra)*, c1954. Oil on board, signed lower right, artist's name, address, title, price "10 gns" and exhibition number "333" on back of frame, 29.7 x 24.5cm. *Original frame.*
\$770

Address reads "Finlay Road, Turrumurra."
 A NSW painter of landscapes, portraits and indigenous people, Molly Johnson was also a children's book illustrator working in the 1960s for titles such as *Kate and the Bunyip* (Carol Odell), and *Our Sunburnt Country* (Arthur Baillie). She exhibited her work extensively during her career and was a finalist for the Wynne Prize in 1961 and the Archibald Prize in 1969. Ref: National Library of Australia; Germaine, *Dictionary of Women Artists of Australia*, 1990.

60. **Paul Osbourne Jones** (Aust., 1921-1997). *[PNG Highland Native Portrait]*, c1965. Oil on board, signed lower right, 54.7 x 44.5cm. *Minor surface loss and soiling. Framed.*
\$2,200

Born in Bondi, art teacher, painter and printmaker Paul Jones studied at East Sydney Technical College. He served with the AIF in Papua New Guinea during WWII. Mostly known for his floral studies, he held an exhibition on Papua New Guinea subjects during the 1960s. Ref: NGA.



62. **Amie Kingston** (Aust., 1908-1996). *Happy Christmas*, 1939. Linocut on newsprint, signed in pencil below image, "Lewis and Patricia Morley" ex-libris label attached to mount verso, 13.8 x 12.5cm. *Minor foxing.*
\$1,350

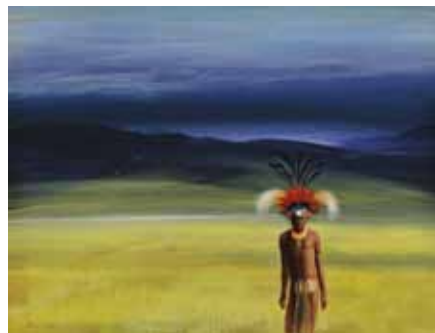
Ex-libris label includes "This book is part of the private library of Lewis Morley, Photographer, and Patricia Morley, Graphic Artist. Accumulated from the 1950s until 2013. It represents two lifetimes of shared creative pursuit." Held in NGA.



63. **Peter Kingston** (Aust., b.1943). *Race Day, Fremantle, Kookaburra [Vs.] Stars And Stripes*, 1987. Hand-coloured etching, editioned 11/90, titled, signed and dated in pencil with faded artist's chop below upper panel, 51.6 x 36.3cm (overall).
\$1,350

Lower panel reads "America's Cup 1986-7."

The 26th America's Cup took place in Fremantle, Western Australia, where the American challenger *Stars and Stripes 87* beat the Australian defender *Kookaburra III*. Ref: Wiki.



61. **Paul Osbourne Jones** (Aust., 1921-1997). *Highland Native [PNG]*, c1965. Oil on board, signed lower left, titled in ink on frame verso, 25.1 x 34.6cm. *Minor soiling. Framed.*
\$1,850



64. **Robert Klippel** (Aust., 1920-2001). *[Untitled Abstract]*, 1989. Pastel with gouache and watercolour, initialled and dated "4/89" in pencil in lower margin, 18.9 x 27.8cm. *Rubbing to centre of image, slight foxing, pinholes to margins. Framed.*

\$2,650

65. **Lionel Lindsay** (Aust., 1874-1961). *Rock Davis' Boat Building Shed At Woy Woy [Brisbane Water, NSW]*, 1917. Etching, signed in plate lower left, signed, titled and annotated "proof on OWP paper" in pencil in lower margin, 32.6 x 48.4cm. *Small tears to left margin, old creases, slight foxing.*

\$1,950

Ref: Mendelssohn #150, listed with alternate titles.

Most likely Lionel Lindsay's largest etching.



66. **Lionel Lindsay** (Aust., 1874-1961). *Old Government House, Windsor*, 1918. Etching, signed in plate lower left, signed and annotated "no. 8" in pencil in lower margin, 16.3 x 24.4cm. *Irregular margins, repaired portions and tears. Laid down on acid-free backing.*

\$1,100

An impression of this etching was published in a limited edition book Lindsay produced with Sydney Ure Smith, titled *Windsor*. Ref: Mendelssohn #169. Held in NGA.



68. **Lionel Lindsay** (Aust., 1874-1961). *The Brown Hawk*, 1924. Woodcut, signed in block lower left, annotated "no. 9" and signed in pencil in lower margin, 15.2 x 7.3cm. *Old mount burn.*

\$1,100

The original block for this print is held in the National Gallery of Victoria. Ref: Mendelssohn #65.



69. **Lionel Lindsay** (Aust., 1874-1961). *Araluen Valley*, 1924/1932. Etching with aquatint and stipple, titled, dated "1924" with annotation in plate lower left, editioned 24 [out of 50], signed and dated "1932" in pencil in lower margin, 16 x 21.6cm.

\$1,450

Annotation reads "E'ched by L. Lindsay from the photograph by Wm Dixon, 1924, NSW." Held in SLNSW.

This etching was a private plate for William Dixon, a well-known collector and benefactor to the State Library of NSW in 1953. Ref: Mendelssohn #316, edition of 50; *SMH*, 24.2.53, p2.

Lindsay would often print small issues of plates on demand or for exhibitions, years after the plate was completed.

Lindsay would often print small issues of plates on demand or for exhibitions, years after the plate was completed.

67. **Lionel Lindsay** (Aust., 1874-1961). *Cootee*, 1922. Etching and aquatint, annotated "Christmas" and dated in plate lower left, annotated "no. 9," signed and titled in pencil in lower margin, 11.8 x 9.4cm. *Slight foxing.*

\$1,450

Ref: Mendelssohn #266.





70. **Lionel Lindsay** (Aust., 1874-1961). *A Church In The Roman Forum*, 1927. Drypoint, signed and annotated "60" in pencil in lower margin, 25.1 x 17.6cm. *Old mount burn.*

\$990

Ref: Mendelssohn #410.

72. **Lionel Lindsay** (Aust., 1874-1961). *Spanish Still Life*, 1936. Wood engraving, signed in block lower centre, signed, titled and annotated "100" in pencil in lower margin, 31.6 x 19.7cm. *Cockling, small tears to margins, old mount burn.*

\$1,350

Ref: Mendelssohn #55.



74. *After Norman Lindsay* (Aust., 1879-1969). *Married*, c1939. Photomechanical etching, signed "Norman Lindsay" in plate lower centre, 44.3 x 34.2cm.

\$1,350

Ref: Wingrove, *The Comic Art of Norman Lindsay*, 1987, p265.

This etching, after Lindsay's ink drawing, was produced during one of his trips to the USA.



71. **Lionel Lindsay** (Aust., 1874-1961). *The White Fan*, 1935. Wood engraving, signed in block lower left, signed, titled and annotated "100" in pencil in lower margin, 16.4 x 22.2cm. *Holes and repaired tears to margins.*

\$2,250

Ref: Mendelssohn #82. Held in Art Gallery of NSW. Considered to be Lionel Lindsay's best and most important wood engraving.



73. **Lionel Lindsay** (Australian, 1874-1961). *Pelicans*, 1938. Wood engraving, signed in block lower right, signed, titled and annotated "100" in pencil in lower margin, 17.5 x 22.3cm. *Foxing to margins.*

\$1,350

Held in National Gallery of Australia.

75. **Frank P. Mahony** (Aust., 1862-1916). *Maoris – Old Order*, c1900. Watercolour with gouache, signed lower left, annotated and titled verso, 27.8 x 17.8cm. *Slight wear to edges.*

\$3,300

Annotation reads "New Zealand set (6), No. 1 to pair with No. 2, Maoris – Old Order."

Australian-born Federation-era painter, illustrator and *Bulletin* cartoonist, Frank Mahony is best known for images of the bush. Early in his career in Australia before he went to London, his drawings and paintings were much admired and the Art Gallery of NSW purchased three of his works soon after he graduated from art school. Together with A.J. Fullwood and Julian Ashton he pioneered the Sydney weekend sketching camps.

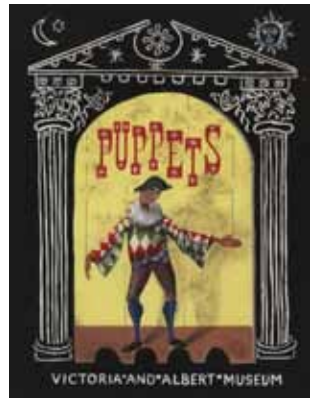




76. **Frank Medworth** (Brit./Aust., 1892-1947). *[Nativity Scene]*, c1930s. Etching, signed and editioned 7/40 in pencil in lower margin, 25.1 x 20cm.

\$1,350

78. **Lewis Morley** (Brit./Aust., 1925-2013). *Puppets*. Victoria And Albert Museum, c1950s. Gouache and ink, "Lewis and Patricia Morley" ex-libris label attached to mount verso, 21.3 x 15.3cm. Foxing.



\$990

Provenance: Lewis Morley estate.

Considered to be an early work by Morley when he was an art student.



77. **Hal Missingham** (Aust., 1906-1994). *London Characters [Series]*, 1935. Set of 7 lithographs, series name, titled, signed and dated in pencil in lower margin, sizes range from 22 x 14.5cm to 18 x 22cm. *Slight foxing to margins.*

The set **\$7,700**

Titles read: 1) Muffin Man; 2) The Pearlies; 3) Chestnut Man; 4) City Policeman; 5) Oxford Street Vendor; 6) Piccadilly Flower Girl; and 7) Hyde Park Orator. This set is uncommon.



80. **Sidney Nolan** (Australian, 1917-1992). *Print 5*, 1972. Screenprint, editioned 39/70 and signed in pencil in lower margin, printer's stamp "K8125" verso, 54.5 x 45cm.

\$1,350

From the series "Floral Images." Held in Tate Gallery.



79. **Frank Nankivell** (Aust./Amer., 1869-1959). *The Tilt*, c1930s. Drypoint, signed in plate lower left, signed and titled in pencil in lower margin, 19.9 x 25.2cm. *Old mount burn.*

\$1,250

Nankivell's work is held in the Metropolitan Museum of Art, and the Smithsonian.

81. **Sidney Nolan** (Aust., 1917-1992). *Print 1*, 1972. Screenprint, editioned 35/70 and signed in pencil in lower margin, printer's stamp "K8115" verso, 55.5 x 46cm. Margins soiled with printer's ink.

\$1,350

From the series "Floral Images." Held in Tate Gallery.





83. **Rosaleen Norton** (Aust., 1917-1979). *[Goblin]*, c1970. Etching, initialled in plate lower left, 12.3 x 9.7cm. *Cockling, slight foxing. Framed.*
\$990

A sexually liberated occultist, Rosaleen Norton was nicknamed the "Witch of Kings Cross." Born in NZ during a thunderstorm, Rosaleen Norton and family moved to Sydney in 1924 and later became an artist, an artist's model and a journalist. During her lifetime her controversial exhibitions were frequently raided by the police. Ref: Wiki.



84. **Rosaleen Norton** (Australian, 1917-1979). *[Centaur With Bugle]* c1970s. Ink with watercolour, signed in ink lower right, 25.5 x 31.2cm. *Foxing, surface soiling, old paperclip rust stains, crinkles.*
\$1,850

Pencil sketch of a centaur verso.



82. **Sidney Nolan** (Aust., 1917-1992). *Miner Smoking*, 1973. Screen-print, editioned 43/70 and signed in pencil in lower margin, blind stamp of a man's profile to lower right corner of image, printer's stamp "K8128" verso, 76.2 x 75.8cm.

\$1,450

From the "Landscape" series. Held in Tate Gallery.



85. **John Wardell Power** (Aust., 1881-1943). *[Composition With Corrugated Shapes]*, c1930s. Gouache, pentagram signature upper right, 14.3 x 14.4cm. *Laid down on acid-free paper.*
\$5,500

Small works by Power are extremely uncommon.



87. **Henry Rayner** (Aust., 1902-1957). *[Cockatoo]*, c1940s. Drypoint, printed à la poupée, signed in plate lower right, signed in pencil in lower margin, 16.9 x 12.7cm.

\$990

Known for his drypoint etchings. Australian-born Henry Rayner was trained as an artist in Britain. He was a protégé of Walter Sickert and a friend of Augustus John. He was injured during the London blitz in WWII and became a recluse. Ref: Wiki.

86. **John Wardell Power** (Aust., 1881-1943). *L'Homme Calculateur*, 1937. Linocut, pentagram signature in block lower left, 33.3 x 23.6cm.

\$1,350

Published in *XXe Siècle*, 1937/1938 issue. This work is Power's only known original print.

Power was the benefactor who endowed the University of Sydney's Power Institute, which gave rise to the establishment of the Museum of Contemporary Art in Sydney.



88. **Lloyd Rees** (Australian, 1895-1988). *Old Medical School, University Of Sydney, 1922/1976*. Etching, signed and dated "1922" in plate lower left, editioned 32/90, titled, signed and dated "1922-76" in pencil in lower margin, 15.1 x 10.1cm. *Slight foxing to margins*.

Ref: Kolenberg #1.

\$1,350



89. **Lloyd Rees** (Aust., 1895-1988). *A Tower In Europe, 1922/1976*. Etching, signed and dated "1922" in plate lower left, editioned 32/50, titled, signed and dated "1922-76" in pencil in lower margin, 15.7 x 7.7cm. *Very slight foxing to margins*.

\$1,350

Ref: Kolenberg #2, states that this image is "entirely imaginary, since Lloyd Rees had not then yet visited Europe."



90. **Lloyd Rees** (Aust., 1895-1988). *Deloraine, Tasmania, 1977*. Soft-ground etching, annotated "A.P.," editioned 8/21, signed and dated in pencil in lower margin, 20.1 x 25cm. *Old mount burn*.

\$1,650

Ref: Kolenberg #20, listed with alternate title *House in Tasmania*.



91. **Lloyd Rees** (Aust., 1895-1988). *The Great Rock [Uluru aka Ayers Rock], 1977*. Soft-ground etching, editioned 78/90, signed and dated "24.4.77" in pencil in lower margin, 20 x 24.9cm.

\$1,650

Ref: Kolenberg #21.

Besides his painting and drawing, Rees created just 23 etchings up to 1977, and thereafter the only prints he worked on were lithographs.

92. **Elizabeth Rooney** (Aust., b.1929). *Welcome To The West, 1960*. Etching, titled, signed and dated in pencil in lower margin, 22.6 x 30cm.

\$880



93. **Elizabeth Rooney** (Australian, b.1929). *Developers 2, 1962-1963*. Etching, titled, signed and dated in pencil in lower margin, 30.2 x 22.2cm.

\$880

Image depicts Sydney under rampant development and construction. Held in University of NSW Art Collection.

Largely self-taught as a printmaker, Sydney-born Rooney was a key figure in the contemporary printmaking revival that occurred in Sydney in the early 1960s. She was a foundation member of the Sydney Printmakers group and a co-founder of the Workshop Arts Centre, Willoughby in 1961.



94. **Ellis Rowan** (Aust., 1848-1922). *Bull Banksia*, c1890. Watercolour and gouache, signed lower right, original exhibition label on mount below image, 73.5 x 54cm. *Slight foxing, laid down on original backing. Original frame.*

\$11,900

Label includes "Banksia Grandis, Willdenow (Proteaceae), no. 2598P. Western Australia."



95. **Gayfield Shaw** (Aust., 1885-1961). *Portico, Sydney Town Hall*, 1934. Etching, signed and dated "June 9 1934" in plate lower left, editioned 12/50, titled and signed in pencil in lower margin, 25.3 x 15.3cm. *Old mount burn.*

\$990



96. **Gayfield Shaw** (Aust., 1885-1961). *Presbyterian Ladies College [Croydon, NSW]*, 1935. Etching, signed and dated "10-12-35" in plate lower left, titled and signed in pencil in lower margin, 23.4 x 18.5cm. *Repaired tear to plate-mark lower right, old mount burn.*

\$880

Held in National Gallery of Australia.



97. **Garry Shead** (Aust., b.1942). *Dancers*, c2005. Etching, editioned 47/50, annotated "second state," titled and signed in pencil with "Falls Gallery Editions" blind stamp in lower margin, 15.9 x 11.6cm. *Framed.*

\$990



98. **Betty Solomons** (Aust., fl. 1923-1940s). *[South Coast Farms, NSW]*, c1930s. Watercolour, unsigned, "Schoellers Parole" paper blind stamp upper left, 28.9 x 39.7cm. *Insect damage lower right portion, minor missing portions to edges.*

\$990

Provenance: artist's estate.



99. **Betty Solomons** (Aust., fl. 1923-1940s). *[Landscape With Clouds]*, c1930s. Watercolour, unsigned, 32.8 x 39.1cm. *Slight foxing, pinholes to edges.*

\$880

Provenance: artist's estate.



100. **Betty Solomons** (Aust., fl 1923-1940s). [*Spanish Farm With Mills And Covered Wagon*], c1930s. Watercolour, unsigned, 30 x 32cm. *Pinholes to edges.*

\$880
 Provenance: artist's estate.
 Information about Betty Solomons seems to be scarce. She appears to have studied pottery at the Technical Education Department in Sydney, with her name listed in the Department's published examination results in 1923. From 1925 she was known to have exhibited her work in South Australia. Ten years later she is mentioned in an article working alongside Adelaide artist Owen Barringer at the Sydney Harbour Bridge. It was reported that both sat on camp stools painting

for seven mornings, using the pylons of the Harbour Bridge as their subject. In 1936 an art critic found her work to be noteworthy along with other watercolourists Lionel Lindsay and B.E. Minns at the annual exhibition of the Society of Artists. In 1938 Solomons' work was included with notable artists like Margaret Preston, Thea Proctor, Grace Cossington Smith and Roi de Mestre in an exhibition on flower paintings at the Art Gallery of NSW. Ref: *SMH* 8.2.23, p12; *The Mail (Adelaide)* 6.8.32, p3; *SMH* 4.9.36, p10; *SMH* 2.4.38, p7; and Campbell, *Australian Watercolour Painters 1780 to the Present Day*, 1989.



103. **Betty Solomons** (Aust., fl. 1923-1940s). [*Still Life With Apple Blossoms*], c1930s. Watercolour, signed lower right, 36.5 x 31.2cm. *Pinholes to edges, slight foxing.*

Provenance: artist's estate.

\$990



104. **Betty Solomons** (Aust., fl. 1923-1940s). [*South Coast Township, NSW*], c1930s. Watercolour, unsigned, 32.8 x 27.9cm. *Pinholes to edges.*

Provenance: artist's estate.



102. **Betty Solomons** (Aust., fl. 1923-1940s). [*Eucalypts*], c1930s. Watercolour, unsigned, 40.6 x 33.5cm. *Pinholes to edges, slight foxing.*

Provenance: artist's estate.

\$1,100

101. **Betty Solomons** (Australian, fl. 1923-1940s). [*Autumn Trees*], c1930s. Watercolour, unsigned, 28 x 34.6cm. *Pinholes to edges.*

Provenance: artist's estate.

\$880



105. **Betty Solomons** (Aust., fl. 1923-1940s). [*Still Life With Hydrangeas*], c1930s. Watercolour, unsigned, 34.6 x 32.2cm. *Pinholes to edges.*

Provenance: artist's estate.

\$990





106. **Betty Solomons** (Aust., fl. 1923-1940s). [Still Life With Penguin Figurines And Pomegranates], c1930s. Watercolour, unsigned, 41.6 x 37cm. *Pinholes to edges, slight foxing.*

\$990

Provenance: artist's estate.



109. **Betty Solomons** (Aust., fl. 1923-1940s). [Spanish Village], 1934. Watercolour, signed and dated lower left, 33 x 39.8cm. *Pinholes to edges.*

\$770

Provenance: artist's estate.

107. **Betty Solomons** (Australian, fl. 1923-1940s). [Still Life With Flowers And Green Apples], c1930s. Watercolour, unsigned, 41.5 x 36cm. *Pinholes to edges, minor foxing.*

\$990

Provenance: artist's estate.



108. **Betty Solomons** (Aust., fl. 1923-1940s). [Still Life With Camellias And Ceramic Jar], 1932. Watercolour, signed and dated lower left, 34.7 x 32.6cm. *Slight foxing.*

\$880

Provenance: artist's estate.

110. **Betty Solomons** (Aust., fl. 1923-1940s). [Still Life With Peaches And Flowers], 1935. Watercolour, signed and dated lower right, 36.1 x 33.3cm. *Insect damage lower right, slight foxing, laid down on original backing.*

\$1,250

Provenance: artist's estate.



111. **Betty Solomons** (Aust., fl. 1923-1940s). [South Coast Landscape, NSW], 1939. Watercolour, signed and dated lower right, 34 x 41.4cm. *Minor foxing, cockling, pinholes to edges.*

\$990

Provenance: artist's estate.





112. **D.H. Souter** (Aust., 1862-1935). [*Park With Deer*], c1910. Watercolour, signed in ink lower left, 29.9 x 32.7cm.

\$990



115. **David Strachan** (Brit./Aust., 1919-1970). *Birds*, 1951. Soft-ground etching, signed in ink below image, 9.5 x 13.5cm (image). *Slight foxing, trimmed to platemark. Framed.*

\$990

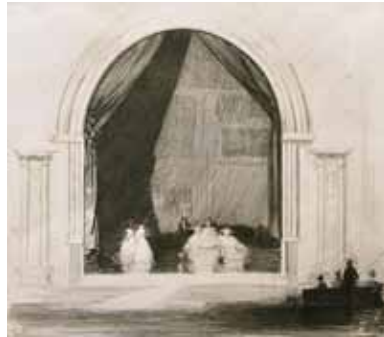
This etching is a working proof prior to publication in Kershaw, *Accent and Hazard.*, 1951. Held in National Gallery of Australia.



113. *Attrib. Martin Stainforth* (Brit./Aust., 1866-1957). [*Racehorse*], c1930s. Gouache, 20.2 x 25.4cm.

\$1,450

British-born Martin Frank Stainforth is best known for portraits of thoroughbred racehorses he painted in England, Australia and the United States. Ref: Wiki; ADB.



116. **Arthur Streeton** (Aust., 1867-1943). *The Ballroom, Bamorough Castle*, 1912. Lithograph, initialled in image lower left, 26.4 x 32.3cm. *Repaired tears, slight stains to image. Framed.*

\$4,400

114. **A.E. Starkey** (Aust., 1869-1927). *Near Narrabeen [NSW]*, 1895. Oil on canvas, signed and dated lower left, 54.3 x 23.9cm. *Pinhole to upper right corner, slight soiling. Framed.*

\$8,800

This painting was exhibited at the Royal Art Society of NSW in 1895, as referenced in their catalogue.

Sydney-born Alfred Ernest Starkey was the youngest son of a wealthy soft-drink manufacturer who resided at Smithfield Grange, Coogee. He was an active member of the Royal Art Society of NSW from 1894 to 1903, where he exhibited eight oil paintings and thirty watercolours during this period.

His work, which was included in the Federal Art Exhibition held in Adelaide in 1901, was described as being "full of quiet beauty." A painting by Starkey, alongside other prominent artists like W.C. Piguenit, A. Dattilo-Rubbo, W. Lister Lister, J.W. Tristram, and J.S. Watkins, was included in a presentation album of watercolours to the Duke and Duchess of Cornwall during their Australian tour in 1901 by the Royal Art Society of NSW.

Starkey was also an auditor for the Royal Art Society of NSW for several years up to 1925. He owned a number of properties and left a bequest for a scholarship to St Paul's College, University of Sydney. He died at his home, Gibbah Gunyah, in Manly on 11 December 1927. Ref: Royal Art Society of NSW; University of Sydney, *The Advertiser*, Nov. 1901; *SMH*, Dec. 1925; State Library of NSW.



117. **Arthur Streeton** (Australian, 1867-1943). *Corfe Castle*, 1912. Lithograph, initialled in image lower left, 21.5 x 26.9cm. *Paper loss and minor foxing to margins.*

\$3,650

Edition of 12. Printed by Thomas Way. Illustrated in Butler, *Printed Images by Australian Artists 1885-1995*, p43. The same view, as a painting, was illustrated in Ure Smith (ed.), *The Art of Arthur Streeton*, 1919, plate XXXVIII. Held in National Gallery of Australia.

Only six lithographs are known to have been created by Streeton: *Palazzo Labia*; *The Rialto*; *Corfe Castle*; *The Ballroom*; *Bamorough Castle* and *The Palace*. Ref: Art Gallery of NSW.





118. **Alan Sumner** (Australian, 1911-1994). *Grey Roofs, Prahran [Victoria]*, 1944-1946. Screenprint, 35.7 x 39.9cm. *Margin soiled with printer's ink.*

Unsigned working proof. Ref: Butler #4.

\$1,250



119. **Alan Sumner** (Aust., 1911-1994). *Rickety Farm Gates*, 1944-1946. Screenprint, 34.7 x 43cm. *Soiled margins with printer's ink.*

Unsigned working proof. Ref: Butler #6.

\$990



120. **Alan Sumner** (Aust., 1911-1994). *Nude 1*, 1944-1946. Screenprint, 34.7 x 22.2cm. *Stains to right and lower centre of image and right margin, crease to lower right corner.*

\$880
Unsigned working proof. Ref: Butler #21.



121. **Alan Sumner** (Aust., 1911-1994). *Nude Walking*, 1944-1946. Screenprint, 33.3 x 20cm. *Some stains to margins.*

\$880
Unsigned working proof. Ref: Butler #19.



123. **Alan Sumner** (Aust., 1911-1994). *Red Brick Bridge*, c1947. Pair of screenprints, approx. 37.4 x 42.7cm (each). *Slight soiling to margins.*

The pair **\$1,650**
Unsigned working proof. Ref: Butler #37.

A painter, printmaker, teacher and stained glass designer, Sumner became known in Australia and internationally for his stained glass windows. His "technically brilliant screenprints," produced in the 1940s, came to public attention in 1993 due to a retrospective of his work held at the National Gallery of Victoria and a local commercial gallery. Ref: National Portrait Gallery.

122. **Alan Sumner** (Aust., 1911-1994). *Fisherman's Jetty, Tooradin [Victoria]*, 1946. Screenprint, 32.2 x 38.8cm. *Repair to image upper left (by artist), slight soiling and paper loss to lower margin.*

\$990
Unsigned working proof. Ref: Butler #14.





124. **Alan Sumner** (Australian, 1911-1994). *Mount Macedon Garage [Victoria]*, 1947. Screenprint, 35.1 x 42cm. *Tears and creases to margins.*

\$990

Unsigned working proof. Ref: Butler #34.



126. **Alan Sumner** (Australian, 1911-1994). *Church School, Carlton [Victoria]*, 1948. Screenprint, 29 x 31.9cm. *Discolouration to margins.*

\$770

Unsigned working proof. Ref: Butler #43.



127. **Eveline Syme** (Aust., 1888-1961). *[Roof Lines]*, c1930s. Watercolour, signed in ink lower right, 18 x 23.8cm. *Old mount burn.*

\$1,250



125. **Alan Sumner** (Aust., 1911-1994). *The Little Train*, 1948. Screenprint, 37.7 x 45.3cm.

\$990

Unsigned working proof. Ref: Butler #39.



128. **Imre Szigeti** (Hungarian/Aust., 1897-1975). *[Houses]*, c1960s. Ink and watercolour, Greek sigma monogram lower right, 56.3 x 77.5cm. *Small hole and surface loss centre right, old mount burn.*

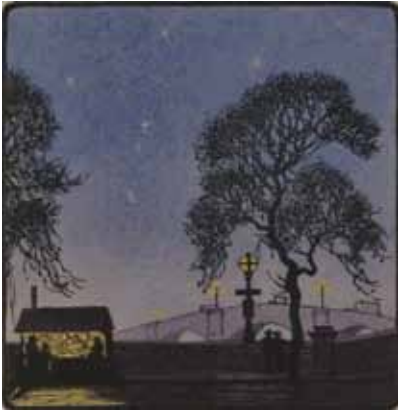
\$990

Before migrating to Sydney in 1939, Hungarian-born cartoonist and illustrator Imre Szigeti illustrated approximately 100 books, including editions of Poe and Baudelaire. Ref: DA00.



129. **Eric Thake** (Aust., 1904-1982). *John Batman's House, Parramatta, NSW*, 1926. Wood engraving, signed and dated in block lower right, editioned 35/50, titled, signed and dated in pencil in lower margin, 8.9 x 13.2cm. *Crinkles overall.*

\$880



130. **Hall Thorpe** (Aust./British, 1874-1947). *Battersea Bridge*, c1920s. Colour woodcut with gouache, titled and signed in pencil in lower margin, 15.1 x 13.7cm. *Old mount burn.* **\$1,850**
Very uncommon image.



133. **Jessie Traill** (Aust., 1881-1967). [*Rural Landscape*], 1961. Watercolour with pencil, signed and dated in pencil lower right, 24 x 32.5cm. *Repaired tears to edges. Framed.* **\$2,850**



131. **Hall Thorpe** (Aust./Brit., 1874-1947). *Piccadilly*, c1922. Colour woodcut, monogrammed in block lower right, titled and signed in pencil in lower margin, 28.1 x 33.4cm. *Repaired tear to image upper left, retouching to lower portion.* **\$990**
Held in National Gallery of Australia.



134. **Sydney Ure Smith** (Aust., 1887-1949). *The Harbour From McMahon's Point*, 1914. Lithograph, editioned 11/30, annotated "auto-lithograph," inscribed, titled and signed in pencil in lower margin, 18 x 30cm. *Old mount burn.* **\$1,850**
Inscription reads "To G. [Gayfield] Shaw, Esq. from S. Ure S. Dec. 1916." Held in SLNSW. Lithographs by Ure Smith are uncommon, and it is also unusual for one of his prints to be inscribed to one of his fellow artists.

132. **Hall Thorpe** (Aust./British, 1874-1947). *The Caravan*, c1925. Colour woodcut with gouache, titled and signed in pencil in lower margin, 33.6 x 26.8cm. *Slight foxing, old mount burn.* **\$1,100**
Held in National Gallery of Australia.



135. **Sydney Ure Smith** (Aust., 1887-1949). *The Little Schooner, Mosman*, 1915. Etching, signed in plate lower left, annotated "no. 10," titled, signed and dated "Dec. 1915" in pencil in lower margin, 15.9 x 10.4cm. *Pinholes to margins, old mount burn.* **\$990**
Held in State Library of NSW, listed as *The Little Ketch - Mosman's Bay*. The name of the ketch is *Ruby*, as depicted in the etching.





136. **Sydney Ure Smith** (Aust., 1887-1949). *The "Sun" Office, Sydney*, 1917. Etching, signed in plate upper left, annotated "no. 6," titled, signed and dated in pencil in lower margin, 25 x 17.5cm. *Old mount burn.*

\$1,250

This image shows *The Sun* newspaper office in Castlereagh St as seen from Moore St.

This etching, which had a run of only 15 prints, was commissioned by Charles Lloyd Jones. Ref: *The Etchings of Sydney Ure Smith*, Art in Australia, #44.



137. **Edward Warner** (Aust., 1879-1968). *Parliament House [Macquarie St, Sydney]*, c1920s. Etching, titled, editioned 25/100 and signed in pencil in lower margin, 14 x 23.3cm. *Slight foxing.*

\$990

Held in State Library of NSW.



139. **Edward Warner** (Australian, 1879-1968). *[Macquarie Street, Showing Royal Mint And Hyde Park Barracks, Sydney]*, c1930. Etching, signed in pencil in lower margin, 20.6 x 39.1cm. *Tears to margins, old mount burn.*

\$1,450



138. **Edward Warner** (Aust., 1879-1968). *St. Mary's Cathedral Steps*, 1925. Etching, monogrammed and dated in plate lower left, titled, editioned 27/75 and signed in pencil in lower margin, 18.6 x 15cm.

\$770



140. **Edward Warner** (Aust., 1879-1968). *A Late Start*, c1935. Etching, titled, editioned 38/90 and signed in pencil in lower margin, 17.4 x 30.1cm. *Repaired tear to image and margin upper left, slight foxing, old mount burn.*

\$880

Held in National Gallery of Australia.

141. **Edward Warner** (Aust., 1879-1968). *Chopping Lucerne*, 1935. Etching, signed and dated in plate lower left, editioned 8/50, titled and signed in pencil in lower margin, 23 x 18.4cm. *Repaired tear to left margin, missing portion to lower margin, old mount burn.*

\$1,450

From the "Australia at Work" series. Held in National Gallery of Australia, and State Library of NSW.



142. **Ralph M. Warner** (Aust., 1902-1966). *Lord Howe Island*, c1930s. Drypoint, editioned 14/25, titled and signed in pencil in lower margin, 13.8 x 17.5cm. *Surface loss, creases and soiled margins.*

\$770



143. **The Warners** (Australian, 1879-1968). *[Christmas Bell Flowers]*, c1940. Colour woodcut, editioned 69/100 and signed in pencil on image lower left to right, 20.9 x 16.8cm.

\$990

Edward Warner with his brother and sister, Martin and Molly, created prints together for several years and signed their work as "The Warners." Ref: Charles Warner, son of Edward.



144. **A.B. Webb** (Brit./Aust., 1887-1944). *The Fisherman, Misty Morning*, c1922. Colour woodcut, titled, editioned 15/50 and signed in pencil in lower margin, 16.6 x 15.8cm. *Slight discoloration and foxing to margins.*

\$4,400

Held in NGA, NGV, and AGWA collections.

Archibald Bertram Webb's watercolours and woodcuts of the Western Australian landscape and the Swan River are considered to be "poetic...he chose quiet, still and moody subjects and imbued these with a Japanese sense of design derived from Ukiyo-e prints of the 19th century." Illustrated in *Sunshine and Shadow*, Art Gallery of WA, 2004, #4.



145. **A.B. Webb** (Brit./Australian, 1887-1944). *Shags*, c1922. Colour woodcut, titled, editioned 14/50 and signed in pencil in lower margin, 18.2 x 22.5cm. *Stain to lower right corner of image and margin, slight discoloration overall.*

\$3,800

Illustrated in *Sunshine and Shadow*, Art Gallery of WA, 2004, #2. Held in National Gallery of Australia, and Art Gallery of WA.



146. **A.B. Webb** (Brit./Australian, 1887-1944). *Nedlands, W.A.*, c1922. Colour linocut, titled, editioned 14/50 and signed in pencil in lower margin, 12.3 x 17.2cm.

\$4,400

Illustrated in *Sunshine and Shadow*, Art Gallery of WA, 2004, #5. Held in National Gallery of Australia, and Art Gallery of WA.

147. **Fred Williams** (Australian, 1927-1982). *The Engagement Ring, Number 2*, 1956. Etching, editioned 11/12, signed and dated in pencil in lower margin, 15.1 x 9.9cm. *Slight foxing and soiling to margins, old mount burn.*

\$3,300

Ref: Mollison #88. Held in National Gallery of Australia.





148. **Fred Williams** (Aust., 1927-1982). *Landscape With Green Cloud And Owl*, 1965-1966. Etching and aquatint, editioned 18/22 and signed in pencil in lower margin, 24.9 x 27cm. *Minor foxing. Framed.*

\$4,900

Rex Inwin exhibition label attached to frame verso. Ref: Mollison #232, listed as the second state. Provenance: artist's estate.

149. **Sydney Woodward-Smith** (Australian, 1904-1972). *[Southeast Asian Woman With Hat]*, c1971. Ink drawing, signed lower left, 18.5 x 12cm. *Slight soiling.*

\$880

During the late sixties Woodward-Smith travelled with his elderly father to Papua New Guinea, Taiwan and Hong Kong where he found inspiration for a body of work. Ref: Cammack, *The Australian Artist S. Woodward-Smith*, 1975, p40.



150. **Sydney Woodward-Smith** (Aust., 1904-1972). *Manuel*, 1971. Ink drawing, artist's chop centre left, signed, titled, dated and annotated "Manila 1971" lower right, 30.5 x 22.1cm. *Old pinholes, slight soiling.*

\$880



151. **Sydney Woodward-Smith** (Aust., 1904-1972). *Brothers, Rabaul [Papua New Guinea]*, c1971. Ink drawing, artist's chop centre left, signed lower right, 38 x 18cm. *Pinholes.*

\$1,100

Illustrated in Cammack, *The Australian Artist S. Woodward-Smith*, 1975, p125.



152. **Sydney Woodward-Smith** (Aust., 1904-1972). *Rabaul Types [Papua New Guinea]*, c1971. Ink drawing, artist's chop lower right, signed lower left, 26 x 15.6cm. *Old mount burn.*

\$1,100

Illustrated in Cammack, *The Australian Artist S. Woodward-Smith*, 1975, p2.

153. **Sydney Woodward-Smith** (Australian, 1904-1972). *Rabaul [Papua New Guinea]*, 1971. Ink drawing with gouache, artist's chop centre left, signed, titled and dated lower right, 15.7 x 13.4cm. *Old mount burn.*

\$1,100

Illustrated in Cammack, *The Australian Artist S. Woodward-Smith*, 1975, p117.





154. Trevor Lloyd (New Zealand, 1863-1937).

Collection of seventeen works covering New Zealand landscapes, landmarks and bridges including fanciful Maori portraits, bush and country scenes, c1910s-20s. The collection consists of eleven etchings, five drypoints and one pencil drawing. One is monogrammed in the plate lower right, most are signed, some are titled and/or annotated "PP" [printer's proof] in pencil in lower margin, sizes range from 6.7 x 19.2cm to 34.8 x 17.3cm. *Slight foxing, soiled margins, rubbing to titles and cracking to platemark, old mount bum. Some laid down on acid-free tissue.*

The collection **\$16,500**

Titles include: **1)** A Country P.O. [Post Office]; **2)** In the Spring Time; **3)** A Quiet Nook; **4)** Be It Ever So Humble; **5)** His First Pipe; **6)** In the Heart of the Bush; **7)** On the Titarangi Hills; **8)** The Dying Monarch; **9)** Te Wahine; **10)** Taranaki; **11)** On the Hilltop; **12)** An Old Landmark, Auckland [Partington's Mill]; and **13)** Grafton Bridge, Auckland.

Trevor Lloyd was a pioneer of etching in New Zealand and was one of the country's leading political cartoonists. Initially, he was inspired by his father, a farmer, who was an amateur artist. For most of his career he had no thumb on his writing hand and was blind in his left eye. Much of his etching work was inspired by his interest in the Maori culture and language, where he created bush scenes populated with fairy-like people, based on the *patupaiarehe* of the Maori. Ref: *Te Ara: Encyclopedia of NZ*. Lloyd's work is well-represented in the Auckland Art Gallery collection.



155. Four New Zealand Artists, c1940s.

Group of eight works consisting of five colour linocuts, two wood engravings and one woodcut, all with artist's name, title and medium printed in lower margin, sizes range from 10.2 x 12.7cm to 21 x 15.1cm.

The group **\$4,900**

The four artists and their works are: **1)** Rona Dyer (b.1923), *The Pool* (wood engraving); **2)** K.W. Hassall (1901-1970), *Toward Evening; River Scene*; and *Dilapidation* (three colour linocuts); **3)** Hilda Wiseman (1894-1982), *Evening, Mt. Egmont* (colour linocut); **4)** E. Mervyn Taylor (1906-1964), *Erosion; Creation*; and *Rhythm* (colour linocut, wood engraving, woodcut).

All images were published in the journal *Arts in New Zealand* which ran from 1928 until 1951 under various publication titles. Ref: *Te Ara: Encyclopedia of NZ*.

